Creating a Book-on-Demand:
Publishing a *Workshop Planner's Guide* for Promoting Classroom Access

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Abstract

In this paper we describe the experiences of Project Access (which promotes access to instruction for deaf/hard-of-hearing students), in creating a book-on-demand containing guidance on how to lead workshops that promote access. We describe the process of creating source material, designing pages, working with an on-line publisher, and selling books from the publishers' catalog one at a time as ordered.

Creating books-on-demand is a technology on the verge of an explosion of usage, as the cost has plummeted and the process has become quite easy to use. An earlier image of 'vanity' books stored in cartons in one's garage is rapidly giving way to the realization that you can publish 'real' books and place them into on-line catalogs for order fulfillment.

For those involved in deafness, where the audience for a traditional book publication may be small, this revolution provides a method of conveniently reaching those who are interested in what you have to say.

Among other activities, Project Access conducts workshops at the National Technical Institute for the Deaf at the Rochester Institute of Technology (NTID/RIT) and at other campuses for hearing college faculty to promote access to instruction for deaf/hard-of-hearing students. However, since we can directly reach only a limited audience at our workshops, we created a book-on-demand to allow those not associated with the project, such as support service coordinators, to present these workshops on their own using support materials in the book.

This paper provides the details of creating that book-on-demand. We emphasize the need for creating high-quality source content, and discuss designing the book. We detail how we worked with an on-line publisher to submit electronic files of the content and the front and back covers of the book, and place the title in their catalog, ready for ordering.

Introduction

In this session we describe the process used to develop the *Project Access Workshop Planner's Guide: For Presenting Workshops to College Faculty that Promote Access to Instruction for Deaf/Hard-of-Hearing Students* (NTID, 2005), and to self-publish it online as a book-on-demand. The *Workshop Planner's Guide* is one of two major products[1] developed by Project Access, which is an extensive multi-phase project broadly designed to modify the classroom teaching style of regular college teaching faculty to foster better learning for deaf/hard-of-hearing students.

Working collaboratively, a group of almost 30 faculty, staff, and students at NTID/RIT developed this publication with the intention of improving access to information in college classes for deaf/hard-of-hearing students. What started as a research project with surveys, interviews, and observations of deaf/hard-of-hearing students and their teachers in mainstream college courses (Foster, Long, Ferrari and Snell, 2004), grew into a series of workshops for RIT faculty, then outreach seminars for faculty from colleges across the United States[2], and finally into this book.

Why Publish Workshop Directions?

For over five years, personnel of Project Access have conducted summer workshops for faculty and campus support service coordinators both at RIT and at other campuses, on mastering strategies that meet the goals of universal design in education by including deaf/hard-of-hearing students (as well as all students) in classroom learning activities.

We realized that the impact of these workshops was limited. We were able to reach directly only a small number of faculty compared to the number of faculty across the nation who teach deaf/hard-of-hearing students in their otherwise hearing classrooms.

At the same time, we were well aware of the large and growing number of individuals on campuses nationwide with job titles such as support services coordinator, disability coordinator, or faculty developer. These education professionals work hard to ensure access to instruction for all students on their campuses.

We wanted the directions for how to offer these workshops to be available because we wanted to:

- Increase access for deaf/hard-of-hearing students in mainstreamed settings
- Help 'support services coordinators,' who often have limited resources, to develop and deliver access workshops for the faculty on their campuses
- Reach more faculty than we could reach with the limited training we offer

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[1] The other product is the Class Act Website (http://www.rit.edu/classact), an extensive on-line resource containing over 40 categories of strategies for meeting instructional challenges, video segments of student and faculty perspectives on access issues, and handouts you can download for use in everyday instruction.

[2] Major funding for Project Access is provided from *Demonstration Projects to Ensure Students with Disabilities Receive a Quality Higher Education*, and the *Fund for Improvement of Postsecondary Education* (FIPSE), U. S. Department of Education.

- Extend the life of our grant beyond its ending date; this is a vital concept to grant providers who seek 'sustainability' of grant outcomes beyond the end of the funding cycle.

We intent that the *Workshop Planner's Guide* will assist support services coordinators by providing materials prepared to promote access to learning for deaf/hard-of-hearing students. More specifically, this guide provides details on eight separate workshops that a coordinator can present on his or her campus. Each of these activities can be conducted as a stand-alone workshop, or they can be combined into a daylong presentation, or even into a weeklong activity for faculty. The workshops are described in eight chapters, and include how to:

1. Conduct a student panel
2. Simulate what it is like to be a deaf/hard of hearing student in a mainstream class
3. Work with captioning support services in the classroom
4. Simulate a Deaf Deaf Campus, an activity that allows hearing faculty, staff, and students to experience a campus through the eyes of deaf/hard-of-hearing students
5. Use the Class Act Website
6. Work with interpreting support services in the classroom
7. Use Universal Design as a model for inclusive instruction
8. Plan for change in the classroom.

Each chapter includes all the materials (announcements, overheads, handouts, and so on) needed to run one workshop successfully.

The entire package consists of:

- The 251 page book divided into eight chapters, each representing one workshop
- Two CDs that accompany the book containing:
  - Videos (8 files)
  - PowerPoint files (12 slide shows are provided, 3 with embedded videos)
  - Microsoft Word files (45 files) containing much of the print material in the book.

In short, with the *Workshop Planner's Guide* and the two accompanying CDs, support service coordinators can run the same workshops that we have presented at RIT and on other campuses, and can do so without consultation from us – other than using what we provide in the book.

Preparing Book Content

Preparing our material for publication was an extended process. We began with a thick notebook of materials used in our prior summer institutes, which we had divided into tabbed sections with each section representing one workshop. The content consisted primarily of handouts prepared by presenters who led each of the workshops. As such, they were not stand-alone materials. Instead, they were materials that were heavily dependent on the knowledge and skill of their workshop leaders, each of whom knew what to do with the materials.

However, we wanted these materials to stand alone so that someone not familiar with them could still give the presentation. This had major implications for the preparation of the content of the book. For example:

- We had to write an explanation for each workshop on how to use the materials. This description did not exist, since presenters who developed the materials knew how they would present them; but we could not make such an assumption for readers of the book.
- We had to write notes for some slide shows, again with the intent of sharing the knowledge of the initial creator of the workshop with the reader.
- We prepared flyers announcing each workshop. Since we previously presented all of our workshops as part of a one week-long summer institute, our previous advertising would not be useful since in the book we are assuming that support service coordinators would present these workshops selectively, one at a time as needed.
- We polished all PowerPoint presentations, and created and linked videos to the presentations.
- We prepared Microsoft Word files of the content of the book so that presenters could have original files available to modify if they wished.
- We ensured that each chapter provided an accurate checklist of the materials it contained, with references to the files on the CDs so that presenters could be easily located them.
- We prepared detailed workshop leaders' guides containing everything we knew about the presentation, to communicate our expectations and experiences to those who would be called upon to make these presentations without us.
- We prepared an evaluation form for each workshop.

In summary, the conversion of existing materials in notebook form into a book turned into a yearlong large scale writing, editing, designing, video production and instructional development task.

Why a Book-on-Demand?

Book-on-demand technology has existed for many years. The technology – which is today primarily Internet based – allows authors to publish at extremely low out-of-pocket expense. Some book-on-demand sites charge nothing to have authors place their work in the on-line catalogs at the site.

Management and preparation of the manuscript to meet the requirements of these publishers is an author's responsibility. Some sites are very demanding in terms of file preparation, while others accept files prepared in Microsoft Word format, which is widely available, and which is therefore 'simple' to prepare.

Some sites provide collections of front and back covers and/or allow authors to create and copy (upload) their own designs to the book-on-demand site. Once uploaded, the book is instantly available on the sales portion of the site, and you can make it available through other sites such as Amazon.com.

Individuals can order a single copy of the book, which is printed one at a time to fulfill the order, thus providing the book-on-demand service. We repeat: *books are printed one at a time to fulfill a single order*.

The following advantages are provided by book-on-demand services:

- A book for which there is small demand, or unknown demand, can be made available in single or small run quantities.
- The set up fee is low, or at some sites free.
- There is no minimum print run.
- There is no storage expense.
- The on-line company handles the printing, shipping, sales, and collection functions, and pays you royalties for sales, eliminating the need for you to establish and run a publishing company.
- The revision process is straightforward, and once the body and/or cover is revised and uploaded, all future sales of the book are sales of the revised version; there are no unsold copies of earlier versions.

Designing for a Book-on-Demand

In many ways design and production for a book-on-demand is much the same as for traditional publishing. Common page layout programs (such as QuarkXPress and InDesign) are production tools you can use to create files for book-on-demand publishers. Drawing and photo production software (such as Illustrator and Photoshop) are also standard-issue tools for book-on-demand production, as they are for traditional publishing. With all of these applications programs, you must save data in file formats that match the requirements of the book-on-demand company.

You are responsible for the design and preparation of the layout for the book. Choices for margins widths, numbers of columns, and running headers and footers, are all a part of the book-on-demand production process.

Binding choices are the same as in traditional printing, dependant on the number of pages and intended use of the product. Book-on-demand companies typically offer perfect binding, saddle stitched binding, and wiro-bound binding.

Final file preparation for book-on-demand production typically requires PDF files rather than the native files from the software applications. Book-on-demand companies typically require the designer to embed the document fonts in the file, instead of providing separate font files. The content of the book is contained in a single file and transferred electronically to the book-on-demand site. The two book-on-demand companies we used required separate PDF files for the front and back covers.

Graphic designers may find some elements of the book-on-demand production process disquieting and limiting. All production communication happens remotely via e-mail or phone, or not at all. Gone is the personal touch of a printer's representative discussing production questions face-to-face with the designer. Some designers might feel as though a vital support system is unavailable; instead, you are on your own, following generalized production instructions.

The variety of choices usually available to a designer with traditional publishing is limited with book-on-demand publishing. Gone are nuanced decisions about which shade of any given color to use; gone are the agonized paper choices about which flecked texture and shade will best reflect the content of the design and the written word. In the book-on-demand world, the choice of paper is limited, and the ink is black. Nevertheless, designers can work within such limitations and a book-

on-demand can be visually sophisticated and reflect well on the quality of its written content. If an author has no design skills, then you can use templates that some book-on-demand companies provide for the content of the body of the work or for the front and back covers.

Why Two Vendors?

Project Access decided to use two different on-line vendors to produce the book:

1.   BookSurge (http://www.booksurge.com)
2.   Lulu (http://www.lulu.com)

We choose two vendors for several reasons:

- Multiple vendors provided us with extended experiences; as neophytes to the process, we were interested in exploring multiple options.
- We were concerned with the timing of the production, since we needed the books on a short deadline for a summer training session scheduled for June 2005. We were uncertain of the production schedules of book-on-demand vendors, and we felt that we would increase our chances of timely delivery by employing multiple sources.
- One of the authors had experience with both of these vendors, as follows, and suggested using both for the reasons listed above.
  A. *BookSurge* had aggressively approached a non-NTID/RIT team about creating a book imprint with authors writing on non-deafness related topics. (BookSurge was subsequently purchased by Amazon.com, putting substantial clout behind the company.)
  B. *Lulu* formed an agreement with RIT that allowed RIT faculty, staff, and students to obtain the first copy of their book at no cost. This author subsequently used Lulu with a class of desktop publishing students, with each preparing content for a book-on-demand, then submitting their files, and obtaining the free copy of their book.

Comparison of These Two Vendors

This section provides a comparison of each of these two vendors on a variety of elements. Keep in mind that these are our subjective evaluations based on limited use, and are, therefore, not the result of an in-depth evaluation of the services. These observations also reflect these services at this moment of time; they are changing at a rapid pace.

File Production	*BookSurge* provides substantial production notes, which were very intimidating, for authors on their file submission requirements. The site presents these instructions at varying depths of detail, making them difficult to follow. The purpose of these notes was to help avoid problems later, but they were difficult to understand and required scrutiny and study early in the process.
	Lulu presented simple on-screen instructions which were easy to follow, but which seemed less concerned with production of a book with a good appearance.
	With *both* we recommend that a trial production copy be obtained very early in the process well before the entire book is designed. You can

	then evaluate this copy before committing to the design work on the entire book.
Website Interface	*BookSurge* presented an interface that is not intuitive, and that was frustrating for our designer (particularly with regard to the submittal of files).
	Lulu presented a simple to use, intuitive interface.
Telephone Assistance	*BookSurge* provided significant telephone assistance, without cost, in support of the entire process. The same person helped with our many questions, thus establishing a relationship with the company. BookSurge accepts phone calls, but it may need to do so because their website seems complicated, and perhaps clients cannot complete the process without some handholding.
	Lulu was not available when we needed telephone help. Notwithstanding multiple efforts to contact them for technical support, we could not find a way to do so. While the process is intuitive, we still had a question (regarding ordering of books), on which we were unable to find an answer from a person at Lulu.
Communications	*BookSurge* presented automated e-mail responses that seemed cold, with cautions written in a stiff format. The telephone contacts on the other hand were friendly and helpful.
	Lulu communicated in automated e-mails, which were friendly and appreciative in tone.
Book Quality	Both companies produced high quality books.
Book Costs to Authors	*BookSurge* charges us (when we buy copies of our book for ourselves), the production cost of $8.09 for our 251-page book, including a color cover.
	Lulu charges us (when we buy copies of our book for ourselves), the production cost of $9.56 for our 251-page book, including a color cover.
Book Cost to Purchasers	*BookSurge* has authors set the cover price for the book; for the current version of our book, we set the price at $35. Of this amount, for each copy sold from BookSurge, Project Access (the author) will receive $17.50.
	Lulu also has authors set the cover price for the book; for the current version of our book, we set the price at $35. Of this amount, for each copy sold from Lulu, Project Access (the author) will receive $20.35.

Hands-on Demonstration

The presentation of this paper at the conference will include a live demonstration of all of the steps required by Lulu to upload and create a book-on-demand from pre-existing files. During the presentation, we will follow these five steps at the Lulu site:

1. *Data*. Enter a title, marketing category, description, copyright notice, edition, author, etc.

2. *Upload and Convert*. Browse to find and upload file(s) with the body of the book. Once uploaded, the files are converted for use by the Lulu automated book production process.

3. *Binding and Colors*. Select black and white or color for the body of the book (covers are automatically in color), and binding type such as perfect bound or spiral bound.

4. *Cover Art*. Upload previously prepared author designed front and back covers, or select a front and back cover from the Lulu library of covers.

5. *Price and Finish*. Establish the selling price, and indicate whether the book is ready for sale.

Lessons Learned

Our experience with preparing versions of the same book with two different publishers leaves us with the following lessons learned.

- Understand that the book production process is only a small part of the successful publication of a book.
  - The preparation of content and the design are major undertakings, and on-line publication does not lighten theses responsibilities. In fact, since you will be designing the book instead of the publisher, you will encounter more responsibility with book-on-demand publishing than with traditional publishers.
  - Marketing, although it occurs from the publisher's website, remains primarily a responsibility of the authors; you must drive customers to the book-on-demand site.
- Be cautious of promised delivery dates from book-on-demand publishers; in our experience neither company met their promised delivery dates. As a result, allow extended time for the books to arrive.
- Produce and print a partial book very early in the process with one or two chapters, which will allow you to become familiar with the process and to evaluate your design. Then later, when you finish the book, print a single proof copy, to ensure that everything is as expected before printing quantities or releasing the book for broader sales.
- Book-on-demand publishing offers significant benefits and is a successful method for producing books, especially for low volume, or in situations where you want control, and do not want to start a business to collect money for the book.

Acknowledgements

References

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