

# The {Academic Author}

For Creators of Academic Intellectual Property

2008:6

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## ASSOCIATE EXECUTIVE DIRECTOR'S MESSAGE:

### Authors need to share view on textbook cost controversy

I have been reading the various online articles regarding textbook piracy, used books, the high cost of textbooks, etc., and the comments on these articles (mostly by students). I have found that a few common currents run through each of these articles, and that many of them include information that is simply taken as fact from previous articles, comments made by the media, someone interviewed for the article, or other students, professors, etc.



Kim Pawlak

Some of those common elements include:

- Publishers churn out revised textbooks with little or no change from the previous editions and then sell them for more than the previous edition. This is done to thwart the used book market.
- Professors choose textbooks with little thought for how much they cost or how useful they will be for their students. They object to choosing a textbook based solely on cost only because many of them write textbooks themselves.
- Students are the champions in every story; the Robin Hood of the education industry. They are "fighting" the establishment and finding "creative" (and of course not illegal) ways to "combat" (get around) paying for expensive textbooks. They are heroes, creating used book swapping websites, scanning print textbooks and making them available to fellow students, etc.
- Websites that offer used books at discounted prices are also the heroes. "They are scouring the nation for used books and offering them to students at low, low prices."
- Used books and textbook piracy of e-books is "hitting print textbook publishers hard". They are coming out swinging with new editions (that are barely distinguishable from the previous ones).

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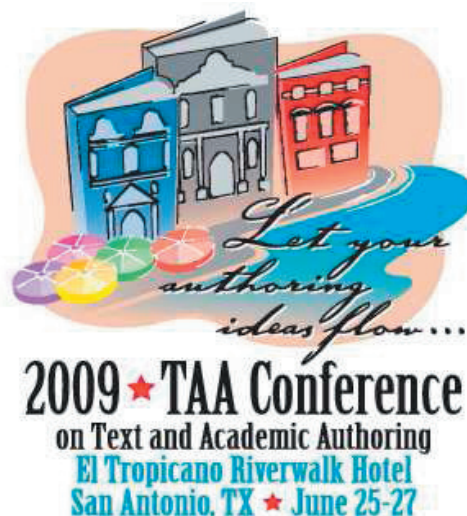
## Don't use a scalpel to peel an apple

by Kenneth Henson

One of my favorite people was the legendary football coach, Paul "Bear" Bryant. One event stands out. Coach Bryant had won more games than had any other coach, and his institution, The University of Alabama, had won more national championships than any other institution. A rookie player had made a great touchdown and had let everyone know it by spiking the ball. The Bear calmly called him over to the bench and said, "Son, don't act like this is the only time you have ever made a great play."

I liked the Bear because he had class. He saw beyond the play. He even saw beyond the game. He never signed a player before talking to the player's mother. He let her know that to him, playing ball was secondary; his main goal was to have her son earn a college degree. And like another great coach with class, Joe Paterno, the Bear used his own money to provide academic scholarships for his players.

When I evaluate manuscripts, I think about that kid who celebrated his success by showing off. The majority of the manuscripts I read have this kid's name all over them. Every big, fancy word and every paragraph-long sentence, filled with jargon says, "Look at me. I am a scholar. I have my terminal degree!" Where did we ever learn to equate erudite, pompous writing with scholarship? Jargon isn't necessarily bad. When needed, it is an important tool, like a scalpel is to a brain surgeon. But in the manuscripts I evaluate, when I rake back the jargon, I don't see the great thoughts of a surgeon. In fact, I don't see much of anything.



Most editors are scholars, and real scholars will not be impressed with two-dollar words when 25-cent words will work better. When you write, forget the editor. Write directly to the readers as though you were trying to help them. Isn't that the purpose of writing? Can't you help them more by using simple, familiar words, short paragraphs, and crisp sentences?

Because I am approaching my word limit, let's make one quick return to the football field. One of my favorite quarterbacks was Jay Barker. Jay didn't have a particularly strong arm. In fact, many people criticized him saying that he had a weak arm. Jay wasn't known for his complex strategies or his erudite game plans. In fact, Jay didn't seem to have any of those features that make a quarterback glow. The only thing Jay seemed to have going for him was a simple knack for winning. He held one of the best winning records ever held at the school that had won the most national championships. When I receive journal manuscripts to evaluate, I always hope to find at least one written by a Jay Barker who, without boast or brag, just quietly gets the job done.

My assignment was to give a tip. So, here's my tip. Don't write until you have something worth saying. Then, say it simply and clearly, and stop.

*This article will be published in a new book by New Forums, Inc. in Stillwater, Oklahoma, entitled, It Works for Me, edited by Hal Blythe and Charlie Sweet.*

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## FEATURED MEMBER:

## A horror writer succeeds with contrarian approach to writing

By Kim Seidel

Horror writer Mike Arnzen credits “an enormous amount of luck” for the success that has earned him three Bram Stoker Awards and other accolades. Yet he has had to have an incredible amount of talent and courage,



Arnzen

mixed in with a lot of humor, to succeed in this challenging genre of horror writing.

Arnzen started writing little horror tales by hand when he was in the Army in the mid-1980s. “I used to pass them around to my buddies for a lark when we were all camping out in the field for exercises without much entertainment,” he said.

While attending Colorado State University-Pueblo in 1989, he seriously started to wonder how writers got published. The English literature classes he was taking weren’t addressing those practical matters, he said. He would later “remedy” this problem for others in the same shoes by one day teaching in Seton Hill University’s Writing Popular Fiction program.

During college, he had sold a few short stories to a magazine, when he found an idea that he believed would sustain a novel – *Grave Markings*. “I wrote in a blur, and then didn’t have a clue what to do next,” he said. “I decided to try the horror novel publisher – Dell Books - who I thought had the neatest covers. I just put it in a box with a cover letter.”

To his surprise, he received a call from the publisher two months later when he was still a junior at CSU. “I feel like it was pure luck,” he said. “But maybe instinctively I knew that the publisher was the right one for me, because I already was a fan of their line.”

He learned a lot about writing and publishing from that experience. Although it took him about three weeks to draft his first novel, he spent two more years revising it with the help from an editor. “And then luck struck again: I won the Bram Stoker Award for Superior Achievement in a First Novel from the Horror Writers Association in 1994”, he said.

From there, Arnzen’s career took off. The award helped him get into good graduate

schools. He wrote another horror novel, *Play Dead*, at the University of Idaho, where he earned his master’s degree in 1994. Next, he studied the uncanny in literature and film for his doctorate degree, which he earned from the University of Oregon in 1999. During this time, he was dedicated to consistently producing and publishing his work.

He has now been writing horror for two decades. Along with even more Bram Stoker awards, he earned an International Horror Critics Guild Award, as well as honors for his website [gorelets.com](http://gorelets.com), and *Play Dead*, which was printed in 2005. He’s completed three story collections, *100 Jolts*, *Fluid Mosaic*, and last year’s *Proverbs for Monsters*, which won him his fourth Bram Stoker Award. In addition to seven poetry books and several works of criticism, his short stories have been reprinted in *Year’s Best* anthologies.

Along with his impressive writing career, Arnzen is a tenured professor at Seton Hill in Greensburg, Pa., where he has taught full-time since 1999. “This allows me to teach in the horror writing genre that I love so much,” he said. “I’ve worked hard over those 20 years, but I still feel like I’ve had an enormous amount of luck all the way.”

Arnzen also credits his success with taking creative risks. “This is another way of saying I don’t mind embarrassing myself,” he said. “Genres rely on conventions and expectations, so many writers err on the side of repeating what’s been done before.” Arnzen said he’s “always thrown caution to the wind and tried to be as weird and experimental as I can. I try not to censor myself too much.”

Horror itself can be taken too seriously at times. Arnzen balances this seriousness with humor. “I don’t hold back the humor. To me, a lot of the appeal of horror is its absurdity,” he said. “I find much of what I’ve read or seen in horror quite laughable.”

Pay attention to an audience at a horror film, Arnzen said, and you’ll see that people are laughing as much as they’re screaming or shrinking in their seats. Horror is a genre where people expect only the unexpected. Writing horror is a “great place to get away with murder as a creative artist,” Arnzen said. “It’s the most subversive popular genre there is. I feel very liberated writing for that audience.”

In the classroom, students love to know that their teacher is an authority on a topic. “Yet, if they sense that the teacher is using his

own books to make a profit or to stroke his ego, they won’t take the work seriously,” Arnzen said. “Or they’ll otherwise resent the teacher. It’s important to choose other texts to round out your curriculum if you’re going to teach your own text, or try to find a text which best shares your views on the subject at hand.”

Arnzen loves teaching as much as he loves writing. It takes a conscious effort to balance the two careers. “Students energize me. Though publishing deeply rewards me, with teaching I feel like I’m doing something palpable to contribute to the world,” he said. “So I really get involved in it.”

At one point, Arnzen realized he was spending too much time commenting on students’ papers. He reminded himself that his own writing is just as important to students. That turned into a personal mantra that keeps him balanced. Now he commits to his writing for two hours each morning, when the word well hasn’t yet run dry and the coffeepot is flowing freely.

From his home office, he said he’s sitting BIC (“butt in chair”) in his bathrobe before he even starts to think about teaching, doing committee work, taking a shower, what he’s wearing that day, what’s playing on TV, or anything else. Having a daily routine means he keeps productive. He tries to juggle different writing projects, such as a poetry series, an academic article, or a novel chapter, to keep his creative juices flowing.

“The trick is to figure out what routine works for you best,” he said. “It can take a lot of self-conscious experiment to find your rhythm. For academics, getting a sense of balance between instruction and scholarship is crucial. I strive for balance because one always feeds into the other too.”

The electronic media is just another playground for finding his balance and expressing his creativity. Since 2000, [Gorelets.com](http://Gorelets.com) has become a place for Arnzen to “do things outside the auspices of traditional publishing, to post weird writings and sketches and flash fiction that I knew probably wouldn’t find a place in magazines or books.” He rightly figured that if it was fun for him, it would be fun for others. He’s

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## TAA seeks 2009 Texty, McGuffey Award nominations

Ask your publisher to nominate your textbook or other learning materials for a 2009 Textbook Excellence Award or McGuffey Longevity Award. Textbook Excellence Awards (or "Textys") recognize current textbooks and learning materials that demonstrate excellence based on four criteria: interesting and informative; well organized and well prepared; up to date and appealing; and teachability. McGuffey Longevity Awards (or "McGuffeys") recognize textbooks and learning materials whose excellence has been demonstrated over time.

Texty and McGuffey entries must be officially nominated by publishers, but authors can ask publishers to nominate their book. Authors do not need to be members of TAA. The nomination fee for each book is \$300.

Download Nomination PDF forms for 2009 Texty and McGuffey Awards at [www.taaonline.net/awards/](http://www.taaonline.net/awards/) or contact TAA headquarters at (727) 563-0020 or [TextandAcademicAuthors@taaonline.net](mailto:TextandAcademicAuthors@taaonline.net)

The deadline for sending nomination forms and fees for the 2009 Texty and McGuffey Awards is October 15, 2008. The deadline to receive the books for judging purposes is November 15, 2008. These deadlines are flexible according to publication dates. Contact TAA headquarters if you need more time.

Learn more about Texty and McGuffey Awards at [www.taaonline.net/awards](http://www.taaonline.net/awards)

### On winning a TAA Texty or McGuffey Award:

**Janet Belsky, author of *Experiencing the Lifespan*, 1st ed.:**

"I was coming to terms with the idea that 'this isn't going to happen'; so when the e-mail message popped up, I thought: 'This must be the announcement of the winners.' .... Then, I realized: 'Oh, my god; it's me!'. Students and professors who currently use *Experiencing the Lifespan* — in all honesty — love my book. But getting potential adopters to look at a new textbook in a crowded, well established market is a real challenge. This honor will make all the difference. So I'm incredibly thankful to get the Texty and to have found TAA!"

**Jessica Bayne, Executive Editor, Worth Publishers, on winning a Texty Award for Janet Belsky's *Experiencing the Lifespan*:**


"We are honored and thrilled that Janet Belsky's *Experiencing the Lifespan* has won a Texty award. Janet's book is a remarkable blend of the best of current science in lifespan development with a riveting and student-oriented narrative. All of us at Worth are grateful to the Text and Academic Author's Association for this recognition."


**Charles Corbin (co-authors Guy Le Masurier, and Dolly Lambdin) author of *Fitness for Life: Middle School*, 1st ed., which won a 2008 Texty Award:**

"My coauthors and I are honored to have been selected to be recipients of the 2008 Texty Award for our book *Fitness for Life: Middle School*. I have been a long time member of TAA and it is especially important to be recognized by peers from a variety of academic areas. No award can be more meaningful than one from other of successful authors. I do want to give credit to Ruth Lindsey, my first co-author, who helped me so much along the way. Thanks TAA."


**Scott Wikgren, HPERD Director, Human Kinetics, on winning a Texty for Charles Corbin, Guy Le Masurier, and Dolly Lambdin's *Fitness for Life: Middle School*:**

"On behalf of everyone involved with the creation of *Fitness for Life: Middle School*, we are deeply honored to receive the Texty Award. It is especially meaningful to us because it is based on peer evaluation. We hope this textbook will truly make a difference in the lives of middle schools students by preparing them to be physically active and healthy for a lifetime. Thank you for the opportunity to participate in the Text and Academic Authors Association Textbook Excellence Award program."


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**TEXT AND ACADEMIC AUTHORS ASSOCIATION**

## HIGHLIGHTS:

**Pearson suit.** At a June 17, 2008 U.S. District Court hearing, Judge Miriam Goldman Cedarbaum denied Pearson Education's motion to dismiss textbook authors Courtland Bovee and John Thill's claims that the publisher assigned the wrong royalty rate to certain sales through foreign subsidiaries and affiliates or electronic versions of custom-published books. She did grant the publisher's motion to dismiss the authors' claims regarding royalties for sales of print versions of custom-published books. Bovee and Thill filed a suit against Pearson in May 2008 claiming the publisher had breached their contract and the covenant of good faith and fair dealing with regard to their author agreements. Download Cedarbaum's Memorandum Opinion and Order at [www.taaonline.net/news/index.html#28](http://www.taaonline.net/news/index.html#28)

**Textbook seminar.** Based on the success of its 2006 seminar, "Seminario Internacional de Textos Escolares -SITE 2006", which demonstrated that high-quality textbooks were one of the most important factors in making the learning experience more relevant to students and teachers, The Chilean Ministry of Education, through its Textbook Unit, will hold a second international forum in Santiago, Chile, November 11 and 12, 2008. Learn more at [www.taaonline.net/news/index.html#27](http://www.taaonline.net/news/index.html#27)

**Conference video.** View a video montage of the 2008 TAA Conference at [www.taaonline.net/TAAConference](http://www.taaonline.net/TAAConference)

**Choosing textbooks.** As you know, choosing the right texts for your courses is often not as clear and straightforward as you hoped or assumed. Depending on your or your students' degree of reliance on the textbook to acquire course content, the wrong one can confound learning, eat away class time, skew information, pauperize students (or provide inadequate return on investment), and even sabotage your instructional goals. What to do, then? Read this entire column by Mary Ellen Lepionka, from Atlantic Path Publishing, at [www.taaonline.net/membersonly/columns/teaching3.html](http://www.taaonline.net/membersonly/columns/teaching3.html)

**Custom books.** TAA President Paul Siegel responded to a July 10, 2008 Wall Street Journal article that condemns publishers' use of custom books as a solution to the loss of revenue from the sale of used books. Read the text of his July 11, 2008 letter to the editors of the Wall Street Journal: [www.taaonline.net/notes/index.html#45notes](http://www.taaonline.net/notes/index.html#45notes)

## Pearson reports increase in education sales

Pearson announced its interim financial results on July 28. The company reported a 17 percent increase in education sales, with rapid growth in digital learning services and continued international expansion. Pearson Education, which accounted for 63 percent of all of the company's sales and operating profit in 2007, is in line with the company's expectations.

"Our momentum is strong, even in these tough economic conditions," said Pearson's Chief Executive Marjorie Scardino. "We have leadership positions in good markets and an effective growth strategy based on quality content, digital innovation and international expansion. That strategy makes us confident that 2008 will be another record year, and that we will continue to grow."

In North American Education, Pearson reported a strong market leadership position and said that demand for its products remains healthy. They expect their North American Education business to increase sales by around 10 percent at constant exchange rates (or by 2-4 percent in underlying terms).

In International Education, Pearson said they are well placed to benefit from the

growing demand for materials, assessment, technology and related services at all stages of learning. They expect their International Education business to grow sales by around 10 percent at constant exchange rates (or in the low single digits in underlying terms). These growth rates include the impact of the completion of the UK key stage testing contract in 2007.

In Professional Education they continue to expect sales to increase in the low single digits at constant exchange rates.

For Education as a whole, Pearson said they expect 2008 margins to be similar to the 2007 level of approximately 15 percent, in spite of significant integration costs relating to the Harcourt businesses (which are included in their operating results). In 2009, they said they expect to increase Education margins by around one percentage point as they begin to realize the financial benefit of the acquisitions. Beyond 2009, they said they see further opportunities to increase margins in Education as they continue to consolidate their businesses.

Read the full report at [www.pearson.com/index.cfm?pageid=144&pressid=2794](http://www.pearson.com/index.cfm?pageid=144&pressid=2794)

## Arnzen

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thrilled to know he's doing things few others are dare to do.

One example is "Audioville," which started out as an audiobook version of his book, *100 Jolts*. It evolved into something closer to a rock album of flash fiction. "I wanted to creatively exploit the sonic space by adding background music to my stories as I read them, but then I moved the music into the foreground and restructured the stories to fit the beat," he said. "It really turned out wild and crazy and entertaining because it's so bizarre."

Arnzen finds many benefits as an artist to stretching himself through technology. "It trains you to think differently about what you take for granted about writing," he said. "I've learned to sharpen and edit my prose by writing such short pieces. I've rediscovered the musicality of language by playing around with music."

Arnzen says he used to take himself too seriously, especially after winning his first Bram Stoker Award. Now, he's discovered the more he has fun, the more people enjoy his work.

His current focus has been on non-fiction pieces, including revising his old doctoral dissertation for a book called *The Popular Uncanny*, which is coming out from Guide Dog Books in 2009. He's launched a new web blog about the topic at his website to keep him current and to encourage him to find new research in the psychoanalytic cultural studies and horror genre theory.

In addition, he's co-editing a textbook, *Many Genres, One Craft*, a collection of genre writing advice by the renowned teachers and published students from Seton Hill University. In the future, he hopes to write his own instructional writing guide that captures his contrarian approach to the field of writing and publishing.

Arnzen lives in Greensburg with his wife of 16 years artist Renate Arnzen, who sometimes acts as his sounding board and story illustrator. He credits much of his success to her longstanding support, faith and inspiration.

*Kim Seidel is a freelance writer based in Onalaska, Wis.*

## AUTHORS ASKING:

**Q: “How do you bring your writing projects to completion? Do you write daily, in large blocks? What strategies do you use to overcome “writer’s block”? What have you done to improve your writing skills? How do you manage your time so that you find time for writing?”**

**A: Joan Carnosso RN, PhD(c), CCRN, Associate Professor, Nursing Department, Boise State University:**

“I am new to authoring and writing for that matter. I am working on finishing my dissertation and it has been a struggle for me since I really never believed that I liked to write and I sure didn’t believe I was good at it. So I knew that I needed to do something to boost my confidence. I applied and got accepted to two workshops. One is Writing across the curriculum, and the other is the National Writing Project. Both of which are this summer. There is a great deal of reading and writing in both of these classes and much of the reading needed to be done before the projects start. So I just finished reading a GREAT book that I highly suggest to

anyone. It is called “*Bird by Bird*” by Anne Lamott. She is an author who writes about her experience with writing. She discusses all of the questions that you had. She suggests writing down things you want to write about. I started a journal (just a small notebook) and on one page have written down subjects that I could write about. My family, each one of my five children, mean girl syndrome, my childhood, my experiences with each one of my siblings. These are just examples, of course I would like to be a scholarly writer but first I must enhance my confidence with writing. So each morning I get up and I have files on my computer and I open up one and just start typing. I write at least 300 words doing that in a day. Then of course I need to spend time working on my dissertation. But let me tell you I am actually starting to enjoy writing.

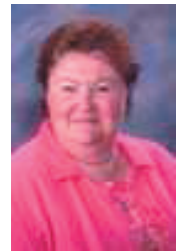


**Johnson**

Every time I get the opportunity now to write I do. I have been writing letters to my friends, taking notes, journaling, writing every chance I get. I keep the little notebook with me and write down quotes I see or words I like. I write down the names of books I would like to read, etc. The National Writing Project and Lamott’s book have been a huge influence on me.”

**A: Andrew P. Johnson, Ph.D., Professor of Holistic Education, Department of Special Education, Minnesota State University, Mankato:**

“Too many articles never get submitted because the writer is trying to get it just right — Believe me, no matter what you submit, the reviewers will have something to say. Use them to fine tune your article.”



**Carnosso**

## Michael Lennie

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## Before entering co-author relationship, sign collaboration agreement

by Kim Pawlak

The first thing you should write before entering into a co-authoring relationship is a collaboration agreement, said Stephen Gillen, an authoring attorney with Greenebaum Doll & McDonald, during his 2008 TAA Conference presentation, “Don’t Get MAD: The Joys and Heartaches of Co-Authorship.”

“Do it before you write the manuscript, before you sign the publisher’s contract, before you write the sample chapters, before you write the outline, and before you write the proposal,” he said. “Do it first. If it’s too late to do it first, do it NOW! If you think you don’t need one, you’re wrong. By the time you realize you do, it’s probably too late.”

There are a couple of primary reasons why a collaboration agreement is needed before authors begin a co-authoring relationship, said Gillen. One of those reasons is that the default rules of U.S. Copyright Law state that a “joint work is a work prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of a unitary whole,” and “The authors of a joint work are co-owners of a copyright in the work.” What this means, he said, is that as co-owners, each author has an undivided proportionate interest in the whole

work.

These default rules of U.S. Copyright Law present a few problems, said Gillen:

- Absent a contrary agreement, all joint authors share equally in ownership — even if it is clear that their respective contributions are not equal.

- Any joint owner may, without the consent of the other joint owners, grant a non-exclusive license in the work to third parties, but one joint owner cannot transfer ownership of the work or grant any exclusive license without the participation of all other joint owners.

- Each joint author must account to the others and share with them the profits from any commercial exploitation of the work.

The second reason why a collaboration agreement is needed lies in the typical provisions of a publishing contract, he said, which state: “If there are multiple authors for this Agreement, all are collectively referred to as ‘Author’ and the rights, obligations, and liabilities of the Author are joint and several”: “The publisher may exercise any or all of its rights and remedies with respect to the authors individually or collectively”; and “If any author does not perform the obligations required, the Publisher shall have the right to proceed with the other author(s) without

obligation to the non-performing author.”

Said Gillen: “These provisions have implications for representations and warranties; indemnification; royalties, advances, and grants; recovery of advances, grants and other charges; allocation of workload; and participation in revisions. The publishing contract protects the publisher, NOT the co-authors.”

Publishers do not have to treat co-authors equally or equitably, he said: “Publishing companies act through their editors and editors are not above favoring one author over the other. The publishing contract does nothing to prevent this and often fosters it.”

Gillen outlines the items that should go into a collaboration agreement:

- What will each author do and when?
- How will the work product be evaluated?
- How will proceeds be shared?
- Who will negotiate with the publisher?
- How will you break a tie?
- What is the exit strategy?

**Joint Collaboration Agreement sample at**  
[www.taaonline.net/membersonly/2008conference\\_material/2008\\_roundtable\\_joint.pdf](http://www.taaonline.net/membersonly/2008conference_material/2008_roundtable_joint.pdf)

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## Textbook controversy Continued from page 1

The public arguments by publishers and authors against these claims have been thin. TAA and its members need to combat the misinformation repeated in the media with some equally compelling statements. The "other side" is using the human issue of the poor student struggling to pay for their education and the burden of textbooks. We need to use the human issue of the author and his or her motivations for writing textbooks, and uncover the truths behind all the misconceptions currently being repeated in media articles on this issue.

After working with authors for almost 15 years, I know that they sacrifice much of their free time and family time to produce a textbook that will help students learn a subject. Many do so with little profit. They begin working on revisions shortly after a book has been completed; researching new developments in their field and building a file of new content to be included in the next edition. The number one reason authors cite for writing a textbook is that they thought they could offer a new perspective on the subject. The second is that there was no textbook currently available on that subject. Students need to know the reality of what authors make from their textbooks. Most aren't driving around in BMWs on their royalties. View a recent Q&A with new and veteran authors at the 2008 TAA Conference: [www.taaonline.net/TAAConference/index.html#14](http://www.taaonline.net/TAAConference/index.html#14)

Perhaps we need to delve into how professors choose textbooks (with a survey maybe) to see if it is as random an act as the media portrays it to be. They always seem to quote professors who say they can't find a good textbook for their course, or say their students are disinterested in reading the textbook. We need to quote professors who carefully choose quality textbooks and use them in their courses and how those textbooks enhance student learning. I would welcome any insight you can offer into how you choose a textbook for your course, when you make that decision, and how much cost is a factor in that choice (e-mail me at [kim.pawlak@taaonline.net](mailto:kim.pawlak@taaonline.net))

Students need to understand that their efforts are not decreasing the cost of textbooks but raising it. For every used book that is sold, the publisher and creator of that work receives nothing. The used book industry is not some "do gooder" out to help the student save money, but to make money themselves. They buy books at a fraction of their original cost and sell them at a huge profit. A profit that goes directly in their pockets, and not a dime goes back to the publisher or creator of that work. Some even sell complimentary copies, which no one ever paid for, and others sell Instructor's Editions, which should never make it into students' hands.

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Students need to be educated about how the textbook industry works. The publishing industry image has been tarnished in their eyes, and publishers need to make efforts to market to this group. What is the value of a textbook? Why should students keep their textbooks rather than sell them? Why do publishers print revised versions of textbooks? What goes into producing a textbook? The marketing needs to be done on the students' level.

Whether print, electronic, digital, or some other future distribution tool, the content needs to first be created. That is the element that gets lost in all the hype over the cost of textbooks. The argument that we need to move toward electronic books so that they can eventually be offered free to students misses the role of content creation. While some professors may want to labor over a textbook for free, they will not be able to distribute it by any means for

free. If they don't pass on the cost of distributing it to the consumer, they will absorb the cost of a website, the time it takes to maintain it, and the time it takes to update the content of the book. How many professors are going to want to do that over time? Students need to be reminded of the old adage: "You get what you pay for." I welcome your thoughts and discussion on this issue.

Visit the TAA website at:  
[www.TAAonline.net](http://www.TAAonline.net)

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## Microsoft Research unveils free software tools

At the ninth annual Microsoft Research Faculty Summit held July 28 in Redmond, Washington, leaders from Microsoft Research outlined their vision for how Microsoft Corp. and academics can collaborate on research projects to develop technological breakthroughs that will define computing and scientific research in the years ahead.

Speaking to more than 400 faculty members from leading research institutions worldwide, Tony Hey, corporate vice president of Microsoft's External Research Division, emphasized the role his group plays not only in supporting specific collaborative research projects, but also in improving the process of research and its role in the innovation ecosystem, including developing and supporting efforts in open access, open tools, open technology and interoperability. Toward that end, Hey announced a set of free software tools aimed at allowing researchers to seamlessly publish, preserve and share data throughout the entire scholarly communication life cycle. He also discussed collaborative initiatives intended to unlock the potential of multicore computing.

In the area of scholarly communication, Hey said, "Collecting and analyzing data, authoring, publishing, and preserving information are all essential components of the everyday work of researchers — with collaboration and search and discovery at the heart of the entire process. We're supporting that scholarly communication life cycle with free software tools to improve interoperability with existing tools used commonly by academics and scholars to better meet their research needs."

Microsoft researchers partnered with academia throughout the development of these tools to obtain input on the application of technology to the needs of the academic community, while Microsoft product groups submitted feedback on how the company's technology could optimally address the entire

research process. The collective efforts resulted in the first wave of many tools designed to support academics across the scholarly communication life cycle.

The following tools are freely available now at [www.microsoft.com/mscorp/tc/scholarly\\_communication.msp](http://www.microsoft.com/mscorp/tc/scholarly_communication.msp):

**Add-ins.** The Article Authoring Add-in for Word 2007 enables metadata to be captured at the authoring stage to preserve document structure and semantic information throughout the publishing process, which is essential for enabling search, discovery and analysis in subsequent stages of the life cycle. The Creative Commons Add-in for Office 2007 allows authors to embed Creative Commons licenses directly into an Office document (Word, Excel or PowerPoint) by linking to the Creative Commons site via a Web service.

**The Microsoft e-Journal Service.** This offering provides a hosted, full-service solution that facilitates easy self-publishing of online-only journals to facilitate the availability of conference proceedings and small and medium-sized journals.

**Research Output Repository Platform.** This platform helps capture and leverage semantic relationships among academic objects — such as papers, lectures, presentations and video — to greatly facilitate access to these items in exciting new ways.

**The Research Information Centre.** In close partnership with the British Library, this collaborative workspace will be hosted via Microsoft Office SharePoint Server 2007 and will allow researchers to collaborate throughout the entire research project workflow, from seeking research funding to searching and collecting information, as well as managing data, papers and other research objects throughout the research process.

More information about the annual Microsoft Research Faculty Summit is available at [www.research.microsoft.com/workshops/FS2008](http://www.research.microsoft.com/workshops/FS2008)



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