
Book Reviews

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Electronic Collection Development: A Practical Guide. By Stuart D. Lee. New York: Neal-Schuman, 2002. 147p. \$55 (ISBN 1-55570-440-9) LC 2002-280352.

Learning and understanding the nature of electronic resources can be both a daunting and a time-consuming task for a collection developer who is primarily familiar with print materials. Choosing among electronic resources to select the most appropriate item for a collection can seem almost impossible. Targeting users that are new to electronic collection development, Stuart D. Lee, head of the Learning Technologies Group at Oxford University Computing Services, lays a firm foundation for the selection of electronic resources.

Discussing issues from licensing and authentication to cataloging electronic resources, the author outlines the basic attributes of datasets. Used as a generic term to identify electronic resources, a dataset is defined as “any electronic product that delivers a collection of data, be it text, numerical, graphical, or time-based, as a commercially available title” (4). The book outlines the various types of datasets that a collection developer might encounter, including some discussion of the basic attributes of the datasets.

Lee also offers some insight into the selection criteria that should be taken into consideration when purchasing an electronic resource. He states, “The single most important message of this book is that electronic resources should be considered alongside printed resources (as indeed in

some cases, such as e-journals, they must be) and that libraries should formulate an overall ‘coherent’ collection development policy covering all material” (7). Throughout the book it is emphasized that collection development policies should not vary between print and electronic resources, nor should electronic resources be purchased from a different budget than print resources. Rather, a comprehensive collection development policy should be developed to encompass both types of materials.

Divided into five chapters, the first three chapters of the book provide background information on electronic resources and electronic collection development. The descriptions of the various types of datasets are thorough and constitute the first half of the book. The remaining two chapters make up the meat of the book, the actual guidelines for selection and the options for delivery of the dataset to the user. The fourth chapter, “What to Buy? Assessing and Acquiring the Dataset,” covers a broad range of topics from budgeting to assessment and evaluation, including an extensive list of evaluation questions. The most useful section is the overview of license agreements. Several different types of license agreements are defined, and the advantages and disadvantages of each are listed.

The book makes use of both a glossary and detailed examples to assist the reader in understanding some of the technical terms and confusing concepts. The brief glossary is not comprehensive; instead it defines

a few select and problematic terms used throughout the book. The author incorporates examples illustrating difficult concepts into the written text, including references to online resources. Whenever such resources are available online, Lee provides the name of the resource, why it is useful, and the URL to access it. For example, in the discussion of license agreements, Lee refers to several institutions that have created their own model licenses, such as Yale University and the National Electronic Site License Initiative. He also provides the URL to the Yale University Library’s “Standard license agreement” (www.library.yale.edu/~license/standlicagree.html) (53).

The use of British terminology and products in the examples proved a major stumbling block for this American reader. Prices for products and services are always listed in pounds, and only occasionally is the corresponding dollar value given. This made it difficult to get some perspective on whether a price was astronomically high or ridiculously low. In addition, British terminology, like the phrase “one-off payment,” is not explained sufficiently (a one-off payment is a one-time fee that purchases a resource outright, as opposed to a recurring license fee that is paid every time a resource is up for renewal). However, the derivation of the phrase “one-off” is never explained. While it was possible to get the general gist of the author’s statements and points, it is difficult to identify with some of the examples that are provided.

At a time when the number of online resources is increasing on a daily basis, this type of resource is essential for understanding the options that are available to collection developers. However, this resource should not be considered comprehensive. Throughout the book, Lee refers to and cites useful resources and includes a select bibliography of references. Readers looking for additional information on specific aspects of electronic collection development should consult these references. However, users who are familiar with electronic resources and are looking for more advanced reading will find themselves disappointed by the book.

Electronic Collection Development: A Practical Guide fills a gap in the existing literature on collection development. While a number of Web sites have been dedicated to the selection of electronic resources and many articles have been written on the subject, there are few monographic pieces available detailing the process for creating a collection of electronic resources. The publication of the book is timely, providing collection developers a thorough examination of datasets and their attributes.—Christine L. Ferguson (*cferguson@library.msstate.edu*), *Mississippi State University Libraries*

Music Classification Systems. By Mark McKnight. Lanham, Md.: Scarecrow, 2002. 162p. \$34.95 cloth (ISBN 0-8108-4262-9); \$24.95 paper (ISBN 0-8108-4263-7) LC 2001-57702.

Mark McKnight's *Music Classification Systems* provides practical guidelines for music classification and also clarifies and explains the classification systems most commonly used for music in the United States, the Dewey Decimal Classification (DDC), the Library of Congress Classification (LCC), and the Alpha-Numeric System for Classification of Recordings (ANSCR). McKnight is

associate head of the music library at the University of North Texas.

Chapter 1, "An Introduction to Music Classification," includes a brief history and background on music classification and a section on systems of classification. The chapter details the special challenges of music materials in libraries, including the wide variety of materials, the organization of these materials, and the complexity of these materials.

Chapter 2 discusses the Dewey Decimal Classification (DDC). This chapter begins with a brief history of DDC and continues with the arrangement within DDC. One of the main reasons users are unhappy with DDC is the lack of separation of items that are music (sound recordings or scores) from books about music. The chapter adequately discusses how earlier and current versions of DDC handle this problem. It contains explanations of the arrangement within DDC, explanations of the notes and instructions, and how hierarchies, facets, and number building are applied. Beginning with edition 20, the *Manual on the Use of the Dewey Decimal Classification* is included as part of the classification. Chapter 2 also explains the use of this manual and includes an explanation of how DDC20 and DDC21 differ from previous editions.

The Library of Congress Classification (LCC) is the focus of chapter 3. As with the chapter on DDC, this chapter begins with the history and background of LCC. The section on the development of the music schedule discusses the various editions of the class M schedule. Mention is made of the machine-readable version of the class M schedule available in Classification Plus (now available through Classification Web) and how this version is able to be kept current more efficiently. Unfortunately, there is no mention of the class M schedules published by Gale Research that incorporate the additions and changes to the previous

Library of Congress print edition. The Gale editions are updated on a regular basis (almost annually) and are helpful to catalogers who do not have access to the online version of the schedules. The organization of the class M schedule is by format. Unlike DDC, LCC is divided by notated music (subclass M), books about music (subclass ML), and those items used for music education and instruction, including notated music and books (subclass MT). These three subclasses are discussed at length. Various class numbers from each subclass are examined in detail, such as M20-M39.6 for solo instruments—piano, and MT360-MT368 for wind instruments—oboe.

The third and final classification in McKnight's book is the Alpha-Numeric System for Classification of Sound Recordings. After giving the history and background of ANSCR, McKnight provides an outline of the ANSCR system. An ANSCR call number consists of four elements, or "terms," each of which is notated on a separate line. After an explanation of each term, McKnight provides examples of call numbers.

How could any book on classification be complete without a chapter on shelf arrangement in the classification of music materials? Chapter 5 discusses shelf arrangement within DDC and LCC. The introductory paragraph to section G 800 in the *Subject Cataloging Manual: Shelving* is included in McKnight's book. This paragraph describes the history of shelving at the Library of Congress.

McKnight's book introduces the new music cataloger to the three most commonly used music classification systems. The book is also helpful to those who do not catalog music materials on a regular basis, or for those who are considering a change in their library's current classification scheme. Music reference librarians may also find this book useful if they have always wanted to learn more about