

The {Academic Author}

For Creators of Academic Intellectual Property

2008:2

March 2008

PRESIDENT'S MESSAGE:

Expert review makes self-published books respectable

Textbook and academic authors come to self-publishing for different reasons. Some own the rights to a book out of print. Some seek editorial control or a larger financial return. Some cannot find a publisher



John Wakefield

to adopt a specific project. I came to self-publishing by accident when I inherited two local history books published by my father and several hundred copies in cardboard boxes from the printer.

I convinced my wife that we should take copies of one of the books with us on a vacation to Gulf Shores, Alabama. Mobile Bay is the site of a well-known Civil War battle that was the subject of one of the books. We took a side trip to Fort Morgan at the mouth of Mobile Bay, where I showed the little book to the site historian, asking him if the museum there was interested in selling it. He examined it and asked how many copies I had with me. "About ten." He said, "We can sell them all."

My wife and I later shipped all that we had, redid the book in a second edition, sold out the first printing of 1,000 copies and had the second edition reprinted. That little book has inspired a self-published series that I work on during my unscheduled time.

Anecdotes like this one abound, but at the top of the scale is the story of John Saxon, who authored and self-published a series of K-12 math textbooks. In 1980, Saxon was a retired Air Force officer teaching math at a junior college in Oklahoma. According to a 2001 article in the *Washington Post*, he wrote his first math textbook on his dining room table, used \$80,000 from an inheritance and a second mortgage on his house to publish the book and market it himself. Twenty years later, his K-12 math series, in which he authored or co-authored nine books, was in some form of use by an estimated 25,000 schools, and annual sales of Saxon Publishers

Continued on page 8

TAA launches teleconference series

TAA recently held the first in a series of teleconferences it has planned for Spring 2008, on March 6: "Publish & Flourish: A Refresher Course" by Tara Gray, presenter of the TAA-sponsored workshop "Publish & Flourish: Become A Prolific Scholar". During the sixty-minute teleconference, Tara went over the basic messages of her day-long workshop, and answered questions from participants.

A second teleconference will be held Thursday, March 20 at 1 p.m. CT: "Royalty Q&A" by Paul Rosenzweig, former president of Royalty Review Service, a company that represented authors who wished to confirm the accuracy of their royalty statements. He is now a consultant to the successor firm, Royalty Review LLC. "Royalty Q&A" will be an open discussion teleconference in which participants can ask specific royalty questions, or questions about their royalty statements. Royalty statements and questions can be sent prior to the teleconference.

Other upcoming teleconferences include:

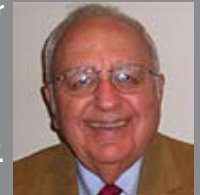
- "A Coach's Perspective on Finishing a Dissertation" by academic writing coach Dave Harris, on Friday, April 4, 12 noon Central Time.
- "Don't Settle for a Publisher's Standard Contract: Terms You Can & Should Negotiate" by authoring attorney Stephen Gillen, on Friday, April 25, at 1 p.m. Central Time.
- "Basic Book Indexing" by Seth Maislin, managing partner, Potomac Indexing, on Thursday, May 8, at 1 p.m. Central Time.

Each teleconference will be held as a conference call. Participants will be given a number to call at a specific time, and a code to enter the discussion. Two types of teleconferences will be offered: presenter-led and moderator-led. In a presenter-led teleconference, a presenter will share information about the topic for 30 minutes, followed by a 30-minute Q&A/discussion. Moderator-led teleconferences will be held as 60-minute "open discussions" on a particular topic, led by a moderator well-versed on the topic.

Each TAA Teleconference will be limited to 30 participants. Participants will receive an e-mail one week before the teleconference containing the call-in number and code, as well as a PDF containing any supporting materials

Sign up for the TAA Teleconference "Royalty Q&A" by Paul Rosenzweig

Rosenzweig is former president of Royalty Review Service. The teleconference will be held Thursday, March 20 at 1 p.m. CT.



SIGN UP ONLINE:

www.taaonline.net/TAATeleconferences

that will be used during the teleconference.

A recording of each teleconference will be available (for members only) as an MP3 download from the TAA Teleconference page on the TAA website.

To learn more about TAA Teleconferences, or to sign up for a teleconference, visit www.taaonline.net/TAATeleconferences

You can also contact Kim Pawlak, TAA's Associate Executive Director, at kim.pawlak@taaonline.net or (608) 687-3106.

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NOTABLE AUTHOR:

Invertebrate medicine textbook fills marketplace gap

A veterinarian and professor, Gregory A. Lewbart was inspired by his college biology professor to write his first textbook. Nearly 20 years later – and after two rejections to his idea – Lewbart completed *Invertebrate Medicine* in 2006.

The textbook is said to be the single most comprehensive resource available today on invertebrate animal medicine and also focuses on preventive care. The textbook received the 2007 Text and Academic Authors Association's "Texty" Textbook Excellence Award in the College Life Sciences category.

Lewbart was a biology student at Gettysburg College when he met Dr. Robert D. Barnes, who became his teacher and advisor. "He was the author of a very well-known and respected text, *Invertebrate Zoology*," Lewbart says. "When I took his class on the subject my senior year, he, the book and what went into it made a big impression on me. Still, I didn't edit my first textbook until 18 years later."

Lewbart still owns that fourth edition of *Invertebrate Zoology* that Barnes taught from to him and signed that copy for him. It sits on his book shelf in his office yet today, along with all other six editions he collected of the textbook. Lewbart even acquired a Spanish version during one of his trips to Mexico.

After earning his bachelor's degree in biology, Lewbart received his master's degree in biology with a concentration in marine biology from Northeastern University in 1985 and graduated from the University of Pennsylvania School of Veterinary Medicine in 1988. Lewbart says he always knew from early on he wanted to work as an animal doctor; he was 14 years old when he started volunteering at the local vet's office.

Following in the footsteps of his childhood dreams, he worked for a large importer and wholesaler of tropical fish for more than four years before he joined the faculty at North Carolina State University, College of Veterinary Medicine, in Raleigh, N.C. He's currently a professor of aquatic animal medicine. Lewbart is a diplomate of the American College of Zoological Medicine.

As a professor, Lewbart got his start

authoring textbooks by writing review articles and book chapters on veterinary medicine. He has written more than 90 popular and scientific articles about invertebrates, fish, amphibians and reptiles and speaks nationally and internationally on these subjects. He also has authored or co-authored 15 book chapters related to veterinary medicine of those taxonomic groups.

For many years, he had his idea to write a textbook on invertebrate medicine. As a student, professor and vet, he didn't see any similar textbooks to his idea in the marketplace. When he was a new assistant professor, he submitted a proposal for this text on invertebrate medicine to a publisher in 1993. The timing and the market were not right for his idea, he was told, so the publisher declined it.

In the meantime, he was asked to edit a self-assessment guide on ornamental fish medicine, based on the recommendation of a colleague, Dr. Fred Frye. The project, *Ornamental Fish* (Manson Publishing and ISU Press, 1998, now part of Wiley-Blackwell Publishing) was successful. This eventually led to his signing a contract with Blackwell Publishing for the *Invertebrate Medicine* textbook in 2001. After five years of work on the book, it was published in 2006.

Sticking with his idea over the course of many years was a good lesson in persistence as a writer. "A strong interest in the subject matter is also essential," says Lewbart, who holds an intense fascination for invertebrates – a large group of animals, who are held together by one trait, yet they are vastly different. "This helps ensure the focus and drive necessary to keep the project moving despite inevitable setbacks and delays."

Lewbart tries to carve out reasonable chunks of time for his writing, but he's frequently utilizing time in airports, on planes and "after hours" nights and weekends. "A lot of what I do for the textbooks is editing, so I can find this can be accomplished in small pieces," Lewbart says.

Along with being persistent, Lewbart's other advice to writers is to work closely with your editors and publisher, communicating clearly and often, even if you may not have



Gregory Lewbart

good news to share with them. He also works a lot with other writers, who contribute to his textbook. "Select these individuals carefully, and communicate well with them," he says. He's not too selective about where he writes. "I have a great upstairs room in our home where I do some of my writing, including fiction," he says. "I'll also spread out papers, books and other materials on the dining room table, where I seem to be productive. My wife and I also own a small home at the North Carolina coast where I can write quite a bit if I plan well. Otherwise, I'll write in my office – which is usually not ideal due to distractions – or while traveling."

In addition to textbooks, Lewbart has written two novels, *Ivory Hunters* (1996) and *Pavilion Key* (2000), published by Krieger Publishing, Malabar, Fla. Both stories are scientific mysteries that raise important issues about wildlife conservation and man's exploitation of the environment. He based his novel settings in southwestern Florida, which he had the chance to explore while living and working in Naples for several years.

Lewbart and his wife Diane Deresienski, who is also a veterinarian, live in downtown Raleigh, North Carolina with their assorted pets.

Kim Seidel, a writer based in Onalaska, Wis., contributed to this article.

Maximize chances of getting published

By Angela Thody

If you are a university academic wanting to spread your research, you need to get your ideas published. I'm often asked if there's a foolproof way to ensure acceptance from those important academic journals like ISEA. There isn't, but you can maximize your chances by:

- Viewing getting published as a fun hobby. It will still take over all your spare time but you'll find it more bearable.
 - Using every opportunity to practise writing. Send short articles to publications like this one and its web site; test yourself on electronic journals (currently less prestigious than those in print) before you launch a full-scale assault on the major journals.
 - Grabbing at an offer made by a seasoned academic to publish jointly with you.
 - Networking at conferences in your subject field. Look for journal editors amongst the delegates list. Find them and seek their advice. See if anyone is doing a special issue and needs your expertise.
 - Publishing in your own country first and then branching out into journals elsewhere. Then aim at journals that include "International" in their title.
 - Using your research overflow to produce more articles. Theses, research reports and case studies always produce more information than will fit into one article. Use the rest for further publications. Write separate articles on the literature or methodologies used.
 - Obeying the contributors' instructions exactly. These help the over-worked and poorly paid editors to smooth the way for your article into print. You may want to exceed the words allowance but DON'T. You may not want to change all your citations to Chicago style but JUST DO IT. You can usually find the instructions online.
 - Reading the journal you are targeting. That way you learn to write in the style most favored by their readership.
 - Making the changes suggested by the editor and/or reviewers. Your article is 97 percent sure to be returned for revisions even if it is accepted (figures from *Educational Administration Quarterly*, 2004). Even the most venerable academics have to make changes. SO MAKE THEM. Yes - you'll feel annoyed by the comments but you'll notice a distinct improvement in your article when you've made the changes.
- AND SO - you're in print with your first article. Enjoy the triumph for just a few minutes but then get right on with the next

Authors share their writing rituals

Catharina F. de Wet, Ph.D., Assistant Professor, Gift and Talented Education, University of Alabama:

"I'm still finding my metaphorical feet with academic writing. When I do creative writing, I prefer to write longhand with a pencil. I like a nice journal for that kind of writing. The auto correct feature on the computer distracts me. With academic writing, however, I am starting to experiment with voice to text software. I like being able to talk it out. I am a very verbal person in any case, so it suits me to talk.

I go to the office early, close the door, so no one knows I'm there. Then I put on classical music, set my timer, and start writing. I don't check emails and I don't answer the phone. I downloaded the timer from www.workrave.org. It is set for 4 hours, with 10 minute breaks every 45 minutes and 30 second breaks every 15 minutes. I thought taking scheduled breaks would inhibit my concentration, but I find it actually helps me work focused for the allotted time. I read and write as I go. And these days I do most of my reading online, although when I refer to older books, I have them scattered all over my desk. I use the little sticky arrows to mark portions I want to use in print media."

Stan Gibilisco, author of *Mastering Technical Mathematics, Teach Yourself Electricity and Electronics, and several DeMystified books for McGraw-Hill:*

"I write nearly everything on a computer. My house has two offices: an Internet office on the main level and an offline loft that screams to the stars that its owner thinks he is a scrivener in the deepest sense. I do mathematical calculations with a pen and paper before committing them to the computer. I can't afford to get writer's block. I write while wearing only a T shirt and boxer shorts, even in the winter. I print out page proofs and correct them lying down with a special pen that keeps writing even with the point above the ink reservoir. I work in two stints: 1 a.m. to 4 a.m. and 2 p.m. to approximately 6 p.m. I work every bloody day."

Maria Andersen, math instructor at

Muskegon Community College, Muskegon, MI:

"I write in massive 10-16 hour blocks of time. Once I start writing, it's hard for me to do anything else (and maybe safer if I don't try... since I've gotten two speeding tickets when I've left the house in the middle of a writing session).

Plus, I can never remember what I've already done unless I just do it in large chunks. If I can start, and complete a few sections in one sitting, it is much more efficient for me than several smaller sittings (though probably not healthier). I've used WorkPace software [www.workpace.org] to force 10 minute breaks and microbreaks (small pauses in typing to keep from getting carpal-tunnel). I am a 'digital native' and never handwrite anything. I write about math and I even find it easier to check answers by typing through the work.

I also write daily in a blog (www.TCMTechnologyBlog.blogspot.com), which is a different kind of writing. Usually I find inspiration for that early in the morning or late at night. It really helps me to organize my thoughts about emerging technologies and classroom applications."

Ileen Linden, Arts & Humanities, Lakeland Community College, Kirtland, OH:

"For textbooks I draft an outline on paper. I don't know why I do not type my outline — I guess that last little bit of separation from my laptop keeps me feeling in control. That said, I still type out my ideas very rough to get moving in my head...and then, I organize as I go.

Academic papers are harder for me. I think it is a mental block. Seems it takes me hours to just write my first paragraph. I just recently started to use power point as sort of a concept map. It makes the thoughts orderly...

For fiction, I write on whatever works, depending upon where I am...napkins at Borders Cafe or Starbucks, the office at the college where I teach, my car (have a wipeboard on my visor), or the back of my hand."

article. Never stop writing. Oh - you got rejected? That was only because you submitted to an unsuitable journal so alter it to fit another journal and recycle. See you on the road.

Angela Thody's latest book is *Writing and Presenting Research* (London: Sage). She edited *British Management in Education, and has published ten books and over 50 articles and*

chapters. Thody is Professor Emerita at the Centre for Education Research and Development at the University of Lincoln, England. Now semi-retired but still happy to travel the world lecturing. Visit her website at www.angelathody.com

Take advantage of members-only discounted editing services

The following editors have agreed to provide their services to TAA members at a discount:

AuthorAssist is a boutique firm, tailoring services to client requirements. They offer critiques, editing (copyediting, developmental editing, substantive editing, proposal development, query development/agent search, memoir writing, and individual coaching via e-mail.) They have 15+ years of experience. Their fees are based on the status/length of the material and type of services sought. Their specialty is helping clients achieve clarity in their writing. The company is offering a 20 percent discount to TAA members.

Contact: Patricia Benesh. Phone: (858) 483-7900. E-mail: benesh@authorassist.com
Website: <http://authorassist.com>

Naked Books provides line editing, ghost writing, manuscript appraisal/workshop, book packaging and publishing consultation services. They have five years experience with fiction/memoir and two years experience with non-fiction/science. The company is offering TAA members a 10 percent discount.

Contact: Matt Cohen. Phone: (610) 733-9884. E-mail: Nakedbooks@hotmail.com

AuthorCraft Editorial Services provides developmental editing, copyediting, text formatting, reference checking and formatting, publications consulting, writing workshops and permissions management; specializing in scientific and technical texts. They have more than 15 years of experience. The company is offering TAA members 15 percent off the first manuscript, and 10 percent off any subsequent manuscripts.

Contact: Diane Feldman. Phone: (919) 960-7170. E-mail: diane@authorcraft.net Website: www.authorcraft.net

The International Center for the Arts, Humanities, and Value Inquiry provides editorial assistance with scholarly articles, book chapters, textbooks, scholarly books, conference papers, and grant applications. The Center has assisted the publication of 55,626 pages by academic authors. The Center is offering its editorial services at a 15-percent discount to those who have been members of TAA for at least two years.

Contact: Dr. Robert Ginsberg, Director, The International Center for the Arts, Humanities, and Value Inquiry, 7129 Maple Ave., Takoma Park, MD 20912-4418.

Barbara Waxer & Associates provides editing and writing, as well as graphics and

illustrations services for diverse clients, including nonprofit organizations, engineering companies, and Department of Energy contractors (inactive Top Secret security clearance). They also have expertise in copyright and permissions. They have 20 years of experience. The company is offering TAA members a 15 percent discount (\$50/hr).

Contact Name: Barbara Waxer. Phone: (505) 242-8504. E-mail: bwaxer1@comcast.net

M.T. Cozzola, Editorial Services provides development editing, writing and project management services, as well as Web design. Areas of specialization include textbooks and trade nonfiction. They have 12 years of experience. The company is offering TAA members a 10 percent discount off hourly rates (\$60-80/hour) and flat fee contracts.

Contact: M.T. Cozzola. Phone: (773) 588-6959 E-mail: mt@cozzola.com

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HIGHLIGHTS:

Busy TAA people. TAA launches a new Busy TAA People section www.taaonline.net/membersonly/busytaapeople/index.html

Web addresses. Share your website addresses in TAA's new Busy TAA People section. Send them to kim.pawlak@taaonline.net

Share successes. Were you successful in publishing your first article, or have you become a more prolific author, since attending a TAA-sponsored workshop? We want to hear from you. E-mail kim.pawlak@taaonline.net

TAAF gifts. Donations made to the TAA Foundation by Richard Hull, Frederick Lutgens, Roger Bennitt, and Helen Gordon, will allow TAA to offer 109 gift memberships this year to authors on TAAF's prospective member list.

Renewals up. TAA Managing Director Janet Tucker reported at the TAA Council

meeting on January 14 in St. Petersburg, Florida, that TAA membership renewals were up 10 percent in 2007.

Sustaining members. Hannah Rubenstein and Molefi Asante.

Contributing members. Walter Savitch.

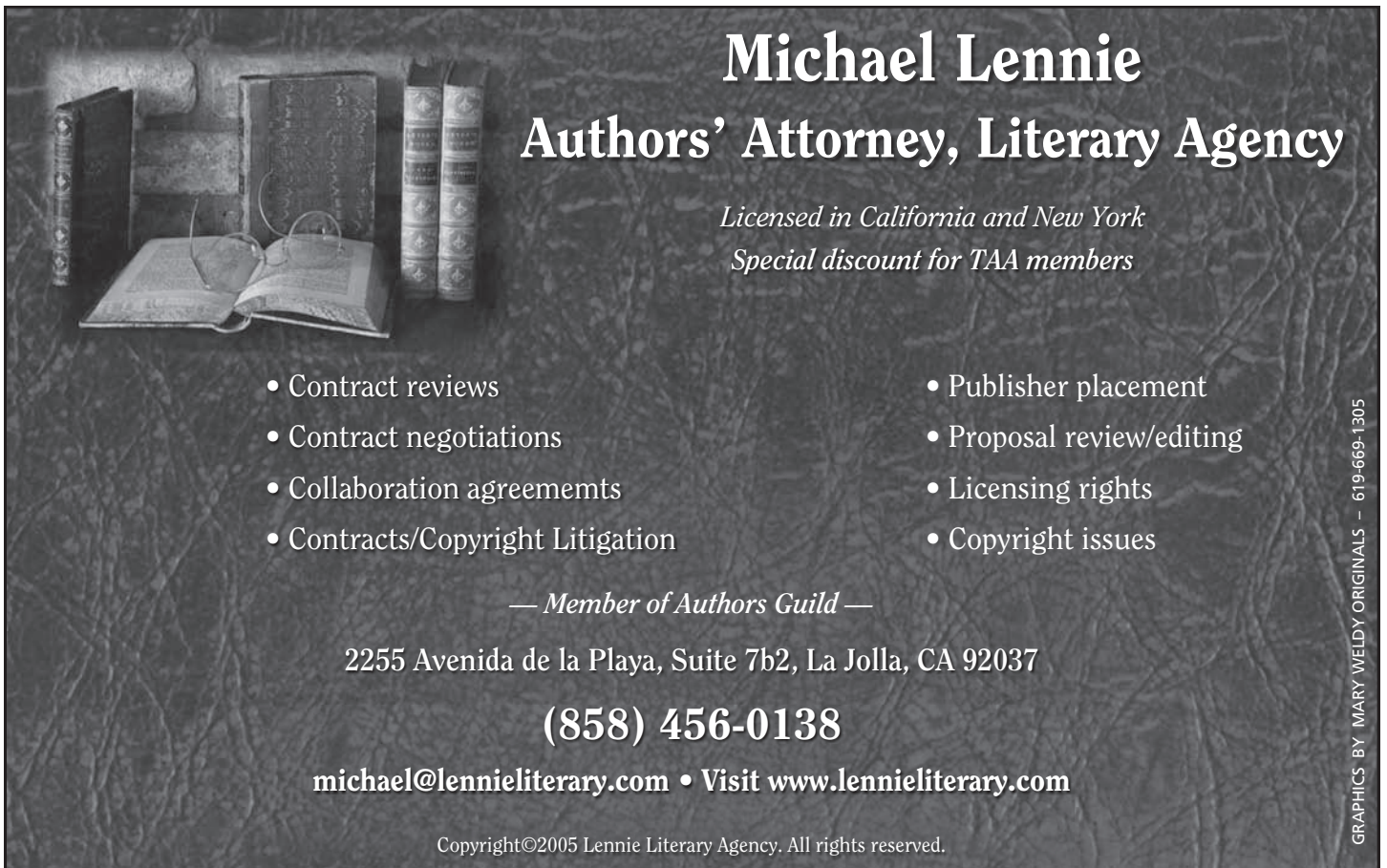
Conference drawing. Register for the 2008 TAA Conference by May 1 to be entered into a drawing for one of three one-hour mentoring sessions with either Authoring Attorney Michael Lennie or Stephen Gillen, or Tara Gray, presenter of the TAA Workshop, "Publish & Flourish: Become A Prolific Scholar"! The 2008 TAA Conference will be held at Harrah's in Las Vegas, June 19-21. Conference fees are \$195 for members before May 1 (\$245 after May 1), and \$245 for non-members before May 1 (\$295 after May 1). Non-members can join TAA prior to the conference for \$30, and save \$20 off their registration. Register using TAA's secure online registration form, or download a PDF and send by mail, at www.taaonline.net/TAAConference/register.html

\$5 Coupon. Until December 31, 2008, renewing members can get \$5 off their dues

when they enter coupon code 5OFFMR when renewing online, or by sending in a special \$5 off coupon that will be included in member renewal notices. A coupon is also included in this issue of *The Academic Author*. Members who joined this year can also take advantage of this offer by renewing for another year any-time before December 31, 2008. Renew online by logging in to the members-only area of the TAA website www.TextandAcademicAuthorsonline.net using your username and password. On the members-only landing page, click on Renew Now button in left-hand column. Don't have a username and password? Contact TAA Headquarters at (727) 563-0020 or email TEXT@tampabay.rr.com

Update form. Members can update their email, phone, mailing address, and/or university affiliation using a new Member Update Form accessible once they log into the members-only area of the TAA website. The Member Update Form can also be accessed by visiting https://taaonline.net/form/member_update.html

Referral List. TAA has updated its authoring attorney and literary agent referral list: www.taaonline.net/membersonly/referral/index.html



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WRITERS BLOCK:

Using scholarly models for academic writing

By Dave Harris

Writing is about finding your own voice and sharing it with others. In an apparent contradiction, using models and imitating work can be a good way to accomplish this.

I'm not talking about simple imitation, or worse, plagiarism: the models are not there to replace our voice, but to help us find it. Models can help provide structure and ideas that we adapt to suit our own ends and intentions.

We have to start writing with our own vision of what we want to accomplish, and our own sense of what is important and interesting. But that's just a jumping off point. We need to focus these general interests into a specific project.

Models can help with this. We can look at other work that has dealt with the same subject; in fact, as academics, we are obliged to do so; that's just basic research. But to find our own voice, we start to look at these other works, and we pick which ones resonate most strongly with us: which work best? Which provide us with the most insight? Which are the best planned and executed and written? Choosing among the possibilities helps us understand what kind of research and writing we want to do.

We can also use models to help us see what is accepted. When writing a dissertation, looking at work that has been accepted at our school and by our dissertation readers can provide insight into the quality of work that is expected of us. This can both help us raise the quality of our work and avoid delays caused by perfectionist tendencies. This second is worth noting because many dissertation writers get bogged down trying to research everything, and therefore it's probably useful to keep an eye on the imperfections of our peers.

Possibly the best kind of model to use is one that is almost a match for what we want to do. Recently a client said to me "I found a study that's almost exactly what I want to do, with one major exception. I'm worried that I can't do what I wanted now." I thought: "this is a perfect model." If you see value in a work, and see how you would like to do it differently, it's a great opportunity to both do innovative academic work, and save yourself a lot of hassle. A close model could provide almost an entire framework, and yet, by changing

one major aspect of that work, you would have a project that is clearly distinct from the model. Models define a niche in which your research fits, and the fact that your approach differs means that you're not just copying. Of course you want to make sure there really is a difference, but if you can clearly see and clearly state what that distinction is, you're in business.

When we use models in academia, it's important to give credit where credit is due and to fully acknowledge our sources, and, as noted above, it's important to be able to clearly explain what distinguishes your work from your model. And this is basically the nature of the academic process: we are all standing on the shoulders of our predecessors; we all rely on the ideas of the academic culture of which we are part. There is no shame in using a model, providing we are consciously using and adapting that model into a form that expresses our own voice.

Dave Harris, Ph.D., academic writing coach and editor (www.thoughtclearing.com). Copyright (symbol) 2007, Dave Harris. All rights reserved.



A Resource on the Business of Writing and Publishing



Beyond the Book®



Copyright Clearance Center and TAA are pleased to be working together to podcast programs from the 2007 TAA Conference at www.beyondthebook.com.

You do not need an iPod or MP3 player to listen. Programs may be played directly at your PC, or downloaded and burned to a standard audio compact disc. Transcripts are also available.

Beyond the Book programs cover a variety of topics about the business of writing and publishing to help creative professionals realize the full potential of their works, while encouraging respect for intellectual property and the principles of copyright. We encourage you to subscribe to the free ongoing Beyond the Book series!



TEXT AND ACADEMIC AUTHORS ASSOCIATION

AUTHOR'S ASKING:

Q: "I'd like to use images in a book I'm working on. What are the copyright issues around using Internet images? Can anything found on the Internet be published? If not, where does one go to get permission? Are there any working guidelines?"

A: "When I wanted to use an image from weather.com, I tracked down permissions guidelines from the website and requested permission to use the image. Permission was granted and my publisher took it from there. However, due to the difficulty in tracking down permissions guidelines for many online images, I have chosen to select most of my images from commercial stock photo websites such as www.corbis.com. The site has a plethora of high quality images and my publisher is accustomed to working with this company on permissions. Another company is Getty Images."

—**Frank Wilson, Professor of Mathematics, Chandler-Gilbert Community College, Chandler, AZ**



Frank Wilson

A: STOP and think about what you are saying: I want the cheapest visual to illustrate the book that I hope to become a prominent player in my field. Success will never come from loss of good visuals. There are many ways to find inexpensive, but highly usable, visuals. Also, let's be very aware that visual artists (photographers, designers, graphic designers and the rest of that creative sector) are covered by the same copyright laws as are words, there are a myriad number of ways to locate information as to who to contact for permissions.

I will have a presentation at next year's conference in Las Vegas [2008 TAA Conference at Harrah's, June 19-21] on just this subject. Hope to see you there!"

—**Chris Harris, Professor of Electronic Media Communications, Middle Tennessee University, Murfreesboro, TN**



Chris Harris

Katharine Farmer

'Ghettoized Poli Sci Textbooks'

by Scott Jaschik

For many college students, an introductory survey course may be their only exposure to a discipline — and in many courses, a textbook may serve as the guide. With that in mind, a committee of political scientists set out to see how black people are portrayed in the introductory textbooks used in their discipline — and the results left them concerned.

The textbooks reviewed do feature discussion of black people and issues that affected them, but the most in-depth coverage is typically in a chapter on the civil rights movement, or sometimes civil liberties generally, found a study by the American Political Science Association's Standing Committee on the Status of Blacks in the Profession. The study appears in the new issue of *PS: Political Science & Politics* [the January 2008 issue www.apsanet.org/section_223.cfm; a publication of The American Political Science Association].

The committee reviewed 27 textbooks used in intro courses, and published or in circulation (in many cases as updated editions of previously issued versions) from 2004 to 2007. Of those texts, 74 percent had a chapter on civil rights, 19 percent combine civil rights and civil liberties, and 7 percent had no specific chapter. For those books with a civil rights chapter, the average number of pages with references to black issues outside of that chapter is 13 — not a large number on books that averaged 569 pages.

"Our analysis reveals that African Americans' active participation in America's political development has been treated as a separate entity from the rest of the country's development.... [T]extbooks do not discuss African Americans as active agents (if at all) until the civil rights movement, when they are discussed as collective 'recipients' of government

action," says a report on the study by Sherri L. Wallace, an associate professor at the University of Louisville, and Marcus D. Allen, an assistant professor at Wheaton College, in Massachusetts.

In part, the study attributes the relative absence of black people from the texts as reflecting a larger bias in the discipline, in favor of powerful government institutions over less officially powerful (but in many cases extremely important) social movements. "Because political science as a discipline typically studies institutions and elites as decision-makers, it thereby largely ignores the presence and questions of African-American politics," the report says. One example from the study: If you are searching for an image of a black woman in one of these texts, the person you are most likely to find is Condoleezza Rice.

The report offers several "new frames" that textbooks should consider adding:

- The evolution of political parties' views on slavery.
- A focus on "race and racial issues in a global context," noting the interactions among various racial and ethnic groups.
- Using "the lens of race and ethnicity" more in consideration of political issues.
- Citing more work by black scholars.

In the study, the committee identifies one textbook — *American Government: Balancing Democracy and Rights* — as having "the most comprehensive and integrated" exploration of black people and topics. Notably, this was one of the texts without a separate civil rights chapter, because the authors wrote that they viewed those topics as too important to isolate in a single part of the book. The APSA study notes that this textbook was only published once, while many others are published in new editions all the time.

This article was originally published in Insider Higher Ed (insidehighered.com), www.insidehighered.com/news/2008/01/25/textbooks Friday January 25, 2008



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approached \$100 million. John Saxon passed away in 1996, and his company was sold to Harcourt-Achieve in 2004. Though revised and now published by others, much of the series remains in print today.

In his book *Self-publishing Textbooks and Instructional Materials* (Atlantic Path Publishing, 2004), Frank Silverman, a former president of TAA, lists a number of academically respectable books that were initially self-published. In the nonfiction category, they include *Poor Richard's Almanac* (Franklin), *The Elements of Style* (Strunk and White), *Familiar Quotations* (Bartlett) and *Roberts' Rules of Order* (Roberts). In the fiction category are many more books including *The Jungle* (Sinclair) and *Huckleberry Finn* (Twain). In *The Self-publishing Manual* (itself self-published), Dan Poynter reminds us that many well-known non-academic, non-fiction books have also been self-published. The one perhaps best known to recent college graduates is *What Color is Your Parachute? 2008* (Bolles).

What makes a self-published book respectable? My answer is expert review and expert approval. The review can occur prior to publication or after publication, but without expert review, the book will be perceived to be no more than the product of a vanity press. With expert review and approval, the book becomes respectable, even if its sales are few. Review can take many forms, from the formative draft review, to selection committee review, to newspaper/journal review, to library acquisitions review. Experts can be defined somewhat differently, depending on who the user will be. Academic reviewers are often leading experts in their discipline. On the other hand, ordinary citizens are on some textbook selection committees, along with teachers, subject matter specialists, and school administrators.

Tenure and promotion committees may have difficulty understanding the nuances of expert review, so my advice especially to a new academic author is to seek a traditional publisher. Working with an editor and through the process of review and publication will give you insights that later can be used for publishing your own work, should for one reason or another, you wish to take that path. If successful, self-published works will be sought by traditional publishers to add to their title lists, and then the question becomes whether to license your work or to continue to self-publish.

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