Captions

(T9A)

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

Donald Beil

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\par >> SHIRLEY: Good morning.

\par And thank you for coming to this, what I'm sure will be an awesome presentation from two old friends and colleagues of mine.

\par I'd like to introduce Dr. Gary Long, co-director of Project Access and researcher at NTID.

\par And I'd also like to introduce Don Beil, executive assistant to Dr. Hurwitz and faculty member at NTID.

\par I will be collecting your evaluation forms at the end of the presentation.

\par And there are handouts if you would like some.

\par Without further adieu, Dr. Gary Long.

\par >> GARY LONG: Thank you, Shirley.

\par [beep]

\par That's OK.

\par We'll get it.

\par I wanted to make a couple of announcements before we got going here today.

\par I know some people were interested in visiting the bookstore, and Bill wanted me to let you know that the bookstore will be closing today at about 4:00, and this is the last day to visit the bookstore.

\par I guess it will be closed the rest of the week.

\par And also that there will be questions, if you'd like to ask questions, you can go to the microphone over there, but we're going to hold the questions until the end of the presentation.

\par And I would like to introduce the interpreters today.

\par It's Gail MASIAS, Debra McCowski, and Lisa Menard.

\par And I want to thank you folks for your help today.

\par Well, it's a pleasure to be here to talk about Project Access, and one of our products from Project Access, the book-on-demand.

\par This is a part of a three-year, federally funded grant from the Department of Education to address access for students in mainstream classes.

\par And I just wanted to talk about -- say a few words about my colleagues that worked on this project.

\par Don Beil served as a technical writer and basically all-around support person on this project.

\par Alan Cutcliffe was the design and layout person for the project.

\par And none of this project could have happened without this team.

\par Susan foster is the co-director of Project Access, who was involved in this, and myself, I basically facilitated the development of the book-on-demand and the class act Website, which are the two big

products that came out of Project Access.

\par Marcia Young, who is not here, she's in China, is an instructional developer, and she was also central in the success of this project.

\par So I just wanted to mention those folks.

\par Here's Alan coming down the steps.

\par Don is sitting over here. And the format of this is I'm going to talk about what went into setting up the book, and then Don's going to take it from the technical end of it and actually do a demonstration of how you can publish a book online, do a book-

on-demand.

\par This is basically printed as it's needed.

\par That's the concept.

\par You may notice in the corner of the PowerPoint presentation, there was a little, what we're calling pacer-spacer.

\par It's a little aid for the presenter to just hesitate long enough to let the students or audience read the PowerPoint before they begin talking.

\par In our work with students here at R.I.T. in mainstream settings, we found that oftentimes teachers talk over the PowerPoint.

\par So that's one of the things that can be downloaded from the Website.

\par And we've tried, as you know, encouraged other people that are presenting at this conference to use the pacer-spacer.

\par So our goals for the whole project were to increase access for deaf and hard-of-

hearing students, and we wanted to provide some materials that support service coordinators could use on their college campuses to provide workshops, similar to the workshops that we had provided here in our weeklong summer institut

es that we ran for faculty.

\par We bring in faculty from other colleges.

\par There are eight chapters of this book.

\par The first four chapters, I'll talk about right now, the first one -- the first thing that we do is allow faculty to hear directly from the students.

\par We really feel the most impactful thing we can do in this training program is to have students talk about their own experiences.

\par And, in fact, as the project went on over three years, the students took more and more of a lead in doing workshops and talking about what they do.

\par So the first thing is the student panel where we ask questions.

\par And we've got, as we get into this, I'll show you, not only the questions we use for a student panel but we also have PowerPoints with videos embedded in it so that if yo

u don't have the students on your campus, you can do basically a simulated panel with each student saying a few things about that question by clicking on the video.

\par The second chapter is a simulation of a -- you've probably heard of deaf deaf world. Well,

this is deaf deaf campus, where the faculty come in to a room, and they're put into a situation where they can't use their voice, and they have to communicate and accomplish tasks, either it?

\par A lecture or go to a lab or whatever.

\par And so they really are put in the shoes of the deaf person.

\par And that's one of the affective or emotional parts of what we're doing here is really put the faculty in the shoes of a deaf student.

\par Chapter three is working with captioning and support services.

\par And then chapter four is the deaf deaf campus.

\par And then one of the other experiences that I have is basically having the simulated lecture where they have to look at the PowerPoint and the interpreter and the speaker at the same time, and they can't -- there's no sound.

\par So they really experience it firsthand in terms of what's going in a mainstream classroom.

\par And that's all on video that we have with the books.

\par We have one chapter in here that leads people through the class act website.

\par It's a fairly large Website.

\par It has a lot of useful instructional materials.

\par We really want faculty to have experience with that.

\par So we've got that in here.

\par And, of course, working with interpreters, trying to develop a sense of a team between the instructor and the interpreter is very important.

\par So there's a chapter in there on that.

\par And then universal design forms the foundation for everything that we do in this.

\par The concept that what the faculty do for their deaf students is going to improve their teaching for all the students, because in reality, oftentimes these faculty have a deaf student once a year or every other year or it's a really hit-and-

miss kind of thing.

\par So, really, what you're doing is saying the behaviors that you're changing will be good for all students you have in your class.

\par And then the final thing that we do, chapter eight, is have faculty

really lay out a plan for change.

\par What behaviors of my teaching do I want to change and how am I going to go about doing that and how am I going to get feedback on that.

\par So it's a real step-by-step process to make change.

\par Because obviously embedded behaviors are hard to change.

\par So in the end, we ended up with a 251-page book with eight chapters, and we're going to give a couple away today as door prizes.

\par And it's got two CDL s\'16 that go with this.

\par And there they are.

\par [Laughter]

\par On-demand books and CDL s\'16 on demand.

\par [Laughter]

\par And so we have, as I said, 251 pages.

\par We also have 12 Microsoft Word files, eight videos, and some of the videos have those embedded -- or PowerPoints have those embedded videos and Frye Microsoft Word files.

\par So it's a fairly sizable undertaking in terms of this book.

\par We tried to make this very user friendly.

\par In other words, that a faculty member could pick this up, or support service person could pick this up, and all the information that they needed to run the workshop would be there.

\par In the past, all the presenters had experience presenting this material.

\par Going forward, it's going to be people who had not presented it, so we wanted to have all the pieces there.

\par Part of the intent of these slides is to say, you know, doing a

book-on-demand doesn't save you doing the work to write a book.

\par You still have to write a book.

\par You have to have all the pieces to it, and you have to have it organized ahead of time.

\par Very different from doing the Website, which was much more like doing a painting, where you do a piece of it, and you didn't like it you can change it and edit as you go along.

\par This you had to have a final product ready to go, because it's all sent electronically.

\par They've got -- the two companies that we worked with really are trying to get it down so that very little contact happens with them.

\par They really are trying to keep the cost of the printing down.

\par One of the advantages is you don't have to sit with boxes of manuals in your office or in a warehouse somewhere that you're stuck with, and you don't have to put out thousands of dollars in the front end to set this up and get it going.

\par Nor are you responsible, then, for handling the orders and the shipping and all that goes along with it.

\par They take care of it.

\par We designed ours in QuarkXPress, but there's other layouts and ways to do that.

\par And if you have questions about that, Alan can handle that.

\par We used the spiral binding, because we wanted the faculty in the workshops to be able to lay the book flat and be able to copy from the book easily, but you can use a variety of options.

\par When Don talks, he'll show you some of the other books that we've done.

\par All this is done online, so in one company, BookSurge, they gave us a manual about that thick of what we had to do to set it up, and it was very intimidating at first blush, but it also was very helpful, in that

it gave all the steps.

\par Lulu is very interactive and does it just online.

\par As this says, we sent three PDF files, one for the content, one for the front cover, and one for the back.

\par I guess the front and back were not PDFL s\'16, is that right?

\par Yes.

\par We did it electronically, but you could also send a C.D.

\par They really did not -- they kind of -- they didn't make the phone number available, really.

\par They really did not want to use their time and effort to tell you how to do this.

\par They wanted to keep the costs as low as possible, so you're kind of on your own.

\par I mean, we were against a deadline of doing a summer institute.

\par That's one of the reasons that we picked doing two different companies to make sure that they could deliver it on time.

\par P and these are the two vendors that we tried out, and the products that we got back were almost undistinguishable, I think, from the two vendors.

\par They basically, the two sets of books looked very similar to each other, and we were very pleased with it, but we'll show some differences.

\par One of the things we did was send a trial section of the book early, because we didn't want to get into a situation where we're up against a deadline, and we send the whole book, and it won't accept the format.

\par So we sent -- and I think it was very helpful, because we made some changes in the way we had the text set up after we did this initial.

\par And it's very inexpensive to do the initial trials.

\par As Don demonstrates, the Lulu is pretty straightforward.

\par The BookSurge is a little more complicated.

\par Yeah, just a little bit different in the tone of working with the two places.

\par This is the actual cost to actually print the material, and then each company takes so much profit.

\par And you'll see that in the next slide, and then you get so much back from that.

\par So this is the cost.

\par They're very similar to each other in terms of the actual cost of the printing.

\par And we decided to set the price of the sale of the book at $35.

\par And with BookSurge, we would get back from that $35 $17.50, with Lulu, we get $20.35.

\par Fairly similar in what you get back from the sale of the book.

\par And that includes the money that they take out for their own profit.

\par All right.

\par Don's going to take it from here and do a demo of actually printing a book.

\par [Inaudible]

\par [The microphone is not working for the captionist]

\par >> DONALD BIEL: Thanks.

\par I would just like to thank the technical people.

\par We have brought a few books that were printed by book-on-

demand companies down here.

\par Ours is just one of them, but there are some sample books there also, so when we finish, if you're curious about how the books look for different books, just come down, and you can look and see what we have down there for you, just sort of to check.

\par I'm going to demonstrate the whole process of uploading and setting up and publishing a book.

\par I'm going to do it in ten minutes.

\par So, really, the technology has really advanced enormously, but, remember, that we used probably a year and a half to write, edit, design, set up, test the publication, but then it required about ten minute

s to actually finish the whole process of getting it ready for printing.

\par What I'm going to demonstrate is the company Lulu.com, and that's what we see right here.

\par I already have a number of books that are there.

\par So those are my current projects that are already there.

\par Now, I'm going to start a new project.

\par So I'm clicking on a button that says "start a new project."

\par And you notice that Lulu supports a number of different kinds of publications.

\par It can be a book, CDL s\'16, and so on.

\par I'm going to demonstrate for the book.

\par So I'm going to pick that choice on the left, "book."

\par On that page is information that you can click and access about the different choices of sizes, some different papers that you can choose.

\par But I'm just going to go ahead and sort of demonstrate this in the

simplest way.

\par So I'm going to type in a title.

\par [typing]

\par What I'm doing is a book.

\par You pull down the other choices there, C.D. and so on, but I want a book.

\par This pull-down list is a list of categories of publications.

\par So this book is an educational publication, so I'm making the choice of "education" from there.

\par When I picked "education" then I get a number of subcategories under "education."

\par So for this project, I'll pick "special education."

\par Those categories become important when a person now is looking for a book they don't know the name, they don't know the title, but they want something that's in the area of special education or whatever.

\par They can go to the listings, and it will show them books in that category.

\par For the same reason you include a description of the book so that when it pops up, it's like Amazon.com.

\par You have a description of the book.

\par That's what you're entering right here.

\par Copyright, 2005.

\par And I entered how I want the copyright to appear, and this is the first edition.

\par If you notice at the top, there's five buttons.

\par Those are the five steps that we're going to go through for

publication.

\par So we just finished the first one, data.

\par I'll click on "save and continue."

\par It takes us from here, over here, to the second step.

\par Notice that I'm now on the second step.

\par Now I'm ready to upload the body of the book.

\par And I'm going to find the file for that, and the same way that you find any file that you're opening for publication.

\par So what I've just done, I've selected the file that was created by Alan in PDF format.

\par That's the guts of the book, the inside, the body.

\par Clicking on "upload."

\par That file size is around three megabytes total, so we're uploading that file now.

\par Fortunately it was successful.

\par [Laughter]

\par If you want, you can upload it chapter by chapter.

\par But I'm just doing it for the whole book altogether in one file.

\par So I've now finished step two, ready to go over to three.

\par Lulu already knows the size of the book from the file itself, already knows how many pages are there, and suggests two possible publication modes.

\par First, perfect bound.

\par Second is the coil, so that's what we use, so I'll select that.

\par At the top are two choices, black and white or color.

\par That's for the inside.

\par Either one has a color cover and back.

\par But we're now talking about the inside, and it shows the price for both of those.

\par Black and white is around $10 for production cost.

\par Color, around $42.

\par Oops.

\par Let me do black and white.

\par I think I forgot to click "black and white."

\par Anyway, so it's fine now.

\par So now I finished those three.

\par I've gone over to step four.

\par Now we picked the front cover and the back cover.

\par For the back, for this example, I'm going to choose from their choices, so they'll show us a number of different possible back covers.

\par [Laughter]

\par When I do this with my classes, they always pick the skull.

\par [Laughter]

\par So I picked for the back.

\par Now for the front, Alan has already designed one.

\par I'll save and continue, and it will show us the front also.

\par It didn't accept the front.

\par Let me try that again.

\par It's uploading.

\par I don't give up easily, so I may just keep trying here for an hour or two hours.

\par [Laughter]

\par Let me try again.

\par Oh, great, thank you.

\par Thanks.

\par So there's the cover from our book that you saw.

\par Fine, thank you.

\par I'm turning off "display the title" because our cover already has the title on it, and I'm turning off "display the author's name," because our cover already has whatever names we wanted on that.

\par If you're picking from their choices, then you want to display the title and the authors' names.

\par This is information about the spine of the book, so I'm just going to ignore that for now.

\par But you could enter, pick the colors that you want, so on.

\par So that was step four.

\par Now I'm ready for the last step.

\par It's setting up the price.

\par This page is not set up well, but I'll explain how the pricing works.

\par Remember that the production cost is $10.

\par We're setting up a price up here, $35.

\par That means in here there's $25 to divide between us and Lulu.

\par Lulu already gets the $10 for production, and they take 20% of this amount in here.

\par So Lulu gets this much.

\par This much we get.

\par So I'm going to enter $35 as the cost of the book.

\par And you can see that what's happened is that down here, $20, that comes to us as authors.

\par $15 goes to Lulu, Lulu, for their work.

\par Last part of that page, the fifth one, is to decide if you want to open the book for other people to buy it.

\par So this is really a demonstration.

\par So I don't want to do that.

\par So I'm going to make it available only to me as the publisher.

\par So I can order books, and when I order books, they cost me $10.

\par But that's the step where I put in if I want it to be open.

\par So it may have taken me a little more than ten minutes, but I've really finished the whole process in ten or 15 minutes.

\par Gary, you want to come back, and maybe we could try to answer a few questions?

\par We have, like, a half a page over there.

\par We're going to give away two copies of the book.

\par So if you haven't written your name on that paper and you want to put it in, we'll pick the names in a few minutes.

\par If you have any questions, can you please go over to the

microphone?

\par Gary is saying that just for your information, that BookSurge, the other publishing company, was recently bought by Amazon.com.

\par OK, well, we thank you very much for coming.

\par If you have any questions, please come down and see us.

\par We're going to have a bag.

\par Yeah, we'll do a drawing.

\par Thank you, OK.

\par Are they all in there?

\par >> GARY LONG: You can't put one in, no.

\par Is she the official drawing person?

\par >> DONALD BIEL: We also have copies of a paper and the PowerPoint slides down here, if you want them.

\par [Laughter]

\par Well, let Shirley pick two.

\par >> Sue Foster and Alan Cutcliffe.

\par No.

\par >> DONALD BIEL: MARLISE Bradley and Don Thompson.

\par Great.

\par Well, we thank you all for coming.

\par Please stop down if you want to see some book samples, and we'd be happy to talk with you individually and answer any questions.

\par Thank you.

\par [Applause]

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