Publishing in Public Libraries

Allison P. Brown

SUNY Geneseo

IN THIS SECTION

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Introduction

Patricia Uttaro

Director, Monroe County Library System

An image imprinted indelibly in my mind is that of a line of people forming a human chain, hands clasped firmly together, protecting the Library of Alexandria from protestors and looters during the unrest in Egypt in 2011. Those people fully recognized and believed that the library and its contents were too important, too valuable to jeopardize and were willing to risk their own lives to protect it.

Libraries scare dictators, tyrants, zealots, terrorists—anyone who wields power based in fear and oppression—because the library represents knowledge which celebrates and records human achievement. For centuries, libraries have borne the responsibility of collection, management, and preservation of information; in 2013, however, libraries have the opportunity to broaden that responsibility to include the facilitation, creation, and interpretation of information or content.

Libraries are uniquely positioned to become facilitators of content creation as well as content creators in their own right. Libraries are connectors in their communities, whether located in a small town, city, suburb, or college campus. People seek us out for information, for access to equipment, for expert advice, for space to create. Why not broaden our focus from collection and preservation of information to facilitation and creation? Let's strengthen the connection between writers and libraries by helping independent authors navigate the Wild West of self-publishing and help create a vibrant author colony in our own communities. Many larger libraries have the tools necessary and are capable of acquiring and developing the staff expertise needed to jumpstart and maintain such an operation.

Additionally, many libraries are sitting on storehouses of content treasure, just waiting to be repurposed and reintroduced to readers and information consumers. Almanacs, poetry, letters, diaries, maps, images, scrapbooks, and so much more have been diligently collected and preserved by libraries all over the world; the opportunity exists now to bring those items to light and share them widely through such avenues as the Digital Public Library of America, HathiTrust, and regional projects such as the New York Heritage digital collection.

Content Creation Facilitation

Students

New York, along with 44 other states, has adopted the Common Core Standards for grade-level instruction, which requires students to "use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others".[1] Many students learning under these standards will become adults with highly developed collaborative skills and will expect access to the networks, equipment, and materials necessary to continue to participate in collaborative projects and content creation. At the same time, adults who embrace lifelong learning already turn to the library as a source for materials that satisfy their craving for knowledge, which often results in the creation of content. The students who use public and school libraries every day will soon, if not already, be asking librarians for assistance with content creation and publishing options.

In 2012, the Rochester (NY) Public Library joined 12 other communities nationwide in planning new digital learning centers inspired by YOUmedia, a teen space at the Chicago Public Library. This project is part of the Learning Labs in Libraries and Museums project begun in 2010 to develop collaboration among a variety of community institutions to increase student participation and performance in science, technology, engineering, and mathematics. Since then, the MacArthur Foundation and IMLS have committed to investing $4 million to support Learning Lab projects in museums and libraries nationwide.

Each Learning Lab uses a research-based education model known as connected learning, which facilitates and encourages discovery, creativity, critical thinking, and real-world learning through interesting activities and experiences that combine academic and social experiences through the use of digital and traditional media. The labs provide teens with a network of mentors and peers, often brought together via online social networks. Activities in Learning Labs enhance the education experience by merging it with the social, potentially leading to a richer and more satisfying life experience based on deeper communication and civic engagement.

"Digital media are revolutionizing the way young people learn, socialize, and engage in civic life," said Julia Stasch, Vice President of U.S. Programs for the MacArthur Foundation. "These innovative labs are designed to provide today's youth with the space, relationships, and resources to connect their social worlds and interests with academics and to better prepare them for success in the 21st century."

Teen Central at the Central Library of Rochester & Monroe County (NY) is the main site for YOUmedia within the Rochester Public Library, with the project dubbed HO-MA-GO (Hanging Out-Messing Around-Geeking Out). City branch libraries participate through backpack sets that include a variety of media equipment for youth to explore in the branch. At Teen Central, the first project is being developed in conjunction with the Rochester Teen Film Festival. Working

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[1]   http://www.corestandards.org/ELA-Literacy/CCRA/W, http://www.corestandards.org/ELA-Literacy/CCRA/W/6

with our main partner, Dr. Brian Bailey from Nazareth College, teens will learn about creating films and be encouraged to submit them to the annual film festival. The library will host a special red-carpet showcase event for all content created.

The Rochester Public Library is currently entering the second phase of development and recruiting youth to serve on a youth design council. The youth chosen will help design the layout of the physical space, the programs offered, and the types of media equipment purchased. The youth will also be trained on using the equipment and serve as peer mentors once the program is up and running. The variety and scope of content that could be created through the YOUmedia project is infinite, and the library will play multiple roles, including facilitator, content creator, and content collector. The library will become a creation space as well as a collection source, and youth will learn to use the library in a completely different way.

Adults

The swift growth of digital publishing has made it extremely easy for people to share their knowledge through both traditional print and digital publications. The market is being flooded with independent, personal publishing of content that bypasses the traditional publishing process, with ordinary people publishing all sorts of content, including memoirs, novels, cookbooks, and family histories. There has never been a time in history when so many people have access to the tools necessary to publish their work for the masses. However, these grassroots, independent writers do not have access to all the tools, expertise, and advice provided by publishers during the traditional publishing process. As a result, we see many independently published works that are full of bad grammar, typos, dense and awkward composition, and poorly constructed plots.

Libraries can step in and provide or facilitate pre-publishing services to our communities by providing staff trained to assist with such services or by establishing collaborative agreements with area writing groups or literary societies. Librarians are by nature a literary group. Investing in development of staff who have an interest in and a talent for language and writing can provide a valuable service to community members. Many libraries and librarians, in fact, already serve as trusted resources to researchers and writers. Taking that research assistance further and expanding it to include proofreading, critical reviewing, and even formatting and publishing is certainly feasible.

Imagine a collaborative writing and publishing space in a library. It has plenty of room for writing groups to meet for sharing and critiquing of works in progress but also plenty of quiet, private space where writers can work uninterrupted for varying lengths of time. Perhaps the library offers small study rooms that can be rented on a long-term basis, allowing a writer to create a personal workspace that includes access to the library computer network, including high-speed Internet and research databases. When the writer is ready to share his or her work with readers, the library provides a connection to a writing group, a local publisher, or to a staff member or other community member who can provide proofreading, copy editing, a critical review, or even graphic design and formatting assistance. Perhaps the library offers access to

high-speed printing and binding equipment, as well as secure digital storage space, allowing the writer to write, edit, and publish all in one place.

Imagine the writers who use this space are part of a community of writers who meet regularly for support, discussion, technical assistance, and camaraderie. Their creativity and imagination is constantly challenged by the rich, stimulating environment created by the library, potentially resulting in significant contributions to the written record. These writers interact with the library staff, exchanging and debating ideas, writing and rewriting, performing, reading aloud and otherwise creating a dynamic atmosphere. Those writers who prefer solitude might also find that, and still have access to the research, materials, and equipment they need to create.

Once the writing is done and the piece is ready for publishing, what role does the library play? Technological advances have made it possible for a 300-page book to be printed and bound in a few minutes using equipment such as the Espresso Book Machine. Libraries can provide access to such machines, as they provided access in the past to emerging technologies such as photocopy machines and computers. Several libraries and bookstores in North America have experimented with such machines with varying results. What kinds of books might be printed on these machines? Think family histories, scrapbooks, cookbooks, yearbooks for homeschooling groups, poetry, and more. The possibilities are endless. Additionally, libraries can provide staff expertise to help writers learn to publish digitally. There are any number of sites available in 2013 that allow a writer to upload and publish an e-book; none of them are simple to use. Libraries can, and do, offer tutorials on how to use sites such as Blurb, Lulu, and even Amazon. In fact, none of the activities mentioned above are new to libraries, as the millions of people who attend programs and use library resources each year can attest.

Library as Content Creator

While the library as content facilitator is not such a stretch, the library as content creator is a distinctly different concept, especially for public libraries. Large public libraries have created content and published material for years, but most libraries have not had the resources to engage in wholesale digitizing or publishing of original content. Digitizing is becoming easier and more affordable, which provides a tantalizing opportunity for libraries to mine their collections for unique, non-copyrighted materials that would generate interest among the buying public. For example, the Central Library of Rochester and Monroe County owns the only copy (in the area) of a building code handbook from the 1960s that includes critical information for architects addressing renovations in pre-1960 structures. Staff have been asked repeatedly by architects who have driven many miles whether the library would ever digitize the book and make it available via the Web. This kind of material is exactly what should be identified in library collections and made available as digital content through partnerships with copyright owners. Libraries need to provide information where and when the user needs it, which is not necessarily within four walls.

The New York Public Library has taken a noteworthy approach to identifying unique content and presenting it in an attractive, appealing manner. Their Biblion project has created

access to collections of World's Fair images and materials as well as Mary Shelley's *Frankenstein*. These fascinating collections can now be browsed by anyone at any time. On the other side of the pond, the British Library has produced a number of apps that provide access to varied collections as "High Seas Adventures," "History of Britain and Ireland," and "Novels of the 18th & 19th Century." Also available via an app are digitized "Treasures of the British Library," which offers access to unique manuscripts such as *Beowulf*, William Blake's notebooks, and illuminated manuscripts. While not in possession of such treasures as these, the Rochester Public Library is currently developing a project, "Rochester Voices," which provides app-based access to such unique items in their collection as letters, diaries, and music. All of this material is relevant to Rochester history and is unique to the library's collection. Once the "Rochester Voices" app is launched, access to this primary source material will be widespread.

There are exciting things happening at the state and national levels revolving around the creation of content, and libraries of all sizes have content to offer. The Digital Public Library of America, HathiTrust, the American Memory Project at the Library of Congress, and New York Heritage are just a few of the projects currently underway that will provide unprecedented access to primary source material. Imagine the scholarship that can be achieved through this improved access. Women's studies students will no longer have to read *about* Susan B. Anthony's letters; instead they can read the actual letters. Libraries all over the world have been the epicenters of preservation and collection of knowledge for centuries. We are now at a stage in history where access to all that material can be broadened in ways not imagined even 50 years ago.

Conclusion

The roles of the library as content facilitator and creator all come back to the consumer. As long as there is a desire and market for knowledge and an equal desire to share knowledge, imagination, and achievement, libraries will continue to serve as a linchpin in our culture. Whether providing services to help writers write and publish or mining our collections for unique material to share digitally, libraries and librarians will continue to fulfill the roles of information collectors, brokers, and creators.

About Publishing in Public Libraries

Allison P. Brown

Milne Library, SUNY Geneseo

Perhaps not surprisingly, libraries offering publishing services have a strong connection to independent local publishers and self-publishing authors. The works produced by this community are often stigmatized in discussions of validity or quality but continue to gain the support of both readers and authors. From a librarian's perspective, the focus on self-published titles is often on the hubris of publishing without the sanctioning of an established publishing company and a dislike of the details and standards that are missed when authors go it alone. There is distrust of content that does not fit into the standards we rely on publishers to provide.

Among the plethora of definitions and roles of the self-publisher, this one sticks out: "A self-publisher is a publisher: one who is undertaking the financial risk to bring a book to market and coordinating everything involved: advertising, marketing, printing, order fulfillment, etc."[2] The element of risk and the isolation of the writer are highlighted in this definition. The element of risk is tied to the image of the self-publisher as prideful and the isolation the root of what keeps the published works from conforming to the standards libraries love so dearly—and ironically both of these stigmas can be addressed by libraries themselves.

The other side of the issue is unsustainability within the current publishing model, especially in terms of e-content. In light of this climate, more libraries are turning to smaller and independent publishers to work together and create a counterpart model. Much like in the selection of content, most libraries rely on a combination of popular titles and more specific content to fulfill the needs of a unique community. Both models can thrive.

With other strong examples of how regulated media can coexist and benefit from crowdsourced material this juxtaposition has potential. So armed with knowledge of information and literature, keen discernment, and a prime position in the community, librarians are creating and assisting with the creation of a vast array of content. This section of the toolkit addresses these roles and asks how can libraries be more proactive in the creation, production, and access to content.

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[2]   "APPLICATION FOR AN ISBN PUBLISHER—ISBN.org." http://www.isbn.org/standards/home/isbn/us/printable/isbn.asp

Common ways libraries support publishing.

Creation

When it comes to the creation of content, libraries already play an incredibly important role. Libraries house and promote the literature and content that inspire patrons to then go out and write their own stories. These functions are ever expanding; more and more libraries provide examples through what they do as much as the material they house. We can look at Idea Box, Oak Park's interactive exhibit area that invites patrons to interact, participate, and create. Buffalo & Erie County Public Library, as well as many other libraries, write and create local material to educate and entertain.

Community is similarly an ingrained part of what libraries do, and this function is evolving. We can see that through makerspaces and digital media labs the library is already bringing in and catering to a different type of patron than the traditional avid reader or casual Internet user. This is an opportunity to connect with already established organizations to offer space and mutual branding, and in doing so reach a new audience. Provincetown Public Library, in establishing their press, recruited community members to serve on their editorial board. Douglas County Libraries is similarly involving volunteers and local writers in writing and publishing support services. Resources—distinct from examples as specific craft, creation, and publishing information—also include locally created guides, instructions, and bibliographies. Specific and local resources for publishing are a frequent request both from patrons and librarians. Good examples of this can be seen at Sacramento Public Library's I Street Press and their informational and educational materials. Lastly, space is simple but very powerful. Offered to writing groups, hosting classes, promoting local authors, or simply designed to be open and flexible, this is one of the most simple ways libraries can open their doors to the creative community. A great example of this is Princeton Public Library: in opening their space to writers participating in National Novel Writing Month, they spurred the creation of a thriving writing group.

Production

Providing the technology needed for content creation and mindfully supporting that technology with accessible instructions and trained staff is becoming exceedingly important for libraries. Brooklyn's InfoCommons[3] houses such resources as well as hosts digital creation-centered programming. If libraries continue to embrace this role of providing technology and software that is not available freely elsewhere, there is potential to forge strong community relationships, increase the skill set and function of our own profession, and most importantly foster digital literacy that will only become more and more important to function successfully in our educational and professional lives. There are also examples of libraries providing production services using the Espresso Book Machine or e-book creation software to create works written by patrons or mined from the library's collection, and these services have proved fruitful for the library and the community.

Access

Providing or gaining access—especially to digital content—is a complicated discussion, but specifically looking at locally created content and self-published works, there are many opportunities for libraries. Local collections that include independently and self-published works, displays of local authors, and events that highlight these collections and people are already common in public libraries. However, there are generally only unwritten policies that reflect the acquisitions of these types of works. Developing these policies and practices could provide guidance for both writers marketing their books to libraries and librarians screening the titles. Two case studies in this section show libraries playing a role in this area in very different ways. Douglas County Libraries represents a very hands-on approach to both general issues of access in terms of e-content and the acquisition of independently published material, as well as a hands-on approach to communicating the policies and standards to local writers. Los Gatos Public Library provides an alternate example of providing support for self-publishers at the same time as making a commitment to access the published work but within the more common framework of acquisitions. While there are many intricacies in this area of publishing, libraries can be thinking about how they can assist in distributing locally created materials, how these materials can be integrated into existing collections, and how to represent the work in order to connect content with readers.

Case Studies

The case studies here represent libraries working in many combinations of these areas of publishing. I had the privilege of speaking or corresponding with 14 people at 12 libraries to hear the inspiration, planning, implementation, and upkeep of their services and programs that support writing and publishing. By sharing these stories and linking them to the larger climate of content creation, makers, and the uncertainty in the publishing world, we hope they will serve

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[3]   "Shelby White and Leon Levy Information Commons " http://www.bklynpubliclibrary.org/locations/central/infocommons

as valuable examples and the starting point for brainstorming and inspiration as libraries find more ways to support not just the consumption, but the production of information, literature, and art.

Serving a Writing Community, Building a Writing Community

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IN THIS CHAPTER

I noticed two common denominators when I spoke to libraries about their thriving writing communities: clever use of space and enthusiastic participants. Before talking about publishing print-on-demand titles, acquiring an Espresso Book Machine, or offering e-book publishing courses, libraries should be playing a role in supporting the writing process. If we have complaints about the standard of writing these days or the unpredictability of self-published titles, this is the place to start. Especially amidst the chaotic world of e-book distribution, licensing, and platforms, cultivating the direct author-library relationship can only help with awareness and support. Both

Jamie LaRue[4] and Mark Coker[5] in recent articles have addressed their belief that the library can play a powerful role within the creative community as well as the larger e-publishing discussion.

Writing Groups and Local Author Events

Princeton Public Library

I spoke to Janie Hermann, the Public Programming Librarian at Princeton Public Library, to hear about the writing groups they host at their main library branch as well as the work they do to support local authors. They have three regular writing groups: one following a very traditional critique format, the Wednesday Writing group that was born out of NaNoWriMo, and a daytime group called Read, Write, Share.

Princeton Public Library registered as a writing location site that offered a quiet space at specified times to writers participating in NaNoWriMo.[6] The writers that used the space also used the opportunity to network and eventually created a writing group that focused on encouragement and support. Like many writing groups that meet at libraries, this one was spurred on by a local author, Beth Plankey, so the library's direct involvement is minimal. With a dedicated volunteer, Hermann says, a library hosting a writing group needs to provide the space, advertise, and communicate regularly with the leader.

The more formal writing group, Writers' Room, meets twice a month and has about 15 members. The coordinators of the group write mainly creative nonfiction, so this has often been the focus, though they encourage writers of any genre to participate. At each meeting two or three participants read about 15 minutes' worth of their work and members take time afterward to share their responses and offer suggestions.

Read, Write, Share has a more informal setup, though the writing in this group is often memoir or nonfiction and the group members also take time to just talk about what they are reading or share passages from books they enjoy. This group is also led by members of the community.

The third group, called the Wednesday Writing group, also focuses on support and sharing. These meetings feature prompts and writing warm-ups. Hermann described it more as an atmosphere of "mutual support" and a place to "develop your inner writer." The total membership of the group is over 30, but the weekly count is usually closer to 10. An online community also complements the weekly meetings and keeps members connected and updated.

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[4] LaRue, J. "All Hat, No Cattle: A Call for Libraries to Transform Before It's Too…" The Digital Shift. http://www.thedigitalshift.com/2012/06/ebooks/all-hat-no-cattle-a-call-for-libraries-to-transform-before-its-too-late/

[5] Coker, M. "Mark Coker: Libraries to Become Community Publishing Portals." http://www.huffingtonpost.com/mark-coker/library-ebooks_b_2951953.html

[6] "Come Write In: Libraries—National Novel Writing Month." http://www.nanowrimo.org/en/library

In addition to the writing groups Princeton Public Library hosts, they also run a Local Authors' Day to feature and support local and independent writers. Hermann found many self-published authors were requesting readings, and the library tried hosting readings or signings, but without name recognition or a solid readership, it was difficult to bring in a substantial audience. So instead of trying to accommodate many smaller features and readings, Local Authors' Day was created.

Princeton's Local Authors' Day began by hosting 20 authors, and has grown this year to over 70 applicants for 40 spaces. There are simple criteria to qualify: one must live within a certain range of the library and to have published recently. Hermann explains that these criteria keep the content presented fresh and new authors coming in, rather than writers presenting the same book over multiple years.

The program has the flavor of many author fairs. The writers are able to set up a table with their books to sell, and the afternoon is devoted to readings. Fifteen authors are chosen by lottery to read aloud from their work. But on top of these activities, the library also takes the opportunity to make the day just as much about professional development as about providing a space for marketing.

Through the morning of Local Authors' Day workshops are offered to the authors and to the public. The topics range from time management to working on character development and are generally taught by traditionally published or more experienced authors. This year, one workshop focused on novel writing, specifically "Two Important Steps in the Novel-Writing Process: How to Formulate an Idea and How to Plot [a] Story,"[7] presented by Mark Di Ionno, and the other, run by Jon Gibbs, was titled "Recognize and Embrace Your Narrative Voice."[8]

It was important, Hermann noted, in a community with many literary and creative interests, to develop this program as a service to the writers as well as an event for the community. With a successful system in place they are able to have a clear answer and service for authors who have made the effort to market themselves to libraries.

Wirt Public Library

Alice & Jack Wirt Public Library in Bay City, Michigan, supports a program similar to Princeton's Local Authors' Day. In response to many patrons' inquiries about publishing and writing, librarians Cindy Gregory and Amber Hughey created Writers' Night. They invited four local authors or publishers to come give a brief talk and serve as a panel for the attendees to ask questions. For the first Writers' Night they invited authors they knew personally or who already had connections to the library, which included a local historian and a music author.

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7   "Workshop for Writers | Princeton Public Library." http://www.princetonlibrary.org/events/2013/04/workshop-writers

8   "Workshop for Writers | Princeton Public Library." . http://www.princetonlibrary.org/events/2013/04/workshop-writers-0

They also relied on suggestions, and later were able to reach out to Wayne State Press to get more recommendations for authors who live and write nearby.

The event was marketed thoroughly through their website, flyers, and e-mails to local colleges, as well as on a local television station. All of these efforts paid off with 65 participants signed up and 10 on a waiting list. Their second Writers' Night in April 2013[9] had a similarly enthusiastic response of around 60 participants, and both the first and the second program had a wide age range of attendees. With many programs' attendance closer to 10–15 participants, after the first Writers' Night it was clear there was a definite interest and need in the community to hear about the experiences of writers, publishers, and self-publishers.

Each author or publisher invited prepared a talk of about 15–20 minutes, with each talking about their writing process or their journey to publication. The following question and answer time further displayed the community's enthusiasm, with much interest in the process of finding a publisher and the marketing of self-published works.

Hughey pointed out that although it was hard work initially to coordinate all the presenters and get the program off its feet (the first Writers' Night was the product of seven months of preparation), each subsequent program has gone more smoothly and the preparation time has been cut down.

Similar to Princeton's Local Authors' Day, the authors presenting at Wirt Public Library's Writers' Night were given a space to sell or market their book during the intermission and after the program. It gave the opportunity for participants to speak one on one with the participating authors and publishers, as well as generating sales.

An exciting outcome of the Writers' Nights is the prompting of a writers' roundtable at the library. With many of the attendees of the Writers' Night interested, Gregory and Hughey set up the Writers' Roundtable to allow interested participants to meet, talk about writing, and form their own writing groups. With the space and the first meeting facilitated by the librarians, the writers who attended the first meeting have created a monthly critique group. Here the library played an important role in offering the space and creating an atmosphere ripe for collaboration and creativity.

Safety Harbor Public Library

Gina Bingham, the Adult Services Librarian at Safety Harbor Public Library in Florida, also coordinates a variety of author and writer services for the community. She describes the small coastal town as a "retreat for the creative" with a community that is immensely supportive of the library and all they do and offer. Safety Harbor has been hosting one writing group, called Story Circle, for four years now and was recently asked by an existing writing group to host an offshoot group as the original group grew too large.

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[9] "2013—The Bay County Library Systems." http://www.baycountylibrary.org/wp-content/uploads/Mar-Apr-13-Web.pdf

Story Circle, run by local writer Jan Golden, focuses on memoir and personal experience. Often a prompt is assigned beforehand and writers come prepared to share their writing on themes such as influential persons in their lives or holiday stories. Golden utilizes a blog to communicate with members, remind them of assignments, and share relevant articles.[10] The blog actually serves two writing groups that Golden leads, the other meeting at Largo Public Library, only 20 minutes away. Bingham noticed that having two sessions of the writing group each month has allowed her patrons a choice of where and when to attend. If someone had to miss a meeting in Safety Harbor, they could then attend the Largo meeting on a different night of the week. Having the consistency of one facilitator and a uniform setup and assignments make this arrangement convenient.

The second group began with a start-up meeting at Safety Harbor Library in March as a result of steadily growing interest in a critique group run by Safety Harbor Writers and Poets,[11] which reached its maximum for group members. Laura Kepner, one of the founding members, approached the library to begin a new group with the dual purpose of giving interested parties an overview of what has been successful for their writing group, which has thrived over the last three years, as well as providing a place for sharing and critique. This writing group will continue as a place to meet other writers, learn about participating and facilitating in a critique group, and form smaller groups. Writers also are encouraged to bring work to share and get feedback for improvement. Bingham says that the first meeting was well attended and that many patrons have inquired about the group at the reference desk in the library.

Safety Harbor Writers and Poets Library Group: Thursday, July 25 from 6:00-7:00 pm. This monthly gathering of writers is meant to be a platform for those in search of forming or joining a writers' group, connecting to others with similar writing goals, and as a mentor group for writers in need of constructive tips and ideas on how to make their current or future group successful. Bring something to share (optional) and if time permits, we will discuss the strengths and also how your work may improve. (This group meets monthly on the fourth Thursday.)

The description of the writing group on Saftey Harbor Public Library's events website

While the writing groups are run by community members, Bingham and other librarians are often asked to make appearances in the meetings to share about writing resources the library offers. They have done presentations on NaNoWriMo (National Novel Writing Month), social networking for writers with tools such as WattPad (http:\\www.wattpad.com), and resources found right in the library like the *Writers' Market*. Bingham also shares with authors ways that librarians help writers with research, citing a time that a historical fiction author needed help finding information on the television broadcasting of a rocket launch.

On top of the regular meetings of area writers, the library offers other single-event programs geared towards writers' professional development. In the past they have hosted sessions on publishing novels, how to fund self-publishing ventures with Kickstarter, website building for writers and artists, and journaling. Often the presenters approach the library with a program

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10   "Jan Golden's Story Circles." http://www.jangoldenstorycircles.blogspot.com/

11   "Learn—Safety Harbor Writers & Poets." http://safetyharborwritersandpoets.com/Learn.html

idea, and after Bingham spends some time looking at the presenters' credentials, the program is set up. Evaluation surveys, which are e-mailed to past participants every few months, have shown positive feedback and interest in more programs that provide resources for and encourage writers.

Armed with the knowledge of what her community enjoys and needs, Bingham is able to work with local authors when they come to speak to urge them to talk about their process, crowdsourcing funds, and other publishing experience, as well as information about the book they present on.

Author Incubator Program: Douglas County Library System

From writing groups, to relatives reading and commenting on chapters, to online forums, to online services that make the steps easier—no writer is an island. Impressing this fact on both the writers that seek to self-publish as well as libraries that are grappling with adding self-published works to their catalogs is key.

For writers, arriving at the self-publishing stage can be jarring. It is a swift transition from the creative, nebulous task of writing to a checklist of often tedious decisions from important to trivial. For those in a position to support self-publishers, a group which hopefully will include more and more libraries, ensuring that the checklist takes the writer on a journey to produce the best book possible serves the best interests of all.

This is the basis of the Author Incubator Services that Douglas County Libraries is in the process of developing. Born out of their trailblazing work in e-book lending and a desire to bring their business to independent publishers and self-publishers of e-books, they are determined to also take part in the creation of the book.

The groundwork was laid in the library system's work in creating its own e-book lending system. In a climate of unsustainable e-book pricing and licensing debates, Douglas County decided to create their own solution to the problem. The idea was to be able to offer e-content to their patrons without sacrificing a huge portion of their budget and still not being able to guarantee the longevity of that content. They also wanted to present a more fluid experience within their catalog to allow print books and e-content to be viewed, previewed, and accessed in one interface without having to exit the library's website and log in at another location.

The development of such an infrastructure was a huge project and investment, but the precedent the project represents is huge. Several other library systems have begun implementing similar programs, including the Marmot Library Network and Califa. More than that, as this system was put in place, alternate ways of acquiring this e-content were being explored. Because the library could now host and manage the digital files with a content server, dealing directly with publishers became possible. This gave Douglas County the opportunity to work with publishers that would not manipulate the pricing of content for libraries and sell the work outright instead of licensing it. Both the discovery interface Douglas County has worked on and

information about working directly with publishers is available on the initiative's site: http://evoke.cvlsites.org.[12]

With an investment such as this and the commitment to acquiring independently and self-published works, Douglas County gives us a glimpse as to why it is so important for libraries to take an active role in the publishing process from the point of creation. There is valuable content available through companies and individuals outside of the leading publishers, and libraries have an opportunity to present these options to patrons. As organizers of information, curators of content, and evaluators of resources, librarians are primed for both the challenge of sifting through the increasing amount of content available and helping creators in their local community produce the best work they can.

The resulting Author Incubator Program has two goals. One is to link the library more closely with local authors by providing them with resources for the writing, polishing, and publishing of their work; the other is to connect those authors with readers.

The service, intended specifically for the local community (e.g. Douglas County Library card holders), would begin for writers as a link from the library's webpage that leads to the primary question: "Do you want to write a book? Or do you want to write a good book?" This entry point will lead the author through a publishing roadmap with resources specific to the Douglas County area. There are recommendations for writing centers and groups and lists of freelance copy editors and cover designers, all with interactive features allowing for ratings and comments to keep them relevant and up to date. While this sort of road map doesn't ensure that the writers take advantage of these options, it will certainly get them thinking.

Once the author has used these resources and published the book through a recommended e-book distributor (generally Smashwords, as they provide key services such as ISBNs for free), the next step is to, through the Douglas County Library interface, submit the first chapter and an outline of their book directly to the library. The library is currently working on assembling a group of volunteers, mainly local authors, to participate in the process in a very important way. This group of volunteers, called by LaRue "citizen acquisition editors," will use their judgment and a set of provided guidelines, mainly concerning editing and content, to accept the book into the library's catalog. While this may initially seem like a rigorous process to go through to donate your book to a library, there is a payoff in the end. The initial screening allows the library to enforce basic collection development policies and standards, and the pairing of the volunteer with the author allows for greater discoverability. Once the book has been published as a free e-book through Smashwords and acquired by the library, the volunteer provides a review and rating in the library's catalog. This lends the book credibility with the backing of a local author or librarian, and, with relevant keywords in the review, can bring the book to the tops of searches and increase the author's visibility.

While being connected to readers and some free marketing is a great payoff, LaRue says the plan is to add another motivation to authors. They plan to host a competition of the submitted

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[12]   "Evoke | Creating the Future for Library E-Content." http://evoke.cvlsites.org/

titles and award the best in each genre with a review in a high-visibility magazine. The local author is first introduced to local readers and then is introduced to a national audience.

There are two important factors in this plan. The first is that a group of local authors was involved and consulted through the planning process. A program to support writers and authors cannot be successful if their views are not represented in the planning; to leave them out is to be planning to serve a fictional idea of a writer rather than those that really live and write in the community.

The second is that the program relies almost completely on volunteers. When I asked LaRue if the volunteer-run program would be sustainable, he and the library seemed committed to keeping volunteers engaged. "We know people love to read," LaRue reasons. "Why not ask them 'Would you help us solve a problem we cannot solve by ourselves?'" Libraries are often places that know the value of a dedicated volunteer and in many cases have the communication and infrastructure in place to connect and organize this powerful workforce. More about the proposed system can be read about in an article by LaRue in the June 2013 issue of *American Libraries*.[13]

While all the resources are assembled, the Douglas County Libraries are planning to market their new service over the summer and launch in the fall of 2013.

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[13]   "Wanna Write a Good One? Library as Publisher | American Libraries..." http://www. americanlibrariesmagazine.org/article/wanna-write-good-one-library-publisher

Self-Publishing and Library Resources by Lisa Petrocelli

New York Rider Magazine

I am a lifelong resident of Colonie, New York, and a patron of the William K. Sanford Town Library in Loudonville, New York. I am the editor of *New York Rider Magazine* (circulation approximately 12,000 throughout New York State), a statewide publication for motorcyclists, which also boasts a small international distribution in France and Italy (through regular correspondents in those countries). In addition to regular monthly columns, including my own (Lisa's Peace), we invite readers to submit their own stories and accounts in the biker world. My job is to attend as many biker events as possible in my area and report on those events, as well as to edit all submissions to prepare for print. I have been involved with the magazine since its inception in 2006, first as a contributing writer, then as the editor beginning in 2008. I also write for an online news site called Examiner.

My self-published book is titled *The Gloves Come Off.* My book focuses on 15 men whom I have met over a span of 10 years who represent the American biker culture primarily, but not exclusively, in the Northeast U.S. The book focuses on the lives of these men, their loves, their passions, and why and how they became part of the biker subculture, in a sense revealing the man under the gloves. Between these chapters are essays which reflect my experiences from attending motorcycle events. There is a very large biker community in my area of New York, but many people are unaware of the existence and influence of this subculture.

I sent my manuscript to publishers that I thought were most likely to be interested in publishing a book on biker culture. After receiving no replies from any of the publishers I queried, I decided to look into self-publishing. The biggest difference between traditional publishing and self-publishing is money and marketing. Traditional publishers assume all financial responsibility and marketing for the book, while self-publishing requires the author to assume the financial responsibility and must market his/her own book.

I researched the numerous self-publishing companies and settled on Aventine Press, one of the most reputable, and one that offered the services I needed. I decided on Aventine Press for several reasons. Most important was that their prices were very reasonable and I had the option of purchasing each service separately. In other words, I did not have to pay for services I did not want, such as marketing, editing, cover design, etc. I knew I could edit my own work and I also had one of my brothers (an attorney and legal editor) and a fellow writer review it to check my own editing. I didn't want to pay for unnecessary marketing costs, such as posters, flyers, or additional websites, because I knew that the book would automatically be listed on amazon.com and barnesandnoble.com, which were the most important to me, as well as other smaller venues, such as booksamillion.com. I could produce my own flyers and as a well-known author said to me, "I've published both ways—self-publishing and traditional. The biggest difference is the marketing. And who really markets your book better than YOU?"

I was also impressed with the Aventine Press no-frills website, straightforward contract and explanation of services. Since my husband planned on designing and photographing the cover, I had the option of providing my own cover design and only had to choose one of Aventine's templates. The owner, Keith Pearson, was wonderful to work with. He answered all of my calls and e-mails immediately and was extremely helpful during the entire process. By the way, there is a great website called Preditors and Editors (http://pred-ed.com/), which documents the reputation of companies involved in the publishing industry. I would frequently check that site for reviews as well as the Better Business Bureau to see whether any of the companies I considered had negative ratings. I read through some author forums, such as Absolute Write Water Cooler (http://www.absolutewrite.com/forums/) to see what other authors had to say about the various publishing companies. I searched through the Amazon.com site and looked at other books that were published by Aventine Press, and I thought the quality of the product looked excellent. Last but not least, I loved the Aventine Press logo, which featured a graphic of an open book. Somehow it looked more professional to me.

I visited my library for some of my initial research into American biker culture and later to more closely examine books—paperback and hardcover—for size dimensions, paper quality, and which covers (and colors) quickly caught my eye. I also took note of publishing notations and placement of dedications, acknowledgments, etc. I envisioned my own book on the shelves and knew, after some comparisons, that I would settle on a 6x9 format.

A traditional publisher handles all aspects of format, design, and marketing; however, self-publishing companies do offer these services for a price. I opted to edit my own work and handle formatting and cover design. My husband, Dino Petrocelli, is a professional photographer, so I was lucky to have him photograph the cover. There is a lot of time and work involved with the format of a book (details such as font type, size, and special symbols used), and fortunately I was eager to make my own choices and decisions on all of those details.

I did not use any special software to format the book. Aventine Press requested a Word document on CD, which was easy enough. If I wanted special characters, I inserted them myself (for example, I placed a ~ in certain places in the book). There was a limit as to which characters could be used, which was spelled out in the guidelines provided. With Aventine, I had a choice of five different interior templates and after choosing one, I did all of my own formatting, except for the margins; Aventine took care of getting my manuscript into "book format." The interior photos were also done by my husband. Honestly, my biggest problem was getting all the gloves collected on time!

In retrospect, perhaps I could have consulted an agent to advise and help me submit my manuscript to a wider variety of traditional publishers. I did not want to wait any longer to publish, but that may have been the wiser avenue to take. I have sold over 250 copies of my book online and have sold approximately the same number of copies myself offline. Traditional publishing most likely would have resulted in greater sales. Nevertheless, I completed the self-publishing process and was happy with the outcome.

I have promoted my book through *New York Rider Magazine* and Examiner channels and my connections within the many biker events at which I attend and participate. However, it was extremely important to me that my book be made available in libraries, especially my own town library, where I have been a patron all of my life. I also happen to work at the New York State Library and am very aware of the importance of continuing to provide our residents with helpful and interesting reading materials. I felt that inclusion in Upper Hudson Library System's catalog would provide an educational, informative eye-opener to the "biker world" for the interested public.

The staff at the William K. Sanford Town Library assisted me in the promotion of my book. Immediately following the publication of my book in April 2012, I wrote to Richard Naylor, the director of the William K. Sanford Town Library, explaining that I was a local author and had recently self-published a book. I inquired about the possibility of William K. Sanford adding my book to their collection, enclosing a paperback copy of my book. I received an answer within a week from Joe Nash, Librarian, Adult Collection Development and Programs, who offered to conduct an interview at the library which would then be televised on our local television station. Although I was apprehensive about being on camera for an interview, Mr. Nash made me feel very comfortable, asked all the right questions, and it turned out to be a great experience. The interview was then broadcast throughout the entire month of August (link to my interview: https://vimeo.com/45664090).

In addition, the library offered to host an author night and encouraged me to invite the people who were featured in my book. The William K. Sanford Town Library promoted this by developing a flyer which was posted at the library and on their website and Facebook page, and the event was listed in the library's newsletter. This event was held on August 13, 2012, with approximately 50 people in attendance, including a few of my colleagues from the Division of Library Development (Carol Desch, Statewide Coordinator for Library Services, and Maria Hazapis). The staff of the WKS Library prepared their large meeting room for my presentation and welcomed me and my guests. It is important to note that many people who do not normally frequent the library attended this event.

Author Night was a wonderful experience for all involved and I was very proud that my library was willing to assist in the promotion of my book in this way. I expected to be invited for book signings at local bookstores, and I was; however, the events at the library meant more to me because there was no monetary gain involved on the library's part. I donated two copies of my book to the library and was delighted to learn that *The Gloves Come Off* was added to the Upper Hudson Library System's catalog. Of course, at that time, I published an article on my Examiner page announcing the fact that my book was available in local libraries (http://www.examiner.com/article/the-gloves-come-off-now-available-local-libraries). Bernard Margolis, State Librarian and Assistant Commissioner for Libraries, presented my book, along with other books written by New York State Library staff, at his monthly staff meeting, which was greatly appreciated. In addition, I would also like to mention that Loretta Ebert, Director of the New York State Library, has arranged for my book to be included in the New York State Library's collection.

I hope that other authors will take advantage of this powerful resource and realize the benefit that all libraries in New York State are poised to provide their patrons.

Libraries as Inspiration and Centers of Creation

2 IN THIS CHAPTER

We can see libraries in transition from consumption to creation in many places: YouMedia in Chicago, 4th Floor Chatt, Fab Lab at Fayette Free Library; makerspaces and digital media labs are popping up all over the place. The way library publishing is manifesting itself in public libraries runs parallel to these endeavors. It goes hand in hand with increased technology and software, providing the education to walk makers through whatever their project is and nurturing and then marketing those projects, be it digital storytelling, a classic printed book, a podcast, or an e-book.

Inspiring Interaction and Creation: Idea Box

Oak Park Public Library

Oak Park Public Library's Idea Box brings people in before creative projects start; it provides the opportunity to experience local art, inspiration, and often a way to contribute their own voice. I think it also helps people overcome the fear of sharing and experience the joy that comes with seeing what happens when a whole community can share stories and ideas with one another. Looking at the success of the Idea Box can give many libraries ideas and inspirations about drawing their patrons into the realm of creation and interaction.

The concept is a simple room that rotates through a variety of interactive exhibits. In her article in the ILA Reporter[14] about the Idea Box, Harris explains it in this way: "We took a 9-by-13-foot space and made it a physical representation of these participatory values we had been exploring as a library. The Idea Box is always open for public participation, creativity, play, and constant change, much like the Web itself." The space had been hosting a café, but when the business closed the library was given the opportunity to reimagine what that space could be. In a community with an interest in art, dedicating the space to exhibits and creation seemed natural. As the new customer service manager, Harris began to oversee and coordinate Idea Box.

At the start the Idea Box had no dedicated budget, but the needs were quite minimal. Ideas, and in some cases a fresh coat of paint, were all that was necessary. Now the project has a built-in budget, and supplies are bought that can be repurposed for other uses in the library after the exhibit is finished.

Suggestions for exhibits, while open to the public, mainly came from staff at the library. Accommodating installations from the community is challenging, said Harris, mainly from a logistical standpoint on details like timeframes; the exhibits the library sets up are on a specific time schedule to match the loan period of their items. This allows more patrons to experience and expect something new from the Idea Box each time they visit. The other challenge is that the space is largely unpatrolled, so installations that are valuable or one-of-a-kind items can't be monitored. Oak Park has been able to collaborate with community organizations. One exhibit brought in students from the American Academy of Art in Chicago, who installed pegboards with extra holes drilled in them and painted golf tees for the patrons to play with like a Lite Bright. Any suggestions, from staff or community, get added to a list for upcoming exhibits. The staff meets quarterly to choose and plan for three months of exhibits. Their system allows for discussion of the merits and drawbacks of each exhibit idea Then the group votes to determine which will be implemented.

All exhibits are geared towards catching people's eyes and getting them to participate. For example, one exhibit asked patrons to write the name of their favorite book on a Post-it and

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[14]   "April 2013—Illinois Library Association." http://www.ila.org/Reporter/April_2013/ Reporter_0413.pdf

add it to the wall in the Idea Box. The number of colored Post-its grew and created an organic piece of art, Harris said. People started to add their own instructions, like "Put check marks on ones you like" or answering questions about which author wrote a certain book. "If you give [people] a space and ask them to be creative, they use the space in ways you would never expect," Harris commented.
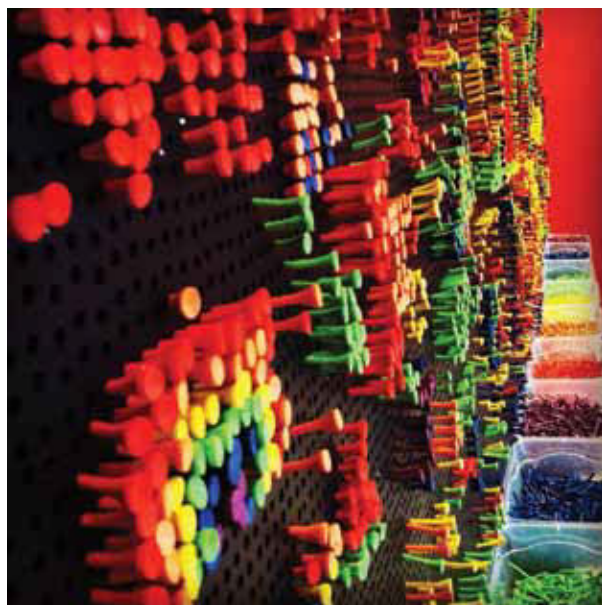
Oak Park Public Library

The Idea Box brings the opportunity to the patrons at Oak Park to experiment and play creatively, a rare thing for many people. And because collaboration, interaction, and experimentation are built-in aspects of the Idea Box, even a person that visits the library every day is likely to see something new in the space, something generated by their community.

The space was brought into an atmosphere of experimentation and change. Oak Park had a new director with new initiatives. The library was brainstorming ways to provide excellent programming, and when the opportunity to create the Idea Box came along, the library not only embraced it, but gave it a place within a department and job responsibilities.

The Idea Box is advertised on the Oak Park Public Library's website, but beyond that there are not a lot of marketing needs. Harris points out that it's special for patrons that already come to the library, giving "a value to their loyalty." They see something new each time they come, and it draws them in to see the library as a place in which to participate. For new patrons, it sets the tone for their visit, a feeling of "whimsy."

Each exhibit is recorded with pictures and posted on the library's Flickr site for the public to see, capturing those quick, ephemeral creative moments from so many in the community. They have had interest from patrons who would like to see the breakdown of the content that is created through the Idea Box. "It's almost as if they want the data," Harris notes. So far there are no plans to publish the outcome, which seems apt for a space that focuses on inspiration

and creativity. Oak Park staff does solicit general feedback from the community through their customer service department to find out what was most successful and get comments about the exhibit.

What's next? The Idea Box continues on, hosting a new idea every month. Other spaces in the library continue to change to encourage participation. The lobby outside of the Idea Box will be redone to accommodate lounge space and what Harris calls "flash programming," an event that may not warrant reserving a space but could be set up for passersby to quickly see or experience.

Creating a Digital Media Community Repository: LibraryYOU

A Talk With Donna Feddern

Donna Feddern, the Digital Services Manager at Escondido Public Library, coordinated the launch of LibraryYOU (libraryyou.escondido.org), a digital collection of community knowledge and expertise in video and podcast format. So far the library has worked with community members to produce almost to 40 videos and four podcasts. The library is also supporting digital media creation with their teen program Pop Up Podcast (http://popuppodcast.org).

Q: Where did the idea of LibraryYOU come from?

A: LibraryYOU was inspired by the YOUmedia project at the Chicago Public Library. I was excited by the idea of expanding a public library's technology offerings to digital media equipment and software. Also, I was redesigning the library website and was looking for ways to incorporate patron-generated content (photos, reviews, testimonials, videos). So providing a digital media studio where patrons could create videos and podcasts for the library's digital collection was a good marriage of those two ideas.

Q: Can you take me through the process of getting the program started—funding, choosing equipment, staff training, etc.?

A: I was encouraged by the administration at my library to submit a Pitch an Idea proposal for the California LSTA grants. My idea was accepted by the state library grant team, so I wrote the LSTA grant for $35,000 in funding. The money paid for two part-time staff, equipment, and publicity materials. The Recording Studio Coordinator and the Digital Services Librarian put together the list of equipment we'd need for audio and video recording. Our first tasks were to purchase the equipment and get the LibraryYOU website up and running. Staff were trained about the goals of the grant and either came to the project with their own skills or learned media recording skills through online courses (Lynda.com) as needed.

Q: What software and equipment do you provide?

A: Our recording studio (or digital media lab) has two iMacs, two high-end HD video cameras, lighting, tripods, (many) microphones, a backdrop, digital storage (hard drives, flash drives, SD cards), iMovie software, and Adobe Audition (sound editing) software.

The recording studio is located in a back office so it is not open to the public right now. We are planning to offer appointments (similar to Book a Librarian programs at other libraries) to help patrons get access to the equipment and spend time with staff learning how to use the software and equipment. Most of our contributors wanted to share their expertise but weren't as interested in learning how to make their own digital media. We offer some basic classes on digital video recording and podcasting but only a few LibraryYOU contributors attended these classes to learn more.

Q: Can you talk about getting the website up and running and the decisions you needed to make throughout the process?

A: I looked into using Omeka for the website since it is open source and made for digital archives. There were some issues with embedding videos, though. And if we hosted it ourselves, we'd need a LAMP server. We didn't have the money to buy one or have them host it for us. I ended up using a Content Management System called mojoPortal. The City of Escondido had chosen it for their new website and I'd used it for the redesign of the library's main website so I was already familiar with it. No learning curve!

I created the website—the architecture, design, content, etc. I've redesigned the library's website three times in the last 10 years so I know how to plan a website and get it up and running. With LibraryYOU, I wanted it to be simple and for the videos and podcasts to be the main content, so it wasn't that difficult to put together. I did hire a graphic designer to create a logo, business cards, and the website header image for the LibraryYOU so the color scheme and identity came from his work.

We went with Vimeo because it seemed to be a more positive site. I didn't want to ask our community, many of whom were new to online video, to put themselves out there just to have their video filled with negative comments. I realize there is more visibility on YouTube since they have far more viewers, but that didn't bother me. I made sure to use search engine optimization tools to make sure the LibraryYOU content was visible through Google searches, and that worked well.

I think with more money and expertise on staff, we could have had a better LibraryYOU site. I am of the opinion that you should just do and try with what you have. Maybe in the future we can make the content accessible through our ILS using a digital archive add-on. ILS

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databases are not visible through Google (unless you pay to have your holdings on OCLC), but I hope that changes soon. Right now, I'm not willing to move the LibraryYOU collection and lose our visibility on Google.

Q: Are the videos and podcasts completely patron-driven or does the library solicit any participants?

A: One of the commitments I made for the grant was to speak to 10 organizations in order to find contributors. We found several participants through these presentations. Others saw posters in the library or read newspaper articles and contacted us about becoming contributors. The rest of the contributors were people who were doing events at the library and were encouraged to create a video or podcast as well. Any time I meet someone interesting, I ask them if they would like to be part of the project.

Although it wasn't part of my initial plan, I did work with a local Toastmasters group to find our first LibraryYOU contributors. Since Toastmasters groups are usually full of interesting, accomplished people who are looking to improve their public speaking skills, several of the members were happy to participate in LibraryYOU.

Q: What has been the most memorable outcome of this service?

A: I think it is amazing that content created by an expert in the Escondido community, in collaboration with the library, has such reach on the Internet. We have had people from 85 countries visit the LibraryYOU site through search engine keyword searches.

Also, I see our patrons differently. It used to be that they came into the library for our expertise. Now, I look around the building and see a community of experts. Knowledge isn't just found in the staff or in the books. Knowledge can be found in every member of our community.

Q: Now that LibraryYOU is underway is there anything you would have done differently or changed the design of? Or have any adjustments been made as the program goes on to increase the effectiveness?

A: I would have allocated grant funds to creating a media lab in a publicly accessible area. The biggest challenge has been not having the public space for the digital media lab so that patrons may use the equipment on their own. Also, due to our limited budget, we will not be able to have staff that are dedicated to the media lab. We will need to recruit dedicated volunteers. We also need to look into digital asset management for the long-term storage of our content.

Q: What advice would you give to other libraries that want to start a similar program?

A: There are a lot of options for doing this kind of project on a smaller or larger scale. It is good to determine your goals—Do you want to add to your digital collection? Or is your aim to educate patrons about using digital media? Would you be willing to compromise on

quality of production? Lower-cost equipment and storage options are available for libraries with smaller budgets. The most important piece is finding the staff or volunteers who are excited about creating with digital media and are willing to keep learning and improving their skills.

Q: Are there other libraries that you look to for inspiration and ideas?

A: I still look to Chicago Public Library's YOUmedia project for inspiration. Skokie Public Library is doing great things with their digital media lab. Also, the Anythink Wright Farms Library got a YOUmedia-like grant to set up a digital media lab they are calling The Studio, and I know they'll be doing some exciting programming.

I have done other webinars and blog posts about LibraryYOU. There are a list of links at this address: http://claimid.com/donna.

Library YouTube Channel by Kara Stock

Buffalo & Erie County Public Library (B&ECPL)

The Buffalo and Erie County Public Library (B&ECPL) strives to provide quality services while remaining relevant to meeting the ever-changing needs of library users. With demand for classroom-style technology training at an all-time high, staff recognized the need to supplement the traditional in-library formats. YouTube videos provided an excellent opportunity to attract new library users while meeting the growing virtual technology needs fueled by the shift to digital devices.

On May 5, 2011, the *BECPL TrainingLab* YouTube Channel (http://bit.ly/KdRNzH) was created. The initial motivation was to provide brief instructional videos based on popular questions generated during the public computer training classes. Topics included how to use *Consumer Reports* online, how to search for e-books, and how to send an e-mail attachment. The average length of these videos is three minutes, based upon analysis revealing that people are more likely to watch brief rather than longer versions.

Capitalizing on the success of these instructional videos, the next venture involved the production of more entertaining videos designed to educate as well as publicize free services and programs offered by the library. One example is the U.S. Marine Corps Brass Band performing at the Central Library during Buffalo Navy Week (http://bit.ly/10XKp2M). "How To Clean a Touch Screen Monitor" (http://bit.ly/Mp8Obn) takes humor to a new level and the documentary "Behind the Request" showcases the staff who get materials transferred to local libraries for patron pick-up (http://bit.ly/U4xVEl).

To date we have 27 public videos posted on our site with a total of 22,822 views, according to YouTube's analytics. The most popular has been "Using the e-Library Catalog's My Account Feature" with 3,574 views, followed by "How to Open and Save E-Mail Attachments" with 2,220 views, and "How to Set Up an iPad to Download eBooks and Audiobooks" with 2,008 views.

Creating a YouTube Channel has many advantages. YouTube is a popular site, which affords the library the opportunity to reach a larger and virtual audience. It allows us to educate using social media as an alternate platform and it puts the library where our users are, 24 hours a day, 7 days a week. The format increases the media coverage for the library and provides us with free analytics. YouTube users can interact by commenting on and liking our videos as well as sharing them with their friends.
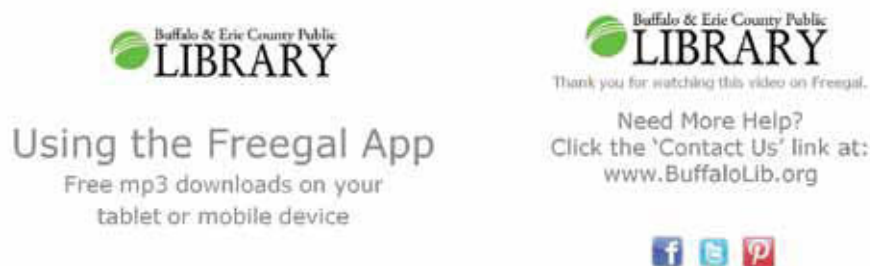
Intro & End Slides for B&ECPL Video on Freegal

B&ECPL Librarian Andrew Aquino has produced several instructional videos for our YouTube Channel during the past two years. When he first started he would create an outline of the topic and then begin recording. Through trial and error, he eventually began to write a more detailed script before recording to ensure that all relevant information was included. The fully fleshed-out script also gave him a better idea of how long the video would last, with the goal for a three-minute length. Once he finished a recording, using Camtasia Studio 8 software, he moved into the editing phase, removing any long pauses or errors. Next, he added zooming and text callouts such as the library website address. To finish the process, he rendered the video into a YouTube-compatible format and uploaded it to YouTube. Once uploaded, a description, tags, and closed captions were added.

Jordan Smith, another B&ECPL librarian, produced the previously mentioned short documentary "Behind the Request." Jordan began with a library-related theme, patron requests for materials, and then thought about ways to include the human story. He also researched the request procedure in detail. Jordan then tracked down staff members to talk about their role in the process. As part of the interaction, he often had to first convince them to be on camera. When filming, Jordan tried to help them feel natural and comfortable, not awkward. He asked them questions to get the story he was looking to cover. When the filming was finished, he edited all of his footage into a narrative. This involved watching a lot of video tape and finding naturalistic moments within the theme.

Once a new video is made public, it is promoted in several ways. It is highlighted on the B&ECPL homepage promotional scroll (www.buffalolib.org) and added to other sections of the library's website, including e-Community (http://bit.ly/VBLKIQ) and e-Content Pages (http://bit.ly/IskveQ). The video is also posted on the library's Facebook page, tweeted in the library's Twitter account, and pinned to the library's Pinterest page. The training lab YouTube Channel also has an icon on the computer training section of the library's website (http://www.buffalolib.org/content/computer-training).

It is important to monitor the content and ensure the accuracy of all posted videos. Some videos have been removed from our YouTube Channel due to software updates. For example, we deleted "How to Download and Install Adobe Digital Editions" and quickly replaced it with an updated video, "How to Download and Install Adobe Digital Editions 2.0." A more recent example is when our e-book vendor, OverDrive, rolled out their next-generation user experience. The process for searching and borrowing e-books changed so radically that all related videos needed to be immediately removed. We are currently working on updates.

The cost for video production has been minimal. In 2011, Central Training Lab librarians attended a three-hour workshop on "Screencasting in Your Library" at the Western New York Library Resources Council (WNYLRC). The cost was $15 for each attendee, and the focus was on Camtasia Studio, a recording and editing software program. Staff returned from the training enthusiastic and motivated, which resulted in the library purchasing three Camtasia Studio software licenses as several staff members would be involved in creating the videos. Each license was $299. Some alternatives to Camtasia are Adobe Captivate and Jing. The Adobe product offers a free trial and can be purchased for $359. Jing is free but is more limited because it doesn't allow for editing; its focus is instant sharing. Camtasia also offers a free trial, which provides a great opportunity to give the software a test drive.

To capitalize on the success of the simple screencasts and expand video capabilities, we next acquired a Canon Vixia camcorder, a camcorder case, and a tripod. We soon noted the need for an extra battery for the camcorder and a charger for that battery. We bought two Logitech headsets with microphones for recording purposes and a 16 GB flash memory card. Lastly, we purchased an external hard drive in order to back up and save our large video files. The cost for these purchases was $725.

The total cost so far has been approximately $1,700. We identified the need. The administrative staff of the library evaluated the proposal, along with the potential benefit, and recognized this as a valuable initiative. The funding for the software and equipment were then allocated from the operating budget. The library continues to look for appropriate technology support and community grant opportunities to supplement and expand the project.

The *BECPL TrainingLab* YouTube Channel has allowed us to reach more people regardless of distance or time of day. It has provided instructional and training opportunities beyond library buildings and beyond traditional service hours. It has brought the Buffalo & Erie County Public Library to our patrons 24 hours a day, 7 days a week and is available for unlimited viewing. Although the videos are geared toward library users, they can also be beneficial for staff.

The B&ECPL is fortunate to have dedicated and talented Central Library training lab staff members who were willing to experiment with the alternative technologies. They were interested in learning something new and embraced formats which incorporate creativity, bringing training opportunities to a new level. And although we have not reached the popularity of YouTube's 2012 "Gangnam Style" or "Carley Rae Jepsen," we're pleased to have 22,822 views supplementing our in-house classes. We plan to continue to generate educational and entertaining content, and you never know, there's always the possibility that a viral video is in the Buffalo and Erie County Public Library's future.

Appendix: Sample Video Script

Consumer Reports
Andrew Aquino

[Music]

Hello and welcome to this online tutorial on accessing *Consumer Reports*, via the Buffalo and Erie County Public Libraries databases. In this lesson, you'll learn how to access *Consumer Reports* via the libraries databases, how to browse the issues and how to search for a specific article.

So did you know that you can get full-text of *Consumer Reports* magazine including graphs and pictures through the libraries' databases? Just for being a member of the Buffalo and Erie County Public Libraries, you have electronic access from any computer to over 20 years of Consumer Reports, including the most recently published issues.

A screen will pop-up and take you to the *Consumer Reports* page contained in a database called *MasterFILE Premier*. You can see the dates that full-text of this magazine is available.

There are two ways you can access articles from this screen. If you know what issue of the magazine you wanted to look at you can use the browse function. If a friend of yours told you there was a good article on credit cards in the November 2010 issue, all you would do is click on the year 2010, then pick the November issue.

At this point a list of articles will appear, much like a table of contents, from which you can pick your article. In this case we see the article we are interested in on the second page of results. From here we can click on "PDF Full-text" to see the article. As you can see it looks just like it does in the print edition of the magazine with full-text, color photos, illustrations, and charts.

Now if you're interested in doing a search for information on a particular subject then there are a few different steps to take. You would want to start at the *Consumer Reports* page once again. However, this time you'll click on 'Search within this publication.' Now we'll suggest you click on the "Advanced Search" link.

At this point we are going to search *Consumer Reports* for information on refrigerators. Our results list will be in order of post popular and relevant articles. You can order results by clicking on "Relevance Sort." Now you can click on "PDF Full Text" to see the contents of the article.

Thank you for watching this online tutorial on accessing *Consumer Reports*.

The Library as a Community Publisher

Print on demand technology and the introduction of the Espresso Book Machine introduced an easily accessible alternative to the traditional publishing model. While some speculated whether the trend would take over or harm the traditional printing and distribution of books, over the years companies that provide print on demand seem to have found a niche in the publishing market. Small and self-publishers take advantage of only paying to print books that are ordered, eliminating some upfront costs and the waste and hassle of overproduction. Similarly, the barriers to developing e-books are quickly disappearing with free and affordable services and platforms.

By now, none of this is new or news, but we are beginning to see the creative ways this technology is being used—the power of the local, community-oriented, and self-published.

Public Libraries Utilizing Print-on-Demand Technology

I Street Press, Sacramento Public Library

The Sacramento Public Library is one place these possibilities have taken root. With the purchase of an Espresso Book Machine (EBM) thanks to a grant, dedicated staff, volunteers, and a creative community, I Street Press was born.

A member of the community and volunteer who had seen the Espresso Book Machine in action brought forward the possibility, and from there the ideas kept coming. Being the publisher of choice for the community held enormous possibility, as Director Rivkah Sass put it. In addition, a nearby college's creative writing program was closing down, and the library began to imagine other components to the new service to make up for the loss of writing instruction in the community. While not every detail of the original plan was realized (e.g., the idea for six-week writing courses has been revised to envision half-day writing workshops in the future), it turned out the community had been waiting for this sort of responsive, personal, and local option for publishing.

The service was launched with informational sessions and the printing of a sample book, a compilation of librarian Gerald Ward's series of blog posts. A year and half into operation, the press has printed over 6,500 books, often totaling more than 500 per month. And while one selling point of the EBM is that it provides access to millions of titles available for immediate download and print, Ward indicates that 99% of books printed at I Street are original or self-published works. Just this past May the press printed 557 books, which included 15 original titles by 12 different authors, four student projects from the local high school, and three compilations of student work. I Street's clients range from local professional booksellers and writers with selling licenses to community organizations printing anthologies of student work to local transients. The people and stories that have found their voice through I Street Press are diverse and inspiring. A group of volunteers funded the publication of a local homeless man's poetry, a volume entitled *The Hobo Speaks*. The

first information session I Street ran brought in an Afghani woman from over an hour away in the Bay Area who was looking to print her memoir.

Beyond initial press releases and cultivating a Web presence, the library has not had to do further marketing or promotion. Director Rivkah Sass noted that, "Word of mouth has treated us very well." It seems there certainly was an advantage to the physical presence of the machine and service and that library patrons found publishing and printing their work far more approachable in a familiar environment with a friendly face to introduce them to a new opportunity. The initial grant covered the machine's purchase and hiring of a part-time assistant. In developing the service, the library also hired a designer to produce their resource book.

When asked about the challenges, Gerald Ward pointed out, "It was a hard transition to charging [patrons for services] as a librarian." But of the three tiers of pricing and service on offer, the most popular are the more expensive with more service, support, and one-on-one attention. Tier 2, with a $99 setup fee and printing costs of $6 per book, offers the assistance of the press' publishing assistant, a free proof copy, one free revision upload, and the files saved on the server for future printing. With a $300 setup fee, the Premier Tier 3 adds on an ISBN number, barcode, Library of Congress Control Number, and copyright registration, as well as registration with On Demand Books' database of printable books.

Personal attention and encouragement, Ward says, is the biggest advantage they can offer that online POD platforms cannot. Sass describes Ward, who oversees the press and the part-time publishing assistant they employ as a "book therapist" and a "creative therapist," as he works so closely with the authors, even in the writing process before the books are submitted for print. This image of the librarian as champion, encourager, and therapist for writers is an inspiring one, probably because it is so close to the role a librarian plays in learning, discovery, and research.
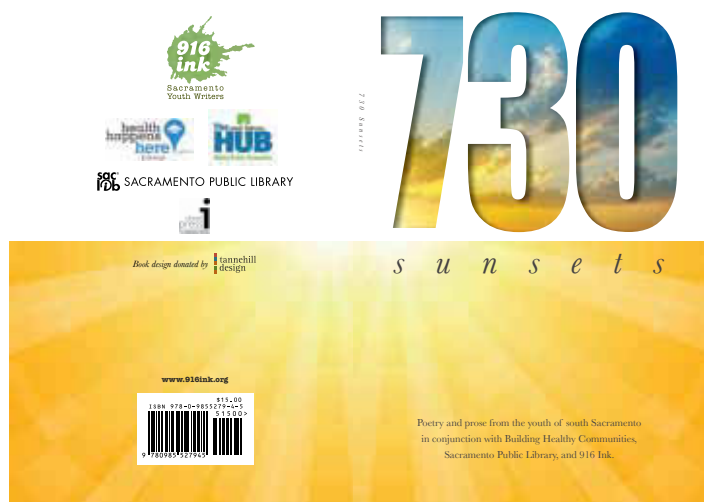
Example of an anthology published at I Street

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As with introducing any new service, there were procedures and challenges to address. The EBM, unlike a simple printer, needs to be attended while any book is being produced and so requires a dedicated staff member. While it is true that one book can be produced in about five minutes, the library can only reasonably produce 40–50 titles a day. Sass says this is one of the biggest hurdles as I Street, as a community publisher, forges relationships with local groups and schools, but sometimes cannot accommodate tight schedules for large orders.

For now the supporting programming for I Street is a consistently run informational session that introduces interested parties in the service, setup options, and file requirements. These sessions regularly attract about 10 participants. The computer labs are equipped with basic tools like Microsoft Word that can support patrons looking to produce PDF files to submit to I Street. Ward notes, "We can't do it for [them], but we can help." The I Street guide, written and adapted by Maryellen Burns, I Publish at I Street, also provides resources for choosing trim size and setting up a book file, as well as some local resources for editing and design services.

The impact of the press is powerful. In the growing world of e-books, the draw of a physical book is strong for many. For I Street staff and many other libraries that host the book machine, the highlight is giving the book to the writer or seeing the writer watch their book come into being after all of their hard work. "You should see their eyes when they see their book," Ward says. Sass described a patron holding their newly printed I Street book, marveling over its warmth, and comparing it to fresh bread out of the oven. There has always been something satisfyingly tangible about a printed book, and bringing the creation of the book to the author is enriching both for the librarian and the writer.

So where do these works go once I Street has joined the authors and helped them publish their books? Some books are simply gifts for friends or family, some return to the students whose work is featured for the pleasure and pride of seeing their works in print, and some local authors go on to sell the books themselves. The books printed also get evaluated by Gerry Ward for addition into Sacramento Public Library's collection. For inclusion they must be final printed copies, not proofs, and have an ISBN or LCCN. The library has a local collection to which many of the books are added, or sometimes the books are put in the general collection.

Interest in and use of the service has continued steadily past the initial development of I Street Press. Their model of publishing reflects the focus and scope of the community publisher they set out to be. I Street has put considerable effort into engaging community partners, a high level of customer service, and smooth running

of a publishing and printing service, meeting patrons at their comfort level and guiding them to a finished product. The press has also been used to expand their local collection as well as the library's personal collection to community content creators.

Flash Books!

Flash Books! is another example of the Espresso Book Machine being used by a library to develop publishing services. Grace Mellman Community Library in the Riverside County Library System in Temecula, California, was among the first libraries to house the machine and originally envisioned its role in interlibrary loan as an alternate method to locate and print hard-to-find titles. However, the orders for self-published titles far outnumbered this original purpose. This library also bought the machine with grant funds secured by Deputy Administrator Cindy DeLanty.

With resources from On Demand Books and some on-site training, the library developed their own website, structure, directions, and guides. Flash Books! is staffed with one library employee, Krissie McMakin. "My roles are to assist clients with placing first-time orders or reorders (we have some clientele who come back years later for reprints), double-check formatting for manuscripts to see if it will print well on the machine, create cover design digital art, meet with clients for consultation appointments, perform maintenance on the machine as needed, as well as holding and attending outreach programs for Flash Books!" The branch manager, Ivorie Franks, oversees the program and handles policy changes and relevant documentation.

Like I Street, Flash Books! does not offer formatting services, although they do offer in-house cover design services for $20 per hour. Depending on the books' sizes, they have the capacity to process 12–30 books per day or up to 700 per month. On average, they work with three to six unique titles per month. The order sizes vary, but many customers show a preference for Flash Books!' discounted order size of 25 copies.

To market the service, McMakin contacts as many writing groups and other interested organizations as possible and offers to speak at their meetings about what Flash Books! offers,

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or she hosts them for private demonstrations. The library has also hosted one information and author-signing event in which around 10 local authors who had printed with Flash Books! presented their books at information tables. An informational program outlining the printing service was also presented. McMakin says they hope to hold another one again soon.

As the library receives more donations of books printed through Flash Books! they will assemble them into a mini-collection and keep them on a specified shelf for patron browsing and borrowing.

The service continues to garner interest from the community. McMakin comments:

> My absolute favorite part is seeing an author's face when they hold their book in their hands for the first time. It's magical. Their face lights up instantly.

> In general, I love seeing people getting excited about this project. Sometimes we get people who have heard of the machine and once they actually see it, it's easy to see the wheels turning in their minds (as if… "I can write a book, I can do that") and that's a truly wonderful part of this job—seeing the community get excited about writing books.

More information about the Riverside County Library System and Flash Books! can be found at their websites: http://rivlib.info and http://flashbooks.weebly.com.

Brooklyn Public Library

Brooklyn Public Library brought an Espresso Book Machine in 2012, advertising it as a "Print Your Own Book" service. Instead of buying the machine outright, Brooklyn had the opportunity to enter into a contract with On Demand Books wherein the library acted as a landlord to the machine. On Demand would cover all operational staffing, support, and outreach, and the library would receive a commission from any transactions. This allowed the library the chance to offer the service with little risk. The library provided a prominent location for the service, and the transition into operation ran smoothly.

Richard Reyes-Gavilan, the chief librarian at Brooklyn Public Library, speculates that it is this separation in staffing and ownership that has kept the library from fully integrating the machine into their services. The machine saw a fair amount of business, mainly independent and self-published works much like I Street and Flash Books! However, with staffing and operation out of the library's control, lack of consistency has been a struggle for both parties. Currently the machine is unstaffed and service suspended while both Brooklyn and On Demand evaluate the options. Reyes-Gavilan says hosting the machine is "an idea [they] are committed to" and do still see the machine and potential services surrounding it as playing an important role in the library's strategic plan and commitment to serve the community.

The future plan is for Brooklyn to follow I Street's example; even if the machine is not purchased outright, the library will take more intellectual ownership of the machine. Ideally, funding would be secured through a grant proposal to allow the hiring of a full-time staff member to operate and market the service, although at this point they are still waiting for

final decisions on funding. They hope that rebranding the service, which they will call "Plaza Publishers" because of the central branch's prominent location in Grand Army Plaza, with a more holistic service strategy will enliven the service. Reyes-Gavilan sees the opportunity for the service to morph from simply printing to a suite of publishing resources. They will be able to incorporate their new information commons to support programming and education, which is already the host to many writing and creation-focused skills programs. The other related project on the horizon is opening a Brooklyn Writers' Room, which will house a collection of locally created material. This space will aim to "engage the people that make use of the space to create content [and] make sure [the library] acquires their works."

In the meantime, the related project is Brooklyn's InfoCommons. This newly renovated suite of 5,500 square feet features a main lab that can accommodate classes or "hackathons," a large general workspace with bar-style seating and laptop plugins, individual meeting spaces (one housing an amateur recording studio), and another lab with high-end software that is not available freely elsewhere. The space opened in January 2013 and the library has done a lot of work to leverage this space to provide creation-centered education. Two important community partners are the New York Writers Coalition, which hosts workshops and classes in the space, and BRIC Arts Media, which hosts classes and training in various forms of digital expression, from audio recording to digital literacy. The library provides space and visibility to these organizations, and the organizations provide a much-needed service to the library community.

Reyes-Gavilan sees this space as especially important in Brooklyn where so many in the community engage in writing or digital media creation as their livelihood. Simply providing the space for them to work as an alternative to working from home or from a coffee shop is the first step in forging a positive relationship with this portion of the population.

The space is staffed with two full-time librarians funded through the federal broadband initiative program who manage the space and do outreach, as well as interns who perform the front line customer service and assist with procedures and technology.

The plan for the future is to connect the programming and space in the Info Commons to the Espresso Book Machine in order to provide a more holistic service. In the meantime, the space is hosting important author and creator services, both formally through programming and informally just by being a viable and accessible workspace.

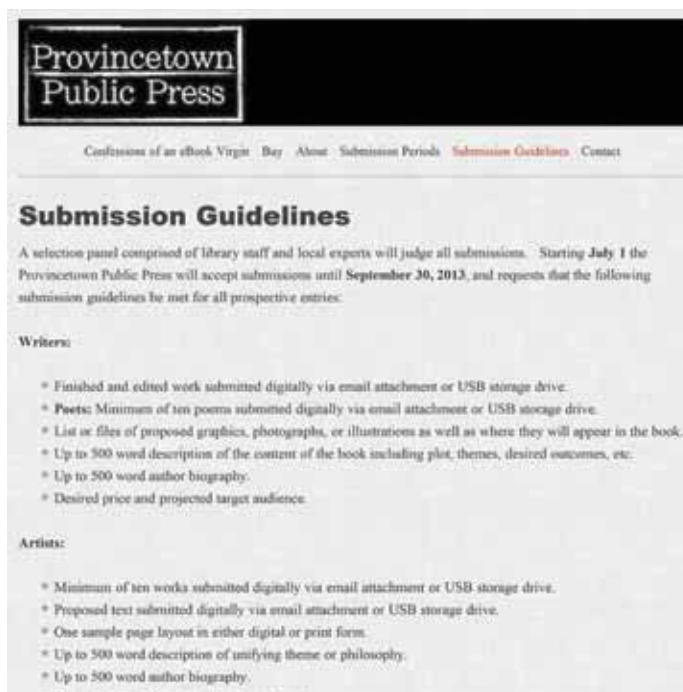## A Library That e-Publishes: Provincetown Public Press

Provincetown Public Library is an example of a library straddling the line between the traditional publishing model and the self-publishing trend. Director of Marketing and Program Development Matt Clark and Library Director Cheryl Napsha see their library as playing an important role in the creation and curation of digital content. Instead of directly assisting the creation of self-published works, they have created Provincetown Public Press. To authors they offer technical and production service, access to worldwide digital distribution, and the

branding of the press—all elements that can be challenging when it comes to self-publishing. For readers they offer well-crafted, well-presented local content.

The impetus came from Matt Clark's experiment with iBooks Author. He created a book as proposal that demonstrated both to him and to the library board that with the right tools, the library could create and offer a great product. Pairing their newly discovered capabilities with a rich artistic community furthers Provincetown Public Library's role in support of local creators. The library already plays an active role by hosting open mic nights, art shows, and relevant educational programming such as "Getting Published in 2013 With Jeannette de Beauvoir."[15] Napsha noted, "A lot of residents cobble together a living to be able to write. The facility itself is a haven for writers."

It is the library's role as a respected curator that Clark and Napsha are interested in promoting. Between patron-driven acquisitions and often outsourced collection development, adding in the total overwhelming amount of material available digitally, Provincetown Public Press is their way of offering their patrons a trusted source of content. As bookstores' traffic dwindles, they see the library as the place people can turn to to find the "hottest new books."

With content creation, general "making," e-book quandaries, and self-publishing coming to the forefront of library discussion, it is the perfect climate to experiment with different ways a library can be involved in local publishing as well as enter into a larger conversation. Clark mentioned in his interview with *Library as Incubator Project*[16] that there has not only been a large amount of interest from writers all over the country and the media but also from library professionals who want to watch how they are managing this press and evaluate if they too can offer a similar service to their community.

Since national news blogs picked up the original story from the Cape Cod Times, the responses to a call for submissions were overwhelming. Napsha and Clark both noted that while they do want the press to be generally

15   "Events From This Venue—Provincetown.com." http://www.provincetown.com/finders/event/event_detail/?finder_month=&finder_day=&finder_year=&finder_end_month=&finder_end_day=&finder_end_year=&eazy_finder_clicked=Find%20an%20Event&finder_u=292dd91669867c6a9d21 6e504cfed1f6

16   "Featuring: Provincetown Public Press | Library as Incubator Project." http://www. libraryasincubatorproject.org/?p=10143

focused on the local community, they would be considering manuscripts from all over. They also hope to represent many different genres as well and are more concerned with quality content than finding books that fit into a certain theme or idea. Their submission guidelines reflect this as well as their aim to keep the author involved in many important decisions, such as price point.

The selection committee they assembled for their first submission period consists of the library director, two directors of local art organizations, and two freelance writers. There are plans to expand the committee for the next submission period, however, as the volume of manuscripts has been difficult for the team of five to read in a timely manner. Their process this year was to divide up the submissions for first reading and select quality works from those groups for the entire committee to review.

For Provincetown Public Press, editorial steps leading up to production stay in the author's hands. They are expected to present fully developed and edited works, allowing Clark to focus on the layout, design, and functionality of the digital work. This requirement has weeded out many manuscripts that do not meet the minimum requirements simply because of an abundance of spelling and grammatical errors. Clark commented, "Works worth publishing have stood out immediately." Distinguishing itself more as an imprint than a full-service publisher, Provincetown Public Press in this regard truly sits between traditional and self-publishing. In this model the author is able to concentrate on the writing instead of the technical aspects and marketing, as well as raising awareness of a minimum standard of writing.

Clark uses iBook Author to publish through iTunes and Calibre to optimize the text for platforms of the author's choosing. As it was the ease and functionality of iBook Author as well as the ability to incorporate multi-media that attracted Clark to the idea, the iBookstore is the main mode of publication. Their first publication, released April of 2013, is available through iTunes, Amazon, and Kobo.

Getting a feel for the publishing process, how the community can be involved, and reimagining the relationship between the library, publisher, and author seem to be the focus of Provincetown Public Press for the moment. With e-book sales to libraries and the problem of streamlining lending processes without too many middlemen being at the forefront of public librarians' discussions, it does need to be asked why a library might choose to publish, especially through distributors that do not directly allow library acquisitions. Clark responded:

> I feel that it is important for libraries as a whole to get involved in publishing before an ideal infrastructure is in place because it gives us a chance to determine how this next chapter in publishing history will unfold. Through calculated trial and error, libraries will be able to determine what works as a sustainable publishing and business model. With major bookstores struggling to keep their doors open or turn profits, libraries will be the last brick-and-mortar outlet of literature left standing, so it's essential that they weigh in on an industry that they will play a large role in as time moves on.

The setup is not ideal—from what I can tell, Provincetown Public Press' first e-book publication is not yet available through their own catalog, only for purchase through commercial outlets. But the association of a library with the creation of literature is powerful, and it looks like the partnership will benefit both the library—with press, raised awareness, and a highlighting of an already very artistic community—as well as the authors, who gain the vote of confidence from what may become a trusted imprint and increased production and marketing support.

A Partnership in Publishing: Los Gatos Public Library & Smashwords

I had the chance to speak with Henry Bankhead, Library Director at Los Gatos Public Library, and Mark Coker, the founder of the e-book publisher and distributor Smashwords, about their co-branding pilot to bring library patrons to an easy e-book publishing platform under the library's brand.

The idea is simple: Los Gatos' main library webpage advertises the partnership, and the advertisement provides a link to Smashwords' login page. As the library user works through Smashwords to publish his or her e-book, the library logo is present along the way. Coker, who has written about the potential power of the library in terms of publishing,[17] explains, "I see an exciting opportunity for every library in the world to marshal and coordinate authors. Libraries do a great job at promoting the culture of reading and there is a new role for them to facilitate the writing of books." Los Gatos Library is indeed utilizing the partnership to seize the opportunity to explore programming and services for writers and authors as well as the complicated issue of e-book access.
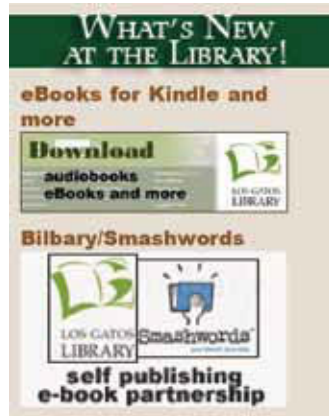
Furthermore, the partnership exemplifies the power of a community. Even though the hallmarks of e-publishing and a distributor like Smashwords are their ability to reach a worldwide audience, Coker has an interest in Los Gatos because it's his local library, and Bankhead has an interest in Smashwords because it is a local company. Because the two are physically located near each other, the library also gets the benefit of hosting programs run by Smashwords staff to further educate their patrons about e-books, e-readers, and the process of publishing.

At the time of the co-branding's launch, Los Gatos ran three information sessions geared to educate patrons at different levels of e-book consumption or creation. The first dealt with basic e-book trends, borrowing e-books from the library, and related issues. The second provided an overview to the e-book publishing process. The third went more in depth, covering publishing best practices based on Mark Coker's free e-book, *The Secrets to Ebook Publishing Success.*

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[17]   "Smashwords: How Libraries Can Launch Community Publishing…" http://blog.smashwords.com/2013/03/how-libraries-can-launch-community.html

Los Gatos library patrons who write and publish e-books through Smashwords and would like to donate their e-book to the library are asked to set their library price to free and notify Los Gatos so they can acquire the book through their e-book distributor, Overdrive. This does require that the patron fulfill higher metadata and layout standards as defined by Smashwords to be accepted into their Premium Catalog, which makes the e-book available to the full list of retailers to which Smashwords distributes. The higher requirements include formatting as defined in the Smashwords Style Guide,[18] an .epub file (produced by Smashwords) that passes the industry standard epubcheck, an ISBN, title, description, cover, copyright page, and the fulfillment of Smashwords' Terms of Service (mainly confirming materials as complete and original works).[19]

The partnership touches on two issues that are becoming increasingly important in the discussion of e-book publishing and access. First is the general availability and method of acquiring independently published and self-published works. Smashwords, as one of the main distributors of these types of works, has worked with libraries to develop the Library Direct model, which Douglas County and Califa have taken advantage of, as well as working with e-book lending platforms like Overdrive, 3M, and Baker and Taylor, which allow libraries to purchase select Smashword titles or bulk lists alongside e-content from other publishers and distributors. While it is unfortunate that an author must still go through two middlemen (the distributor and the aggregator) to make an e-book available to a library, it is at least on par with traditional print publishing, where the publisher and the distributor handle the book before it reaches shelves in libraries or retail locations. It seems that this will continue to be the model until more independent hosting and lending systems are developed and libraries can purchase files that they store and distribute themselves.

The second issue is selection; now that more independent publishers and self-publishers are available to libraries and library patrons, the question becomes which titles to buy. Even when it comes to printing self-published books, libraries often do not have policies or simply do not accept such titles. More often the titles are submitted to libraries by the author and evaluated on a case-by-case basis, presumably on the relevance of the subject matter to the community and overall professional appearance of the book. With e-books, this sort of case-by-case handling of self-published titles becomes problematic because of the sheer volume of available titles and authors looking for readership. Also, with self-published titles the library has neither the benefit of interacting face to face with the author nor knowing that by accepting the work into the collection they are supporting a local author. This is where the Los Gatos/Smashwords pilot hopes to supply a way to keep the digital publishing process close to home.

Still, the newly found access to these much cheaper titles can be intimidating and represents the need for more hands-on collection development than is typical. Henry Bankhead, when asked about the issue of selection beyond the titles written by local patrons, acknowledged

18   "Smashwords—Smashwords Style Guide—A book by Mark Coker." http://www.smashwords.com/b/52

19   "Smashwords—Distribution." http://www.smashwords.com/distribution

the difficulty but pointed out that the process does not need to differ greatly from choosing any other book to add to the collection. "We hide behind the idea that we buy things based on reviews, but we really buy things based on their popularity. We are beholden to the public. So it follows that the more popular books on Smashwords would be bought and local authors would be bought."

Bankhead also made the point that some of the most popular genres for e-book borrowers, such as romance novels, show the often consumable nature of the most popular types of e-books. The format lends itself to content that is read once and returned or passed on, so logic follows that more titles for the same price, which is what Smashwords offers, is a win-win situation. Similarly, the owning of content is a less pressing issue when the reality of how we consume the content is short term and fleeting, so accessing these titles through a third-party lender can be seen as a good option for many consumers.

Libraries that purchase Smashwords titles through their Library Direct program are offered curation services very similar to those of the acquisition policy Bankhead describes. Mark Coker described a very hands-on, thoughtful process when he talked through how his team put together a proposed catalog for Douglas County Libraries. They did a lot of experimenting to determine how best to calculate bestsellers. Because the prices vary, or authors publish anywhere from one to one thousand titles, simple downloads and dollar amounts didn't always reflect which books were most popular. They ended up formulating the aggregate dollar sales of an author over the number of titles those authors had available to come up with a workable list. From there the list was filtered according to some specifications from the customer, such as weeding out erotica and titles priced over a certain amount.

This service, as well as book lists of popular genres and authors, are all similar to the collection development resources offered by aggregators like Overdrive, 3M, and Baker & Taylor. The library has the ability to handpick titles from the distributor's catalog, but because of the volume of titles, they rely on recommendations, ratings, and popularity.

"We are fighting against the negative perception of self-publishing," Bankhead comments. Los Gatos represents simple ways a library can involve themselves in publishing, by linking themselves with a method of self-publishing and offering some classes that support it and making a commitment to acquire those works alongside traditionally published work.

Author Support Starter Kit

Compiled here are resources and general checklists for the writing, design, and production of a book or e-book. This section is meant to both give librarians an overview of what patrons may be looking for as well as content that all are welcome to recommend, distribute, or repurpose.

Craft Books:

General:

- Elements of Style by Strunk and White (Illustrated Edition featured): Strunk, W., & Kalman, M. (2007). *The elements of style*. New York: Penguin Press.

- Writing Down the Bones by Natalie Goldberg, Goldberg, N. (1986). *Writing down the bones: Freeing the writer within*. Boston; [New York]: Shambhala ; Distributed by Random House.

- On Writing by Stephen King: King, S. (2000). *On writing: a memoir of the craft*. New York: Scribner.

- Robert's Rules of Writing by Robert Masello: Masello, R. (2005). *Robert's rules of writing: 101 unconventional lessons every writer needs to know*. Cincinnati, Ohio: Writer's Digest Books.

- The Writing Life by Annie Dillard: Dillard, A. (1989). *The writing life*. New York: Harper & Row.

- Bird by Bird by Anne Lamott: Lamott, A. (1995). *Bird by bird: Some instructions on writing and life*. New York: Anchor Books.

- On Writing Well by William Knowlton Zinsser: Zinsser, W. K. (2006). *On writing well: The classic guide to writing nonfiction*. New York: HarperCollins.

Fiction/ Plot:

- Save the Cat by Blake Snyder: Snyder, B. (2005). *Save the cat!: The last book on screenwriting you'll ever need*. Studio City, CA: M. Wiese Productions.

- Plot & Structure by James Scott Bell: Bell, J. S. (2004). *Plot & structure: Techniques and exercises for crafting a plot that grips readers from start to finish*. Cincinnati, Ohio: Writer's Digest Books.

- The Art of Dramatic Writing by Lajos Egri: Egri Lajos. (2009). *Art of dramatic writing*. [S.l.]: Wildside Press.

- Making a Good Script Great by Linda Seger: Seger, L. (1994). *Making a good script great*. Hollywood: Samuel French Trade.

Poetry:

- Triggering Town by Richard Hugo: Hugo, R. F. (1979). *The triggering town*. New York; London: Norton.

- Poetry Home Repair Manual by Ted Kooser: Kooser, T. (2005). *The poetry home repair manual: Practical advice for beginning poets*. Lincoln: University of Nebraska Press.

- i by e.e. cummings: Cummings, E. E. (1953). *I: six nonlectures*. Cambridge: Harvard University Press.

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8 Tips for Holding an Author's Night from Cindy Gregory and Amber Hughey at Wirt Public library

1. Review potential presenters and their books before approaching them.

2. Look outside the immediate geographic area for presenters.

3. Try to find authors who've recently been published and authors from multiple genres.

4. Utilize all possible resources to advertise the event: Internet, listservs, local TV, websites, etc.

5. Allow presenters to market their books/materials before/after the program, especially if you're not able to pay them to present.

6. Have authors do their presentations, then facilitate a Q&A panel with all presenters.

7. Rotate presenters - try to find new presenters for each event to draw repeat patrons.

8. Be prepared to create a writing group if there's not one already in the area.

Starting a Writing Group

If you don't find an existing writing group—start one. Maybe you're a librarian who was asked to coordinate or host a writing group but haven't had prior experience. Either way, here are some details to consider and discuss as the group gets started:

- Mission: It is helpful to have a mission statement that addresses some of the processes of the group so that newcomers can be welcomed and integrated easily.

- Guidelines: Come up with some standards and guidelines that will keep some order to the group. Answer the questions like "What are we hoping to get out of this group?" but also address the details like:
    ◦ What genres will you focus on?
    ◦ What is the page limit for works that will be read?
    ◦ Will the discussion be free-flowing or have a moderator?
    ◦ How does your group define constructive criticism?

- Structure: Having a plan for the order of events helps with transitions and keeps the discussion moving and productive. Come up with a plan that works for your group and stick to it. Think about these possibilities:
    ◦ Beginning the meeting with a free write. *Tip: If you are meeting at a library, ask your librarian to recommend some resources from the collection about writing assignments and warm ups*
    ◦ Providing prompts or assignments to complete and share them at the beginning of the next meeting
    ◦ Planning a specified amount of time to dedicate to each writer, and if the group is large enough how many and which writers will share each week
    ◦ Will the works be read ahead of time or together at the meeting?

- Delivery: If the writing will be read ahead of time, make plans to either distribute paper copies the week or month previous or set up a group e-mail so the documents can be accessed electronically.

Here is an example of a blog an author uses to keep her writing groups updated and to provide assigments for participants to complete before each meeting: http://www.jangoldenstorycircles. blogspot.com/

Online Writer's Communities

Collaborative writing and web services that allow writers to glean feedback from readers and other writers are becoming more prevalent. If you'd like to get an idea of how people react

to your work or what might need more development but don't have the time, means, or desire to participate in a writing group, these are some great options to consider:

- Good old-fashioned blog: this will require simple set up, as well as some networking and marketing to connect with people to read and give you feedback. This is a good option for existing writing groups that can't meet regularly or don't live near each other. Blogger and Wordpress are free and user-friendly.

- Authonomy.com: http://authonomy.com/

- Redlemonade: http://redlemona.de/

- LeanPub.com: https://leanpub.com/authors

- figment.com: http://figment.com/

Collaborative Writing Tools:

- Google Drive: I've enjoyed using Google Drive to collaboratively edit or write. It has especially been helpful with a long distance writing group—with Google Hangout we can group video chat, add relevant documents, and read and comment together face to face.

- Draft (https://draftin.com): Draft offers an 'Ask a Professional' feature. The click of a button will send your work to reviewers for editing at a reasonable price.

Editing/Revising Resources:

- Revising Prose by Richard Lanham: Lanham, R. A. (2007). *Revising prose*. New York: Pearson Longman.

- Manuscript Makeover by Elizabeth Lyon: Lyon, E. (2008). *Manuscript makeover: Revision techniques no fiction writer can afford to ignore*. New York: Perigee Book.

- Revision and Self-Editing by James Scott Bell: Bell, J. S. (2008). *Revision & self-editing techniques for transforming your first draft into a finished novel*. Cincinnati, Ohio: Writer's Digest Books.

Hire a copy editor or proofreader:

- Media Bistro's Freelance Market: http://www.mediabistro.com/fm/

- The Freelancer's Union: http://www.freelancersunion.org/

- Freelancer.com: https://www.freelancer.com/d/United_States/Proofreading/ (Set filter to proofreading and the US)

- More generally:
  - https://www.taskrabbit.com/ Available in major cities.
  - Craigslist.org

Design & Production Checklists

Copy Editing/Proofreading Checklist

Read for:

- □ Spelling
- □ Grammar
- □ Word choice (you're/ your)
- □ Punctuation
- □ Consistency
- □ Fact checking

Interior Design Checklist:

- □ Choose appropriate trim size
- □ Account for minimum margins (check with your printer). Safe bet estimates would be: <150 pages: 0.5 in., >150 pages: .75 in., >400 pages: 1 in.
- □ Choose a standard readable font & size: 10pt–12pt at single or 1½ line spacing
- □ Identify and categorize document elements for styling (e.g. chapter titles, subtitles, body text, captions)
- □ Customize your styles

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Interior Layout Checklist:

- □ Style (format) main body text elements
- □ Insert pictures, tables, or illustrations
    - ◦ Formatted & captioned consistently
- □ Compile & insert front matter[20]
    - ◦ Title page
    - ◦ Copyright
    - ◦ Dedication
    - ◦ Table of Contents
    - ◦ Foreword/Preface/Acknowledgments/Introduction
- □ Compile & insert back matter[21]
    - ◦ Appendixes
    - ◦ Endnotes
    - ◦ Glossary
    - ◦ Bibliography or Reference List
    - ◦ List of Contributors
    - ◦ Index

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[20] "The Parts of a Published Work - The Chicago Manual of Style Online." http://www. chicagomanualofstyle.org/ch01/ch01_toc.html

[21] "The Parts of a Published Work - The Chicago Manual of Style Online." http://www. chicagomanualofstyle.org/ch01/ch01_toc.html

Cover Layout Checklist:

- ☐ Consider printer specifications
    - ◦ Spine width
    - ◦ Bleed space
    - ◦ Colorspace (sometimes CMYK is required)
- ☐ Obtain photos
    - ◦ Appropriate permissions & acknowledgements
    - ◦ Resolution (300–600dpi)
- ☐ Insert content
    - ◦ Title, author, illustrator, editor
    - ◦ Publisher
    - ◦ ISBN
    - ◦ Blurbs and/or summary
    - ◦ Author biography & photo

Proofing Checklist:

- ☐ Check for formatting errors
    - ◦ Headers & footers
    - ◦ Page numbers
    - ◦ Spacing
    - ◦ Widows & orphans
    - ◦ Table of contents/index
- ☐ Check your images, graphics, tables, and illustrations
    - ◦ Quality
    - ◦ Placement
    - ◦ Captions
- ☐ Read your text: TIP: Print out a copy or proofread it on a different device! Looking at your work in a different format helps you notice more.
    - ◦ For grammar
    - ◦ For spelling
    - ◦ Compared to the original text