

# The {Academic Author}

For Creators of Academic Intellectual Property

2009:8

October 2009

## PRESIDENT'S MESSAGE:

### Premium Broadway tickets scheme clue to textbook rentals?

by Paul Siegel

Recently the TAA listservs were buzzing with postings about the whole issue of textbook rentals, as described in a recent *New York Times* article.



Members were understandably upset at intermediary companies profiting from their books' transfer from 1<sup>st</sup> to 2<sup>nd</sup> and 3<sup>rd</sup> owners, while authors see no returns from such transactions. This all reminds me of how Broadway theatre owners put a dent in scalpers' profits by doing their own "scalping" (though they would never call it that, of course). The larger Broadway houses hold back "premium" center section orchestra seats, making them available to the public at markups of up to 250 percent over the price of other orchestra seats. Last minute theatre-goers willing to pay scalpers' prices for relatively inferior seats would surely prefer to buy these premium seats directly from the theatre owners, the logic goes, and apparently the system is working pretty well.

One cannot help but wonder what would happen if more textbook publishers put the secondary rental market out of business by entering the fray themselves. And if savvy textbook authors insisted on contract clauses providing a share of that income as royalties, we would seem to have a win-win situation.

The only impediment I would see, beyond that of persuading our publishers, is our own pride as authors, which might take a bit of a beating as we consciously enter a market that presumes our students really don't want to keep our books long after the semester ends. Can we get over ourselves?

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For details:

[kim.pawlak@taaonline.net](mailto:kim.pawlak@taaonline.net)

### Authors to benefit from textbook rental royalties

By Anne Millbrooke

Textbook publishers McGraw-Hill Education and Cengage Learning say their new textbook rental programs will provide authors a royalty on each rental.

Cengage plans to rent its textbooks directly to students through a new retail website called *CengageBrain.com* starting this December. Authors will be compensated on a per-rental basis. Because CengageBrain.com is not a separate company, all royalties paid on rentals, including the initial new book rental, will be based on the net rental fee rather than on the sale price of the book, said Lindsey Brown, Cengage's corporate communications director.

"While the net rental fee is lower than the net price of a text, the effect of multiple rentals over the course of the life of an edition is likely to be more beneficial to both the author's and publisher's income than the current conventional model by which used books erode publisher's new book sales over the course of an edition," she said. "This is different from the current sales model where our authors are cut out of the revenue stream after the initial sale of the new book."

The amount of the royalty will be based on each author's contract, said Brown.

"The rental model may prove to be a win-win if it defeats the used book market," said Paul Siegel, TAA president, professor of

communication at the University of Hartford, and a textbook author.

CengageBrain.com will charge 40 to 70 percent of the suggested retail price for each rental of a print book, said Brown. Students will also have the option to buy a print book, e-textbook, e-chapter, or audio book.

Brown said Cengage has not yet chosen the titles it will include in its December launch of CengageBrain.com.

Rather than renting textbooks directly to students, McGraw-Hill has partnered with rental textbook company Chegg.com in a revenue-sharing pilot program starting with the 2009-2010 school year.

During the pilot, McGraw-Hill plans to sell 25 of its titles in print editions to *Chegg.com*, who will rent out the titles and pay a fee to the publisher on each rental. McGraw-Hill will pay a royalty to its author for each rental based on each author's contract with the publisher.

Tom Stanton, McGraw-Hill's director of communications, said the program will allow McGraw-Hill and its authors to receive revenue from the initial purchase of their books and share in the rental revenues through the life each title. In the past, Chegg has purchased McGraw-Hill titles, paying only

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## GUEST COLUMNIST:

## Textbook publishing in state of catastrophic change

On August 19, 2009, I finally saw in print a statement echoing my long-held belief that the business of textbook publishing is truly in a state of radical (some would say, catastrophic) change. The statement was in a *Courthouse News Service* summary of a suit brought by a group of stockholders against their company, Barnes & Noble.



Lepionka

B&N had just bought BN College, its own spin-off private company, for nearly \$600 million. BN College is a chain of more than 600 campus bookstores serving nearly 4 million college students and a quarter of a million faculty members. The stores provide textbooks, ancillary materials, trade books, and other goods through exclusive supply chains, especially Barnes & Noble.

The suit claimed that this acquisition lacks transparency (it enriches B&N's CEO, who has a controlling interest in BN College), wastes corporate assets, and increases shareholders' exposure to risk (potentially reducing their earnings), because, QUOTE: With used textbooks available on the Internet and rental textbooks available at 40 percent to 70 percent off sale price, the college textbook business has entered 'permanent decline' END QUOTE ([www.courthousenews.com/2009/08/19/Shareholders\\_Fight\\_Barnes\\_&\\_Noble\\_Deal.htm](http://www.courthousenews.com/2009/08/19/Shareholders_Fight_Barnes_&_Noble_Deal.htm)).

There it is: **permanent decline** (and note that lawyers, not the publishing industry, first uttered these words in print.) I couldn't agree more and first said as much in 2007 upon news of three precipitous events that struck me as particularly ominous:

1) In 2007 the government responded officially to the CALPIRG price revolt, which started in 2004 and was being strongly reinforced by the mushrooming open access movement. Congress's Advisory Committee on Student Financial Assistance called for free and low cost textbooks and facilitated access to used textbooks, textbook rentals, digital textbooks, and textbook lending libraries ([www.ed.gov/about/bdscomm/list/acsfa/edlite-index.html](http://www.ed.gov/about/bdscomm/list/acsfa/edlite-index.html)). The current international member roll of the OpenCourseWare Consortium ([www.ocwconsortium.org/members/](http://www.ocwconsortium.org/members/)

[consortium-members.html](http://en.wikibooks.org/wiki/consortium-members.html)) attests to the success of the open access movement, which has reached critical mass alongside the wiki-textbook phenomenon (<http://en.wikibooks.org/wiki/>).

2) The Thomson Corporation promptly sold all its higher education imprints. (Thomson Learning had included, for example, Wadsworth, Delmar, Heinle, Brooks/Cole, South-Western, West, and Gale—most of which became Cengage.) In a parallel development, publishers in other parts of the industry began to dump their soon-to-be no-longer-so-lucrative scholarly journals.

***“Textbook authors need to defend the world’s right to good books along with their right to earn a decent living from writing them.”***

3) CourseSmart was founded the same year, in which industry giants (including Cengage)—once to-the-death rivals—suddenly teamed up to try to appear to be complying with public mandates while propping up prices before it was too late. (In addition to Cengage, the CourseSmart club currently includes Bedford, Freeman & Worth, CQ, Elsevier, F.A. Davis, Wiley, Jones & Bartlett, McGraw-Hill Higher Ed, Nelson Ed, Pearson, Sage, Sinauer, Taylor & Francis, and Wolters Kluwer.)

And now that the actual curse has been spat (that the college textbook business is in **permanent decline**), there is no going back. The tipping point, Malcolm Gladwell would say, has been reached and passed ([www.gladwell.com/tippingpoint/index.html](http://www.gladwell.com/tippingpoint/index.html)). The question now is, how can textbook authors survive, perhaps even thrive, in this giveaway Digital Age. I see four essential, broad, brave new world measures (Are there more?):

1) Negotiate electronic rights separately with commercial publishers. Do not sign away any “content”. Demand adequate royalty consideration in textbook rentals, the sale of e-textbooks, and the sale of digitized textbook content (not to mention foreign textbook sales and other deeply discounted sales).

2) Keep alive and find ways to promote and

publicize the values of authority, validity, credibility, accuracy, currency, and reliability in the authorship of reviewed expository text. Use the new social media to communicate these values. Develop and disseminate guidelines for assessing the quality of online textbooks and for building them. Promote yourself as an expert. Have things to say, and say them in online forums.

3) Author high-quality online textbooks though new publishing models that will not pauperize you for your efforts. Some entrepreneurial online textbook publishers offer royalties, for example. Some combine both free and monetized layers of access to their textbooks and supplements, allowing them to be profitable. Some also act as academic portals, providing comprehensive web site support for users of their products. Depending on your qualifications and market, ability to invest, and desire to have a business, self-publishing is also an option.

4) Sell your content in bits, as learning objects or modules, for example, or share your content on sites that earn money for you through some means other than sales of your content—through blog subscription, for example, or under the auspices of an organization that has publication grants or does profit sharing through advertising revenues (or other sources of income besides donations).

Thus, the statement that the college textbook business is in permanent decline must be modified. It's only the traditional business model for commercial textbook publishing that is going the way of the dinosaurs. The world truly needs the stuff of good textbooks. In whole or in part, they are here to stay. Textbook authors need to defend the world's right to good textbooks along with their right to earn a decent living from writing them.

*Mary Ellen Lepionka is the founder of Atlantic Path Publishing ([www.atlanticpathpublishing.com](http://www.atlanticpathpublishing.com)), author of Writing and Developing Your College Textbook (2008) and Writing and Developing College Textbook Supplements (2005), a consultant and content provider to textbook authors and publishers, and a member of the Text and Academic Authors Association.*

## Publisher provides collaborative, entrepreneurial environment for authors

by Kim Seidel

A new company, Wohl Publishing, Inc. (<http://wohlpublishing.com>), is offering college textbook authors a fresh publishing model that fills the gap between large, traditional publishers and the difficult route of self-publishing.



Wohl

Wohl Publishing, Inc.'s Founder and CEO Rich Wohl, who has worked at traditional college textbook publishers Allyn & Bacon, Prentice Hall, Addison Wesley Longman, and Lippincott Williams and Wilkins, said his company strives to provide greater attention, collaboration and resources to authors.

We provide the financial and organizational resources of a traditional publisher, but do so within a very collaborative and entrepreneurial publishing environment," he said.

This new model grew out of conversations Wohl has had with many successful authors about their textbook experiences.

The key observation they all shared is that over the years, college publishers have been

forced to prioritize their organizational structure, investment decisions, and sales strategies around large introductory courses," he said. To do this, they have had to divert editorial and sales resources – people, dollars, and time – away from the mid and upper level undergraduate courses, even when the authors and books that serve those markets are successful and profitable."

With their targeted group of textbook authors – mid and upper level undergraduate

***"We believe that authors are central to the entire publishing and decision-making process and that our level of commitment and resources should match that of our authors."***

courses – they can offer a more effective sales effort with customers, said Wohl.

The key to selling success is having sales representatives with deep product knowledge of their own books and of their competitors', as well as having close relationships and frequent contact with the faculty decision


makers," he said.

Because their titles are not competing with introductory titles for the attention of their sales reps, and because these mid and upper level texts are always their reps top priority, their sales reps can increase their product knowledge and the time they spend talking with faculty about these books, said Wohl. "We also have the opportunity to promote every text, every year, not just in its first year of publication."


Wohl Publishing's author compensation model is also different than other publishers' models. It is a unique profit-sharing model that is in addition to and above the traditional author royalty rate, says Wohl: "We believe that successful authors should share in the financial contribution made by their text." Wohl plans to implement several new products and pricing strategies for discouraging the purchase of used copies of his authors' textbooks.

"We have a strong belief in the value of intellectual property and the importance of rewarding authors who create it," he said. "We believe that authors are central to the entire publishing and decision-making process and that our level of commitment and resources should match that of our authors."


*Kim Seidel is a professional writer in Onalaska, Wis.*

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 **TAA**  
TEXT AND ACADEMIC AUTHORS ASSOCIATION

## Several TAA member-authors embrace new open source publishing model

by David Cole

Several authors who have signed contracts to write textbooks for online textbook publisher Flat World Knowledge (FWK) say that despite some initial reservations, they are enthusiastic about taking part in an experiment that promises to serve students, instructors, authors, and publishers.



**Collins**

One of the first authors to sign with FWK was Michael Solomon, a professor of marketing, and director of the Center for Consumer Research at Saint Joseph's University in Philadelphia.

His book, *Launch! Advertising and Promotion in Real Time*, co-authored with Lisa Duke Cornell and Amit Nizan, and published by FWK, offered him the opportunity "to walk the walk," he said.

"I saw Jeff Shelstad and Eric Frank's [founders of FWK] entire venture as a noble experiment," said Solomon. "Given the subject area of my text, I saw the company's publishing model as offering a great platform, and I was intrigued enough by the business model to want to see how it would play out."

Though available online in a beta version for a couple of semesters, the book is just being published and marketed now. While it is too soon to have solid sales figures, Solomon said that the book has been picked up by "some major programs."

Karen Collins, associate professor of accounting at Lehigh University, was also one of FWK's first authors. Her textbook, *Exploring Business*, was originally published by Prentice Hall.

"I was attracted by FWK's open source approach, which makes the entire book available on the Internet for free while offering a variety of versions for sale at different prices," she said.

Students can download an entire PDF of her book for \$19.95; purchase a black and white printed version for \$29.95; a color version for \$59.95; or an audio version for \$39.95.

While Collins acknowledges that offering a free online version will cost her some sales, she believes that over time this approach will create more readers for the book and more effective teaching. "I like the idea that individual instructors can customize the text for their classes," she said. "I also enjoy the opportunity to interact with other instructors about how their classes are taught."

Published in February 2009, her book has so far been adopted at 65 schools with a total expected enrollment of about 8,500 students.

Charles Stangor, a professor of psychology at the University of Maryland and the author of seven textbooks, including *Research Methods in Social Psychology*, originally

published by Houghton Mifflin (now Cengage Learning), recently signed on with FWK to write *Introduction to Psychology*.

"I really appreciate being able to put the book online and get feedback," he said. "They are doing everything right. They have good developmental editors, and the books look good."

Stangor said he also likes the fact that royalties are set at 20 percent, paid four times a year, and apply to all the book's digital ancillaries such as flash cards, online quizzes, and study guides.

Mason Carpenter, professor and M. Keith Weikel Chair in Leadership in the Wisconsin School of Business, co-authored *Principles of Management* with Talya Bauer and Berrin Erdogan, which was published by FWK in March 2009.

Having already written a number of books for several different companies, Carpenter first saw Flat World's publishing model as risky. However, because part of his work involves teaching disruptive strategies, he concluded this project would let him experience first hand some of the ideas he presents in his classes.

"So far I am happy with my decision," he said.

In July, only a few months after publication, Carpenter had already received a royalty check, which he considers a good sign. "I expect that



my returns will eventually be equal to or greater than those I would have received from a traditional publisher," he said. "Of particular value, is the fact that FWK gives authors exclusive rights within certain subject areas, so that the firm's sales staff won't be presenting instructors with competing books."

Steve Barkan, a professor of sociology at the University of Maine, recently signed on with Flat World after writing five textbooks with traditional publishing companies.

He was particularly attracted to FWK because he saw its model as a win-win proposition: "Teaching at a public university, I see students suffering from financial pressures, and so having books available online for free or at low price points is important to me."

He is currently working on writing an introduction to sociology textbook for FWK, which he expects to compete successfully because of the high quality and low prices, even though there are many established books already in use for this course.

Barkan especially likes the fact that FWK values rigor: "They have a full vetting process among colleagues, and they are looking for authors who have a track record of scholarship as well as experience writing textbooks."

*David Cole is a freelance writer and publishing professional in Pt. Richmond, California.*

## Keep authoring separate from your full-time job

By Kim Pawlak

Treating your authoring like a business means keeping your authoring separate from your full time job as a college or university professor, said Charles Williams, professor of sport management in the Department of Tourism, Recreation, and Sport Management at the University of Florida, and author of *Personal Fitness: Looking Good/Feeling Good*.

Because many institutions have conflict of interest policies and other guidelines that could affect your ability to either author a textbook or academic book as a separate activity, or limit it in some way, he said, it's important to know where to find that information at your institution, and to learn what the rules are, so that you can protect your book income.

Campus departments may have different perspectives on what a faculty member can and cannot do in conjunction

with receiving royalties, said Williams. For example, the Office of Technology and Licensing may imply that the university owns all intellectual property you produce, as these types of offices were established to generate income for universities after they Bayh-Dole Act of 1980 was passed.

"The best practice is to find and read the rules yourself," he said. "You can usually find your institution's conflict of interest policies in the Collective Bargaining Agreement, or in the General Counsel's Office's Policies and Procedures Handbook."

These documents detail several different types of conflicts of interest, said Williams, including:

- Time commitments that interfere with your duties, use of equipment, personnel or other university

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## Five ways to manage goals, not time

by Kim Pawlak

While you can't actually manage time — because it operates independently of you — you can manage your goals, said Susan Robison, a psychologist and faculty development consultant with Professor DeStressor, during her 2009 TAA Conference session, "Time Management: Why You Don't Need It, Can't Do It Anyway — And What To Do Instead."

"One of the things that the research on time management workshops show, is that they don't work," she said. "What happens to people emotionally is they come out of the workshops feeling absolutely overwhelmed by a thousand techniques they're not going to do, and so they're not going to manage their time any better."

If you find that you don't have enough time to do everything on your to-do-list, said Robison, you may have too many goals: "What you really need to get under control are those goals. Learn to manage the control of the tasks or goals and how to sequence them, what to do, when to do it, and so on and so forth. Those are things you can control."

Robison shares five things you can do to begin managing your goals:

### 1. Anchor your tasks to a sense of

**meaning and purpose.** "No more trivial tasks unless those trivial tasks are in support of things you are deeply, deeply moved by and want to do with your lives," she said.


**2. Prioritize which tasks are worthy of your resources of time, talent, energy, and attention.** "Although there are tasks we all have to do because they support what we want to do — such as filing your grades from the last semester — you should be spending most of your time doing things you choose to do and that are fun to do," she said. "Develop a Dream Book or Wall to keep all of your goals parked so that you can pick and choose which ones get your attention and other resources. Procrastinate creatively so you can make time, energy, and space for professional activities, including research and writing. Plan backward and estimate time-to-completion more accurately."

**3. Allocate tasks across units of time.** Use tracking sheets to keep track of all your goals, not just writing, and apply the "strive for nine-or-less rule" so that your to-do lists are realistic and achievable. "Here's how the strive for nine-or-less rule works: You choose to do nine things a day. You decide which nine things by choosing three things that move your vision forward, three things that avert disaster (pay your bills, show up at a meeting your dean is going to be at), and three things you're going to do to take care of

yourself (your bedtime, your exercise routine, and what you're going to eat, etc.). If you finish all nine of them, you get to start on tomorrow's list. If your to-do list is all of the things you choose to do that day, you will get all of them done. I guarantee it." Use the "focused 15" to develop work habits that lead to flow, engagement, and fun. Do this by making sure that each of the nine tasks are 15-minute segments of your important goals.

**4. Account for the results of the allocation.** "Your accountability to yourself includes your tracking sheets, Dream Book, and Strive for Nine," she said. "Your accountability to others includes finding a buddy to work with, a 'Mastermind group' (a whole group that reciprocally helps each other), or a Coach (a non-reciprocal relationship — someone who helps you either informally or someone you hire formally)."

**5. Build and broaden your resilience and happiness while you do the above things.** "Resilience is your ability to handle stress," she said. "If you don't build in some credits, when the debits come along, you're depleted. Some people live right at the edge of their threshold, and when something comes along, they flip out. The key to doing stress better is to actually purposely choose to stress yourself in 'choiceful' ways, so you can build your capacity for stress."



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## Sign up for free TAA Teleconferences

- **Generating & Refining Research Ideas, Part Two**, Monday, October 12th, 11-12 noon EST
  - **Textbook Supplements: Electronic Products, Part Two**, Mon., Oct. 12th, 1-2 p.m. EST
  - **Making the Most of the Author-Editor Relationship: Insights From An Author & Editor**, Mon., Oct. 19th, 11-12 noon EST
  - **Using Social Media to Promote Your Writing & Your Personal Brand**, Tue., Oct. 27th, 1-2 p.m. EST
  - **Learn about Sisters of the Academy Institute (SOTA): Scholarly & Professional Development for Black Women**, Mon., Nov. 2nd, 2 p.m. EST
  - **WEBINAR: Copyright for Today's Dynamic Writing and Publishing Environment**, Tue., Nov. 3rd, 2-3 p.m. EST.
- Sign up at [www.taaonline.net/TAATeleconferences/schedule\\_fall09.html](http://www.taaonline.net/TAATeleconferences/schedule_fall09.html)
- Listen to recordings of the first three teleconferences **Generating & Refining Research Ideas, Part One**; **Textbook Supplements: The Big Three, Part One**; and **How Authors Can Navigate Successfully Through Copyright-Related Issues**, at [www.taaonline.net/TAATeleconferences/index.html](http://www.taaonline.net/TAATeleconferences/index.html)

TAA teleconferences are free for members. Non-members pay \$69 per teleconference.

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### HIGHLIGHTS:

**Text costs.** TAA Executive Director Richard Hull was interviewed Tuesday, Sept. 15 by Mary Moss-Coane of Philadelphia, PA radio station WHYY (90.9 FM) about textbook costs. Listen to the podcast here: [www.whyy.org/podcast/091509\\_110630.mp3](http://www.whyy.org/podcast/091509_110630.mp3)

**CCC podcast.** Listen to a podcast of the 2009 TAA Conference session on time management by psychologist and author Susan Robison, "What To Do When You Don't Have Time," on the Copyright Clearance Center's Beyond the Book site: <http://beyondthebookcast.com>

**Sustaining Members.** TAA thanks Sustaining Members W. Jack Duncan and Mary Ellen Guffey.

**TAA Chapter.** Sisters of the Academy Institute (SOTA) started a Sisters of the Academy, TAA Chapter. Members of SOTA will automatically become members of the new TAA Chapter by joining or renewing their SOTA membership. SOTA's mission is to facilitate the success of Black women in the academy by fostering research and scholarship collaboration. Learn more about SOTA and it's new TAA Chapter by participating a TAA teleconference on Nov. 2 at 2 p.m. EST. Sign up at [www.taaonline.net/TAATeleconferences/schedule\\_fall09.html](http://www.taaonline.net/TAATeleconferences/schedule_fall09.html) #sota

**BTAA: King.** Dr. Kathleen King, an award-winning author, digital media/instructional technology expert, and co-host of "The Teachers' Podcast," will serve as keynote speaker on the opening day of the "Creative Pursuits: Integrating Technology into 21st Century Classrooms" conference, which will be held October 8-9, 2009 at The Langley School's McLean, Virginia campus. King will discuss how to prepare teachers to function inside a brave new world filled with technological possibilities.

**BTAA King.** Dr. Kathleen P. King, an award-winning author, professional and faculty coach, keynote speaker, and president of Transformation Education LLC, was

interviewed by radio station KEX 1190 AM, Portland, OR about how adults might best evaluate online learning options for their college and graduate studies. She answered questions and provided information about what to look for in selecting an online program or school, how to evaluate online degrees of study, and how to be successful in online courses. Listen to a recording of the show at King's website:

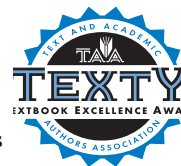
[www.TransformationEducation.com](http://www.TransformationEducation.com) King was also interviewed by Channel 11 WPIX (NYC) on September 17, 2009 on how parents can help their children during school closures related to H1N1 flu virus. To watch the news clip of the show visit [www.TransformationEducation.com](http://www.TransformationEducation.com)

## 2010 Texty, McGuffey Award deadline Oct 15th

Nominations are now being accepted for 2010 TAA Textbook Excellence Awards ("Textys) and McGuffey Longevity Awards ("McGuffeys"). Deadline for nominations is October 15, 2009.

For the first time this year, textbooks can be nominated by both authors and publishers. Textys recognize excellence in current textbooks and learning materials. McGuffeys recognize textbooks and learning materials whose excellence has been demonstrated over time (15 years or more).

The 2010 Texty and McGuffey Awards will



be presented at the TAA Awards Ceremony, which will be held at TAA's Annual Conference in Minneapolis, MN on June 26. Each winning author and the book's publisher receives a leather bookmark

embossed with the Texty or McGuffey logo and the recipient's name and year.

To nominate your book for a Texty or McGuffey Award, or ask TAA to ask your publisher to nominate your book, visit [www.taaonline.net/awards/index.html](http://www.taaonline.net/awards/index.html)



## How to pitch your book proposal

Jean Lukesh (Ed.D., Teaching, Curriculum, and Instruction), author of the award-winning history textbook, *The Nebraska Adventure*, says she learned how to pitch a textbook proposal by attending the Denver University Publishing Institute (DUP), from pitching her own multi-award-winning textbook to a publisher, and from doing a bit of publishing for others. She shares what she has learned:



Lukesh

**Do your research:** Find a textbook publisher (by looking online, in school catalogs, on school shelves, at teacher references, in writers' market/resources, etc.) who publishes textbooks that best match your educational philosophy and your chosen layout or style. "Start first with the ONE publisher who matches you and your book best," she says. "Go to others, one at a time, if you need to do so."

**Know and define your audience:** The general audience for the textbook—the students who will be using the book (age, grade, socio-economic status, reading level/ability, reading interests, area/state, etc.; also any other potential students/grades that might be a secondary market). "You need to know this for yourself and need to define this for the publisher," she says.

The general buying audience for the textbook—the school teachers, administrators, curriculum directors, districts (in other words, those general individuals or institutions who will be making the decision to buy the textbook and who may be teaching from it—What are they looking for? How can this book help them? When do they usually buy? To what educational philosophy and methods do they subscribe? Why would they want to use this book instead of other texts?). "You need to know this for yourself and need to define this for the publisher, to let them know that you have done your homework and that you know what you are talking about, as well as that there is a market for the book," she says. The publishing company—this includes the company, the publisher (the actual publishing person), and/or the acquisition editor, who may be publishing the textbook, as well as the layout, style, format, philosophy, mission, etc. of the company. "You need to know this for your pitch," she says. "You do not need to know everyone's name, but you should know the top ones (if possible), what the publisher and editors do, and should know as much about the company and what they produce as possible, so that you are not trying to sell apples to an orange juice vendor."

**Sell your book idea:**

Make a list of why your textbook is **needed**

### GOVERNING COUNCIL:

#### Executive Members:

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(Were the other ones outdated? out of print? unavailable? non-existent? no longer appropriate for current reading/teaching styles? etc.).

Make a list of why yours is **different** (or better) than all the others, such as reading/comprehension level ("Most textbooks are difficult to read even when they are on the right reading level, because of the content language and specialized vocabulary," she says.) and writing style ("For example, I have found vignettes are great elements to use in textbooks to hook readers; and sidebar stories or allusions allow diverse or tangential thinking and teaching," she says. "They also encourage interest and motivate learners to think in different directions."), special features (for example, occasional margin notes and color codings call special attention to important details; glossaries and indexes give quick reference to important terms and sections; etc.),

organization (chronological? hierarchical? why was the particular organization chosen?), etc.

**Sell yourself:** Make a list of why YOU are the best person to write this book. This should definitely include but not be limited to your credentials. Also include your work experiences and tell what experiences led you to see the need for this textbook? What thinking or teaching methods are you employing in the textbook and why? What does the research and/or what do other teachers (and even students) say about how those methods seem to be working? What extensions to learning can this book make or employ?

For more on how to pitch your book proposal to a publisher, visit: [www.taaonline.net/membersonly/howto/proposal\\_pitch.html](http://www.taaonline.net/membersonly/howto/proposal_pitch.html)

## MCGRAW HILL

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the initial sale price and nothing on subsequent rentals of the books.

“McGraw-Hill’s royalty agreement with authors remains unchanged with this pilot,” said Stanton. “Our authors are paid a royalty on net receipts for their product. Through our agreement with Chegg, authors will receive royalties from McGraw-Hill every time the book is rented.”

Online textbook rentals have been growing in popularity for years, and certain McGraw-Hill titles have been available through Chegg’s online textbook rental service since Chegg began nationwide operations in 2007. This agreement creates a first-ever direct working relationship between a publisher and textbook rental company, wherein Chegg will source all of its rental inventory directly from McGraw-Hill.

For each of the 25 titles selected for the revenue-sharing pilot, McGraw-Hill and Chegg will share the revenue received on each rental throughout the life of the textbook. Textbooks are often rented five or more times before they are retired, and, according to Chegg, the rental life of a textbook is often longer than the life of the published edition.

The purpose of the pilot program is to establish the economics of renting textbooks in a live-market test. The 2009-2010 school year will be used to determine the success of the pilot program and the value of an expanded partnership and revenue-sharing model between McGraw-Hill Education and Chegg.

“The relationship Chegg has with the publishers has been mutually beneficial from a business perspective and we hope to continue this practice going forward,” said Chegg’s spokesperson Angela Pontarolo.

She declined to comment on how much McGraw-Hill will receive on each book rental.

McGraw-Hill hopes to build upon this model to expand textbook rentals through other channels, including bookstores.

Jay Devore, who has published four books with Cengage, including *Probability and Statistics for Engineering and the Sciences*, 7/e, said that he was disturbed by the fact that the publisher did not contact authors before going public to find out if they had questions or concerns.

“I would like to see more transparency with authors,” he said. “But something needs to be done to stem the tide of used books. So maybe this is the answer.”

Brown said that Cengage’s outreach to authors began with the public announcement of CengageBrain.com. Devore received a letter from Cengage the week after the public announcement.

*Anne Millbrooke is the author of the textbook Aviation History and a freelance writer based in Bozeman, Montana.*



TEXT AND ACADEMIC AUTHORS ASSOCIATION  
P.O. Box 56359  
St. Petersburg, FL 33732-6359

Or Current Resident

## McGraw-Hill’s pilot textbook rental program will start with 25 titles:

*Thermodynamics* by Yunus Cengel  
*Shigley’s Mechanical Engineering Design* by Richard G. Budynas  
*Business Communication* by Raymond V. Lesikar  
*Understanding Business* by William Nickels  
*Opening Doors* by Joe Cortina  
*General Chemistry* by Raymond Chang  
*Music Appreciation, Brief Edition* by Roger Kamien  
*Biology* by Roger J. Brooker  
*Essentials of Finance* by Stephen Ross  
*Psychology* by Michael Passer  
*Practical Business Math* by Jeffrey Slater  
*Business and Administrative Communication* by Kitty O. Locker  
*Theatre* by Robert Cohen  
*Basic College Math* by Ignacio Bello  
*Reconstructing Gender* by Estelle Disch  
*Fit and Well* by Thomas D. Fahey  
*Managerial Accounting* by Ronald W. Hilton  
*Financial and Managerial Accounting* by John J. Wild  
*Child Development* by John W. Santrock  
*Introduction to Mass Communication* by Stanley J. Baran  
*Biology* by Sylvia S. Mader  
*Essentials of Biology* by Sylvia S. Mader  
*Chemistry* by Raymond Chang  
*Marketing* by Dhru Grewal  
*Organizational Behavior* by Steven McShane

*Editor’s Note: Only lead authors are listed*

## AUTHORING

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resources; involvement of employees and students supervised and evaluated by the employee; outside activities with an entity that does business with the college or university; and required use of books, supplies or other instructional resources when they are created or published by the employee or by an entity in which the employee has a financial interest.

- Most institutions require book selections be made for academic reasons and not based on financial gains. Institutions may also prohibit employees from benefitting from the sale of instructional materials used exclusively in their classroom, such as class notes, annotated syllabi, and course packs.

- Use of university e-mail or letterhead in any way that appears you are acting on behalf of the university, when you are not. In other words, he said, don’t use university e-mail or letterhead to conduct authoring business.

- Use of university e-mail or letterhead in any way that appears you are acting on behalf of the university, when you are not. In other words, he said, don’t use university e-mail or letterhead to conduct authoring business.

Williams gives these suggestions for avoiding conflict of interest:

- Know your university rules regarding conflict of interest.

- Fill out the required conflict of interest forms.

- Report potential conflict of interest, as it is the faculty member’s responsibility to disclose potential conflicts.

- Consider logging in the dates and hours you worked on your book to verify that you didn’t do it on so-called “company time.”