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## If Rumors Were Horses

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# Against the Grain

“Linking Publishers, Vendors and Librarians”

ISSN: 1043-2094

## The Self-Publishing Phenomenon

by **Bob Holley** (Professor, Library & Information Science, Wayne State University)  
<aa3805@wayne.edu>



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 haven'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 Pacer** 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 **Bob Holley** full of great papers about self-publishing. And we are even planning a **preconference** in **Charleston 2013** about self-publishing.

Continuing in the self-publishing vein, I just saw an interview on Fox news with the vigorous

**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/B00ARAQS86/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1369954195&sr=1-1&keywords=right+to+kill+a+brooklyn+tale](http://www.amazon.com/Right-Kill-Brooklyn-Tale-ebook/dp/B00ARAQS86/ref=sr_1_1?s=books&ie=UTF8&qid=1369954195&sr=1-1&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

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**Anthony Watkinson** reading to his grandson. It's never too early to enjoy a good book!

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## From Your (Enjoying Spring) Editor:

What a beautiful spring it has been! No hot weather, just cool breezes. Excited to be visited by my son for spring. That's very unusual since he is in the Army! A wonderful treat!

This issue of *ATG* is guest edited by **Bob Holley** of **Wayne State University!** Bob has collected many interesting articles about approaches to self-publishing from self-publishing experts like **Walt Crawford**, **John Riley**, **Don Beagle**, **Julia Glassman**, **Rory Litwin**, **Joseph B. Grobelny**, and **Matt Pacer**. **Bob Nardini** and **Janice Schnell** talk about author services and library vendors. We also have a new column by **Myer Kutz** who self-published his novel and tells about his experiences. As many of us know, getting fiction published by a traditional publisher is not as easy as it once appeared to be.




The **Op Ed** in this issue is by **Steve McK-inzie** and discusses the common practice we call "weeding." **Tony Ferguson** is talking about

China in his **Back Talk** (couldn't stay away). We have interviews with **Eric Calaluca** and **Richard Haight**. **Greg Tananbaum** also interviews the **SIPX** team. Our book reviews are about grant writing and encyclopedias. **Winifred Metz** talks about media-centered documentary films and **Alex Holzman** and **Leila Salisbury** discuss university presses from different perspectives. **Biz of Acq** is about gathering data. **Tom Leonhardt** is enjoying **Reed College** and book collecting, and much more. We even have a crossword puzzle this time! Let us know what you think of it. Do you want more or not?

We have another installment from **Rita Ricketts** in her series on Blackwellian tales and the third installment of conference reports from the **2012 Charleston Conference** compiled by **Ramune Kubilius**. **Donald Hawkins** brings us his conference notes as well — this time from the **55th NFAIS Annual Conference** and **An NFAIS Workshop** on A&I services.

**Dennis Brunning** is keeping us on the edge with people and technology while **Michael Pelikan** is asking "What's in a Name?" Of course, there is much more, so please read on!

Well, y'all, I am going to have to leave to go downtown with my son! Happy Spring!

Love, Yr. Ed. 

### Rumors from page 1

**ProQuest** with **Ms. Paulson** in the role of Vice President and General Manager of the combined **ebrary** and **EBL** eBook business unit. Reporting to **Kevin Sayar**, Senior Vice President of **Workflow Solutions**, **Kari** will lead the planning efforts to combine the strongest features of **ebrary** and **EBL** into one optimized eBook platform that has the most flexible selection of business models. The company will be actively soliciting customer feedback throughout the integration in order to provide libraries with an even better eBook solution. **ProQuest** does not anticipate disruption for **EBL** or **ebrary** customers over the estimated 18-month integration timeframe. Customers and partners should continue to work with their current **EBL** and/or **ProQuest** representatives. And hooray for **Kari!** The last time I saw her she was hobbling around on crutches because of a skiing accident!

<http://www.proquest.com/en-US/aboutus/pressroom/13/20130514.shtml>

BTW — *ATG* has an interview with **Kari Paulson** in the works and we would love to hear any question suggestions that any of you might have. Please send them to **Tom Gilson** <gilson@cofc.edu>. Thanks.

Another interview in the works! The awesome **Liz Chapman** (Director of Library Services Library, London School of Economics and Political Science <E.Chapman@lse.ac.uk>. **Liz** is out of the office and in the USA for a few weeks, but we hope to have her interview in the September issue!

And still on changes in the business, etc. Was interested to learn that the **EBSCO Publishing** and **EBSCO Information Services** businesses will merge on 1 July 2013 and will operate as a single business under the name **EBSCO Information Services (EBSCO)**. **Dixon Brooke**, **EBSCO Industries** CEO, said, "While the two businesses have worked closely together for the past three decades, they have been pulled even closer together in recent years due to our customers' desire for more integrated solutions. For example, we are in the process of integrating our popular A-to-Z with **LinkSource** service, previously operated by **EIS**, with our industry leading **EBSCOhost** and **EBSCO Discovery Service** solutions, operated by **EP**, for the benefit of librarians and their end users. We believe this merger of divisions will bring many future tangible benefits to our customers." **Tim Collins** will serve as President of the combined entity. **Allen Powell**, President of the subscription services division of **EIS**, will now report to **Collins**. All of **EBSCO's** subscription services offices and operations will continue to report to **Powell**. Hmmm... change, change, change!

Moving right along. Was excited to learn that **Charleston Conference 2013 registration** opened on **Monday, June 3**. Don't forget to register! [www.katina.info/conference](http://www.katina.info/conference)

Speaking of which, so far we have a fantastic line up of speakers and it's only

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## 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>.

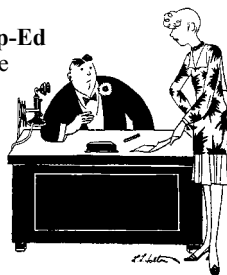
Dear Editor:

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** <dthawkins@verizon.net> 



## AGAINST THE GRAIN DEADLINES VOLUME 25 — 2013-2014

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
ALA Midwinter	Dec. 2013-Jan. 2014	11/08/13	11/25/13

### 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

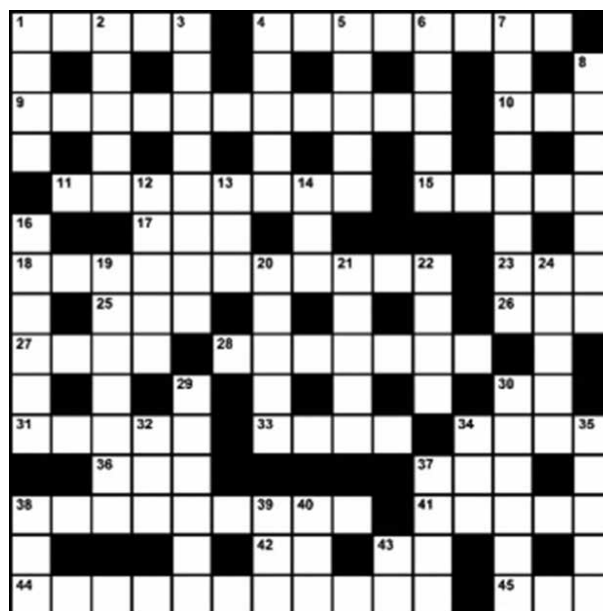
by **Myles Mellor** (Crossword Writer, 10428 Jimenez St., Sylmar, CA 91342: Phone: 818-522-4126) [www.themecrosswords.com](http://www.themecrosswords.com)

## 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 Confer 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, \_\_\_\_ Hillerman



- 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](http://www.ilovecrosswords.com).*

See Puzzle Solution on page 73

## Rumors

from page 6

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 prepreferences including a few new ones on **self-publishing** and **legal issues** among others! A **Provosts 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](http://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 cheetas! 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 **Heana** and I met **Digby** at the airport the first time he visited Charleston. And finally when my husband and I rode on horseback all

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## Self-Publish or Perish! from page 18

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 Branmill**, 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. Anytime I needed more copies, I could order them in twenty-five copy increments. The texts were stored on the print shop computer and could be printed "on demand." I also kept back up files on a CD.

When I self-published with **Collective Copies**, I was responsible for my own editing 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 imminent 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 hand 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 **Smashwords**, 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 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**, **Cornwell**, 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://reviews.cnet.com/how-to-self-publish-an-e-book?tag=mncol;txt>

<http://www.youtube.com/watch?v=YLFhcawX4zw>


[http://reviews.cnet.com/8301-18438\\_7-10119891-82/self-publishing-a-book-25-things-you-need-to-know/](http://reviews.cnet.com/8301-18438_7-10119891-82/self-publishing-a-book-25-things-you-need-to-know/)

### 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

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

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## From Walled Garden to Wilderness ... from page 22

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.<sup>2</sup>

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.<sup>3</sup>

### 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/Panda search engine optimization (SEO), future refinements to **Google** Analytics and Alerts, Facebook's aforementioned Graph Search app, and federated knowledge discovery keyed to what **Lederman** terms the "deep Web."<sup>4</sup> What might librarians do with access to reader analytics as discussed in the *Wall Street Journal* article "Your E-Book is Reading You?"<sup>5</sup> Crowd-source collection development? 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.<sup>6</sup> 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.<sup>7</sup> The best deserve to be archived for their own worth, perhaps using a curatorial tool like BlogForever.<sup>8</sup> 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.<sup>9</sup> 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. 🌱

### 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>. Accessed: February 1, 2013.
2. "**Ralph Ray Jr.** Collection," *Children's Literature Research Collections*. **Elmer L. Andersen Library, University of Minnesota**: <http://special.lib.umn.edu/findaid/xml/CLRC-1276.xml>. Accessed: February 1, 2013.
3. **Donald Beagle**, "Visualization of Metadata," *Information Technology and Libraries*. 18 (4), 1999. pp. 192-99.
4. **Abe Lederman**, "Science Research: Journey to Ten Thousand Sources," Special Libraries Association Annual Conference — June 15, 2009. Available at: <http://www.sla.org/pdfs/sla2009/SciResJourneyTenThousandSources.pdf>. Accessed: February 1, 2013.
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## Rumors from page 20

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](http://www.charlestonco.com)  
[www.crl.edu/news](http://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 Emmet**, 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**.

Long-time **Charleston Conference** attendee, **Diane Lohr** (Trident Technical College) <diane.lohr@tridenttech.edu> will be presented a plaque at the upcoming **PASCAL general members meeting**. **Diane** has served as

*continued on page 30*

## 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 LC 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. It takes money to do 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 pub-

lisher 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 works that inspire us 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. 🐾

## Rumors from page 24

**Chair of the PASCAL Consortial 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.sclibris.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](http://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](http://www.katina.info/conference)

Was talking to the terrific **Joyce Dixon-Fyle** <[joyfyle@depauw.edu](mailto:joyfyle@depauw.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 to as well. Good luck, **Joyce**, and godspeed to your grandson!

Heard that the energetic **Mark Kendall** (Senior Vice President of Sales and Operations

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### Rumors

from page 30

at **YBP Library Services**) just celebrated six years at **YBP** this May! **Mark** has been at **Baker & Taylor** 18 years (can you believe that 1995 was 18 years ago?).

Speaking of energy, I have to tell you confidentially that we just heard one of the best presentations that I have ever heard (and believe me I have heard a lot of great presentations!). The presentation was by **Greg Ricci** of **Films on Demand** (InfoBase Learning). **Greg** greatly enhanced Powerpoint slides with good, hard examples and tips for searching! Thanks to **Greg!** Now please don't promote him so that we can't learn even more about **Films on Demand!**

It is with mixed emotions that I learned of the retirement of the one-in-a-million **Lorraine Best**, Regional Manager-Canada from **Midwest Library Service**. **Lorraine**, who worked for **Midwest** for over twenty-six years, retired on March 29. **Lorraine** looks forward to enjoying more

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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 no horticulturalists or amateur gardeners in our 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.

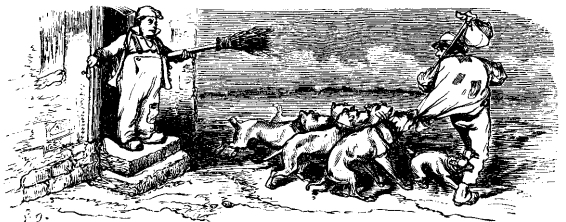
But when we use the term *weeding* when we are really talking about getting rid of stuff in our collection, we employ an old horticultural or agricultural term that suggests something very different from what we really mean in the library profession. As everyone knows who has ever planted anything, weeding 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 uninvented — chickweeds, 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 dis-

carded 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 unbeknownst — 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. 🐦



### Rumors from page 37

time with her family! We will miss you, **Lorraine!**

Speaking of which, **Albert Joy** (with the gorgeous daughter) tells me that he is going to retire at the end of this calendar year! **Albert** swears that this is his last **Charleston Conference** since he plans

to travel and play a lot! Boo hiss! Let's talk him out of it!

But — listen up! — **Georges Sarazin** has joined **Midwest Library Service** sales staff as of April 1, 2013. I remember **Georges** who is a 25-year veteran of the library industry, beginning his career with the **Canada Institute for Scientific and Technical Information (CISTI)**. He has held several management posi-

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## Questions & Answers from page 50

*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) 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 con-

ditions 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 one 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. 🌿



## Rumors from page 38

tions 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@midwestls.com> or by phone at (613) 799-3858.

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!

*continued on page 55*

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 ago 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 skillfully comeingle, leading to different appreciations of history and culture, often reflecting events experienced at their most personal level. At their essence, documentaries can make you think differently about what you watch and what you think 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 support academic instruction and research at institutions of higher learning continues to expand at an extremely rapid pace. I have certainly experienced this in my work at UNC and with colleagues at other institutions. 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 requiring that students view an increasing portion of these films outside of 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 filmmakers and vendors directly. Documentary and educational films often vary widely in content and production value as well as cost (commonly ranging between \$295-\$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 documentary 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 ([www.indiewire.com](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](http://alexanderstreet.com))

Bullfrog Films ([www.bullfrogfilms.com](http://www.bullfrogfilms.com))

California Newsreel (<http://newsreel.org>)

Cinema Guild, Inc. ([www.cinemaguild.com](http://www.cinemaguild.com))

Icarus Films ([www.icarusfilms.com](http://www.icarusfilms.com))

Landmark Media ([www.landmarkmedia.com](http://www.landmarkmedia.com))

Media Education Foundation ([www.mediaed.org](http://www.mediaed.org))

New Day Films ([www.newday.com](http://www.newday.com))


Passion River Films ([www.PassionRiver.com](http://www.PassionRiver.com))

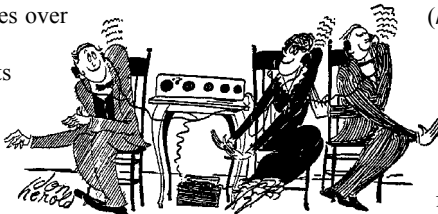
PBS Educational Media ([shopPBS.org/teachershop](http://shopPBS.org/teachershop))

ro\*co films ([www.rocoeducational.com](http://www.rocoeducational.com))

Third World Newsreel (<http://www.twn.org>)

Women Make Movies (<http://www.wmm.com>)

Zeitgeist Films ([www.zeitgeistfilms.com](http://www.zeitgeistfilms.com)) 



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 (Hectic) Pace** recommended an inspiring story of how a Mormon kid with

*continued on page 80*

## Vendor Library Relations from page 79

That's not a direction everyone favors, according to a student at this very same school, who had written a letter to the editor published in *Library Journal*, in an issue I picked up for free at the *LJ* booth. She found the switch to online "disturbing," and said that many classmates felt the same way. She'd taken courses both ways, and preferred face-to-face. "Some of my most illuminating learning experiences," she said, "have come from heated class discussion. I have yet to have a heated class discussion from an online class."

This young librarian-to-be signed her letter from Indianapolis, so she was likely at **ACRL**, a good place to make your mark by giving a paper or presenting a poster or at least hearing about what other librarians are doing, while building up your network and maybe even finding a heated discussion or two. There aren't enough seats in the **Indiana Convention Center's** large hallway connecting the meeting rooms, so you could usually see quite a few younger attendees sitting on the floor in the time between programs, the wall a backrest, working their phones and tablets, blogging, posting, tweeting, or maybe just messaging or emailing from Indianapolis.

No doubt they had things to say about the presentation they'd just heard, but they probably had something to say about Indianapolis, too, since critiquing the host city is one of the things you always do at a conference. You'll hear complaints no matter what city it is — about the hills or the street people in San Francisco, about the heat or the cold in Chicago, or in the case of Indianapolis, some people rolled their eyes at the very idea of having to be there. But others registered pleasant surprise, over a museum they'd found, for instance. "What's all this Western stuff I'm seeing here?" one librarian remarked to me, after a look at the nearby Eiteljorg Museum, an Indianapolis shrine to Western art and culture founded by one of the city's philanthropists.

Back at the convention, for those younger librarians sitting on the floor, **ACRL** is a mixed experience, online and face-to-face both. The face-to-face experiences will often be with people they're meeting for the first time. That's as opposed to those of us who've attended enough conferences that it's hard in mind to sort out one from another. Most of our face-to-face conference involves people we already know, like the professor I spoke

to. There are the people you work with, many of which, for a vendor, might not work from your own location; so while you may have emailed them yesterday, a conference is a good chance to talk over in person whatever business is at hand.

Then there are the people you used to work with. If you've been on the vendor side for awhile, this can be a lot of people. In fact, if you had some reason to keep score, your face-to-face count in this category could be highest of all. Some of these people might also have attended every last conference you ever did, and you've either worked side-by-side with them or have said hello from your respective booths for many years running. Others you might have lost track of, or have had only infrequent contact, so these encounters are sometimes warm and fuzzy. Either way, there's a bond to be acknowledged, and depending on how friendly you are or were with them, on whether they work for a competitor or have moved on to some other kind of business, and on how much time both of you have to spare, this type of conference encounter might be perfunctory or might wind up long after hours, with you sharing just one more drink.

And let's not forget the people you do business with. For vendors and librarians alike, this conference category encompasses quite a range of possibilities, from early morning breakfasts to late night dinners, to scheduled booth meetings, to unscheduled booth visits, to casual hallway or sidewalk encounters, to intense hours-long sessions booked for a suite, to most anything in between. It's important for vendors to have contact, even brief contact, with as many customers as possible, and important for librarians to have easy access to their vendors, for those occasions when they want or need that. Making yourself available at the booth is one way to accomplish this. Receptions, where conversations can be virtually non-stop, short conversations one upon the next, people lining up or clustering around to talk to you, or you to them, almost like an autograph session sometimes, for vendor or library individuals in highest demand, are another, a wholesale method, one everyone enjoys, for compressing a lot of contacts into a short period of time.

Encounters with people you hope to do business with, or are thinking about it, fit well enough into the category above. The tone of these conversations might be different, depending upon where things stand on this business, upon how well you know each other, upon how long you have been talking, and of course upon the setting, a booth conversation

likely with a different shape than what the same people might say to one another at cocktail hour. But business is business, and no matter the particulars these vendor-library conference conversations are an experience category you come to recognize.

On the last day of **ACRL** I had a conference encounter with someone I used to work with. Often, again, these conversations are with people you have known for a long time. You catch up on news about other members of your cohort, and as each year turns you find yourself more routinely talking about surgeries, strokes, deaths sometimes. From the blaring convention floor, you pay respects together to a stricken friend a thousand miles off. But this conversation was different. At first I didn't recognize my former colleague. I hadn't seen her for years, and we hadn't worked together for such long time in the first place.

As she approached our booth I thought at first that she was another smart young librarian like the ones I'd seen twittering in the corridor. She saw I didn't recognize her and introduced herself — reintroduced really, slightly hesitant. Of course, look at the name badge. How stupid. It was good to see her and I said so. She reciprocated. We made small talk, talked about people we knew. She'd been promoted, she said. I'd probably helped to train her back then.

This was her first **ACRL**, Indianapolis, and for all I know her first library conference. **ACRL** is much smaller than **ALA**, much less intense than **Charleston**. In a way it distills down this part of your world so that you can almost see it, see things move in a way that's normally not visible to you. Not in a Webcam, for sure. You can see the young librarians moving in and out of presentation rooms, or clustering around podiums as halls empty, or talking intensely to one another, gesturing, their conference programs in hand. You can watch as they make their way through the conference, pushing off on new careers. I was happy my young former colleague took the trouble to look me up. And I think she was glad to have spotted me.

It was a conference encounter alright, but one I couldn't categorize. Not what I'd call a passing of the torch, but even so, one generation paying respects to another, in both directions. All around us this little world of ours of academic library conferences was renewing itself in Indianapolis. She was a part of that. And I had a poignant minute or so — which is about as long as conference moments tend to last — enjoying the fact that so was I. 🌸

## Rumors from page 55

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** to one of my favorite men in the whole world! **ANTHONY WATKINSON!** **Anthony's** daughter **Ruth** took him to the **Re-**

**form 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 any the 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. 🌸