

SHELF LIFE

A PUBLICATION OF THE BOOK MANUFACTURERS' INSTITUTE

VOLUME 11 • ISSUE 1

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Profiles in Leadership Interview with Rebecca McDonald, Co-Founder, Library For All

Library For All is a nonprofit organization that has built a digital library platform to address the lack of access to quality educational materials

in developing countries. Their mission is to make knowledge accessible to all, equally. They believe in providing individuals with the opportunity to learn, dream, and aspire to lift themselves out of poverty. The organization was incorporated in November 2013. Library For All was granted 501c3 status in May 2014.

BMI congratulates Rebecca and her team on the powerful, positive impact that Library For All is having for so many children. Here is her story about how she got the idea for Library For All and how it evolved.

It all began with a local idea to solve a problem facing students worldwide – a lack of books in the classroom. Rebecca and her husband relocated from Australia to Haiti after the 2010 earthquake. They wanted to volunteer to help with the rebuilding. Rebecca's background is construction, and she built housing for those who had a lower

income status, the elderly, and the disabled in Australia. The first six months, she had an opportunity



to visit several schools, most of which were mostly operating out of tents. There were no resources available. A few fortunate teachers had a textbook that they could share. Most of the teachers had only a sixth grade education.

She researched e-readers for herself and then realized this is how it could work in Haiti. A digital library seemed to be a good solution. She realized that no one was working on a digital library solution. The idea for Library For All was born in March 2012; the concept was to provide a scalable, digital library solution to the lack of accessible books. Rebecca and her team have been growing Library For All for the last three years; it's now in 5 countries - Haiti (2013) pilot, Democratic Republic, Rwanda, Cambodia, Mongolia. Rwanda had a national launch (first one); others were done with local schools and NGO's. Library For All chose locations based on need and infrastructure, and on

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is \$3 per student to provide this program in Haiti; it's usually paid for by small schools that were started by entrepreneurs. Some costs are passed onto the parents, to reinforce the value of this resource.

Library For All is currently measuring engagement on their digital library platform to determine the value. For their Q1 2016 Impact Report, go to www.libraryforall.org/impact.

In five years, Library For All would like to reach millions of students, providing them with high quality, language appropriate and culturally relevant material.

the quality of partners on the ground. As you can imagine, the strength of partners in the country is absolutely critical. The partners find them, offering content and technology as their core competencies. Library For All receives up to 30 - 40 requests a month.

Library For All licenses content from local publishers in the countries where they work. They also approach international publishers about donating content. Publishers provide anywhere from 6 - 300 books. Local publishers are paid for their content which adds value locally. Library For All provides the publishers with data they can use to market their books and/or to let them know what content is most requested. Library For All's platform has been rolling out a statistics portal that tracks number of users in each country, amount of pages read per book, time spent on each page, demographic data, and more.



Rebecca and the Library For All staff wanted to develop a sustainable model; they chose to do this in Haiti. The cost

Library For All does not give away the devices used to power the platform, such as tablets, mobile phones and PCs. Schools might buy 30 - 40 low cost tablets. Each child has their own login. A teacher might check the tablets out for a particular lesson. Low end smart phones can be

made available as well. The platform must work well on the device, so Library For All tests them to optimize their effectiveness.

Many ask how they can help. Library For All is always looking for high quality content. If you'd like to refer a content partner, visit <http://www.libraryforall.org/content>. Donations help to move things forward. They are always looking for funding partners

and individual supporters to help reach their long term goals. If you'd like to donate, visit <http://www.libraryforall.org/donate/>.

Rebecca and her team would like for others to spread the word and to think of ways to be involved to achieve their mission of making knowledge accessible to all, equally. They invite you to join them in the journey. 📖



All Noise and No Music (left to my own devices)

Fractured, distracted and pressed for time. Too many words and not enough meaning. All noise and no music.

I've heard sentiments of this nature all around me no matter where I am. Mostly related to our daily lifestyles.

As many of us travel and rush from place to place quite energetically and eagerly it's often the case we find ourselves slowed down by a delayed airline, rush hour traffic or some-



thing else that prevents the constant move forward. What a pain it is to wait. What a drag to have to sit still for a second. C'mon, how many admit keeping their phones off "airplane mode" and away from the policing flight attendants until the very last minute? We need our devices to connect to our email accounts, social networks, games, music, texts, shops, etc. This can undoubtedly be a good thing as it allows unprecedented productivity and connection, not to mention fun and enjoyment. Yet, at what expense to the individual are we multitasking at every opportunity? Is this rush to connect, as our default human setting, contributing to the fatigue and constant agitation that leads us to distraction.

Recently, I found myself actually sitting down reading a book in my house without any distraction. This was more than a noble exercise to prop up the book industry. I did it to see how long I could go without feeling the pull to do something else. Seriously, how long could I sit there and let my brain get singularly focused on what I was into? I have become so aware of my fractured attention span that I felt a book could be the antidote and restore some intellectual health and sobriety. You know what? It worked. Sitting down and concentrating on one thing did one thing: I remembered better.

In the weeks that followed since that evening I have recalled it as a luxury. Not expensive or exotic but doable and deliberate. One that created a memory. A memory that was more than just what I read. It was an event. A place. A way to remember better. And it validated how important a book can be to connect with the outside world through learning. And then to share that with others in conversation. In today's world, almost more importantly, a book can allow individuals minutes or hours to enjoy life through this art...this art of great book manufacturing. What a luxury!

Thanks to everyone for making books possible. They are truly the best device and continue to make beautiful music!

Kent

Kent H. Larson, President
Book Manufacturers' Institute, Inc.

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Building Book Blocks from A-Roll

Manufacturing Books from Roll-fed Inkjet

Nearly every North American book manufacturer that hasn't already jumped into roll-fed inkjet printing has given it serious consideration, and many of those say it's only a matter of "when" not "if" they'll adopt this technology for short-run work, in most cases to augment their conventional offset printing.

There are a host of considerations for any book printer planning to enter the production-class roll-fed inkjet market. Inkjet press quality, speed and web-width. IT competency, workflow tools and operator skills to drive the press effectively. Last but not least: finishing is key.

Deep and careful consideration of appropriate finishing for the inkjet roll-fed press should be equally important to press deliberations, because most legacy post-press is not particularly well suited to the short-run, quick-changeover, low-waste requirements of profitable inkjet book production.

It's helpful to segment roll-fed inkjet by production band (feet per minute) and roll-width (20", 30", 40"+), as different

feeding and finishing tools are available and best suited to each. Most comments here apply to 20" and 30" web-widths up to 650 fpm.

In-line versus Off-line Finishing

Most 20" inkjet web presses today run between 200-600 fpm. The first post-press decision one faces is whether to finish in-line to the press or run the press roll-to-roll, then finish pre-printed rolls off-line. Each has advantages, and the final decision depends on how you weigh the factors.

Inkjet web presses like to run at full-rated speed, and they don't like to stop. Most agree that roll-to-roll on-press is the most reliable way to optimize press productivity: you avoid finishing-related stops (jams, stacking issues), and you eliminate the white-paper waste associated with press ramp-up during restart.

In-line finishing at 20" press speeds is quite stable, but it can get tricky as you move to the outer limits of the media range (≈ 40 gsm at the lightweight end, ≈ 250 gsm at the heavyweight end). A lightweight web under tension may run perfectly through an inkjet press, but reliably sheet-

ing and stacking at press speed can be a challenge: how inkjet-printed sheets behave after cutting is influenced by tensile strength, length and direction of the paper fibers, fillers, static, moisture content and other variables.



This book line converts pre-printed rolls into flat, glued book blocks for secure transport to a perfect binding line. Photo courtesy of Hunkeler AG of Switzerland.

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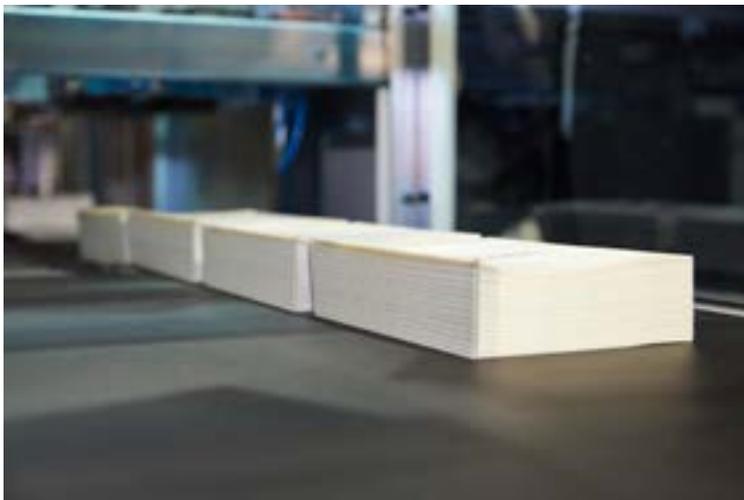
To complicate things further, different lightweight sheets with the same gsm can behave very differently, so even after you dial everything in for stable finishing on one stock, you might be back to square one on the next job with a different sheet or mill lot.

So, there are genuine advantages to operating post-press near-line, at an optimal speed for the specific media. In most cases, the extra material handling (carting rolls from one system to another) pales in comparison to the low throughput that can result from repeated stops-and-starts.



Of course, in-line finishing presents clear advantages for some applications, especially as you move up into wider and faster inkjet (30" and wider, over 650 fpm). It's a principle of lean manufacturing that eliminating touchpoints from end-to-end is key to driving labor out of the cost equation. Some purpose-built book finishing lines designed to operate in-line to higher-speed inkjet presses (Hunkeler, Magnum and Muller Martini for example) can excel on some applications with certain substrates.

In-line book block creation at press speed can involve some trade-offs in format and substrate flexibility. This runs counter to the trend of ultra short-run or book-of-one requirements, which typically demand on-the-fly changeovers to accommodate variable sheet/signature count and cut-lengths. If you expect your inkjet business to lean toward ever shorter runs, be sure your system has the dynamics, automation and agility to support this production.



One UK customer realized a 27% lift in total throughput (book blocks/hour) by simply uncoupling press and finishing. And several book manufacturers have been seduced by the apparent labor and time savings of in-line finishing, only to struggle with less-than-satisfactory real-world results.

Glued book blocks lay perfectly flat, maintain integrity, require no manual joggling and can be presented automatically for perfect binding. Photos courtesy of Hunkeler AG of Switzerland.

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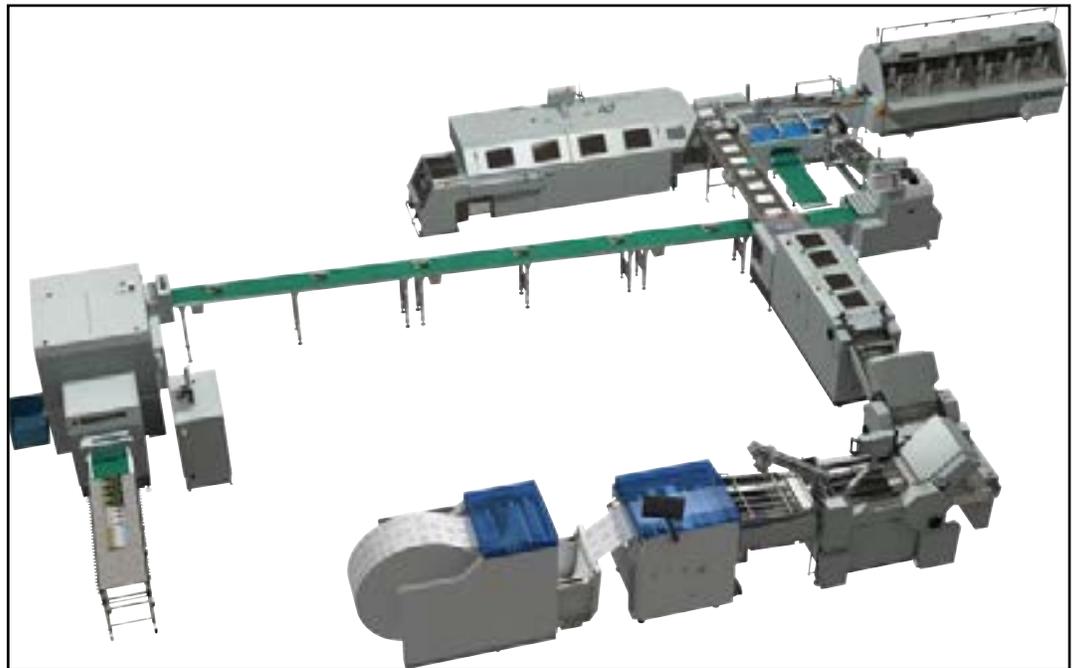
There's no right answer to the in-line versus off-line question, but there's every reason to thoroughly re-research the options and think them through as carefully as you do your inkjet investment.

Cut-sheet or Glued Book Blocks

Another point to consider is whether book blocks are created cut-sheet (loose-leaf) or unitized (typically using in-line gluing). Glued book block stability can significantly improve downstream efficiency, as cut sheets are easily disheveled during transport (cart or conveyor) and usually require manual jogging – an unnecessary touchpoint – prior to being inserted into a perfect binder.

Equipment is available that applies a series of cold glue dots between individual 4-, 6- or 8-page signatures along the spine edge, to create perfectly jogged, flat and secure book blocks that can be conveyed downstream - without risk of dishevelment – for in-line presentation to a perfect binding and trimming line. The delivery system is used to lay each signature precisely on top of the previous one. Equipment can be operated in-line to the press or near-line, and can accommodate webs up to 30" wide at speeds up to 650 feet per minute.

Binding systems have been designed that unwind preprinted rolls into a dynamic Hunkeler cutter (for variable sheet length/signature size). The sheets are then signature-folded, which can automatically switch between formats (12-page to 8-page, for example) to minimize extra white pages. The signatures are intelligently accumulated and glue-tacked head and foot, then staged on a conveyor leading to the perfect binder.



This image is an example of an automated roll-fed inkjet book manufacturing workflow for short-runs or even book-of-one production. The same binding line can be equipped with signature gathering stations to support offset-printed book production. Photo courtesy of Horizon International.

Unitized book blocks allow efficient, jog-free manual loading of a near-line binder, automatic presentation using a de-stacker, or the books can travel on a conveyor to an in-line perfect binder. Intelligent readers will capture and send all setup parameters needed for automatic changeover of the perfect binder and three-knife trimmer for efficient, zero-makeready production. Books/hour will vary with degree of book thickness variability, but this touch-free production workflow can efficiently support short-run lengths and even book-of-one.

End-to-end system control is provided by intelligent marks printed on the web (usually 2D codes) that convey essential data to readers located throughout the system to signal automatic changeovers (cutter form length, folder buckle positions and end-stops, glue on/off, end-of-book, book thickness and format, integrity matching of cover to contents, etc). Dynamic imposition templates – which determine control mark contents and placement – further streamline the production workflow.

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The Horizon BQ-480 perfect binder is an example of binders with higher levels of automation and significantly faster changeover for highly variable (down to Book-of-One) book production. Photo courtesy of Horizon International.

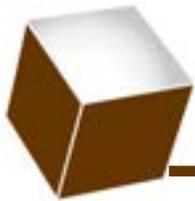
Finishability

Inkjet press manufacturers spend considerable time and effort qualifying various papers. The mills add fillers and apply coatings to optimize “printability,” and most agree that the current state of inkjet image quality is well up-to-par for nearly all book applications. We urge book manufacturers to recognize that not every “inkjet qualified” sheet can be easily finished, and use the term “finishability” to highlight this concept. It’s hard to simulate finishability in a test environment where pre-printed rolls are not fresh off the press, so you don’t have all the attendant issues of moisture, heat and static. The truly best way to avoid media-related production snags is real-world, on-site experience (ask your paper supplier to send a test roll), and talk with peers who are already using your inkjet press and know which stocks run well.

Summary

Any book manufacturer starting the journey into production inkjet should put the same careful research into finishing options as they put into the inkjet press. Finishing is not as sexy as workflow or the press, but post-press bottlenecks and downtime can erode margins fast. Consider that already-printed short-run work entering your bindery is - short of finished goods - the highest-value paper in your shop. Any spoilage will require manual intervention and a costly start from scratch for reprints. 📖

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Marketing Corner



12 Ways Book Publishers Can Improve Facebook Engagement

By Fauzia Burke (reprinted with permission)



Publishers know promoting books and authors on Facebook is smart, but it's a lot more impactful when there's high engagement from Facebook users. Why do some publishers earn 1,000 or more likes on a post while others may

receive as few as 7? If you want to increase Facebook engagement, here are 12 tips you can deploy to build up your competitive advantage.

1. Interact.

Ask questions or get the opinions of your community. When you ask for engagement, you often receive more of it because you are treating the communication on Facebook like a conversation. People won't engage with you on Facebook when the platform is treated like a soapbox. Consider asking questions with a positive spin like: What did you like best about this book or author? You can do a fill in the blank posts or conduct a poll. Talk on Facebook as if you are having a conversation with one person.

2. Set up goals.

You will feel more effective on Facebook when your goals are clear. Instead of going for number of overall likes on your page (which doesn't necessarily indicate engagement), aim for improved website traffic, sales inquiries, and leads. Look for an increase of comments and shares of your posts — all indications of increased Facebook engagement.

3. Share valuable content.

Consider sharing author interviews (text or video), photos and bios, testimonials, book summaries, or compelling quotes from an author's book. Share book reviews or blogs from you or your authors. Content marketing is a powerful tool for driving readers to your site and introducing them to your books.

4. Host contests and giveaways.

Host a giveaway or a contest on your Facebook page to boost engagement. Book giveaways are a great way to build buzz about a title and attract a new audience.

5. Be direct.

Short text posts of less than 50 characters get the most interaction, [BuzzSumo](#) reports.

6. Share videos.

Videos that are directly embedded get more interaction than videos shared from YouTube. (Maybe this is Facebook showing the love to its own platform and not Google's YouTube.) Videos are viewed more than any other type of post on Facebook. Use videos to interview authors, or share video clips of book signings or book readings. Facebook recently rolled out Live Video (similar to Periscope) and aspires to become the go-to Live Streaming app.

7. Up late?

Post on your Facebook page. Or schedule posts with the late evening in mind. From 10PM on, posts get more engagement. This is due in part because people are unwinding for the day with their phones in hand, but it's also because not as many people post at this time so you aren't vying with as many posts for attention. Post late at night to take advantage of less traffic and competition.

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8. #NotForFacebook.

Yes, hashtags work on all social media platforms, but most people don't like to see them on Facebook. See if you get more interaction by leaving them out on your next Facebook post. Many Facebook marketing experts agree on #Nohashtags for Facebook.

9. Don't skip Sunday night.

A few different social media sites report that Sunday nights get more engagement on average.

10. Use Instagram.

BuzzSumo indicates that publishers can earn a 23% boost in engagement by sharing images to Facebook via Instagram as opposed to posting images directly to Facebook.

11. Use Facebook Page Insights.

What is working? Facebook Page Insights will quickly let you know. You can see the reach of your posts, view demographics of who is engaging with your content, and monitor trends over time. Always use your data to assess how you are doing and adjust accordingly. While you obviously will want to do more of what works, and less of what doesn't, just talking about your wins with engagement can spark new ideas.

12. Enhance your page with apps.

There are a seemingly endless number of apps that can enhance what you do on Facebook, like contact form apps, quizzes, and RSS feeds. Plus, Facebook itself is adding features all the time. Consider at least changing your custom tabs on your Facebook page to help you achieve your social media goals. You will find a great list of Facebook apps to enhance your engagement at <http://www.socialmediaexaminer.com/15-types-of-facebook-apps/>.



Use these methods to make the time you invest on Facebook worthwhile. You will likely find you get back what you give. 📖

About Fauzia Burke

Fauzia Burke is the founder and president of FSB Associates, an online publicity and marketing firm specializing in creating awareness for books and authors. She's the author of Online Marketing for Busy Authors (Berrett-Koehler Publishers, April 2016). Fauzia has promoted the books of authors such as Alan Alda, Arianna Huffington, Deepak Chopra, Melissa Francis, S. C. Gwynne, Mika Brzezinski, Charles Spencer and many more. A nationally recognized speaker and online branding expert, Fauzia writes for the Huffington Post, MariaShriver.com and MindBodyGreen. For online marketing, book publishing and social media advice, follow Fauzia on Twitter (@FauziaBurke) and Facebook (Fauzia S. Burke). For more information on the book, please visit: www.FauziaBurke.com.



This article originally ran in Book Business Magazine in April, 2016.



www.puleteriat.com

Puleteriat was founded by April L. Hamilton. Its mission is to share articles, editorials and advice from experts in writing, journalism, editing, book design, publishing in both hardcopy and electronic formats, book marketing and promotion, web design, podcasting, video trailer creation, author services and social media – all topics of great interest.

Library News

“State of America’s Libraries 2016” shows service transformation to meet tech demands of library patrons

ALA Press Release 04/11/2016

Contact: Macey Morales, Deputy Director, Public Awareness Office, mmorales@ala.org

CHICAGO – Libraries are not just about what they have for people, but what they do for and with people. With communities still recovering from the Great Recession, academic, school and public libraries continue to transform and shift resources and services to meet the needs of tech-savvy patrons.

This and other library trends of the past year are detailed in the ALA’s 2016 State of America’s Libraries report, released today in recognition of National Library Week, April 10 – 16, 2016.

The report shows that libraries of all types add value in five key areas - education, employment, entrepreneurship, empowerment and engagement. Local and national studies cited within the report show that libraries are advancing



multiple literacies and fostering a digitally inclusive society. Administrators are looking to school librarians to help them digitize education and lead blended learning activities in schools, thus bringing equity, connectivity and personalization to instruction.

The value of certified school librarians continues to grow as administrators and teachers seek education resources to better serve tech-savvy students. For example in 2010 only 35 percent of school librarians indicated they were acquiring digital content. By 2015, that number had increased to 69 percent. This trend is reflected across a variety of formats, particularly databases, ebooks, periodicals, videos and games.

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Libraries continue to strive to support digital equality. Multiple studies increasingly point to the fact that individuals from lower socioeconomic backgrounds do not have equal access to high-speed Internet, digital tools, or opportunities to learn how to use digital resources. As a result, they are less able to compete for 21st century careers, participate fully in civic engagement or even advance their own personal learning and interests.

Regardless of format, digital or print, the report shows that collections within school and public libraries continue to be challenged. A challenge is defined as a formal, written complaint filed with a library or school requesting that a book or other material be restricted or removed because of its content or appropriateness.

In July 2015, a Harris poll on attitudes about book banning and school libraries revealed that out of the 2,244 US adults who participated, the percentage (28 percent) who felt that certain books should be banned increased by more than half since the previous survey (18 percent) conducted in 2011.

Book challenges recorded by ALA's Office for Intellectual Freedom (OIF) reveal that attempts to remove materials with diverse content are higher than ever before.

The Top Ten Most Challenged Books of 2015 were:

1. *Looking for Alaska*, by John Green
2. *Fifty Shades of Grey*, by E. L. James
3. *I Am Jazz*, by Jessica Herthel and Jazz Jennings
4. *Beyond Magenta: Transgender Teens Speak Out*, by Susan Kuklin
5. *The Curious Incident of the Dog in the Night-Time*, by Mark Haddon
6. *The Holy Bible*
7. *Fun Home*, by Alison Bechdel
8. *Habibi*, by Craig Thompson
9. *Nasreen's Secret School: A True Story from Afghanistan*, by Jeanette Winter
10. *Two Boys Kissing*, by David Levithan

For a complete list of reasons and additional information and infographics regarding the 2015 Top Ten List of Most Challenged Books are available at <http://bit.ly/americas-libraries>.

Other 2016 State of America's Libraries report findings include:

- Libraries strengthened their role as leaders in community engagement, leading community forums, taking part in anti-violence activities and providing a safe, neutral place for an often divided populace to come together.
- Services and spaces for teen patrons are transforming as libraries look for opportunities to help teens design their own learning experiences. New service spaces include dedicated makerspaces, tinkerslabs and other reconfigurations of the library's space.

The full text of the 2016 State of America's Libraries report is available at <http://bit.ly/americas-libraries>.

The American Library Association (ALA), the voice of America's libraries, is the oldest, largest, and most influential library association in the world. Its approximately 58,000 members are primarily librarians but also trustees, publishers, and other library supporters. The Association represents all types of libraries; its mission is to promote the highest-quality library and information services and public access to information.

For ALA's State of America's Libraries full report:
<http://www.ala.org/news/sites/ala.org.news/files/content/state-of-americas-libraries-2016-final.pdf>. 

2016 BMI Annual Conference

October 23-25, 2016

Marco Island Marriott Beach Resort

400 South Collier Boulevard, Marco Island, FL 34145, (239) 394-2511

Please note that the conference attendance is open to BMI Members & special invited guests only.



Confirmed Speakers as of May:

Jay Diskey, AAP
Kevin Caron, Economist
Giles Biscos, Interquest Book
Tracy Smith, Author
Niko Pfund, President of Oxford U.P.

Joel Quadracci, Chairman, President &
CEO of Quad Graphics
Ben Gunnedberg, EFC, Global Certification
Schemes - Environmental Issues
Trevor Francis, Political Analyst

2016 BMI Award Recipients

These Awards will be presented as a part of the BMI Awards Dinner held
in conjunction with the 2016 BMI Annual Conference.

Receiving the BMI Distinguished Master Bookman Award will be **James F. Conway III** (RR Donnelley).

Receiving the BMI Signature Award are **Dan Genovese** (Lake Book Manufacturing, Inc.), and **Rob Mauritz** (LBS).

Receiving the Cased-In Club Award are **Guy Broadhurst** (Canon Solutions America, Inc.),

Dave McCree (RR Donnelley), and **Jackie Murray** (Book Manufacturers' Institute).

Save the Date!

Make plans to attend these future BMI conferences:

2017 Management Conference

May 6-9, 2017

Williamsburg Lodge, Williamsburg, Virginia

2017 Annual Conference

November 5-7, 2017

Turnberry Isle, Miami, Florida