Self-Publishing and Collection Development

Holley, Robert P

Published by Purdue University Press

Holley, Robert P.
Purdue University Press, 2015.
Project MUSE. muse.jhu.edu/book/42556.
E-Book Self-Publishing and the Los Gatos Library: A Case Study

Henry Bankhead, Los Gatos Library

Language is a virus from outer space.
—William S. Burroughs

INTRODUCTION
I first met Mark Coker of Smashwords in about 2010 just before the iPad came out and a little before Amazon started offering the Kindle format for libraries. One of our library pages, the people who shelve the books, said to me: “Hey, Henry, you’re into e-books. Do you know there is a major e-book publisher here in Los Gatos?” In response to my look of blank incomprehension, he told me about Smashwords. I then contacted Mark Coker who readily agreed to come to the library and do a presentation on e-books. Mark grew up in Los Gatos and had very warm recollections of using the Town Library as a child; he even remembered the name of his favorite librarian, Mrs. Jean Krcik.

What became immediately apparent as Mark was making his first presentation in the former Los Gatos Library building (we have since moved to a new building) was that Mark knew a lot about e-books and the commercial e-book market. At that time in 2010, figures from the International Book Publishing Association (IBPA) showed a marked increase in e-book sales. Smashwords was experiencing an equally significant increase in readership and book sales. What was also interesting about my initial meeting was that Mark knew very little about the challenges facing the library in terms of lending e-books. I realized conversely that librarians in general
knew very little about the retail e-book market and even less about e-book self-publishing. This is significant because I think we each actually learned a lot from our differences in approach.

This chapter will seek to explain the context of Los Gatos as a community and the unique properties of Los Gatos Library. It will examine the plight of libraries with regard to local authors and examine the traditional library aversion to self-published work. We will try to understand the changing landscape of e-book self-publishing and why indie publishing is a more apt descriptor. We will learn about the genesis of the Smashwords–Los Gatos Library collaboration and about how it developed and how it functions. Finally, we will examine one of Los Gatos Library’s latest self-publishing collaborations, the Community Publishing Partnership Initiative, and analyze the project from a cost-benefit perspective.

ABOUT LOS GATOS

Los Gatos is a small, affluent town on the edge of Silicon Valley in California where the median home price is well over a million dollars. The population of Los Gatos is about 30,000, and the Los Gatos Library’s total operating budget is about $2.2 million. Thus library expenditures are about $73 per person. However, like most libraries in the state of California, Los Gatos Library participates in the state-sponsored universal borrowing program by which participating libraries issue cards to any resident of the state. In the past, before recent state budget cuts, this program monetarily compensated libraries that served patrons outside their area. With the loss of this program, however, the Los Gatos Library serves a significant portion of residents outside of its service area, particularly those from adjacent communities including the city of San Jose, without additional compensation.

The town of Los Gatos has a history of being a community focused on the arts, including the literary arts. This tradition extends back to the early part of the 20th century, as recounted by Bergtold (2004), when Los Gatos was home to writers including Ruth Comfort Mitchell, Kathleen Norris, and Charles Erskine Scott Wood, and into the mid-20th century, when John Steinbeck and Neal Cassady called the Los Gatos area home. The present-day town continues to embrace the literary arts: in 2011 the Town Council created the position of poet laureate of Los Gatos.
ABOUT LOS GATOS LIBRARY

Los Gatos Library is the smallest independent public library in Santa Clara County. Unlike adjacent counties in California, Santa Clara County does not have a unified library consortium to leverage economies of scale in providing library services. Instead the county is divided into one county library district that serves seven communities with the remaining communities of San Jose, Palo Alto, Sunnyvale, Mountain View, Santa Clara, and Los Gatos each running their own libraries or library systems. As such, Los Gatos is the smallest library with the least economy of scale. Los Gatos Library is conversely able to be more agile, especially in relation to the use of information technology, which has somewhat less of a burden in terms of cost and deployment in comparison with physical services. For example, the Los Gatos Library is a leader in the use of instant messaging, was the first library in California to deploy a mobile app through Boopsie, is one of a handful of libraries in California that use Mac computers for public computing, and was one of the first libraries in California to adopt open-source software for its library catalog and circulation system.

In addition, the town’s local history is a featured part of the library collection. The former library director and a dedicated group of volunteers have amassed a large online collection of more than 8,000 documents and photographs featuring the town’s history. This collection can be seen, in essence, as a form of library-as-publisher in that the library, in partnership with local volunteers and citizen providers, is creating free online access to its own database of library-created, “Web-published” material, some in the form of electronic documents. Where it differs from independent or self-publishing is its lack of connection to worldwide distribution channels and its lack of monetization.

ABOUT LOCAL AUTHORS

Traditionally, local authors have come to the Los Gatos Library to seek legitimacy for their work and to acquire readers. This generally has taken the form of authors presenting the library with a bound copy of their book that they have had independently printed for a fee. Though Los Gatos is a library that welcomes local author contributions, accepts donated copies of books from these authors, and has a local author section, not all libraries are able to do so. In addition, for Los Gatos Library, maintaining the local
author section places somewhat of a burden on both the library and on the local author. The library is burdened by having to meet with each supplicant author, having to make a decision relating to the author’s work based on the physical item being presented, and having to physically process and catalog the item and include it in the library collection. The burden on the author is both having to pay for the production of physical books and having to distribute these items. Local authors who try to donate electronic copies of their books have an additional challenge in that most libraries are unable to host their own e-books and instead rely on third-party providers who license and host e-books, though OverDrive recently implemented a local content-hosting feature to enable libraries to share e-book material with their patrons when the library retains the copyright (Valentine-Gold, 2013). Overall, there is a greater degree of efficacy for independent local authors to take advantage of free platforms such as Smashwords to publish their works as e-books that can then become available to the world via retail outlets such as iTunes and Barnes & Noble and to libraries by means of independent library e-book distributors and hosting services such as OverDrive and Baker and Taylor.

STIGMATIZATION OF SELF-PUBLISHING

Traditionally libraries and librarians have taken a very dim view of what is known as self-publishing. This is in part because traditional publishing, centered on the major New York publishing houses, has been the arbiter of quality in the writing world. If the book was good enough, then the author would be able to secure a publisher to publish it. A publishing deal became the hallmark of success. The very concept of publishing, the meaning of “being published,” revolved around this traditional model. Part of the essence of this model was the role of the publisher as a filter to guarantee quality. It’s not surprising, given the examples detailed by Leddy (2007) of an editor such as Max Perkins in relation to major 20th-century authors such as Thomas Wolfe, Ernest Hemingway, and F. Scott Fitzgerald. The example of Gordon Lish and Raymond Carver, explored by Hemmingson (2011), also comes to mind. In these cases, the editors, and by extension the publishers, can be seen as having a very active role in the success of their writers. In some cases, their editorial contribution to the written work was possibly instrumental to the author’s success. Thus, the stigma attached to
authors who do not conform to the overall framework for deciding quality derives from these authors not passing through the approval process and engaging in the traditional publisher-author relationship.

The possibilities offered by worldwide Internet distribution have led to the breakdown of the relationships within traditional publishing and provide alternative paths to success for authors. An additional benefit for libraries and readers is 24-hour access to the library’s collection of e-book materials. The author-editor relationship and, with it, the possibility for collaboration and quality control still exists, but in a different form, independent of the overarching organizing influence of the publishing house. This is not to say that completely unmediated e-book publishing does not occur, but the assessment of quality has migrated away from the traditional means of production and toward the consumer of the written work through the independent agency of the author. Thus, it becomes more the responsibility of the writer to seek editors and first readers rather than the job of the traditional publisher.

THE DISTINCTION BETWEEN SELF-PUBLISHING AND INDIE PUBLISHING

It can be said that the e-book “self-publishing” model has broken apart the model of traditional publishing and reassembled it into a new set of relationships. Because online e-book publishing and the rise of e-books have created a virtually free alternative to traditional print publishing, the very concept of e-book self-publishing must be reconsidered. With relation to e-books, “self-publishing” seems more descriptive of the physical model of the vanity press, where authors, hell-bent on seeing their book in print at any cost, would agree to pay up front to produce a physical product and then themselves take on distribution responsibilities. In the electronic realm, with platforms such as Smashwords and Amazon, the term self-published does not quite apply. Distribution is achieved by the platform and its connection to a multitude of worldwide distributors such as iTunes, Barnes & Noble, Flipkart, and so on. Best practices and style guidelines are also instituted and shared by the platform. Therefore, the term independent publishing or indie publishing is a better term to describe this process as many of the functions of the e-book publishing process are not in this case being performed by the author. Through the rise of electronic formats and
electronic distribution, the integrated, multifaceted book production pipeline represented by traditional publishing has been deconstructed and reassembled. Layers of approval and control have been removed; instant access to a massive distribution pipeline has taken their place.

A MATTER OF SHIFTING RELATIONSHIPS
Interestingly enough, the success of self-publishing derives from a set of relationships. Though traditional publishing stresses the relationship between publisher and client, indie publishing has taken that relationship and turned it on its head. Control has migrated from publisher to author. Proportional profit sharing favors the author in the same way with the author receiving up to 80% of the sale price. The hierarchical structure of the traditional print-based business model has been transformed into a decentralized network. The example of “The Cathedral and the Bazaar” provided by Raymond (1999), developed to describe the efficacy of software development in an open-source environment, applies well to this case. In the traditional publishing model, the publishing house is represented by the idea of the cathedral, a hierarchically controlled machine that is engineered to a specific and highly defined purpose. Indie publishing is represented by the bazaar, similar to the open-ended collaborative environment in open-source software development; the bazaar is predicated on an organically developed set of peer-to-peer relationships in an unregulated and free-flowing environment. The context of indie publishing is this bazaar of possibility. Independent authors are able to choose from an array of free tools to produce their works as e-books and propagate them to reach a worldwide audience, thereby building direct readership and sales based on their direct connection to the marketplace or, in other words, the bazaar.

LOS GATOS LIBRARY–SMASHWORDS PARTNERSHIP: CO-PROGRAMMING
Initially, when we found out about Smashwords, the Los Gatos Library wanted to provide e-books from Smashwords to our library patrons. However, in 2010, Smashwords’ books were not available through the main library e-book distributor, OverDrive. Since this was the main vendor we were using and because we, like most libraries, lacked an independent e-book hosting system, we decided to partner with Smashwords on library
programming directed at local authors. This coincided well with the opening of the new Los Gatos Library and was aimed at illustrating the benefits of free e-book publishing tools for authors. Smashwords and Los Gatos Library staff worked together to present a set of three programs.

The first of these programs was intended to provide a general overview of the e-book marketplace and of e-books available through the public library. Members of the public who attended this program learned about the different types of e-books available through the library. A few patrons were initially confused about the concept that an e-book could be “checked out” and not be available until it was “returned.” For digital objects, this concept seems counterintuitive and somewhat illogical. This arrangement, called the “one book, one user model,” seeks to mimic the model of physical book checkout. When it was explained that e-books the library purchased under this model (almost exclusively from OverDrive) cost about four or five times the normal retail price but were available “forever,” the model made somewhat more sense. In addition, it was explained how this model benefits the large publishers. By contrast, during the self-publishing overview part of the program, it became clear why the library was interested in self-published e-books as they typically cost much less, averaging $2.99.

The second program in the series was a basic treatment of e-book self-publishing and was called “A Primer on E-Book Self-Publishing.” This program was completely run by a Smashwords staff member and Smashwords author, Angela Schiavone. Angela gave the audience a general understanding of what is involved in publishing an e-book. Being an author herself, Angela was able to address author concerns about self-publishing in relation to traditional publishing as well as provide general information about how self-publishing at Smashwords works. Most significant was the information that, unlike in traditional publishing where books have a narrow window for success before they are taken out of print, self-published e-books never go out of print. This means that authors have an indefinite amount of time to try to make their books successful.

The third program was a follow-up on the second and was entitled “E-Book Self-Publishing Best Practices.” It provided a set of tips and tricks on using Smashwords, based on the practices of the most successful Smashwords authors. Topics included pricing models and thoughts on cover design (because readers do judge a book by its cover), as well as overall
marketing strategies. Local authors also had time to ask questions, such as whether self-publishing would affect their potential for success with traditional publishers. Based on the attendance and questions asked during these sessions, the local author community was and still is extremely interested in learning more about e-book self-publishing.

**LOS GATOS LIBRARY–SMASHWORDS PARTNERSHIP: CO-BRANDING**

After our new library opened and after our initial series of programs, Los Gatos Library and Smashwords decided to launch a co-branded Web portal as a way to point local authors in Smashwords’ direction. This was based on another co-branding portal that Smashwords had developed with the now defunct Sony Reader Store. The thinking was that authors who were using the Sony Reader Store or the library catalog would respond to messaging about the free tools of self/indie publishing. A co-branded link page would then lead them to the Smashwords Web site where they could access step-by-step information about how to create their own e-book and market it to a worldwide audience. So far only about 20 authors have opted to use the branded portal to create accounts in Smashwords. The Seattle Public Library replicated this concept in 2014 and has had more than 100 author sign-ups.

The ethos of the Los Gatos Library’s partnership with Smashwords has been in somewhat marked difference to other library self-publishing initiatives. The “invisible hand,” explained in Smith (1776), applies to our case because the library is seeking to let the marketplace decide the success or failure of any particular work. Our approach can also be seen as based on a “tough love” or “sink or swim” approach. The Los Gatos Library is not seeking to shepherd local authors into e-book self-publishing or, by extension, to directly acquire locally produced e-books to be part of the library collection. Rather, Los Gatos Library is pointing out the tools available for success to the community and encouraging authors to engage with those tools to publish e-books to a worldwide audience and to have those e-books disseminated by online distributors, including library e-book distributors. These books can then migrate back to the library as part of our regular materials selection process for considering e-books for purchase. The library can step out of its traditional role as curator and instead can look for and independently evaluate local content in the catalog of library e-book distributors.
SELF-E PARTNERSHIP
Los Gatos has also partnered with BiblioLabs and Library Journal to offer local authors the ability to submit their self-published e-books and opt to have them assessed by an expert panel of curators from Library Journal as described by LaRue (2015). This model, called SELF-e, contrasts to the Smashwords partnership in that, instead of letting popularity and the market determine quality, a panel of experts chooses certain titles for promotion. This quasi-contest model is somewhat similar to the model developed by the Reaching Across Illinois Library System (RAILS), the Soon to Be Famous Illinois author project, described by Erikson (2014). Our project seeks to energize local authors to submit content to a contest judged by experts where authors who are selected will receive accolades and attention. This bears some resemblance to the traditional publishing model, in terms of the external gatekeeper as the definition of success, but is different in that it takes place in a context of the celebration of the self-publishing phenomenon.

COMMUNITY PUBLISHING PARTNERSHIP INITIATIVE
The third phase in the Los Gatos Library–Smashwords partnership involves working together with local community partners to invite the entire community to join together to publish e-books. The initiative is called Community Publishing Partnership and started with collaboration among Smashwords, Los Gatos High School English Class 9H (taught by Tonya McQuade), and the Los Gatos Library. The collaboration started with an initial meeting among Mark Coker of Smashwords, Tonya McQuade, and me, Henry Bankhead. We discussed a framework for using the free self-publishing tools at Smashwords to teach the English class about self-publishing. This learning experience was built around the concept of encouraging all the class members to write original poems and contribute them to a jointly published anthology. All the members of the class became published authors and learned about the publishing process as a result.

MOBILE SELF-PUBLISHING LABS
The Community Publishing Partnership was also supported by an Innovation Grant from the Pacific Library Partnership, a San Francisco Bay Area library mega-consortium that is a consolidation of four library systems
serving the counties of Alameda, Contra Costa, San Francisco, Monterey, Santa Cruz, San Benito, and Santa Clara. This grant, entitled Community Publishing Partnerships, provided $15,000 to build two mobile self-publishing labs to be used to support community groups such as the Los Gatos High School class in producing and viewing their e-books. Each lab consisted of one Mac Air laptop, 10 iPads, and an iLuv charging station as well as Microsoft Office for all of the devices. The role of these mobile labs varies according to the needs of our community partners. For the high school groups, the iPads provided a focus around which enthusiasm for the project was built. The iPads and laptop were not crucial for the project to occur but provided extra resources that the class could and did take advantage of. In a sense, the provision of the mobile labs was a way to create buy-in from the participants.

ENGLISH CLASS 9H

After the initial meeting among representatives from Smashwords, the library, and the high school, Tonya McQuade organized a series of class visits to introduce the self-publishing project to her three freshman English classes and to three classes of another freshman English teacher, Mrs. Kathleen Wehr. Mark Coker and I visited six classes in one day to explain the project, e-book self-publishing in general, and the role of the library in the project. A few weeks later, Mark visited all six classes again to give them a follow-up presentation on the best practices of e-book self-publishing.

After writing their original poems, the class broke up into functional teams to put the anthology together. This gave the class experience in the collaborative work that would occur in any business group working toward a common goal. The teams were designated as Layout and Design, Editing, Marketing and Publicity, Art and Photography, and Event Planning. The Layout and Design team divided the poems into thematic sections. The Editing team compiled the submissions from the entire class into one document, corrected spelling mistakes, and sought to format the document correctly for conversion to an e-book. The Marketing team met with Jim Azevedo, the publicity manager at Smashwords, who helped them craft a professional press release. The Art and Photography team used the iPads provided with the self-publishing lab to take photos of original artwork to serve as section headers for the book. The Event Planning team met with
library staff to plan a book release party in the library. The entire project was accomplished in six weeks; and upon release the book reached #1 in the iTunes poetry category, the same day that the library hosted a standing-room-only book release party.

NEW TECH PROGRAM
The Los Gatos High School New Tech program, a technology-enhanced, inquiry-driven program where students engage in project-based learning, also published two additional anthologies of short stories on the Smashwords platform. The students from the New Tech program were able to replicate the success of the partnership with Smashwords, Los Gatos High School, and the Los Gatos Library. Their two anthologies of short stories were titled *Stories to Remember* and *Collection of Inspirational Teenage Stories*. In the collaboration with this high school cohort, Smashwords staff member Angela Schiavone went through a step-by-step demo for the class by showing some of the exact steps involved in formatting a Word document and uploading it to Smashwords. As part of this demo, the students learned the importance of cover art, the function of a table of contents in an e-book, how to avoid copyright infringement, and the function of the nine different e-book formats that the Smashwords platform produces by default upon the upload of a well-formatted Word document.

TRAIN THE LIBRARIANS
The next partners in this community publishing initiative were other local librarians. Mark Coker from Smashwords and Henry Bankhead hosted a librarians’ workshop in September 2014 to introduce San Francisco Bay Area librarians to the community publishing concept. This event took place at the Mountain View Library. Henry Bankhead and Mark Coker presented the story of the collaboration between Smashwords and the Los Gatos Library and explained the evolution of the Community Publishing Partnership Initiative. Mark Coker provided an overview of the e-book indie publishing marketplace as well as a demonstration on creating a well-formatted Word document for conversion into an e-book using the Smashwords platform. One of the mobile self-publishing labs was provided by Los Gatos Library for the workshop and was lent to Mountain View Library for use in an upcoming program.
LIBRARY DISTRIBUTORS OF SMASHWORDS CONTENT: COMPLETING THE CIRCLE

As mentioned above, Smashwords titles initially were not available through any library distributors until the Baker and Taylor 360 access platform added them in 2012. Unfortunately, this platform was not from one of the vendors Los Gatos Library worked with. It was not until the ENKI independent platform, hosted by Califa and Contra Costa County Library System and described by Enis (2013), became available to Los Gatos Library that we were able to give our patrons any access to Smashwords content. In addition, ENKI offered libraries the opportunity to own their own e-books outright rather than just licensing them from major distributors. Initially the Los Gatos Library did not have the ability to purchase its own titles on ENKI; this feature was added in 2014, completing the circle for local authors. Thus an author could discover Smashwords through the library, then publish an e-book through the Smashwords platform, and then potentially see that book available through our online library catalog.

LIBRARY DISTRIBUTORS OF SMASHWORDS CONTENT: OVERDRIVE

The integration of Smashwords content with OverDrive, Los Gatos Library’s main distributor of licensed e-book content, happened in mid-2014 after a long delay. With this integration, Smashwords content, including content from local authors, became available to Los Gatos Library patrons through the OverDrive platform. This is significant because OverDrive has the greatest presence in the library e-book distribution and hosting market. After the integration finally happened, an article appeared in Library Journal by Enis (2014), touting the benefits of the integration for libraries, readers, and authors. Initially, it was discovered that, in the OverDrive Collection development interface, branded as Content Reserve, the Smashwords content had been isolated in a self-published tab as observed by Giammatteo (2014), which was not searchable through the default search interface. This meant that librarians searching for Smashwords or self-published content would have additional difficulty in locating it if they did not know in advance that they had to select a particular tab before being able to search the content. At the same time, authors were becoming aware that their works were being “ghettoized” in OverDrive by being placed in a relatively hidden spot in the
librarian’s shopping interface. This was somewhat disconcerting and demoralizing for authors who had chosen to go with Smashwords rather than other indie publishers in order to get their books into library e-book collections through OverDrive. It must be assumed that OverDrive took authors’ and librarians’ concerns about this matter somewhat to heart because, as Hoffelder (2014) points out, a limited number of Smashwords titles have shown up in the main e-book catalog provided by OverDrive to libraries.

COST-BENEFIT ANALYSIS

Costs
Los Gatos Library is a small, agile organization without an active board. Instead, the Los Gatos Library is one of the departments of the Town of Los Gatos and has a wide degree of latitude to experiment with new programs and technology. Examples of this experimentation and risk taking include the following: Los Gatos is one of the few libraries that offer iMac computers for public computing; Los Gatos employs the use of improv-based role playing to model common staff-patron interactions and to improve overall customer service; Los Gatos has done away with the traditional Adult, Youth, and Technical Services departmental structure and instead implemented two basic teams—one that handles content and one that deals with infrastructure. Within this paradigm, collaboration with e-book distributors such as Smashwords and with the local high school is not something that ever required approval but instead is the expected behavior in an organizational culture of adhocracy as seen in Mintzberg and McHugh (1985). Therefore, the cost in a sense must be computed in staffing hours by totaling hours devoted to outreach and professional communication such as conference presentations and webinars related to the ongoing partnership as well as time spent lobbying OverDrive to integrate Smashwords content. This cost becomes somewhat nebulous as it is subsumed within the overall job descriptions of the employees, both hourly and administrative, who are involved.

Benefits
The benefits are much less nebulous and much easier to quantify. The success of publishing an original e-book anthology of poetry in conjunction with the high school speaks for itself. In a time when public libraries are challenged to
look outward and build partnerships with the community, a successful project with the local high school that receives nationwide attention, as described by Mei (2014), is a significant achievement. The school partnership model is being continued with a freshman class from the 2014–2015 school year, building on the success of the previous year. Additional benefits are found in the number of local authors that have published through the Los Gatos Library–Smashwords portal: a total of eight books for the years 2013 and 2014 on Smashwords and two through the SELF-e platform for a total of 10. This may seem like a small number, though it should be noted that this number of books represents just the authors who opted to use the library portal to publish and also represents a subset of the 21 initial sign-ups through the portal. Also, despite the seemingly low usage of the portal, who is to say what effect any single self-published book may have in terms of readership? Even one successful book may have a great impact. In addition, the recognition in Library Journal of the author, Henry Bankhead, as a 2014 Mover Shaker for his support of self-publishing at the Los Gatos Library, as observed by Enis (2014), can be seen as a benefit in drawing attention to the project, to the concept of library self-publishing partnerships, and to the Los Gatos Library on a nationwide level. Also significant is the fourfold increase in e-book lending at the Los Gatos Library over the last two years (e-book checkouts for June 2013 totaled 320 while e-book checkouts for April 2015 totaled 1,248).

CONCLUSION
Los Gatos Library’s partnership with Smashwords has evolved over time by progressing from co-programming to co-branding to the community publishing initiative. Los Gatos Library’s collaboration with the Los Gatos High School and Smashwords to bring indie e-book publishing into the classroom remains the most significant aspect thus far in our promotion of e-book publishing. This is because it engages multiple community partners and many individuals to participate in and create a shared learning experience. The overall result of the work that Los Gatos has done with Smashwords to promote the free tools of e-book indie publishing has been to spark a fair amount of interest in the greater library community. Mark Coker and Henry Bankhead have presented two webinars and two conference presentations on the subject. The amount of professional interest in the subject may be due to the challenges facing libraries in relation to providing access
to e-books from traditional publishers as well as the groundswell of interest nationwide in self-publishing as an alternative to the traditional commercial publishers. In addition, the movement for libraries to become loci for creation in addition to consumption, that is, the Makerspace movement, has played a significant part in the rise of interest in e-book self-publishing centered on the public library. This is particularly apropos as libraries are uniquely poised to offer all the tools needed for the public to engage in writing and, by extension, self-publishing: word processing software, computers, Internet access, books about writing, and spaces for community workshops. I have hopes that this volume and other works on self-publishing will get libraries of all types thinking about self-published or indie-published materials, to understand why they are important for libraries, and to find way to integrate them into their collections.

REFERENCES


PR Newswire. (2012, March 2). Baker & Taylor to offer Smashwords ebooks in Blio ereading application and Axis 360 digital media library platform. *PR Newswire US.*

