

THE INTERNATIONAL
JOURNAL
of **THE BOOK**

Volume 9, Issue 4

Book Collecting Contests in the Digital Age:
Relevance and Impact of New Media

Angela Rathmel and Monica A. Claassen

THE INTERNATIONAL JOURNAL OF THE BOOK
<http://www.Book-Journal.com>

First published in 2012 in Champaign, Illinois, USA
by Common Ground Publishing LLC
www.CommonGroundPublishing.com

ISSN: 1447-9516

© 2012 (individual papers), the author(s)
© 2012 (selection and editorial matter) Common Ground

All rights reserved. Apart from fair dealing for the purposes of study, research, criticism or review as permitted under the applicable copyright legislation, no part of this work may be reproduced by any process without written permission from the publisher. For permissions and other inquiries, please contact
<cg-support@commongroundpublishing.com>.

THE INTERNATIONAL JOURNAL OF THE BOOK is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

Typeset in Common Ground Markup Language using CGPublisher multichannel typesetting system
<http://www.commongroundpublishing.com/software/>

Book Collecting Contests in the Digital Age: Relevance and Impact of New Media

Angela Rathmel, University of Kansas Libraries, USA

Monica A. Claassen, University of Kansas Libraries, USA

Abstract: The Snyder Book Collecting Contest at the University of Kansas is among the oldest and longest running contests of its type among university campuses in the US. As book formats have evolved and online media expanded in the publishing and scholarly communities, book collecting contests have tended to hold onto print as a medium seemingly unique to the art of collecting. In its 55th year, however, the Snyder contest officially expanded its rules to include the eligibility of new media, similar to what library collections might contain. The inclusion of expanded media involved a variety of new issues to the practice of collecting and the evolving role of the library. Exploring the literature of collecting practices, as well as the experiences of other contests of this type, the researchers reveal both theoretical and practical issues to address when including digital content in such contests, including: the evolving perspective of what constitutes a work and what constitutes ownership, educating potential entrants on copyright in the digital environment, and marketing the libraries' relevance in print and digital mediums.

Keywords: Book Collecting, Copyright, Ownership, Education, Libraries

ACADEMIC LIBRARIES, FRIENDS of libraries, and college bookstores sponsor what is known as student book collecting contests at universities and colleges across the US. These contests have endured, since the earliest recorded contest began at Princeton in 1922, because they are seen as useful tools for promoting a love of books and reading. Since they are also a way to cultivate future library support, those connections have often resulted in partnerships between libraries and donors in the creation of endowed book collecting contests. Benefactors understand the library's mission and support the contest as a way to connect with future donors of like mind. The publishing and scholarly communities supporting these collectors have seen changing book formats and other online media grow steadily for the past decade. Libraries' collections have grown in many cases to consist almost primarily of digital collections. The book collecting contest, however, continues to hold print as a medium unique to the art of collecting. Is the same trend that libraries have faced in digital collecting an inevitability for book collecting contests?

This paper will explore the implications of the inclusion of expanded media entries based on the experience of the Snyder Book Collecting Contest at the University of Kansas (KU). The authors begin by examining how libraries and users understand and practice collecting of both books (print) and digital media. This is followed by an overview and comparison of college book collecting contests in the US. Using the case of the Snyder contest, the authors explore what including digital media means for these contests and for libraries' role in educating users about evolving collections and collecting practices.

Literature Review

Ownership is intricately tied to the collecting of physical items. Understanding ownership in the context of collecting digital content is challenging considering that such content is often accessed and leased via a license agreement rather than owned in the traditional sense. The authors examined this further in the literature by looking at the concept and practice of collecting in general, how a variety of collecting practices change when those objects are digital, and specifically, how libraries' collections transitioned to digital. Given the historical relationship of book collecting contests to libraries, the goal was to uncover how and whether these two populations of collectors continued to meet in the digital environment and what lessons can potentially be learned from each other.

Case's (2009) examination of collecting as a serious leisure activity offers a thorough look into the psychological motivations of collectors of all types. Within this study, Formanek (1994) suggested the following five motivations, which match those of book collecting contests and a connection to libraries most clearly:

- extension of the self (e.g., acquiring knowledge, or in controlling one's collection);
- social (finding, relating to, and sharing with, like-minded others);
- preserving history and creating a sense of continuity;
- financial investment;
- an addiction or compulsion.

In the broadest sense, these motivations to collect commonly boil down to the collector's "passion for the things collected" (Formanek, 1994, p. 335). A more specific look at book collecting contests by Farren (2001) illustrates this further, as he offers a list of seven motivations for the contests themselves. These all share a more uniquely common purpose of the "educational impulse to stimulate a lifelong habit of reading..." (p. 71). Some of the educational impulses are evident in contests' connection to libraries through efforts to promote reading or literacy in general; in a focus on the artistic quality of the book as an object; or on the 'art in practice' by promoting the acquisition or trade of collecting. All of these are areas in which libraries have traditionally served their users, and the contest therefore has served as a natural vehicle for connecting users and libraries.

Apart from libraries, collecting practices have evolved dramatically across a broad range of digital content, including music (Panzarino, 2011; McCourt, 2005), comic books (Wright, 2008), and e-books. While the latter may impact public libraries and its users more directly, academic libraries feel the effects of e-books' impact on the scholarly publishing industry more broadly (Oppenheim, Greenhalgh, & Rowland, 2000; "Spine chilling," 2011, September 10; "Disappearing ink," 2011, September 10). Useful parallels may be drawn from the experience of these other industries affected by rapid digital transition. Examining more closely the evolving perspective on what constitutes a work in these contexts is the beginning to understanding users' digital collecting behaviors.

In the music industry, for example, the changes in user collection habits, reflected in the *RIAA 2010 Year-End Shipment Statistics*, show increased sales of single songs (both digital and physical) while album sales declined (2011). Translated to the scholarly environment, researchers find proliferating electronic content changes user behavior, specifically in how it impacts scholarly reading patterns (Tenopir, King, Edwards, & Wu, 2009; MacFadyen,

2011). For the book collecting contest, then, does this mean that chapters and articles, normally parts of a larger work, will be entered as works that stand alone? Both the authors and the Snyder contest committee anticipate this issue impacting the marketing and educational future of the contest significantly.

Libraries' digital media collecting, while spurred by their increasingly digital native users, remains somewhat distinct from users' practices. Phillips and Williams' (2004) review of the collection management literature from 1997–2003 is a useful reminder of libraries' focus on the critical collection question of *access versus ownership* going back as early as 1997, when the first digital objects were collected by libraries. The review notes, however, that a solid theoretical framework for understanding the implications of the *access versus ownership* question to libraries' collection development was superseded by a variety of complex issues of professional practice dominating the literature. These included licensing, the serials crisis and other budget cuts, consortial collecting, e-books, open access, and changes in scholarly communication. While the tornado of issues continued in the literature of the next four years (Bullis & Smith, 2011), a more solid embrace of digital content emerged in practice as libraries began to make sense of some of these complex issues. Internally this meant, for example, addressing metadata standards for licensing, knowledge management, and discovery. Externally, it meant an increased focus on building digital information literacy programs and connecting with users of library digital collections at the point of their immediate research need. This focus has extended to the collection bibliographers and liaisons, whose work now often includes more reference and instruction responsibilities. This stronger embrace of digital collections for libraries during this time period marks a general shift away from a collection-centered focus towards a more services-centered model, including a more intense user focus and the practice of continuous assessment. While the issue of *access versus ownership* returns and is better understood in library practice, it is not clear whether libraries have connected with the users' understanding of this specific dilemma. Despite the libraries' increased service focus in the digital environment, there remains a gap in understanding digital content in the context of library collections and collecting practice, where users still traditionally conceive of the function of libraries in the broadest sense.

Libraries still struggle to change these perceptions in order to market libraries' collection relevance beyond just a warehouse of books. The first challenge is ensuring a clear understanding of how changes in digital collecting impacts every area of library practice, as well as then marketing that holistic picture of libraries to an external audience convinced that a library's only relevance exists in its collections. Book collecting contests, by their very name, face this challenge when they elect to accommodate collectors of digital media. Part of this study involved researching how other university and colleges libraries were dealing with these issues in their own book collection contests.

Method

According to data gathered from the Antiquarian Booksellers' Association of America (ABAA)—who, with the Fellowship of American Bibliophilic Societies, the Center for the Book and the Rare Books, and Special Collections Division of the Library of Congress, assume joint-leadership of the National Collegiate Book Collecting Contest—there are 37 documented student book collecting contests held at universities and colleges in the US.

This list of contests was collected into a spreadsheet (Appendix) for this study and each contest's website researched for the following information:

- historic start date of the contest and whether it was still ongoing;
- categories and amount of prizes awarded;
- rules and criteria for entering;
- whether the criteria permitted digital content;
- what, if any, education resources are provided on the website.

Some websites lacked enough information in the above categories; others had no website at all, or provided only a contact address. In addition, the information available on the contest websites required some interpretation. For the purposes of this research, an exclusive mention of books, printed material, and/or an emphasis on bindings was interpreted as a contest that does not include digital media. For those contests where information was lacking or ambiguous, emails were sent to the contact person listed by ABAA or the contest website. The message sought to clarify, most importantly, the date of the contest's origins and the rules guiding the inclusion of digital media.

The rules of the National Collegiate Book Collecting Contest mirror that of the individual contests themselves and center on these four common factors:

- students as contestants;
- entry requirements that include an essay and bibliography;
- books as the focus of the collection;
- ownership of the collection is required.

The contests are open to enrolled graduate and undergraduate students, and there are usually separate divisions for each. A few contests are strictly undergraduate, while Yale awards only senior and sophomore prizes. The second requirement asks contestants to write an essay and annotated bibliography that highlights the core items of the collection. The essays most commonly describe the overarching meaning of the collection, how the entrant chose their focus, acquired the pieces, and what they hope to include as they continue their collection. The contests then culminate in an event at which the students display their collections. Students are sometimes interviewed about their collections by a panel of judges. Two final common features of the contests are a strong focus on the books and an emphasis on ownership of the books in the collection. These last two factors present an obvious challenge to including digital content in the definition of a collection for these contests. However, five contests prove notable exceptions to these last two rules, and serve a useful starting point for reexamining this critical issue.

The University of Minnesota contest, running from 2001–2009, reportedly included digital content of all sorts and would represent a first concrete example testing both the question of books and ownership. Unfortunately, there was neither a website nor sufficient information from the contact on which to draw further information about this contest. The University of California at Santa Cruz contest is another which is open to content of all types, although it is unclear when this inclusion began, given the historic start date of this contest in 1968. Ownership of the items is also not a requirement of this contest, nor is it required of one of the three University of Iowa contests. This is because participants in these two contest ex-

amples create the collection of their own imagining. Another of the University of Iowa's contests has an "other than book" prize, but the rules of this contest specify materials must be physical objects (not books, but also not digital). Harvard is another example where competitive collections can be something other than books; in this case, art work is accepted.

Other institutions' contests have either kept silent on the digital content issue, or only allow non-book or digital content as a portion of the collection. Over half, however, firmly reserve the contest for books, either to uphold the contest's historical tradition, or in adherence to the contest's endowment. Princeton University, while not yet accepting digital content, now includes language in their rules citing the acceptance of 'other materials normally collected by libraries'. Similar to the language used by the Snyder contest, this phrase opens up another question of exception to both books and ownership requirements.

The Appendix summarizes these findings into a timeline, showing that a majority of these contests began between 1980 to the present. KU's Snyder Book Collecting Contest, which began in 1957 with an endowment from the late Elizabeth Snyder, is among the oldest and longest-running of these contests. Further research into the history and experiences of both the University of Minnesota contest and the longer running University of California at Santa Cruz contest were beyond the scope of this paper, but warrants further investigation. It may also be useful in further studies to investigate more explicitly, either through survey or interview, how all the contests are approaching the question of digital media. While this study revealed that some contests have, perhaps unintentionally, been open to allowing such exceptions, the Snyder contest is the only one to date to have explicitly marketed and promoted the inclusion of a student's collected digital content.

Case Study

In the past decade, KU's Snyder Book Collecting Contest had struggled with dwindling participation, remaining focused as it was on traditional collection-building and on the library's role in the contest as an archive collector of books. In 2003, the library administration supported a change in focus from the collections toward the student collectors themselves by moving the contest to the newly renovated Jayhawk Bookstore (a longtime partner of the contest). With each new year's submission, the contest committee found new reasons to revisit the rules and ensure that they were in touch with the collecting practices of students while balancing the intellectual contribution the KU Libraries offered for understanding a collection's value. This contribution followed the shift seen in the literature, away from the library collections and toward service, and afforded the students a venue to discuss, learn, and pursue the educational impulse of collecting.

In its 55th year, the Snyder contest officially expanded its rules to include the eligibility of new media, similar to what library collections might contain. The committee began with the idea for including digital content initially from a purely marketing perspective, hoping that including digital media would increase the number of entries. While there was still ongoing concern that the target audience was still relatively small, the inclusion of digital media was seen as opportunity to connect users to the library as a digital collector, and for libraries to connect to users as digital collectors. The resulting lack of substantial digital collection entries, however, begs the question of whether a strong enough connection exists between users' individual use of digital content and a collecting practice for digital content. Are the things that comprise library digital collections similar enough to what might comprise indi-

vidual digital collections, or similar enough to books, to make the transition in the contest meaningful at this point in time? The Snyder committee felt the surest way to test this was through the contest itself.

Results

Building an audience for the contest has always been challenging, because individuals who may have collections of books or media may not necessarily identify themselves as collectors. Adding to this challenge was how to market a *book* collecting contest to both book and digital collecting audiences. The committee discussed how to help potential participants define and describe collections that included digital media and considered how best to convey the idea of this new model of a collection in the marketing materials. The underlying premise adopted by the committee was that if one is a book collector, chances are good that one also collects other things. Conversely, people who collect other things might be drawn into a book collecting contest via the digital media aspect, providing the library with an excellent opportunity to introduce them to the importance of the book.

The media that the contest committee envisioned they would see in the contestants' collections included music compact discs or files; DVDs, or older media films; or collections of video games, as these would be available in both libraries and bookstores and familiar to their patrons. The marketing strategy broadened to include gaming and record stores, as well as the traditional bookstores and libraries. Despite this increased campaign, however, there were no new completely digital media entries for the contest. A small number of collections included supplementary digital content, but not any of the types of materials envisioned by the committee. Rather, the inclusion of expanded media introduced a variety of new issues for the management of the contest, to the practice of collecting, and raised a number of questions about the educational role of the library in this context.

Discussion

Issues to Resolve

Among the more practical issues for the management of the contest, display of the collections was a factor that the committee was somewhat unprepared for. The Snyder contest has historically not encouraged supplemental materials to enhance students' displays, emphasizing rather that the collection should speak for itself. Traditionally, collections have been laid out on tables using book stands and risers, and participants were each provided with one laptop to display digital content. Display becomes particularly challenging when the collection can be housed in a single container; it limits both how many items can be displayed and how many people can interact with them. Additionally, there may be unforeseen license restrictions to public performance and display of some digital content. Another issue is how collectors and contest judges may perceive the digital display, and whether its value diminishes in comparison. The Snyder contest committee has continually emphasized that the cohesiveness of a collection far outweighs the value of the items contained within it. However, because this concept is most clearly evidenced in the entrant's essay, it may be necessary to rethink the display of both collections and essays.

The supplementary digital content that was entered with the collections this year consisted of journal article PDFs and open access material from government websites, giving an interesting perspective on users' understanding of what constitutes a work and what constitutes ownership. The question of ownership had only been addressed in the Snyder contest rules by inserting a single phrase about copyright. It remains unclear how students understand copyright compliance in this context. Using more robust assessments to learn about students' use and collection of digital content will help shape what further educational efforts by the libraries can be most effective related to copyright and ownership of digital content.

New Opportunities

The libraries' history and understanding of what it means to collect books and other materials puts them in a strong position to shepherd would-be student collectors through this process. Through book collecting contests they have already done so in a variety of ways. Nearly all the documented contests included information on their website outlining rules and guidelines. Some went further to include examples of former winning essays or provided bibliographies on book collecting practices. Still fewer went as far as connecting directly with collectors, offering informational sessions to potential entrants. The Snyder contest's first year including digital media has generated a number of ideas for the subsequent contests, including:

- incorporating digital collecting into the provided reading lists and collection examples;
- showcasing the libraries digital collecting in visualization on the website/flyer and in the contest ceremony;
- adding a faculty category;
- inviting a digital collector or archivist as a guest speaker;
- considering renaming the contest (e.g. Snyder Book & Media Collecting Contest);
- expanding assessment beyond "how did you hear about the contest".

Education on digital collecting is clearly more challenging from a library perspective, given the myriad complexities accompanying the acquisition, management, and use of digital collections. Moreover, individuals and libraries differ widely in their approaches to the use and collection of digital content. However, the educational tradition of the contests would see these differences as opportunity.

Conclusion

The research conducted for this study and the Snyder Book Collecting Contest's experience reveal both similar and uniquely different collecting practices between print and digital. The differences in the evolving perspective of what constitutes a work and ownership reveal opportunities for libraries to both learn from and continue to shape collector's experiences. This can be done by expanding the educational role the contests have always played.

Building the educational role of the contest might naturally include a renewed emphasis on the curatorial aspect of collecting, which applies to both physical and digital objects. In both, there is still a need to organize the collection, to maintain it, and to preserve it for the future. Libraries' expanding roles in special collection digitization and data curation is an obvious place where the library and individual collectors would continue to intersect in the

practice of digital collecting. Copyright and fair use will be increasing educational challenges facing libraries in the digital collecting environment. However, many educational areas of the library are currently connecting with digital collectors on these issues. Information literacy librarians provide instruction on avoiding plagiarism in both writing and citing; scholarly communication librarians advise on intellectual property and retaining copyright; and acquisition librarians offer expertise in interpreting and managing the rights and restrictions of licensed digital content.

The experience of the KU Libraries' Snyder Book Collecting Contest should encourage other universities and colleges to welcome the complexities that digital collectors bring to these contests. It would be useful to see how all these contests evolve over time to address the issues explored in this study. The evolution of print and the digital aspects of these contests may be an opportunity for financial renewal for those contests that are struggling or have lost support. Most importantly, the book collecting contest serves as a unique venue for ensuring that the libraries' own understanding of the changing nature of ownership, copyright, and fair use in digital collecting continues to be relevant and user-focused. Emphasizing the educational impulse driving these contests is also a sure strategy to affirm that libraries are not just about books, but about service, knowledge, and learning.

References

- Antiquarian Booksellers Association of America (ABAA). National collegiate book collecting contest. Retrieved from <http://hq.abaa.org/books/antiquarian/abaapages/contest>
- Bullis, D.R., & Smith, L. (2011). Looking back, moving forward in the digital age: a review of the collection management literature, 2004–8. *Library Resources & Technical Services*, 55(4), 205–220.
- Case, D. (2009). Serial collecting as leisure, and coin collecting in particular. *Library Trends*, 57(4), 729–752. Retrieved January 22, 2011, from Project MUSE database.
- Disappearing ink. (2011, September 10). *Economist*, 400(8750), 13. Retrieved from <http://www.economist.com/node/21528628>
- Farren, D. (2001). What is book collecting? *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, 2(1), 48–72.
- Formanek, R. (1994). Why they collect: collectors reveal their motivations. In S. M. Pearce (Ed.), *Interpreting objects and collections* (pp. 327–335). Location: Routledge.
- MacFadyen, H. (2011). The Reader's Devices: The affordances of ebook readers. *Dalhousie Journal of Interdisciplinary Management*, 7(1).
- McCourt, T. (2005). Collecting music in the digital realm. *Popular Music & Society*, 28(2), 249–252. doi: 10.1080/03007760500045394.
- Oppenheim, C., Greenhalgh, C., & Rowland, F. (2000). The future of scholarly journal publishing. *Journal of Documentation*, 56(4), 361–398. Emerald doi: <http://dx.doi.org/10.1108/EUM-0000000007119>
- Panzarino, M. (2011, May 3). RIAA music sales numbers reinforce that cloud streaming is inevitable. *The Next Web: Insider*. Retrieved from <http://thenextweb.com/insider/2011/05/03/riaa-music-sales-numbers-reinforce-that-cloud-streaming-is-inevitable/>
- Phillips, L.L., & Williams, S.R. (2004). Collection development embraces the digital age: a review of the literature, 1997–2003. *Library Resources & Technical Services*, 48(4), 273–299.
- Recording Industry Association of America (RIAA). (2011). 2009–2010 U.S. Manufacturers' Unit Shipments and Value Chart. Retrieved from <http://76.74.24.142/548C3F4C-6B6D-F702-384C-D25E2AB93610.pdf>
- Spine chilling. (2011, September 10). *Economist*, 400(8750), 70. Retrieved from <http://www.economist.com/node/21528641>
- Tenopir, C., King, D.W., Edwards, S., & Wu, L. (2009). Electronic journals and changes in scholarly article seeking and reading patterns. *Aslib Proceedings*, 61(1), 5–32. Emerald doi: <http://dx.doi.org/10.1108/00012530910932267>
- Wright, F. (2008). How Can 575 Comic Books Weigh Under an Ounce?: Comic Book Collecting in the Digital Age. *Journal of Electronic Publishing*, 11(3). doi: 10.3998/3336451.0011.304.

Appendix

National Collegiate Book Collecting Contests

Legend
not emailed
emailed/response received
emailed/no response
source: http://hq.aba.org/books/antiquarian/abaapages/contestlinks

Historic Start	Colleges with Contests	Name of Contest	Continuous	Rules Governing Collection	Digital?	Education/PR?
1922	Princeton University	Elmer Adler Undergraduate Book Collecting Prize	no, lacking some years during WWII	a thematically coherent collection of books, manuscripts, or other materials normally collected by libraries	no	Information session
1930	Swarthmore College	A. Edward Newton Student Book Collection Competition	no, lacking 1971 (lacking records for 1956–57 and 1964)	Non-print material and core texts from your coursework may be included, but should not constitute the majority of the collection and must complement the theme of the collection	yes, but not solely	
1948	University of California, Los Angeles	Robert B and Blanche Campbell Student Book Collection Competition	annual	The entry may contain up to but not more than fifty items, of which up to ten percent may be non-book items that support the collection.	yes, but not solely	Competition Tips and Resources page— suggestions, bibliography and contact names
1955	University of Virginia	Bibliographical Society of the University of Virginia Book Collecting Prize	annual, then biennial (1980s)		no	Guiding questions and reference list
1957	Yale University	Adrian Van Sinderen Book Collecting Prizes for Seniors and Sophomores	annual	may be formed for their bibliographical features (i.e., edition, illustrations, bindings, etc.); or they may represent an intelligently chosen nucleus of a general library.	silent	
1957	University of Kansas	Snyder Book Collecting Contest	annual	Digital objects and non-print materials normally collected by libraries may be submitted as collections or as part of collections with books. Materials must be owned and collected by the contestant alone. Ensure that all non-print materials comply with	yes	Helpful Resources page—guiding questions, checklist, writing and citation help, contact name.
1950s (late)	Trinity College-Jerome B. Webster	Webster Book Prize	unknown	For our purposes, a qualifying book collection is a group of items which have been acquired (not inherited) upon a specific unifying principle, rather than a mere "assemblage" of books.	no	

1966–2009	Cornell University	Library & Library Advisory Council Book Collection Contest (formerly: Arthur H. Dean and Mary Marden Dean Book Collection Contest)	no, lacking 1988–2002	Submissions may contain up to 20 non-book items that support the book collection (e.g. photographs, manuscripts, posters, art work, multimedia (DVDs), or non-print books such as digital or audio materials).	yes, but not solely	contact form and FAQ
1967	Boston University	Lawrence G. Blackmon Book Collecting Contest	no, lacking 1991	Books must be owned and collected by the student. Books in any state may be included (hardcover, soft cover, loose leaves, unbound, disbound, etc.)	no	
1968	University of California, Santa Cruz	Book Collection Essay Contest	annual	You can own some of the items in your collection. Or, all the items can be library materials and / or online items.	yes	Writing an Annotated Bibliography page
1969	Amherst College	Frederick S. Lane '36 Student Book Collecting Competition (formerly Van Nostand Prize)	annual	The collection must be based on some unifying principle, such as subject, a single author or group of authors, or place or genre of publication. The collection may not have been previously submitted in the competition.	silent	
1970s–2009	Eastern University-email organizer		unknown	"The contest was very "old school" and tried to encourage a love of books, and an imaginative framework for developing a collection that might one day prove of scholarly value to a College or University"	no	
1980	Bryn Mawr College	Seymour Adelman Book Collector's Prize	annual		no	bibliography
1988	Washington University in St. Louis	Annual Neureuther Student Book Collection Essay Competition	no, lacking 1993	3–5 books as sample of the collection; Collections of any size and on any subject. Judging based on collection description, personal value, and writing quality.	no	bibliography
1988	Harvard University	Philip Hofer Prize for Collecting Books or Art	triennial, biennial, then annual	Collections may be of any kind in the area of books or art. For example, book collections may focus on authors, subjects, bindings, design, illustration, printing techniques, etc. Art collections may focus on painting, sculpture, drawings, prints, photographs, decorative arts, coins, etc.	no (endowment specific)	
1992	Arizona State University	ASU Libraries Student Book Collecting Contest	annual	"Books must be owned and actually collected by the student"	no	Competition Tips and Resources page - suggestions, bibliography, previous winners, contact name

1993–2009	University of South Carolina-email organizer	Thomas Cooper Library Student Book Collecting Contest	no, lacking 2001; 2005–2006	Books and printed documents in all formats are acceptable for submission	no	
1998	Michigan State University	MSU Student Book Collection Competition	2010 suspended	A collection may include any number of books with a variety of bindings	no	
1990s (late)	Oberlin College	Student Book Collection Competition	biennial	Paperbacks as well as hardcover books are eligible, but all books must be the property of the collector.	no, but open to it	
2001–2009	University of Minnesota-email organizer	Student Book Collection Contest	2010 lost funding		yes	
2002	University of California, San Diego	Book Collection Competition	annual	Book collections must include at least 25 items, must be owned by the student submitting the collection, and must be built around some unifying concept or theme. They may be built around an illustrator or a physical aspect of the book, such as fine binding or significantly autographed editions. Modern textbooks should not be submitted.	no	
2002–2008	University of Montana		unknown		no	
2003	Sweet Briar College	Nicole Basbanes Student Book Collecting Contest	annual	books or similar material (for example, pamphlets, periodicals)	no	
2004	University of California, Riverside	Adam Repan Petko Memorial Student Book Collection Competition	unknown	Non-book materials should represent no more than 20% of the total collection	yes, but not solely	suggestions, bibliography, contact name
2005–2010	California State University, Satisfislaus	Warrior Book Collection Contest	currently suspended	Collections do not need to consist of rare books or hardbacks. The substance of the collection and its meaning to the owner will be of chief importance	silent	
2006	University of Illinois - UC	Harris Fletcher Book Collecting Award / T.W. Baldwin Prize for Book Collecting	annual	It should be based on some unifying principle, such as subject, a single author or group of authors, or place or genre of publication, type of book, bindings, etc. It may be on any subject and may include manuscripts, issues of periodicals, and graphics.	no	bibliography
2007	The University of Alabama	UA Libraries Student Book Collecting Contest	annual	The collection must be personally owned by the student and may consist of a variety of formats, but 80% of items should be soft and hard cover books.	yes, but not solely	
2007 (endowed year)	Johns Hopkins University	Betty and Edgar Sweren Student Book Collecting Contest	annual	A collection need not consist of, or include, rare or valuable books. Paper-bound books may be included. Although the focus is books, the collection may include other media that supports the collection	yes, but not solely	

2009	Radford University	Winesett Book Collecting Contest	annual	Each book must be properly formatted in APA, MLA, or Chicago/Turabian citation style. The books must be the owned by the student and be part of his or her personal collection.. The collection can contain hardback and/or paperback books, but no library books or textbooks are allowed.	no	
2009	Saginaw Valley State University	Zahnow Library's Student Book Collection Contest	annual	Collections should consist of at least five books and must be based on some unifying principle or theme.	no	
2010	University of Iowa	Student Book Collection Competition	unknown	even the other than book collection means physical objects.	yes?	
2010	University of Massachusetts Amherst	Silverman Book Collecting Contest	annual	The books need not be rare or valuable: they may include hardcover books or paperbacks, unbound printed materials, magazines and pamphlets, or related media that support the collecting theme.	yes, but not solely	
2011	Chapman University	John and Margaret Class Student Book Collection Contest	unknown	Collections may contain no more than 50 items. Non-book materials, such as CDs and music scores, may be included but should not be more than 20% of the total collection. Collections of less than 50 items are always welcome. Collections will be judged not by quantity but by quality	yes, but not solely	
	Brown University	John Russell Bartlett Society - Margaret B. Stillwell Prize	unknown	A contestant's collection may be in any field. It may emphasize some particular interest within a field, or exemplify certain bibliographical features such as edition, issue, and other conditions of manufacture and sale; illustration, type, calligraphy, binding, etc. All types of books, including paperbacks, may be included, as long as their place in the collection can be justified (the inclusion of textbooks is nevertheless discouraged, except in rare cases	no	Resources page -- organized by collection focus, contact name
	Duke University	Jeremy North Book Collectors Contest	alternate years		silent	
	Pomona College- email organizer	Eda May Haskell Library Prize	unknown	for the most intelligently selected books in one or more fields of the student's interest	no	
	University of Pennsylvania	Kislak Family Student Book Collecting Contest	unknown	http://www.library.upenn.edu/docs/rbm/collecting_competition_rules2010.pdf	silent	bibliography

About the Authors

Angela Rathmel

As an electronic resource librarian, my position involves issues in the ownership, license and use of digital content and particularly the transitions from print to electronic content. Working in an academic library and because I am also a former teacher, I remain interested in educating users on the changing nature of libraries and issues that impact use of electronic content. I served as a member of the Snyder Book Collecting contest for 5 years and was chair of the 50th Anniversary event committee.

Monica A. Claassen

Web administrator for the University of Kansas Libraries, supporting web content creation, management and assessment. Currently serves on the Snyder Book Collecting Contest committee.

Editors

Bill Cope, University of Illinois, Urbana-Champaign, USA

Editorial Advisory Board

Florentina Armaseleu, University of Montreal, Centre for Research on Intermediality (CRI), Montreal, Canada

Sidney Berger, Departments of English and Communications, Simmons College, Boston, USA

Susan Bridge, Australian Publishers Association, Sydney, Australia

Michael Cairns, Information Media Partners, New Providence, USA

Paul Callister, Leon E. Bloch Law Library, University of Missouri-Kansas City, Kansas City, USA

Bill Carman, International Development Research Centre, Ottawa, Canada

David Emblidge, Emerson College, Boston, USA

Jason Epstein, 3 Billion Books, New York, USA

Jan Fullerton, National Library of Australia, Canberra, Australia

Laurie Gerber, Language Weaver, San Diego, USA

DeWitt Henry, Emerson College, Boston, USA

Michael Jon Jensen, National Academies Press, Washington D.C., USA

Mary Kalantzis, University of Illinois, Urbana-Champaign, USA

John Man, London, UK

Karim Gherab Martín, Bibliotecas Digitales, Madrid, Spain

Rogelio Blanco Martínez, Book, Archives and Libraries of Ministry of Culture, Madrid, Spain

Bozena Mierzejewska, University of St. Gallen, St. Gallen, Switzerland

Mónica Fernández Muñoz, Promotion of Books, Reading and Spanish Literatura of Ministry of Culture, Madrid, Spain

Sarah Pedersen, The Robert Gordon University Aberdeen, Aberdeen, UK

Michael Peters, University of Illinois, Urbana-Champaign, USA

Angus Phillips, Oxford International Centre for Publishing Studies, Oxford Brookes University, Oxford, UK

Agnes Ponsati, Spanish National Research Council (CSIC), Madrid, Spain

Alfred Rolington, Jane's Information Group, Oxford, UK

Colin Steele, Scholarly Information Strategies, The Australian National University

John W. Warren, RAND Corporation, Santa Monica, USA

John Willinsky, Stanford University, Stanford, USA

Margaret Zeegers, University of Ballarat, Ballarat, Australia

Please visit the Journal website at <http://www.Book-Journal.com>
for further information about the Journal or to subscribe.

The Books and Publishing Community

This knowledge community is brought together by common interest in the past, present and future of books and publishing. The community interacts through an innovative face-to-face conference, as well as year-round virtual relationships in a weblog, peer reviewed journal and book series—exploring the affordances of the new digital media. Members of this knowledge community include academics, publishers, librarians, IT professionals, authors, researchers and research students.

Conference

Members of the Books and Publishing Community meet at the [International Conference on the Book](#), held annually in different locations around the world. The Conference was held in Cairns, Australia in [2003](#); Beijing, China in [2004](#); Oxford Brookes University, Oxford, UK in [2005](#); Emerson College, Boston, Massachusetts, USA in [2006](#); Spanish National Research Council, Madrid, Spain in [2007](#); The Catholic University of America, Washington, DC, USA in [2008](#); The University of Edinburgh, Edinburgh, Scotland in [2009](#) and the University of St. Gallen, Switzerland in [2010](#); at the University of Edinburgh, Edinburgh, Scotland in [2009](#); and at the University of Toronto, Canada in [2011](#). In [2012](#), the Conference will be held at Universidad Abat Oliba CEU, Barcelona, Spain.

Our community members and first time attendees come from all corners of the globe. The Conference is a site of critical reflection to discuss the past, present and future of the book, and with it, other key aspects of the information society, including publishing, libraries, information systems, literacy and education. Those unable to attend the Conference can opt for virtual participation in which community members can submit a video and/or slide presentation with voice-over, or simply submit a paper for peer review and possible publication in the Journal.

Online presentations can be viewed on [YouTube](#).

Publishing

The Books and Publishing Community enables members publish through three mediums. First, by participating in the Book Conference, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical and constructive nature of the peer review process. [The International Journal of the Book](#) provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard.

The second publication medium is through the book series [Books and Publishing](#), publishing cutting edge books in print and electronic formats. Publication proposals and manuscript submissions are welcome.

Our third major publishing medium is the [news blog](#), constantly publishing short news updates from the Books and Publishing Community, as well as major developments in publishing, libraries, information systems, literacy and education. You can also join this conversation at [Facebook](#) and [Twitter](#) or subscribe to our email [Newsletter](#).

Common Ground Publishing Journals

AGING Aging and Society: An Interdisciplinary Journal Website: http://AgingAndSociety.com/journal/	ARTS The International Journal of the Arts in Society. Website: www.Arts-Journal.com
BOOK The International Journal of the Book Website: www.Book-Journal.com	CLIMATE CHANGE The International Journal of Climate Change: Impacts and Responses Website: www.Climate-Journal.com
CONSTRUCTED ENVIRONMENT The International Journal of the Constructed Environment Website: www.ConstructedEnvironment.com/journal	DESIGN Design Principles and Practices: An International Journal Website: www.Design-Journal.com
DIVERSITY The International Journal of Diversity in Organizations, Communities and Nations Website: www.Diversity-Journal.com	FOOD Food Studies: An Interdisciplinary Journal Website: http://Food-Studies.com/journal/
GLOBAL STUDIES The Global Studies Journal Website: www.GlobalStudiesJournal.com	HEALTH The International Journal of Health, Wellness and Society Website: www.HealthandSociety.com/journal
HUMANITIES The International Journal of the Humanities Website: www.Humanities-Journal.com	IMAGE The International Journal of the Image Website: www.OntheImage.com/journal
LEARNING The International Journal of Learning. Website: www.Learning-Journal.com	MANAGEMENT The International Journal of Knowledge, Culture and Change Management. Website: www.Management-Journal.com
MUSEUM The International Journal of the Inclusive Museum Website: www.Museum-Journal.com	RELIGION AND SPIRITUALITY The International Journal of Religion and Spirituality in Society Website: www.Religion-Journal.com
SCIENCE IN SOCIETY The International Journal of Science in Society Website: www.ScienceinSocietyJournal.com	SOCIAL SCIENCES The International Journal of Interdisciplinary Social Sciences Website: www.SocialSciences-Journal.com
SPACES AND FLOWS Spaces and Flows: An International Journal of Urban and ExtraUrban Studies Website: www.SpacesJournal.com	SPORT AND SOCIETY The International Journal of Sport and Society Website: www.sportandsociety.com/journal
SUSTAINABILITY The International Journal of Environmental, Cultural, Economic and Social Sustainability Website: www.Sustainability-Journal.com	TECHNOLOGY The International Journal of Technology, Knowledge and Society Website: www.Technology-Journal.com
UBIQUITOUS LEARNING Ubiquitous Learning: An International Journal Website: www.ubi-learn.com/journal/	UNIVERSITIES Journal of the World Universities Forum Website: www.Universities-Journal.com

For subscription information please contact
subscriptions@commongroundpublishing.com