



THE ACADEMIC Author

FOR CREATORS OF ACADEMIC INTELLECTUAL PROPERTY

FEBRUARY 2013

Text and Academic Authors Association • 2013:02

Ethics in academic publishing

By Richard Hull, Ph.D., TAA Executive Director

At the annual meeting of the Society for Neuroscience in October 2012, 24,000 neuroscientists filled the huge New Orleans Conference Center for five days of talks, posters, and displays, all seeking to catch up on the latest work being done on the brain. But, as often happens in high level meetings of this sort, a fair amount of time and effort was devoted to talking about publishing the research results of those 24,000 neuroscientists.

I accompanied my neuroscientist wife to the convention, and attended a few sessions. The one that was most relevant to TAA interests was a session devoted to Ethics in Science and Publishing. The session was paneled by editors of several major journals, such as *Neuron*, *The Journal of*

Neuroscience, and *Nature Neuroscience*, whose presentations included discussion of the problems they encounter with submitted papers.

The chair of the panel provided a simple rule that covers almost all of the ethics of writing for publication: Do not lie, cheat, or steal. Such a simple rule. But the editors in the panel complained of increasing amounts of time spent adjudicating questions that center on violations of this rule.

Lies occur when data are fabricated, or crucial steps omitted in such a way that research results cannot be verified by independent repetition of the procedures that supposedly generated them. Lies also occur when graphic representations of data are deliberately altered so as to make results appear significant that

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UPCOMING AUDIO CONFERENCE



Back to the Basics: Crafting the Research Question

Thursday, February 14, 2013, 11 a.m. - 12 p.m. ET

Presenters: Dr. Sonja Foss and Dr. William Waters, coauthors of *Destination Dissertation: A Traveler's Guide to a Done Dissertation*

Key to a good research project is a good research question; it guides all of the key decisions about the project. You undoubtedly learned what makes a good research question in graduate school, but if you feel you could use a refresher course on formulating good questions, join us for this audio conference. The presenters will review the criteria for a good research question, give you practice at transforming bad questions into good ones, and explain when studies should have more than one question.

About the presenters:

Sonja K. Foss, a Professor in the Department of Communication at the University of Colorado Denver, is the author or coauthor of several books including *Destination Dissertation: A Traveler's Guide to a Done Dissertation* and *Rhetorical Criticism: Exploration and Practice*.

William Waters, an Assistant Professor of English at the University of Houston-Downtown, is the coauthor of *Destination Dissertation: A Traveler's Guide to a Done Dissertation* and was the managing editor of *La Puerta: A Doorway into the Academy*. ■

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www.TAAonline.net

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TAAonline.net/2013TAAConference

Register early and receive two free books!

The first 30 registrants will receive:



Academic Writing: Collaborative & Individual Strategies for Success
By Ed Neal & Doug Dollar



The Subversive Copy Editor
By Carol Fisher Saller

2 Call for nominations to TAA Council

3 Seven tips for creating your own website

5 Authors win settlement for copycat version of textbook

6 More upcoming audio conferences



Message

Is it time to renew your membership in TAA?

I know how busy this

time of year can be, with teaching, family and writing responsibilities, but if you saw your renewal email or letter and put it aside for later, I encourage you to take a moment now to renew online at TAAonline.net/renew

You won't want to miss out on upcoming events, such as Sonja Foss' and William Waters', February 14 audio conference on "Crafting the Research Question", or Ric Martini's February 18th presentation on "Contracts, Coauthors, and Other Mysteries", or Intellectual Property Attorney Michael Lennie's two-part audio conference, "Textbook Contract Improvement Session" coming up in April.

Perhaps you are writing an article and looking for some assistance in covering your out-of-pocket costs for permissions, copying fees, or research. As a TAA member, you are eligible for a grant of up to \$1,000 to cover these publication costs.

If you are writing your first textbook and have been offered a publishing contract, you can take advantage of TAA's new Textbook Contract Review Grant, which allows you to receive up to \$1,000 to cover the cost of a professional contract review.

I encourage you to visit the TAA website and explore all that TAA has to offer you, including nearly 100 podcasts on writing, time management, publishing, contracts, royalties and more. I also recommend that you tap into the collective expertise of your fellow members by subscribing to TAA's Textbook Authoring Listserv and/or Academic Authoring Listserv.

All of these benefits and resources and many more can be accessed through the TAA website. If you need assistance in navigating through the site or logging in, please feel free to contact me directly at Kim.Pawlak@TAAonline.net or (608) 687-3106 and I would be happy to help. ■

Kim Pawlak

Call for nominations to TAA Council



Nominate yourself or a colleague to serve on the TAA Council. Open positions include Vice President/President Elect, Treasurer, Secretary and two Council positions. Terms start July 1, 2013. Any member of TAA is eligible to serve on the TAA Council. The term for executive officer positions is two years; council terms are three years.

TAA Council members are required to attend two meetings per year, one in January in St. Petersburg, Florida, and one the day prior to the association's annual conference (held traditionally in late June or early July). Travel and lodging expenses related to attending these meetings is reimbursed. Officers also attend monthly teleconferences.

Nominees must send a photo, a 100-150 word bio, and a 100-150 word position state-

ment with their nominations, describing why they would be a good candidate for the TAA Council. All nominations must be submitted electronically and must be received by the March 1, 2013 deadline. Ballots are mailed to the membership March 15, 2011. All ballots must be postmarked by April 15, 2013.

To nominate yourself or a colleague for the TAA Council, email your nominations to TextandAcademicAuthors@taaonline.net Contact TAA if you have any questions: (727) 563-0020 or email TextandAcademicAuthors@taaonline.net. ■

For more information or to view detailed job descriptions for each position, visit <http://www.taaonline.net/Elections/index.html>

Join in the conversation on TAA's listservs!

Many interesting, enlightening, and constructive discussions

take place on TAA's textbook authoring and academic authoring listservs. These listservs offer members a valuable networking resource tool and a means for gathering input, fleshing out ideas, and benefitting from the knowledge and expertise of veteran authors.

Here's what members who have participated in TAA's listserv discussions have to say:

"I can't say enough about how much TAA member comments on the listserv help. When I received a contract offer recently, I went back into my email and reread just about every message—I never deleted any—because I knew the information would be relevant to me one day even if I wasn't ready for it at the time the discussion was happening. Since I'm new and don't really know many members, the listserv provides a nice way to reach out to many members for advice. It's definitely a great way to make new people feel welcome and heard."

— Margaret Borkowski, Ph.D., Associate Professor of Psychology, Saginaw Valley State University

"First, I'd like to say thank you again to this [listserv] group. I had posted a question during the process of negotiating my first contract, and many of you provided extremely helpful advice. This feedback ultimately helped me quite a bit as I negotiated the contract."

— Anonymous

We welcome you to participate and join in the conversations!

To subscribe to the TAA Textbook Authoring Listserv send a blank email to TAATextbookAuthoring-on@mail-list.com. Post a message to the listserv by sending it to TAATextbookAuthoring@mail-list.com

To subscribe to TAA's Academic Authoring Listserv send a blank email to TAAAcademicAuthoring-on@mail-list.com. Post a message to the listserv by sending it to TAAAcademicAuthoring@mail-list.com

Seven

Tips for creating your own website

By Dionne Soares Palmer

It has become increasingly important for academics to create an online presence as a means of networking and marketing your work. One way to do that is to create your own professional website.

To reap the most rewards from your website, John Soares, a freelance writer and author of the popular *Productive Writers* blog (www.productivewriters.com), offers the following advice for each step in the process:

1 Register a domain name. It is important to create a name that is easy to remember, is fairly short, and is related to the content on your site. You can reserve a domain name at any time—even if you're not ready to create your website yet—in order to make sure nobody else beats you to it. As Soares suggests: "At a cost of only \$10 to \$12 each, it is worth the effort and expense to reserve a domain name that you may want in the future."

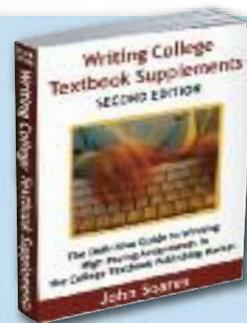
2 Select a hosting service. Using a large, national hosting service is recommended so that you will have access to tech support immediately if you need it. Soares uses hostgator.com for his own websites.

3 Select software. Soares has long been a proponent of WordPress blogging software for personal websites, even for people who don't intend to blog. WordPress is a good choice for beginners because it is easy to use and customize, and it is easy to set up for social media sharing and search engine optimization. WordPress is free and comes in two varieties—you can download the software yourself through WordPress.org and host your site elsewhere, or you can create a website that will be hosted by WordPress itself at WordPress.com. Creating a WordPress.com site is the quickest and easiest option, but Soares prefers to download the software through WordPress.org because sites created through WordPress.com have less customizability, must include "wordpress.com"

in the domain name, and can be removed by WordPress for any reason. Blogger.com, another free and customizable blogging service, is very similar to WordPress.com in terms of both benefits and limitations.

4 Design a professional looking website. Make sure the content and formatting on your site is professional and proofread everything carefully. To make your website look as sharp as possible, Soares recommends having your website professionally designed. A professional website developer can help create a site that is attractive, easy to navigate, and maximizes social media integration. "The cost for a basic, professionally designed WordPress site ranges from \$100 to \$500, and the cost goes up from there for a more elaborate site," said Soares. "It is well worth the investment because it makes a site look more professional. When considering a designer, check references and look at other WordPress sites that the designer has created."

5 Make your site easy to find. To increase the traffic to your site, you need to learn about search engine optimization (SEO). You can start by learning the basics with a book, but since SEO strategies change frequently, Soares recommends consulting websites such as [SEOMoz's Beginners Guide to SEO](http://www.seomoz.org/beginners-guide-to-seo) (<http://www.seomoz.org/beginners-guide-to-seo>) or [Search Engine Land](http://searchengineland.com/guide/what-is-seo) (<http://searchengineland.com/guide/what-is-seo>) to stay up-to-date. Another way to increase traffic to your site is to officially submit your website address to search engines Google and Bing. This way they are immediately aware of it and will start indexing key words from your website in their databases so that your page will appear in relevant search results.



*John Soares has been a freelance writer for higher education companies for over 20 years. He is the author of the book *Writing College Textbook Supplements* and the accompanying blog <http://writingcollegetextbooksupplements.com/blog>*

6 Set up social media share buttons. Social media share buttons allow others to share your content with their networks on social media, which can help build your site's popularity. Soares recommends setting up social media share buttons for Facebook, Twitter, LinkedIn, and Google+.

7 Optimize your traffic. Once your site is launched, your number one goal is to increase traffic. In addition to adding your website URL to your email signature and other print materials, you should also work to get reputable individuals and organizations to link to your site. If you write something for someone else's website, include a link to your site within your article, and be sure the content on your site is newsworthy so that related websites will link to yours as well.

Throughout this entire process, it is imperative that you make sure your website content is interesting, relevant, and updated on a regular basis.

To see Soares' tips in action and access more information on creating and improving websites, please visit his websites at www.productivewriters.com and <http://writingcollegetextbooksupplements.com/blog/> ■

A veteran author's insights on contracts, author collaboration and more

Frederic ("Ric") Martini received his Ph.D. from Cornell University in comparative and functional anatomy for work on the pathophysiology of stress. He is the lead author of ten undergraduate texts on anatomy and physiology or anatomy. Martini is currently affiliated with the University of Hawaii at Manoa and has a long-standing bond with the Shoals Marine Laboratory, a joint venture between Cornell University and the University of New Hampshire.

A veteran textbook author, here Martini shares his insights on publishing contracts, author collaboration, and more.

TAA: What is your approach to textbook authoring?

Ric Martini: "For new projects, I like to start with lecture notes for the course and work from there. For intro level courses I try and write with a 'talking voice' rather than a professorial academic voice. I write to the students and not to the faculty; that can sometimes be a negative factor in an adoption committee situation, but in the final analysis it is the students I want to help. I've done everything electronically since around 1983, so I keep paper copies to a minimum. Rough illustrations are assembled using Acrobat Professional and Photoshop."

TAA: Do you have any writing or publishing advice that you can share with fellow authors?

RM: "The first advice is not to sign anything you are handed as a 'standard' contract. There isn't any such thing. Almost all of the terms and conditions are negotiable, so read them all with great care and do a lot of 'what if' scenarios to see if there are any hidden surprises or issues that aren't covered explicitly.

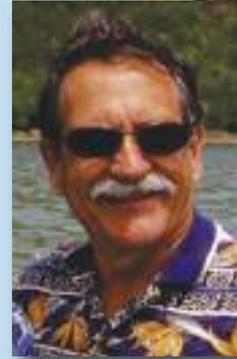
If you have provided a sample chapter and jumped through the hoops and the reviews are terrific, and especially if the publisher doesn't already have a successful entry in that market, you have some leverage. Use that leverage as fully as possible. You may not get

much movement on things like royalty rates or rights assignment, but you may be able to improve clauses dealing with illustration costs, permissions fees, responsibility for ancillaries, royalties for foreign or translation sales, derivative works, future editions, and the 'retirement clause.' If it is your first book contract, take the time and accept the expense to have it reviewed by an attorney familiar with publishing law.

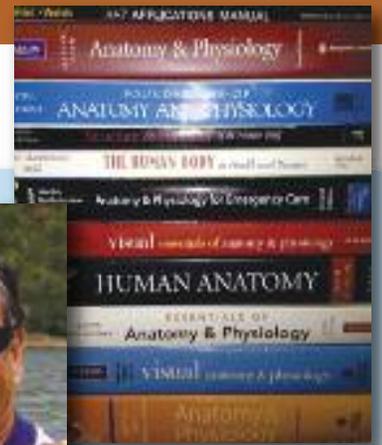
My second piece of advice applies primarily to authors working in the sciences, where the texts are enormous, the illustration programs complex, and the books on one to three year revision cycles. If your text does okay and moves into further editions, you will need to make a decision about your future. Good textbook authors are rare commodities - most contracted texts never get completed and most first editions fail to reach the publisher's targets - so if your book succeeds the publisher will probably push for derivative books that target different markets. My advice is that if you are going to continue to teach full-time, you should not tackle more than one textbook, even with a coauthor. The problem is the massive time investment required for each project, even if you aren't the primary writer of the manuscript. Reading and editing what another has written, dealing with copy-editing, checking the illustrations, proofing pdfs, etc. takes a large block of time that you will have to budget in addition to dealing with the writing and production complexities of your first text, and the two projects will of course have overlapping, if not synchronous, schedules. So if you want to keep your sanity and home life intact while authoring multiple texts, you should be prepared to reduce or even eliminate your teaching contact hours, or agree to additional texts only after your retirement dinner."

TAA: As the lead author on many texts, can you share any tips on successful author collaboration?

RM: "I think the number is ten texts and five large (200-400pp) clinical or anatomical



Ric Martini, Ph.D., is the lead author of ten undergraduate texts on anatomy and physiology.



supplements. There have been collectively 50 editions/revisions. I now have coauthors on all of those projects. The keys to a successful coauthorship are: (1) know the potential coauthor well, as a past reviewer or adopter of your text or as a long term friend or academic colleague; (2) be absolutely certain that you know how organized and obsessive the person is - the more detail oriented and tech savvy the better; (3) be familiar with the person's teaching style and writing style, and; (4) DO NOT bring them onto a contract unconditionally without at least one edition on a conditional basis. I would recommend screening through one to three and then having the candidate serve as a contributor for one or two editions so that you can see how you work together in reality as opposed to in theory. There are various ways the paperwork can be structured; your publisher and your attorney will probably be able to help you with the terms."

TAA: Can you share any pitfalls to avoid when collaborating on a text?

RM: "Don't start without a clear stipulation of who is doing what, what the schedule is, what the routing will be, and who makes final decisions. Maybe you want to be hands-off on a derivative project, or maybe you want total control because it's a course you like to teach. No problems either way, as long as all parties know what's going on. And always keep your sense of humor up front. It is easy when pressed on a schedule to become terse in emails, and this can easily be misconstrued by other members of the team."

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Authors win settlement for copycat version of textbook published by their own publisher

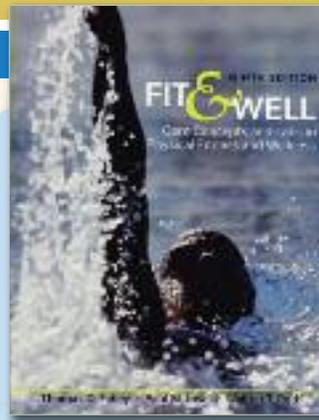
In September 2012, a veteran team of textbook authors successfully settled a lawsuit against their own publisher, McGraw-Hill, which they alleged had acted in bad faith by publishing a copycat version of their textbook (*Thomas D. Fahey, Paul M. Insel, and Walton T. Roth vs. McGraw-Hill Companies, Inc.*, U.S. District Court for the Northern District of California).

The case centered on *Fit & Well*, a pioneering and market-leading textbook for introductory college courses on health and physical fitness, written by a team of eminent scholars in the fields of exercise physiology (Fahey), health education (Insel), and psychiatry (Roth). *Fit & Well* was first published in 1993 and is now in its Tenth Edition (above, left).

According to their federal court complaint, Professors Fahey, Insel, and Roth learned in 2010 that their publisher, McGraw-Hill, was about to publish a textbook with an almost identical title, *FitWell*, and apparently aimed at the same course market. The authors demanded that the publisher change the name of *FitWell* before publication, but McGraw-Hill would not oblige.

Once *FitWell* was published (above, right), the authors found that it not only had a strikingly similar title but that it also closely resembled *Fit & Well* in structure and content. “It was a copycat book, from the title all the way down to the topics of three-quarters of the exercises at the ends of chapters,” explained the authors’ lawyer, Zick Rubin, who specializes in publishing, copyright, and trademark law.

Tellingly, McGraw-Hill failed to show the names of *FitWell*’s authors on the book’s cover. It seemed likely that prospective adopters would assume, at least initially, that *FitWell* was an alternate version of the market-leading *Fit & Well*.



Fit & Well, 9th Edition
(McGraw-Hill, 2011)



FitWell, 1st Edition
(McGraw-Hill, 2012)

After an unsuccessful attempt to settle the matter without litigation, the authors filed a lawsuit in federal district court in San Francisco, close to where Fahey, Insel, and Roth live and also where McGraw-Hill Education’s health textbook division was based. The authors brought claims against McGraw-Hill for, among other things, infringement of a federally registered trademark (the *Fit & Well* trademark had been registered by the authors) and breach of the covenant of good faith and fair dealing, which is an implied part of every contract.

After a court-ordered mediation session, the parties successfully reached a settlement. As is the case with most settlements, there was no admission of liability. However, McGraw-Hill made a substantial monetary payment to the authors, agreed to change the name and content of *FitWell* in future editions, and agreed to make certain favorable changes in the authors’ publishing contract for future editions. The authors and publisher have put the conflict behind them and are working cooperatively on the 11th Edition of *Fit & Well*.

“We were pleased with the settlement, and think that it made an important point for textbook authors,” Rubin said. “Publishers typically retain the right to publish more than one book for the same course market. But they *don’t* have the right to publish copycat books that trade on their authors’ goodwill.” ■

Rubin, a long-time TAA member whose office is in Newton, Mass., litigated the case together with Ian Boyd, a lawyer at Harvey Siskind LLP in San Francisco.

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TAA: What is your experience with the use of illustrations/art in your texts? What practices do you recommend authors employ to protect their intellectual property?

RM: “All textbook contracts contain clauses that cover (a) who pays for the art/illustrations/permissions and (b) who has the rights to them. In my experience, unless you personally provide the illustration (in other words you take the photo or you pay an illustrator for an art piece on a work-for-hire basis and submit the resulting image) then the publisher owns the rights to it and they can

use it anywhere they like. You may negotiate that a bit, so that they won’t use it in competing works and when they do use it they credit your Work as the source.

Leaders and labels are considered part of the illustration. Tables are a different matter. If the table contains text material, especially in sentence format, those rights should be yours as part of the Work. If one of the tables appears elsewhere, your book should be cited and you should get a permissions fee. But that will depend on the terms of your contract, how much text is in the table, whether the table is illustrated or not, and so forth and so on. There are many reasons for potential

disagreement there, so the more explicit your contract the better.”

TAA: What do you value about your TAA membership?

RM: “I joined TAA as a newbie text author with a first edition recently published. It was wonderful to meet other authors and discuss the ups and downs of publishing. The seminars were extremely useful, especially with regard to publishing law, royalty statements and royalty audits, and trends in the industry. The contacts made there and the perspective gained by attending TAA meetings in my ‘formative years’ were a great help in shaping my success as a textbook author.” ■



Contracts, Coauthors, and Other Mysteries

Monday, February 18, 3:00 – 4:00 p.m. ET

Presenter: Ric Martini, Professor Emeritus of Human Anatomy and Physiology and veteran textbook author

An interview with veteran textbook author Ric Martini on his experience with negotiating favorable contracts, finding and working with coauthors, and other issues related to textbook authoring and publishing.



About the presenter: Frederic (“Ric”) Martini, Ph.D., is the lead author of ten undergraduate texts on anatomy and physiology. Currently affiliated with the University of Hawaii at Manoa, Martini has a long-standing bond with the Shoals Marine Laboratory, a joint venture between Cornell University and the University of New Hampshire. He is a President Emeritus of the Human Anatomy and Physiology Society (HAPS).



Textbook Contract Improvement Session

Tuesday, April 2, 3:30 – 4:30 p.m. ET

Tuesday, April 9, 3:30 – 4:30 p.m. ET

Presenter: Michael Lennie, Attorney, Lennie Literary Agency & Author’s Attorney

Over the years, when it comes to the author/publisher contract, it often seems the publisher holds most of the cards. Join us for this two-part audio conference to learn how to make the changes you need to the publisher’s contract so you can insist on being treated fairly and avoid contract traps that could tie you to a bad contract for years.

This is a two-part presentation, each lasting one hour. Please register for each session if you wish to participate in both. Recordings of these sessions may not be copied, shared, or distributed.

About the presenter: An attorney for 40 years with CA and NY licenses, Michael Lennie’s body of work over the past 25 years includes some of the biggest settlements ever awarded to textbook authors, hundreds of successful negotiations, and dozens of settlements of author/publisher disputes. A charter member of TAA, he holds a Juris Doctorate Degree.

**To register for audio conferences go to TAAonline.net
Free for members. Non-members pay \$25 for each session.**

Ethics in academic publishing

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don’t pass strict statistical criteria, or when such representations are intentionally ascribed to sources in which they did not occur.

Cheating occurs when a researcher uses insider information, such as might have been learned through knowledge of prepublication results from another’s lab, gained for example through reviewing a draft of a paper as a referee and causing delays in its acceptance, to “scoop” the original researcher by quickly replicating the experiment and publishing the results first.

And stealing occurs when a department head or lab director insists on being first author on every paper published from that department or lab, even though he or she had little to do with the design of the experiment or the gathering and interpretation of the data.

A new form of misconduct has emerged this past year. Some researchers, when asked to recommend reviewers, suggest names of experts in their field but provide email addresses that forward back into their own in-boxes. They then compose glowing reviews that are attributed to the unwitting expert. If a journal doesn’t carefully check out the reviewers,

gross misrepresentation of the merits of the usually mediocre research can occur.

These are all examples of research misconduct. They occur as a result of a myriad of factors: the need to generate publications in order to continue grant-getting, particularly when salaries are generated by grant money; competition with other researchers in a need to be first; being marginal in amount of publications needed to cross the institution’s threshold for tenure or promotion decisions; an obsessive concern about prestige within the institution.

Publication misconduct occurs when work is plagiarized. The concept of self-plagiarizing is an interesting and somewhat counterintuitive one. Plagiarism is often thought of as representing someone else’s work as one’s own, but the publishing industry also looks askance at “self-plagiarizing” – the republication of material, perhaps with a different title and minor adjustments of wording, with or without disclosure. Journals regard such acts as robbing from the second journal the import of first publication, and also as rob-

bing from some other researcher the space needed for an article that was omitted in place of the republished work.

When a case of misconduct is determined by a journal or other agency to have occurred, publication of a retraction serves to flag the original publication as not to be reliable. But retractions may also be made in cases of unintentional errors or where the record-keeping of a lab is determined to have been “sloppy.” In the .02% of papers that are retracted, misconduct of some sort accounts for about two-thirds of the retractions: the rest are due to discovered errors and duplicated publications. In these cases, as well as others’ inability to replicate experiments, no misconduct is assumed to have occurred.

Authors who have had multiple submissions to a journal withdrawn are likely to find that their future submissions are not welcome: either routinely rejected or by being warned off for a period of years. While trust in publication is an important value, it is fragile and easily undermined. ■

Q: How does one apply for copyright?

A: Lisa Moore, Principal of The Moore Firm, LLC:

“It’s very easy to apply for a copyright registration. You can do it online. The Copyright Office’s website is www.copyright.gov and it’s actually an excellent resource.

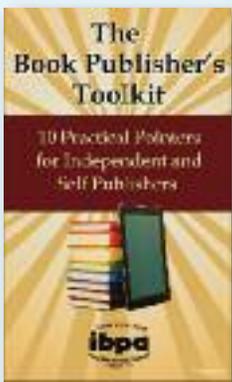
The process is changing. Back in the day, you had to fill out the form depending on what you were registering. The Copyright Office changed that, and they’re now utilizing one common form that can be done online. It’s much cheaper that way, \$35 and you get your registration back much more quickly. If you mail in the old paper forms it takes somewhere between a year and two years to get it back, but if you do it online it’s somewhere between three and six months. Copyright infringement matters have a very short statute of limitations, so it’s critically important that you register as soon as possible.

In the overwhelming majority of jurisdictions in the United States, if you don’t have a registration back from the U.S. Copyright Office you cannot institute litigation. There are only a handful of jurisdictions where simply having made application, even though you don’t have the filed, stamped registration back, they will allow you to invoke the jurisdiction of the courts.

The other benefit of doing it early is that you can register multiple unpublished works on one form and save yourself a lot of money. The copyright form in and of itself is about nine questions and half of them are your name and address. It’s very easy to do.” ■

For information on copyright and publication contract issues visit **TAA’s podcast library at TAAonline.net/TAATeleconferences/past_teleconferences_public.html**

BUSY TAA PEOPLE



TAA member contributes chapter to new book for self publishers

TAA member Stephen Gillen, an intellectual property attorney and partner at Wood Herron & Evans LLP, contributed a chapter to a new book for self publishers entitled, *The Book Publisher’s Toolkit: 10 Practical Pointers for Independent and Self Publishers, Volume 1*. The book was published in November 2012 by the Independent Book Publishers Association (IBPA). It is available via Kindle for \$2.99 (ISBN 978-1-93864600-3). ■

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Give a **\$15 TAA gift membership** and get a **\$5 Starbucks gift card**.

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Detailed biographies and contact information for TAA Council members are available at TAAonline.net/TAACouncil

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It's time to make your plans!

TAA
**26th Annual
Textbook & Academic
Authoring Conference**
RENO, NEVADA ★ JUNE 21-22, 2013



Interactive Sessions

- * Two 2-hour workshops on contracts and academic writing
- * Interactive textbook and academic authoring sessions
- * Small-group roundtable discussions



Community



Mentoring

- * One-on-one mentoring opportunities with veteran authors and publishing attorneys

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