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If Rumors Were Horses

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The Self-Publishing Phenomenon

by Bob Holley (Professor, Library & Information Science, Wayne State University)
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I became aware of the increasing importance of self-publishing a few years ago while listening to a National Public Radio interview on my way home from work. The woman, a successful self-published author, was giving hints on how to market these works. Almost as an aside, she contended that of the one million titles published in the previous year approximately 750,000 were self-published. I hadn’t been able to verify this figure for this introduction and have found contradictory evidence that, “according to Bowker’s newest figures of books produced, last year there were 211,269 self-published titles (based on ISBNs) released, up from 133,036 in 2010.” (http://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/52216-bea-2012-self-published-titles-topped-211-000-in-2011.html) Nonetheless, I’ve been somewhat surprised that I hadn’t encountered more discussion of this increasingly important topic.

This special segment of Against the Grain will partially fill this gap as it includes commentary from many different players in the publishing world. Authors, publishers, vendors, and librarians recount their experiences with both fiction and non-fiction self-publishing. The special segment also includes a bibliographic essay by Joe Grobelny. With the exception of John Riley, a self-published author and friend for many years, I recruited the contributors from postings on multiple discussion lists. Walt Crawford, one of the profession’s most prolific authors, and Donald Beagle, an author of three very different books, share their varying experiences with both traditional and self-publishing. Julia Glassman tells how she founded her own small press after receiving a mailbag full of rejection letters from publishers. Rory Litwin of Litwin Books argues for the relevance of publishers in terms of their added value vis-à-vis self-publishing. Bob Nardini and Janice Schnell provide a vendor perspective.

A chance meeting helped me fill in one missing piece — the selection process for self-published materials in public libraries. I was presenting at a workshop where Matt Pace talked a bit about this topic and then agreed to be a contributor to the volume. I would have also liked to have had the perspective of a large research library with comprehensive Conspectus Level 5 collecting goals in areas where potentially valuable self-published material exists, but no one volunteered. Perhaps a librarian with relevant experience will read this introduction and someday write a piece for Against the Grain.

From having read the contributions multiple times as editor, I came away with the follow-
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If Rumors Were Horses

Happy spring! Much to report in this issue which, among many other things, talks about self-publishing in the academic space. Y’all probably know this already — but — did you know that Pat Conroy’s first book, The Boo, was self-published way back when we didn’t have a lot of self-publishing going on. Boy, has the landscape changed! Now we have this guest edited issue by the cracker-jack Anthony Watkinson reading to his grandson. It’s never too early to enjoy a good book!

Jim McGinty about his book Right to Kill: A Brooklyn Tale. It’s about Vietnam, has romance, street smart characters, gritty combat, and brutal murder with even a touch of humor. What an interview! I went right out and downloaded the book on my iPad!
http://www.amazon.com/Right-Kill-Brooklyn-Tale-ebook/dp/B00AALOS96/ref=sr_1_1?ie=UTF8&qid=1369954195&sr=8-1&keywords=right+to+kill+a+brooklyn+tale

And I am sure that you will remember that Jim is currently vice chairman of Cambridge Information Group which owns ProQuest.

And just heard that ProQuest has completed its acquisition of EBL (Ebook Library). Kari Paulson, President of EBL, and EBL’s current staff have joined...continued on page 6
Letters to the Editor

Send letters to <kstrauch@comcast.net>, phone or fax 843-723-3536, or snail mail: Against the Grain, MSC 98, The Citadel, Charleston, SC 29409. You can also send a letter to the editor from the ATG Homepage at http://www.against-the-grain.com.

Dear Editor:

RE: ATG Op-Ed on my article

To give credit where credit is due, Rebecca Kornegay said in her Op-Ed that I “wrote an article most welcome,” and she quoted me as using the term “brute force searching.” Yes, I wrote the article and used that term, but the entire article was a report on what others had said at a conference, so the term was not original with me.

It’s a minor point, perhaps, and it probably does not require any clarification in a Letter to the Editor unless somebody objects. I just thought I should mention this for possible future reference.

Donald Hawkins <dhawkins@verizon.net>

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2013 Events Issue Ad Reservation Camera-Ready
Reference Publishing September 2013 06/21/13 07/15/13
Charleston Conference November 2013 08/23/13 09/09/13

FOR MORE INFORMATION CONTACT
Toni Nix <justwrite@lowcountry.com>; Phone: 843-835-8604; Fax: 843-835-5892; USPS Address: P.O. Box 412, Cottageville, SC 29435; FedEx/UPS ship to: 398 Crab Apple Lane, Ridgeville, SC 29472.
ATG Crossword Puzzle

by Myles Mellor (Crossword Writer, 10428 Jimenez St., Sylmar, CA 91342; Phone: 818-522-4126) www.themecrosswords.com

Across
1  He wrote about the tortoise and the hare
4  Former editor of “Astounding Science Fiction,” John __________
9  Louisa May Alcott’s first novel, “The ______”
10  Classic Tolstoy novel, first word
11  First word in the title of a Defoe classic
15  Fights, for Dumas
17  “Uncle Tom’s Cabin” girl
18  Work with another writer, perhaps
23  Minor player
25  Building add-on
26  Summer in France
27  European port that is part of a famous limerick
28  American novelist and social critic who wrote “The Fire Next Time”
30  This, in Paris
31  Book by Isaac Singer that became a movie starring Barbara Streisand
33  Tolstoy heroine
34  Revered poet
36  Conférences knighthood
37  Light brown colored
38  “Doctor Zhivago” writer
41  Humorous poet, first name
42  Hospital show
43  Means inside at the beginning of a word
44  Genre that’s funny and not serious (2 words)
45  “Live and Let ______”

Down
1  One of the English writers who were called “angry young men”
2  One of the most popular Indian feminist writers, Sarojini ______
3  Pseudonym of Ellen Hibbert, Anne __________
4  References a source
5  Comic opera by Massenet based on a novel by Abbe Prevost
6  “Last of the ______” by Louis L’Amour
7  English writer who broke 20th century sexual taboos
8  Foreboding that something is going to happen
12  Beautiful, in Italian
13  Apprehend
14  “Star-Spangled Banner” preposition
16  Very popular American children’s author and illustrator, Richard ______
19  Stories about mythical beings
20  Writer of “Butterfield 8”
21  Playwright of “The Ascent of F6”
22  Home of Gulliver’s Travels writer, poetic name
24  One of the animals in “Wind in the Willows”
29  Camus first name
30  Unvarnished
32  Egyptian Pharaoh
34  Capture
35  “The Divine Comedy” writer
37  Navajo Tribal Police detective writer, John __________
38  Pen ______
39  New prefix
40  Kind of chair
43  Book checker, for short

Myles Mellor is one of the top crossword writers in the world. Published in over 600 magazines, newspapers and Web outlets. Over 7,000 crosswords published worldwide. Supplying theme crosswords, diamond crosswords, syndicated puzzles, cryptograms, diagramless crosswords, word search, anagrams, and word games. Published on mobile devices and e-readers. Subscribe to Myles Mellor’s crosswords at www.ilovecrosswords.com.

See Puzzle Solution on page 73

Rumors
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the beginning of June! Jenica Rogers from SUNY Potsdam will be speaking as well as Steven Bell (Temple), Meredith Schwartz (Library Journal), John McDonald (Claremont University Consortium), Jason Price (Claremont College), Michael Levine-Clark (University of Denver), Kathleen Fitzpatrick from the Modern Language Association, and Steve Wheatley from the American Council of Learned Societies, to mention just a few. There are at least ten preconferences including a few new ones on self-publishing and legal issues among others! A Provost’s Panel will return as well as the famous Long Arm of the Law panel. We will also have another Hyde Park debate on Saturday, debaters TBA. We will update the Website as more confirmed speakers become available. In the meantime, come on down! www.katina.info/conference

Got an email from the debonair (don’t you love his accent?) Digby Sales who is continuing as Acting Deputy Director, Technical Services at the University of Cape Town Libraries. Digby says that the job which he has been doing for the past two years has finally been advertised and Digby is on the selection committee which meets to interview in July. Digby’s job as acting deputy director has been very demanding since he has had to oversee the management of Acquisitions, Collection Development, Digitization, and Building & Services as well as Cataloging and Library IT. But as of the 1 July, Caroline Dean (who we met in Charleston in 2009) will be taking over the Acquisitions operation while Digby focuses on collections. Thankfully, as a break, Digby has planned a trip to Ireland where he will be visiting a friend near Limerick for two weeks at the end of July/beginning of August.

Digby brings back so many memories to me. First, the visit to South Africa where I met so many wonderful people, ate incredible ethnic food and drank fine wine, saw baboons, wild dogs, and cheetahs! The trip (to keynote the South Africa Acquisitions Conference) was funded in large part by the wonderful Michael Cooper and BUSCA. Then the time that my daughter Ileana and I met Digby at the airport the first time he visited Charleston. And finally when my husband and I rode on horseback all continued on page 20
that part of my marketing responsibilities as a vendor required me to frequently bring print jobs to **Collective Copies** in Florence, Massachusetts. They are a worker-owned collective that does excellent printing and copying work. On one visit, I noticed that they were printing and marketing books for their customers. So when I approached **Steve Strimer** with my clutch of stories, he was ready to work with me. I had already delivered my manuscript to **Toni Brannil**, a friend, as well as writer, book editor, and one time legal counsel for the **Writers’ Guild**. She was kind enough to read my manuscript and saved me from inflicting some real howlers on my unsuspecting readers. I then handed off the edited manuscript on a flash drive to **Collective Copies**. They took care of all of the formatting and printing. From drop off to finished product was less than two weeks. **Steve** had chosen some beautiful paper (Mohawk Vellum Cream); the typeface looked great too (Bembo). I was now the proud father of fifty handsome copies of my little book. Of course, it’s totally my editor. I also produced my own cover by using public domain art. With all that work and cover art; but **Toni** had volunteered to be my editor. I also produced my own cover by using public domain art. With all that work done, the final cost to publish each book of ninety pages was under five dollars. For around two hundred and fifty dollars, I now owned fifty copies of an imminently block buster. **Collective Copies** placed it in their three shops, an excellent beginning as they are popular haunts of the Five College Area academic community. Additionally, I had sold it to the four new bookshops in the area and mailed review copies to **St. Mark’s Bookshop** in the East Village in Manhattan, which graciously carried it (and sold nearly thirty copies). I also placed it in some willing used bookstores where it sold very well to other book dealers and librarians. They found it to be both a fun read as well as a truthful representation of the used book business and library world.

My best advice when self-publishing is to aim for a core audience. If your book is non-fiction, you probably already have a built in audience to focus on. If you are publishing fiction, poetry, or children’s books, you will have a harder time finding your audience. Since my fiction book dealt mainly with bookshops and libraries, I already had a focus audience where it sold well through word of mouth. I had a funny experience in a local library when I heard the librarian recount how a friend had given her a copy of _Else Fine_ when she was recovering from cancer. She had found the title and subject matter apropos to her profession as well as to her state of health.

I published my books several years ago (2004, 2006, and 2010 with more to come in the future). The self-publishing world has changed drastically in just that short period. I published first in print and then a few years later made digital copies available through **Amazon Kindle**. **Collective Copies** charged me two hundred dollars to format the three books for upload to Kindle. Nowadays I would recommend that self-published authors go directly to digital and provide a print option for those who want it. What has changed most is that you can now publish direct to digital with many companies and then have them make print-on-demand copies available for the print market. With **Amazon**, you can publish for free on Kindle Direct and then have them create a print copy for sale on the **Amazon Website** through their **CreateSpace** subsidiary. Publishing a book is as easy as creating a Word file and uploading it according to their specifications. However easy **Amazon** makes the whole process, you are still limited to their proprietary Kindle service. Other companies, such as **Lulu** and **Smathwords**, will make your book available simultaneously on all devices from Nook to **Apple** to Kindle.

Another bit of advice is to not invest too heavily in all the add on services that self-publishing companies offer. Just like a new car dealership, they make most of their money on expensive options. Do your own editing. Get an artist friend to create your cover. Make sure the cover has high impact as it will usually be displayed as a thumbnail picture online.

Use all types of social media to introduce and promote your book. Make a YouTube video where you read and talk about your book. Make a walking tour of the **College of Charleston** that I did many years ago with **Patrick Squires**. **Azaleas and Stucco**. Of course, it’s totally outdated now and long out of print.

One of our colleagues at the **College of Charleston**, **Jolanda-Pieta van Arnhem** and **Jerry Spiller** have just published a paper, “Let’s Not Meet: Making the Most of Time with Asynchronous Collaboration.” in **Time and Project Management Strategies for Librarians** edited by Carol Smallwood; **Jason Kuhl**; & **Lisa Fraser** and just out from **Scarecrow Press**. **Joey** (that’s Jolanda’s real name) is getting ready to finish her library degree at the **University of South Carolina** which she has managed to do while holding down three full-time jobs! Hooray for **Joey** and Congratulations! PS **Jerry** already has an MLIS!

More congratulations are due as well to **Lindsay Barnett** who recently joined the staff of Technical Services at the **Addlestone Library**, **Lindsay** just graduated from Library School in May! And she has been working for us for the past year. Great having so many new library school graduates for us old codgers to learn from! **Lindsay** plans to start a vendor required me to frequently bring print jobs to **Collective Copies** in Florence, Massachusetts. They are a worker-owned collective that does excellent printing and copying work. On one visit, I noticed that they were printing and marketing books for their customers. So when I approached **Steve Strimer** with my clutch of stories, he was ready to work with me. I had already delivered my manuscript to **Toni Brannil**, a friend, as well as writer, book editor, and one time legal counsel for the **Writers’ Guild**. She was kind enough to read my manuscript and saved me from inflicting some real howlers on my unsuspecting readers. I then handed off the edited manuscript on a flash drive to **Collective Copies**. They took care of all of the formatting and printing. From drop off to finished product was less than two weeks. **Steve** had chosen some beautiful paper (Mohawk Vellum Cream); the typeface looked great too (Bembo). I was now the proud father of fifty handsome copies of my little book. Of course, it’s totally my editor. I also produced my own cover by using public domain art. With all that work and cover art; but **Toni** had volunteered to be my editor. I also produced my own cover by using public domain art. With all that work done, the final cost to publish each book of ninety pages was under five dollars. For around two hundred and fifty dollars, I now owned fifty copies of an imminently block buster. **Collective Copies** placed it in their three shops, an excellent beginning as they are popular haunts of the Five College Area academic community. Additionally, I had sold it to the four new bookshops in the area and mailed review copies to **St. Mark’s Bookshop** in the East Village in Manhattan, which graciously carried it (and sold nearly thirty copies). I also placed it in some willing used bookstores where it sold very well to other book dealers and librarians. They found it to be both a fun read as well as a truthful representation of the used book business and library world.

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Another bit of advice is to not invest too heavily in all the add on services that self-publishing companies offer. Just like a new car dealership, they make most of their money on expensive options. Do your own editing. Get an artist friend to create your cover. Make sure the cover has high impact as it will usually be displayed as a thumbnail picture online.

Use all types of social media to introduce and promote your book. Make a YouTube video where you read and talk about your book. Make it short: two minutes is good. Set up a Facebook page for your book. Create a blog and Website for your book. Get friends and colleagues to review your book on **Amazon**. Donate free copies to your local libraries.

It’s not that there are too many self-published books or that they are inherently of a lesser quality. The problem with self-published books is that most people try to write a best-seller. Leave that to **Grisham**, **Cornell**, etc. Write on a topic you know and care about. That is how you will find readers. Plus commercial publishers might find you after you have self-published and established a “platform” of readers.

More advice to aspiring authors: Make sure you like your own writing. Write first for yourself. Your knowledge and enthusiasm will translate into a fresh experience for others. **Writer Cyril Connolly** said: “Better to write for yourself and have no public than to write for the public and have no self.” Remember that J.D. **Salinger** and **Jack Kerouac** were rejected hundreds of times before they were published and that **Virginia Woolf**, **Edgar Allan Poe**, **Mark Twain**, and **William Faulkner** were all self-published authors at one time. Release your inner artist. Become immortal. Self-publish!

For further reading:

http://www.youtube.com/watch?v=YLHfeuxA4xw

My books:

**Else Fine:** Little Tales of Horror from Libraries and Bookshops (2004; Print and Kindle editions)

**The Parrot’s Tale** (2006; Print and Kindle editions)

**Superpostapocalypticexpialidocious** (2010; Print and Kindle Editions)

**The Mighty Charleston Players Present Their Greatest Hits 2007-2012.Written with Eleanor Cook** (2012; Available from Busca, Inc. and Amazon)

Rumors from page 14

the way through southwest Ireland and I didn’t fall off the horse once! Memories!

Speaking of memories. I remember when **Don Beagle** (one of the authors in this issue) and his lovely wife visited Charleston. Did you know that **Don** used to work at the **Charleston County Library**? I remember that **Don** developed one of the very first apps (before they were even invented) about Charleston. And he even posted some of the material from a
aimed at Ray’s regional appeal. We gathered works from Ray’s relatives for an exhibit at the Schiele Museum of Natural History, including a well-attended reception and book signing. We submitted the book for scholarly recognition and received the Willie Parker Peace Award from the Society of North Carolina Historians. We underestimated, however, the demands of promotion on our own limited time and energy. Our efforts to reach libraries beyond the Carolinas remained stunted. For instance, my online search revealed a “Ralph Ray, Jr. Collection” in the University of Minnesota’s Children’s Literature Research Collections (CLRC), including original Ray sketches. But my email to CLRC announcing our book brought no response, one of numerous cases where further follow-up seemed not worth the time and energy.2

Neither Tompkins nor I were on Facebook in 2009. Were we to issue such a book now, we feel that Facebook could offer a promising channel. A number of authors I befriended in college writing seminars now use Facebook to promote titles. Anne Serling, for example, has linked her personal Facebook page to an auxiliary page promoting her newly released memoir about her father, screenwriter Rod Serling of “Twilight Zone” fame. As this is written, Facebook has announced the beta release of its new Graph Search app — a tool that, with future refinement, may offer users (and librarians) new ways to trace patterns of “likes” and endorsements across the social network. Were a similar app designed for the academic blogosphere, with appropriate metadata, we might have a tool to make visible what used to be nicknamed the “invisible college” with associated article and book recommendations.3

Amazon Kindle eBook
The Collected Works of Abram J. Ryan (in progress) — Research on the Ryan biography uncovered a remarkable number of poems and essays never before published or published in fugitive outlets. These are historically important but did not fit into the biography. When I received a formal invitation to deliver a presentation in Richmond for the Civil War Sesquicentennial, I felt my topic (“Fr. Abram Ryan and the Civil War Chaplains,” scheduled for April 2014) would make early 2014 an ideal time to release a major new collection of Ryan’s writings. While University of Tennessee Press has been wonderful in supporting the biography, I have decided to pursue this as a Kindle eBook. This gives me production flexibility to avoid another large volume in 10-point typeface and allows a sale price under $10 per copy. It also permits more illustrations — vital to convey the scale of Ryan’s 19th-century cultural impact.

Conclusion: Future Strategies
We need to track developments across a number of social media fronts beyond established channels like Pinterest and Goodreads: the next iteration of Google’s Penguin and search engine optimization (SEO), future refinements to Google Analytics and Alerts, Facebook’s aforementioned Graph Search app, and federated knowledge discovery key to what Lederman terms the “deep Web.”4 What might librarians do with access to reader analytics as discussed in the Wall Street Journal article “Your E-Book is Reading You”?5 Crowd-source collection development?6 A full discussion is beyond the scope of a 2,000 word article. For now, the low-hanging fruit, in my view, is still the blogosphere. My first two books clearly benefited from its impact. As librarian, I am consequently more attuned to seeking out influential blogs in disciplines where I might find mention of authors and titles.7 After all, blogging has become the quintessential first rung in the self-publishing ladder. Dissertation research by Carolyn Hank supports digital curation of academic blogs and reveals that 80% of scholar bloggers believe their blogs should be preserved for future access.8 The best desire to be archived for their own worth, perhaps using a curatorial tool like BlogForever.9 Tracking disciplinary aggregators like Researchblogging.org can yield blogged references to articles and monographs. For instance, a study posted at altmetrics.org explores preferences among science bloggers for articles in certain subcategories of journals.10 By early 2014, I will definitely be seeking opportunities to post mention of my forthcoming Kindle eBook on Civil War-related academic and popular blogs.

Rumors
writing a column for ATG and Joey is writing a column for The Charleston Advisor! http://libguides.library.cofc.edu/notmeet
And speaking of TCA, did you see the CRL website’s posting about the reviews in TCA which are a free benefit to CRL members? www.charlestonco.com
www.crl.edu/news
And, did you hear that CRL and the North East Research Libraries Consortium (NERL) recently came to an agreement to relocate NERL operations to CRL? Under this new arrangement NERL will be managed as a cooperative program under the CRL organizational umbrella. There is a job posting for the NERL Program Director at CRL. CRL is looking for someone who can be a strong and astute negotiator and is well versed in collection development. During the next few months, the incumbent will work with Joan Emnet, the current NERL Director at Yale, to ensure an orderly transfer of the program to CRL. Posted on the ATG Job Bank 4/18/13. http://www.against-the-grain.com/2013/04/job-bank-41813/
And just learned from the wonderful Becky Lenzini, the publisher of The Charleston Advisor, that her daughter, Anne is moving to New York where she will work for Teach for America in a Brooklyn-based charter school. She will teach AP English and writing for seniors. You might recall that Anne used to work for Serials Solutions. Anne’s colleague, the highly-competent Brian Sloan, will continue to work from New York for Serials Solutions.

Endnotes
1. A list of the journal issues with reviews of The Information Commons Handbook and Poet of the Lost Cause can be accessed on my LinkedIn profile, at: http://linkd.in/ rDKecu
Rumors from page 24

Chair of the PASCAL Consortal Purchasing Committee for at least the past seven years! Talk about hard work and dedication! Hooray for Diane who also directs the annual LIBRIS meeting every year. (This year’s meeting was hosted in May by Central Carolina Technical College in Sumter, South Carolina.)
http://www.sclibrars.org/contactinfo.htm http:pascalsc.org/

And I forgot! I was reading Dennis Brunning's editorial in the April TCA, “Whither Google?” The editorial is about two Google seminars dealing with Google Search and Google Earth and Google’s future and how it might impact libraries. Colorado State University has apparently archived the seminar in its libguide for Google Search. http://guides.library.colostate-pueblo.edu/googlesearch worth more than a visit! www.charlestonco.com

Moving right along, I got distracted. I was going to say that Anurag Achura the lead engineer of Google Scholar who visited us at the Charleston Conference last year is returning as a speaker this year as well! www.katina.info/conference

Comments on Self-Publishing ...
from page 28

ISBNs are now available to self-published authors, participation in the Library of Congress’ Cataloging in Publication program is not. Participation in the CIP program means that a cataloging record is produced by L C and distributed through WorldCat. These records also assure that Books in Print, and other bibliographic resources list the book. It affords a degree of official recognition. Participation in the CIP program contributes to publishers’ ability to work with vendors so that their books are included in approval plans for library acquisition. In this way, publishers use established sales channels that self-publishers are not able to access (although Amazon has changed this to a degree). Periodicals that produce book reviews that buyers rely on usually ignore self-published books. Thus, the gatekeeping function relates not only to the image that a book may have as being “legitimate” but also to the structures of the industry in terms of bibliographic control, sales, and publicity.

In addition to this gatekeeping function, publishers make a contribution through their role as editors — both in terms of copy editing and developmental editing. While it is true that a self-published author can hire a copy editor to help prepare his work for publication, most people prefer that the publisher bear this cost. Perhaps the crux of decision on whether to work with a publisher or to do it on one’s own depends upon the question of developmental editing. Many authors who choose to self-publish their works go that route primarily because they want full creative control and do not want a publisher’s market-influenced judgments to distort their work. In these cases, they may even acknowledge that their sales will be lower if they self-publish but would rather have fewer sales with integrity than higher sales that require a deep personal compromise. I think that this is often a valid sentiment. However, as a publisher, I can also say that maximizing sales is not necessarily our only concern when editing a work (or evaluating a book proposal). We are, to greater and lesser degrees depending on our desired position within the publishing community, interested in the integrity and originality of the books that we publish. We are often willing to take risks and make choices that are not intended to maximize revenues. Even the most well-established publishing houses take care to maintain their prestige by publishing books that they do not expect to sell well initially. Taking such a risk does not, however, mean that we publish a book unedited. Authors are not usually the best judges of their own work. This is why the editing function is part of the gatekeeping function.

A third role of publishers is in the design and physical production of books. This is an area where self-publishing has gone far toward bridging a former gap. The options that self-publishers have today are not terrible. The books produced by Lulu and iUniverse are recognizably books and can stand alongside other books without at first glance being noticeably bad (although the cover designs are often terrible). However, publishing houses are still likely to produce a book that looks and feels better in terms of its design and production values because of their ability to bring expertise and resources to bear.

Marketing is another function of the publishing industry. This area is easy to misunderstand as something external to publishing rather than integral to it. Publishers recognize that marketing is a necessary fiscal expense, where self-publishers are likely to market their books using only their personal communication channels. Publishers are able to market books more efficiently owing to the fact that an individual book is part of a list — the universe of the publisher’s other publications. The list, in this sense, may be the totality of the other titles published by the company, the new titles in the current year, the titles in a series, or even a grouping of books advertised together. Thus, the marketing role of publishers is also an organizing role that provides a way of thinking about a collection of books and of placing individual books in relation to other books. These actions enhance a book’s and an author’s findability. Many of these tasks are done this well, but the fact that a publishing house is marketing a collection of books at the same time makes for a more efficient expenditure.

The topic of money raises another benefit for authors — the publisher’s financial role in rewarding and sometimes financially supporting their authors. If authors can make more money publishing through an established publisher than they can do publishing their work on their own, then publishing houses offer more economic support for their creative work. In some cases, this economic support can come in advance of the writing itself and enables the author to write full-time. This is not the case in the library field or in academia in general because expected sales are relatively low. But even in this sector, authors can generally expect higher sales with a publishing house than as a self-publisher and can probably expect higher income for themselves even after the publishers take their cut, owing to the efficiencies that come from operating at a larger scale coupled with higher sales. Unfortunately, these higher earnings are never a certainty.

I will conclude with the role of publishers that is the least well-understood, and, coincidentally, the role that I enjoy playing the most as a publisher — a creative role in terms of initiating and nurturing projects. Many of the books that we have published and are currently working on began with our own ideas. Through our network of creative librarians, academics, and others, we seek and find capable writers and researchers to take on projects that we envision. Furthermore, we often develop ideas in collaboration with writers. We are far from unique in taking this role as a publishing house. It is generally the rule rather than the exception for publishing houses to take a creative role in envisioning projects, getting them started, and guiding them through their development in cooperation with writers. It is not entirely correct to think of publishers as profiting from the creativity of writers, who would do what they do with or without their backing. Often the creative source of a given work is a publisher; often writers and publishers are creative collaborators. This is not exactly an argument against self-publishing because it does not say that without publishers there would be no creativity. I would simply point out that, without publishers, many of the projects that we think of as our or influence us or that we rely on would not only not have been published and marketed but would not have been conceived.

I conclude my remarks as a little “dinosaur.” Clearly the landscape is changing, but I foresee that economic organizations (today called “publishers”) will continue to be the most natural way for most of these publishing functions to be contributed to society. ➡️

Was talking to the terrific Joyce Dixon-Fyle <joyfyle@depau.edu> the other day. Poor thing! Her grandson had a terrible fall and had to have plastic surgery because he cut a gash in his upper lip towards his lower cheek bone! OUCH! Of course he had to be hospitalized. Joyce’s father-in-law (a surgeon) says that plastic surgery on children usually leaves practically no scars. Meanwhile, Joyce had commencement ceremonies to attend as well. Good luck, Joyce, and godspeed to your grandson!

Heard that the energetic Mark Kendall (Senior Vice President of Sales and Operations continued on page 37
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Bad Metaphors and Good: Why Weeding the Collection isn’t Really Weeding at All

by Steve McKinzie (Library Director, Corriher-Linn-Black Library, Catawba College, Salisbury, NC 28144; Phone: 704-637-4449) <smckinzi@catawba.edu>

I’ve a stack of emails from a major library listserv about weeding. I have even received invitations to Webinars on the topic. Now don’t get me wrong. I understand what librarians are talking about when they say “weeding.” They are trying to get rid of stuff. They want to discard from their collection outdated titles, less-than current analysis, and older scholarship that lacks either currency or relevance and probably both. They want to get the bad material out of the stacks, and I have no problem whatsoever with the practice. I regard it as altogether commendable. Every library, aside from major research libraries and the Library of Congress, needs to jettison scores of old titles and offer its users the best and most current collection.

But one wonders, why on earth do we call the practice “weeding?” One could scarcely imagine a more atrocious and inappropriate label. I ask you; are there any horticulturalists or amateur gardeners in your midst to cry foul who are appalled at such woefully unfitting language? Discarding older less relevant materials isn’t weeding — not by any stretch of the imagination or by any standard of sane nomenclature — it is thinning. That’s right. We are talking about thinning our collections — not weeding them. We are getting rid of things we once thought valuable. We are not throwing things out that we never intended on having in the first place.

Now there are undoubtedly some among you who may counter that I am making far too much of this. It doesn’t really matter what we call things. Even Shakespeare famously noted that a rose by any other name smells just as sweet. But let’s be honest. The bard never dreamed of suggesting that people have a license to label anything anyway they want — especially when they are using a gardening term and using it recklessly.

Terms — especially metaphors — should convey what they mean. They should suggest what they imply. For instance when we say in the library profession that a certain librarian has done yeoman’s work in a particular field, we imply that the person has done the hard work of mastering the trade’s basics. One thinks of a cataloger mastering the Marc record and learning cataloging from top to bottom or a reference librarian understanding a plethora of fundamental and key information sources. When we note that our collection covers a certain subject, we suggest that there are enough varied resources (be that monographs, journals or online sources) to take in the broad dimensions of the topic — enough titles to blanket the subject. Such metaphors are appropriate. They make sense, even if we tend to overwork them.

But when we use the term weeding when we are really talking about getting rid of stuff in our collection, we employ an old horticultural or agricultural term that suggests something very different from what we really mean in the library profession. As everyone knows who has ever planted anything, weeding is the elimination of “undesirable” plants — invasive species that could well threaten whatever it is we’ve planted. They are living plants (often very tenacious ones) that suddenly sprout up in your garden unintended and uninvited — chick-weeds, dandelions, invasive grasses — things that have to be jettisoned.

“Thinning,” on the other hand, is entirely different. It is the removal of things you actually planted — highly selected hybrid or heritage varieties of carrots, spinach and what have you. These items are things that you cannot currently accommodate (however much you might like to) — plants crowded too close together — others that are too weak and unlikely to survive. In the library, thinning such items would mean selecting books and journals that you originally purchased (sometimes at enormously high prices) but which you now consider to be inappropriate or outdated. Such selections are not weeds. They are good things (like crowded lettuce seedlings that you planted only weeks before and that you now have to throw away) — the good that has to be discarded to make way for the better. That is what thinning is all about.

Weeding, on the other hand, argues for something very different. It implies the removal of things which you never intended or wanted in your garden. In the library it would include things that found their way into your collection against your wishes or contrary to your collection development policy — books that might seriously misguide your readers, such as a plethora of holocaust denial literature that someone smuggled into the collection unknowingly — or cheap romance novels brought in by a mischievous undergraduate and stuffed into your Renaissance literature collection. Getting rid of any of that by any and all means, would, of course, be weeding — that is the legitimate discarding of inappropriately acquired material.

All of this brings me around to a simple and straightforward suggestion. We need to change our terms — alter our labels in this instance. I am not complaining, nor am I out to criticize anyone’s language. But we ought to get this straight. As librarians, we have a reputation for accurate labeling and a tendency to organize things intelligently. Consider our concern about the appropriateness and inappropriateness of Library-of-Congress subject headings and our penchant for political correctness. We care about language. We care about communicating clearly. It’s high time we got rid of the term “weeding” — at the least the way we are currently using it. It’s a bad label. It’s the wrong metaphor.
Questions & Answers
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likely outcome for libraries? For publishers?

ANSWER: Publishers often produce cheaper copies of their works using less expensive paper, binding, etc., and sell them abroad at a reduced price. This was an interesting case because Kirtsaeng made more than $1 million from his resale activities, unlike libraries that sell copies of works that are no longer needed for their collections. The Supreme Court reversed the Second Circuit, U.S. Court of Appeals which held that the first sale doctrine, embodied in section 109(a) of the Copyright Act, did not apply outside of the United States and therefore the publisher could prevent importation of these copies. The first sale doctrine holds that royalties are due to the copyright owner only for the first sale of a work; thus, when books are resold, lent by libraries, etc., no further royalties are paid.

Library associations filed an amicus brief in the case asking the Court to hold that the first sale doctrine applied to copies that were lawfully acquired abroad. Libraries feared that a publisher that wanted to control application of the first sale doctrine, could simply move manufacturing off shore which would eliminate library reliance on the first sale doctrine to lend digital works and sell unwanted ones.

Some writers believed that the Supreme Court would support Wiley’s position, but others called it correctly that the first sale doctrine would trump section 602(a) which says that unauthorized importation into the United States of copies of works acquired outside the country is an infringement of the exclusive right of distribution. The 6-3 decision has raised the specter that there may be legislation to deal with the matter. It would not be beneficial to society if the impact of this decision discouraged publishers from producing inexpensive foreign editions of their textbooks to sell to people who cannot afford U.S. prices. But libraries must be able to lend materials and sell withdrawn copies.

QUESTION: A university attorney asks why there is a difference in section 108 of the Copyright Act between subsections (c) and (e) and concerning whether the library must consider used books as replacement copies under (c) or copies for users under (e).

ANSWER: Under subsection (c), the language of the statute itself indicates that to make a replacement copy, the library must first conduct a reasonable investigation to determine that an “unused” copy cannot be obtained at a fair price. Thus, the Act recognizes that a used copy does not necessarily fulfill the same purpose as the original copy. This does not mean that a library might not decide that a used copy would work as a replacement copy and could purchase it. Further, it is much easier to find used copies online than it was in pre-Internet days.

Section 108(e) provides an exception that permits libraries to reproduce an entire work or a substantial portion thereof if certain conditions are met. The first condition is that the library must conduct a reasonable investigation to determine that a copy cannot be obtained at a fair price. The statute does not use the word “unused” which presumably means that a used copy would satisfy the patron who is requesting the work. Congress certainly could have specified that the search be only for an unused copy as it did in subsection (c), but it did not. This leads to the conclusion that the library must also search for a used copy for the user before reproducing the work.

Section 108(h)(2)(B) applies only to works in the last 20 years of a work’s term of protection, and it contains a similar provision concerning a search. It also does not use the word “unused” and mysteriously substitutes “reasonable price” for “fair price.” So, presumably a library would also have to look on the used copy market before reproducing the work.

QUESTION: An instructor for a course titled the History of American Sexualities asks about splicing segments of the film “A Florida Enchantment,” a film originally produced in 1914. The Library of Congress republished the film on videotape in 1993. The Media Resource Center at his institution said that it would not allow him to do this unless the film was available through public domain. May parts of this film be recorded without copyright infringement?

ANSWER: If the film is in the public domain, then the instructor may copy even the entire film at will. Based on the date, it does appear to be in the public domain. Even if the copyright in the film was renewed after the first term of copyright, 56 years is the longest that it could have been protected. Thus, it would have entered the public domain in 1970.

The Library of Congress videotape version would have a new copyright only for any new material added since it was a copy of the original and not really a new version.

Even if the work were still under copyright, the segments might be reproduced and used for teaching purposes. If the course is taught face-to-face and the instructor is showing the film to the class from a spliced DVD, section 110(1) of the Copyright Act applies and likely would permit the reproduction of a fair use portion of the film. If the instructor is using a course management system to show films, or if the course is taught online, then section 110(4) applies and “a reasonable and limited portion” of a video may be performed. The statute even allows copying of the reasonable and limited portions.

QUESTION: Does the first sale doctrine apply to digital works? How are companies like ReDigi able to permit the resale of these works?

ANSWER: The former Register of Copyrights, Marybeth Peters opined that digital copies were not subject to the first sale doctrine. Her reason is that the doctrine was meant to apply to tangible copies where the actual physical work is transferred to another. In the digital world, however, if one gives another person his e-copy, it is not the same copy that he had even if he deletes it from his device. The question now is whether this matters or should matter?

For many digital works, the license agreement controls and the first sale doctrine does not even come into play. Both Amazon and Apple have recently obtained patents for the exchange of digital materials which has made publishers extremely nervous. ReDigi, a company that allows the reselling of iTunes songs, has been in the news recently because it has been sued by Capitol Records. ReDigi tried a friendly approach to recording companies by requiring, for example, that any money a consumer made from selling an iTunes song had to be spent on new songs. Similarly, the Amazon and Apple patents allow only one copy of an electronic product to exist at any given moment.

Is the resale of digital works a good idea? Certainly, it is for libraries and consumers. Authors are concerned, however, that resale of digital works will hurt the sale of new books and could even lead to unrestrained reproduction of digital works. Interestingly, a similar concern was expressed with Amazon began to offer used books for sale. The parade of “horribles” from the online sale of used books has not been realized, though. The judge in the ReDigi case refused to issue a preliminary injunction against ReDigi, and a decision in the case is expected soon.

Hear via the GV that the incredibly awesome Liz Lorbeer is the new (and right now only) librarian for the new medical school at Western Michigan University in Kalamazoo, MI. The school will open in the fall 2014 so Liz will spend the next year building a collection to support the faculty already on board in affiliated hospitals and the like. Exciting!

Rumors
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trations in client services, technical services, and electronic sales with various leading information companies including Swets Information Services. Georges will be based in Ottawa, Ontario, and may be reached by email at <sarazin@midwestlis.com> or by phone at (613) 799-3858.

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replied with her list, “Charlotte’s Web on DVD, when I was home with
the flu in second grade, Ragtime in the theater when it played at a festival
my freshman year in college, and a documentary I saw a couple of years
go called The Loving Story.” Of course this conversation was entirely
predicated by my bawling like a baby only minutes before — throughout
the film we’d just seen… [For me, Beasts of the Southern Wild offered
a profound narrative charting extreme loss, redemptive awakening,
and quiet reconciliation, all the while celebrating the displaced and the
place that made them its own.] Later, over dinner I asked her, “Why
these three?” She told me in short order that the first two “…seemed
SO real to her at the time…” and resonated with her on a very personal
level with “…issues of loss, identity, and fitting in.” She spent more
time reflecting on the documentary film and credited the authenticity
and truth of the story to her emotional reaction. As I’ve
experienced similar reactions to documentaries over
the years, I couldn’t agree more.

Certainly, the documentary form reflects a
rich genealogy in which each film refers
back to or remembers in some way the films
before them in a lineage created by a unique
yet somehow collective process. But even
in remembering, they forge something new.
Times past and futures skilfully comingle,
leading to different appreciations of history and culture, often reflecting
events experienced at their most personal level. At their essence, doc-
umentaries can make you think differently about what you watch and what
you know. When we watch these films, we absorb some small or intimate part of the narrative. It can register in the familiar or
the completely foreign, but it registers nonetheless. I think this is one of
the more salient reasons documentaries resonate in the classroom.
And why it is such an accessible commodity for instruction.

Beyond Aesthetics, Uses of Documentaries
in the Academic Landscape…

Without a doubt, interest in and the use of media resources to sup-
port academic instruction and research at institutions of higher learning
continues to expand at an extremely rapid pace. I have certainly ex-
perienced this in my work at UNC and with colleagues at other insti-
tutions. Films, documentaries, and educational media are widely used
across the curricula at UNC. Each semester, we see an ever-increasing
number of undergraduate and graduate film and documentary studies
courses being taught across a diverse range of departments and centers
(last year’s count included more than 65 individual courses). Beyond
these specific courses focused on the study of cinema and documentary
film, these media materials are used in classrooms across the curricula
to engage critical thinking, provide contextual evidence and historical
perspectives, engender creativity, entrepreneurship, and activism as well
as hone visual and media literacy skills.

Although many of the films are shown in class, instructors are re-
quiring that students view an increasing portion of these films outside
class. While sites and services like Amazon Prime, Netflix, Hulu,
Vudu, Redbox, and Snagfilms are certainly helpful — we have found
that they do not typically offer all of the documentary and educational
film content needed by faculty and students, making our collections and
services at the Media Resources Center essential. As assigned viewing
continues to increase, so does the importance of our locally curated
collection of media materials.

Discovering Documentaries…

I approach collecting documentary and educational film much the
same way I collect for fictional narrative film; utilizing a number of
valuable resources, participating in or following festivals, as well as
reading and writing film reviews. For documentary and educational
films — I also preview films for fit within the collection and contact film-
makers and vendors directly. Documentary and educational films often
vary widely in content and production value as well as cost (commonly
ranging between $205-$495 per title), making previewing at festivals,
online or at markets essential. With the prevalence of documentaries
in the classroom, and the continued interest in using them for campus
programming (with appropriate public performance permissions), it is
extremely important that the production value is good and the content
clearly relevant.

The following are a list of suggested resources to help you in
researching and finding documentary films (this list is by no means
exhaustive).

Top Documentary Festivals

There are many, many international film festivals that include doc-
umentary films (Cannes, TIFF, SXSW, Sundance, Tribeca to name a few), but these following six festivals are dedicated to screening
documentary alone:

International Documentary Film Festival Amsterdam (http://
www.idfa.nl)
Full Frame in Durham, NC (http://www.fullframefest.org)
Hot Docs in Toronto, Ontario, Canada (http://www.hotdocs.ca)
AFI docs (formerly Silverdocs) in Silver Spring, MD
(http://afi.com/afidocs/)
True/False in Columbia, Missouri (http://true-
false.org)

Documentary Film Review Sites

Variety, the New York Times, and the Guardian
undoubtedly remain among the top go-to resources
for film reviews. Hollywood Reporter, the Chicago
Tribune, and the Boston Globe also rank extremely
high. While each of these sites offers opportunity to search by title,
the following sites and aggregators are either dedicated to documentary
and educational film reviews or provide a searching by documentary
category:

EMRO or Educational Media Reviews Online (http://emro.lib.
buffalo.edu/emro/)
indieWIRE (http://www.indiewire.com)
Rotten Tomatoes (http://www.rottentomatoes.com)
Metacritic (http://www.metacritic.com)

Educational and Documentary Distributors

By no means an exhaustive list, the following distributors offer
educational and documentary films in many formats, some with public
performance rights, and many geared specifically for library collections
and academic use:

Alexander Street Press/Filmmakers Library (alexanderstreet.com)
Bullfrog Films (www.bullfrogfilms.com)
California Newsreel (http://newsreel.org)
Cinema Guild, Inc. (www.cinemaguild.com)
Icarus Films (www.icarusfilms.com)
Landmark Media (www.landmarkmedia.com)
Media Education Foundation (www meilleued.org)
New Day Films (www.newday.com)
Passion River Films (www.PassionRiver.com)
PBS Educational Media (shopPBS.org/teachershop)
ro*co films (www.rocoeducational.com)
Third World Newsreel (http://www.twn.org)
Women Make Movies (http://www.wmm.com)
Zeitgeist Films (www.zeitgeistfilms.com)

Rumors

If I had world enough and time, this coyness with Facebook and
Linked in and Twitter and Goodreads would be no crime! (apologies
to Andrew Marvell)! I swear I go through times that I try to do better
and it’s a lot of fun! I just found out, for example, that Andrew (Hec-
tic) Pace recommended an inspiring story of how a Mormon kid with
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The World's Strongest Librarian: A Memoir

Tourette's syndrome found salvation in books and weight-lifting. The book is on my reading list and I just bought a copy for the library — The World's Strongest Librarian: A Memoir of Tourette's, Faith, Strength, and the Power of Family. Just reviewed on The New Yorker Website! http://www.newyorker.com/online/blogs/books/2013/05/a-strongman-in-the-library.html

In closing, I want to wish HAPPY BIRTHDAY! As one of my favorite men in the whole world! ANTHONY WATKINSON! Anthony’s daughter Ruth took him to the Restaurant Club (what a place!). The RC Kitchen produced a small pistachio-flavored cake (mm good!) that had 65 on it, the waiting staff sang and a good time was had by all, and no one is and wiser! Happy Birthday, Anthony, a bit late! And one last note — did y’all see the picture on page one of this issue? It’s Anthony reading to his grandson. 

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