

❖ 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 2006 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 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.

❖ **Teaching Method**

Class-time instruction is 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 talk with me about this option. 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 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+, | 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 contribute an original online journal each week, and 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.**
- (d) 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 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. Your posting will be evaluated at the end of the semester on the basis of: (1) Originality; (2) Evidence of critical reading of the text and lectures; and (3) Overall logic and writing.

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 talking on the phone is obviously 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 three 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.

[HITS] It is your responsibility to secure notes from another student if you miss a class. Distance Learning & Instructional Technology **will not make DVDs or videotapes of sessions;** however, **each site should have a DVD or videotape of every class session.** Ask your site coordinator where these are available. These may be delayed one week.

❖ **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 (2007):**

8 January Last day to drop classes online without any financial penalty

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

17 January

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

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

❖ **Required Textbook:** (select one)

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 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.*
ALA Bookstore: 1-800-545-2433, press 7. [This is available in many public libraries.]

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

This syllabus lists readings in both the Evans text and the Van Orden's & Bishop (VO+B) alternative text for students in School library media specialist track. Students using either text should read all additional readings. This schedule is subject to change.

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

9 January

Lecture: **Introduction**
Review syllabus, and course objectives; How to approach the text;
Guest Speaker: George Dragich, Account Manager, Follett Library
Resources, 888-511-5114, ext. 3789 gdragich@flr.follett.com
Readings: None.
DUE: Nothing.

[16 January]

Lecture: (a) Lecture: **Researching the Community**
(b) Lecture: **Collection Policies**
Readings: EVANS CHAPTERS 1 and 2.
VO+B CHAPTERS 1 and 2.
DUE: [Online Posting #1]

23 January

Workshop: **Selection Tools**
Readings: EVANS CHAPTER 3.
VO+B CHAPTERS 3, 4, 5, 6, and 7.
DUE: Select Tentative Topic for CMP (sign-up sheet)
[Online Posting #2]

30 January

Lecture: **Selection and Acquisitions: Practical Dimensions**
Readings: EVANS CHAPTERS 4, 10, and 11.
VO+B CHAPTERS 9 and 13.
DUE: **Collection Development Policy Critique**

6 February

Lecture: Discussion/ Lecture: The Art and Technique of Reviewing Media
Readings: EVANS CHAPTER 17.
VO+B Skim Appendices A & B.
DUE: [Online Posting #3 (covering 2 weeks)]

13 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)

20 February

- Lecture:** (a) **Preparing for the CMP Proposal Presentations**
(b) **Budgeting, Philanthropy, Friends & Grantwriting for Collection Management**
- Readings:** EVANS CHAPTERS 5, 6, and 12.
VO+B CHAPTER 14.
- DUE:** [Online Posting #4 (covering 2 weeks)]

27 February

- (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**
[Online Posting #5]

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

6 March

- Lecture:** (a) Historical development of Collection Management
(b) **Research Libraries & the Crisis of Scholarly Publishing**
- Readings:** EVANS, "Selection Process: Theory." (33 pp.) On Supplemental CD-ROM [PDF].
- DUE:** [Online Posting #6]

13 March

Lecture:

Censorship and Intellectual Freedom

(a) **Totalitarianism & Libraries**

(b) **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 &**

and

Dianne McAfee Hopkins, "School Library Media Centers and Intellectual Freedom." *Intellectual Freedom Manual*. ALA. At:

<http://www.ala.org/ala/oif/iftoolkits/ifmanual/fifthedition/schoollibrary.htm>

DUE:

[Online Posting #7]

20 March

Lecture:

Introduction to Publishing

(a) **Stages from Writer to Reader**

(b) **Types of Publishers**

(c) **Socio-Economic Roles of Publishing**

Readings: EVANS CHAPTERS 5 and 11.

DUE: CM Professional Shadowing Journal

[27 March]

No Class

Happy Spring Recess!

3 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

[Online Posting #8 (covering 2 weeks)]

10 April Expanding the IF Horizon
Lecture: (a) **Outsourcing Collection Management**
(b) **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: [Online Posting #9 (covering 2 weeks)]

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

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

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

1 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 5pm Friday, 4 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.

Bibliography

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).

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

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. 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 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**.

Note Taking

There will not be a quiz or exam in class.

You should take good class notes of lecture and discussion. I do not usually make copies available of PowerPoint lectures (The 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.

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

HITS ADDITIONAL OFFICE HOURS

I will try to leave 10 minutes free at the end of each class for Q&A/ discussion for neighbor-island students. I ask that Manoa students hold any questions until after class since HITS has an automatically timed shutoff.

INSTRUCTIONS FOR SPECIFIC ASSIGNMENTS

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 library materials. This will be a lot of work, so don't underestimate this project; however, I hope you will enjoy the search too.

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 University Library. 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 should also add a few relevant videos/ DVDs/ CDs.

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 topic (e.g., fictional memoirs of American women for 6th graders).

You should select a real library and community that you will be serving. 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 real library 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 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.

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.

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 **23 January 2007**. 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.

[**HITS:** You may select your topic at the WebCT site].

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. **DUE 17 February 2007** Topics are accepted on a first-come first accepted basis. Only one student may select a certain topic. Please 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 one* sample review item from your portfolio. This is to give you feedback on format, etc. Please see instructions for Stage 3. You are encouraged to submit five entries in order to get feedback on selections and format issues.

Your proposal will be evaluated based on your :

- a) Detailed yet concise library and community demographic profile
- b) Very clear and specific parameters of the proposed CMP
- c) Logical and reasonable budget proposal, including some evidence showing sources for your budget estimate

- d) Persuasive writing 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).
- e) Overall writing
- f) The quality of the sample CMP item review.

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

You will present your CMP proposal to the class on **27 February 2007** 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. Your creativity and professionalism will be reflected in your evaluation.

Your main evaluation criteria will be whether you can describe the library and community. This should be precise, and provide clear parameters of the proposed collection, including:

- Clear definition of topic at hand, and how you will break it down into parts.
- 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).

- Price range for print and other materials
- Dates of publication that you will consider
- Reading levels that you will consider (presumably based on community demographics)
- Scholarly / reading level (reflecting the library’s CM policy and mission statement, etc.)

- 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 CM Portfolio

(35%)

You should write your CMP Portfolio as the final report 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 user reviews do not count).

[See appendix to this syllabus on "Evaluating Reviews and Selection Tools." This applies only 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.

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 and non-mainstream publishers, e) More than 5 selections by the same publisher.

(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. **DUE 17 April 2007.**

Your CMP will be evaluated based on:

- The thoroughness of the required sections
- Following all instructions
- The professional presentation of your CMP
- The appropriateness of your selections to **match the parameters and community/ library profile.** This is 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 can satisfy this aspect by mapping your planned selection, and describing in some detail how you approached your topic in your journal.
- The quality of the items selected **using standard library criteria.** 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.
- The **Diversity** of items selected in terms of format, genre, publisher, author, etc.
- Quality of your writing in the **Institutional Description** of the library, users, and existing collection, **Parameters of the proposed collection**, Item Rationale, and Summary.
- Accurate citations and price information, including OP information
- A clear definition for the electronic resources selected. This should be longer than the others, and explain why you selected it over alternatives.

CMP STAGE 4: CMP Reflection Journal (10%) [**changed from the past!**]

The final portion of your CMP is perhaps the most important, since it is a reflective exercise. It consists of a 6 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.

Please 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.

DUE 24 April 2007. I also use this in evaluating your CMP.

OTHER ASSIGNMENTS

Collection Management Critique or Policy

(Worth 10%) (Individual/ Group Option) (Due: 30 January 2007)

[HITS: Post this on WebCT as text and an attachment.]

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 4 to 6 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 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. 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* 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. **WARNING:** Failure to clearly document each specific borrowing will be construed as an act of plagiarism.

Shadowing a CM Professional

(Worth 15%) (Group option strongly encouraged!) (Due: 20 March 2007)

[HITS: Post this on WebCT as text and an attachment.]

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 any professional 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.

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.

REVIEW EXERCISE

(Worth 10%) (Individual Work)

(**First Draft Due:** 3 April 2007)

(**Revised Draft Due:** 1 May 2007)

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.

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.

You should send the final draft to me 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 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.

OPTIONAL EXTRA CREDIT

(DUE 4 May 2007) (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.

APPENDIX 1:
“Evaluating Reviews and Selection Tools”

Amazon.com, *Books in Print Plus*, and *Follet Titlewave* are all good sources for locating basic bibliographic information on books, as well as brief excerpts 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 (For example, 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 trustworthier, or 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. 2006.

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 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. 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. Do not simply copy and 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 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, www.bookfinder.com) to locate prices for OP books if you will do retrospective collecting. It rarely 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 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 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 Shurinago, LIS Student, University of Hawaii at Manoa.

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