

## **EVENT TITLE: How Libraries Collect Small Press Material**

**Event Description:** Libraries play a key role in documenting small press activity of the present. In this panel five institutions—The Poetry Foundation, UA Poetry Center, SFSU Poetry Center, UT Poetry Center, and the Danowski Poetry Library—will come together to discuss how they discover and collect chapbooks, small print periodicals, zines, hand-bound books and other hard-to-find ephemera. The panel will explain to AWP participants how to increase the visibility of their work for libraries and other institutions.

## **EVENT CATEGORY: Publishing, Editing, & Technology**

### **Event Moderator:**

**Julie Swarstad Johnson** works as a senior library specialist for the University of Arizona Poetry Center. She is the author of *Pennsylvania Furnace*, a collection of poetry. With Christopher Cokinos, she is the editor of the forthcoming anthology *Beyond Earth's Edge: The Poetry of Spaceflight*.

### **Event Participants:**

**Gina Bastone** is the Humanities Librarian at the University of Texas at Austin, where she curates the UT Poetry Center at the Perry-Castañeda Library. She served on the board of Chicon Street Poets and writes poetry in her spare time. She received her MS in Information Science from UT Austin.

**Melissa Eleftherion** is the author of *Field Guide to Autobiography*. She holds an MLIS from San Jose State University and an MFA from Mills College. Founder of the SFSU Poetry Center Chapbook Exchange, Melissa works as a librarian, teaches creative writing, and curates the Loba Reading Series.

**Katherine Litwin** is the library director at the Poetry Foundation, where she oversees library collections and programming, and curates exhibitions.

**Nick Twemlow** is Poetry and Digital Humanities Librarian for the Rose Library at Emory University. He also co-edits Canarium Books, a small press publisher of poetry in English and in translation.

## **Opening Remarks and housekeeping announcements:**

Welcome to “How Libraries Collect Small Press Material.” Thank you for joining us. We know there are a lot of panels you could be at, and we are so happy you are here.

Joining me on stage are four librarians from a variety of institutions, from public to private to specialized, and we are here today to discuss how each institution collects small press material to create an open dialogue between presses or writers and the collectors.

This panel was originally put together by Catherine Blauvelt, Humanities and Outreach Liaison Librarian at the New York Public Library.

## **Participant introductions:**

Each participant will share their name and title before telling us about their library, including answering the following: 1) What does your library collect/specialize in? Why? 2) Who is your community: Who has access to your library? How do patrons access your material?

## **Moderator questions:**

1. How does your institution approach collection development overall? Does your institution have a collection development policy? For audience members who are unfamiliar with this term, collection development policies are formal documents that define what a library collects, whether in terms of genre, date of publication, subject, or so on. Finally, what are the basic criteria for inclusion in your collection?
2. How do you specifically collect small press items? Do you use approval plans (which are recommendations from library vendors for books within a particular collecting scope), attend book fairs, work with book shops, have any particular websites that you follow to find new work, or anything else?

3. How do you specifically find new (including new-to-you) small presses? Do you accept recommendations from patrons? From writers or presses themselves? Do you work with a curator or anyone else that specifically recommends material? If relevant, how can small presses get their books into your library? How can they get in touch with you to share about what they do? Do you accept donations?
4. Do you think your collecting strategies are effective? Do you experience any institutional struggles? Are there any changes/improvements you hope to make in the future? Any new collecting directions?

## **Questions from the audience:**

We will start by asking audience members: How do you get your books into libraries? Is it important to you to do so?