

The {Academic Author}

For Creators of Academic Intellectual Property

2009:1

January 2009

ASSOCIATE EXECUTIVE DIRECTOR'S MESSAGE:

Need writing support? Start a TAA Chapter

Every day I hear from members who are struggling to complete their writing projects or find a publisher and are looking for some assistance. I suggest they seek the counsel of TAA's network of members through one of TAA's two Listservs, match them with a mentor, or point them to several other TAA resources. But I know that what they are really seeking is someone who can be there for them on a regular basis; someone who can hold them accountable for not moving forward on their writing projects, and who can be there to answer the myriad of questions they will have along the way.



Pawlak

While TAA offers all this and more, it is all being done from a distance; and for some members, that's not enough. They need more one-on-one interaction. To fill this gap, TAA recently developed a TAA Chapter system that provides a local support network for TAA members (www.taaonline.net/TAA_Chapters/index.html). A TAA Chapter is structured like a writing group, with regular meetings led by a Chapter Chair. Existing writing groups can also enhance their offerings by becoming a TAA Chapter.

By meeting regularly as a group, your chapter members can help you create a sense of community, find collaborators for joint projects, and provide you with accountability partners.

You may think you don't have the time to lead or participate in a writing group, but a writing group can actually help you manage your time better by helping you become more productive and challenging you to complete your projects.

A TAA Chapter can be started with as few as 15 members and can be made up of textbook authors, academic authors, or both.

If you're interested in starting a TAA Chapter, contact me at (608) 687-3106 or kim.pawlak@taaonline.net

Let TAA help you get published this year.

Rippy awarded \$150 TAA Publication Grant

Marguerite Rippy, an associate professor of English at Marymount University in Virginia, has been awarded a \$150 TAA Publication Grant that will allow her to incorporate a copyrighted photograph of Orson Welles from his unfinished film adaptation of Joseph Conrad's *Heart of Darkness*, in her book, *Orson Welles and the Unfinished RKO Projects: A Postmodern Perspective*, which will be published by Southern Illinois University Press in Spring 2009.



Rippy

"The grant was tremendously helpful to me, since neither my press nor my university have resources to subsidize photographic copyright fees, so I am paying most of these fees out of my own pocket," she said.

The photograph of Welles that Rippy will be using in her book is from a rarely seen series of promotional stills taken by Louise Dahl-Wolfe, whose photographic rights are now held by the University of Arizona's Center for Creative Photography. "It is a key photograph because it represents Welles' concept of a first-person singular narrative at the center of this film," she said. "The photo

depicts him standing in front of an equation that says 'Eye=I'. Although Welles did not finish this film for RKO, the first-person singular interrogation proved central to his next film project as well—the famous *Citizen Kane*."

TAA members can apply for a Publication Grant of up to \$750 to cover the cost of publishing already accepted journal articles, or for the preparation of artwork or other charts, diagrams or images to be included in accepted articles or academic books.

"I read about the TAA Publication Grant through a mailing I received as a member, and I applied simply because the timing was incredibly fortuitous," she said. "TAA's mailing arrived the same day that I was working on copyright clearances and fees for the cover art and insert photographs for my forthcoming book, and it just seemed like a natural match. I've been enjoying my TAA membership in terms of reading advice and commentaries from the email listserv, and it seemed like a great opportunity to further enjoy TAA's resources."

Rippy's forthcoming book on Orson Welles provides an in-depth examination of Welles' unfinished RKO projects: "I train a

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2009 ★ TAA Conference
on Text and Academic Authoring
El Tropicano Riverwalk Hotel
San Antonio, TX ★ June 25-27
www.TAAonline.net/TAAConference

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FEATURED MEMBER:

Art history and archaeology textbook author visits China

By Kim Seidel

Art history and archaeology professor Fred Kleiner has taken his knowledge to China, where he has given lectures and seminars twice in the past four years. Kleiner, a professor at Boston



Kleiner

University for 34 years, has served as the lead and now sole author of several editions of *Helen Gardner's Art through the Ages*, originally published by Harcourt. *Art through the Ages* has been the top textbook in the art history field for most of its nearly 80-year history and remains No. 1. Since Kleiner became lead author, the text has grown into a "franchise." *Art through the Ages* has earned two Textbook Excellence Awards from TAA. Kleiner was elected to the TAA Council and began his one-year term on July 1, 2008.

As a result of Kleiner's first lecture tour in China in 2004, and a Chinese translation of *Art through the Ages* in 2007, he was invited to return to Beijing in November 2008. He presented a paper at China's most prestigious annual international conference, The Beijing Forum, "a grandiose event that is really five conferences in one," he said. One of the five themes of the conference was the role of the arts in civilizations throughout history. Kleiner spoke on "Art as the Primary Means of Communication in Early Civilizations". He was among an impressive group of speakers — the featured speaker at the conference was co-winner of the Nobel Peace Prize with Al Gore. The elder President George Bush spoke at the conference a couple of years ago.

"It was therefore quite exhilarating to have been invited to the conference," Kleiner said. "A lasting benefit for me was that over five days, I got to know very well two distinguished art historians from Berlin and Vienna, as well as other colleagues from China and around the world."

After the conference, Kleiner remained in Beijing for two additional days. He gave a lecture at Peking University on "Artists and Patrons in the History of Art". He also spoke — through an interpreter — at the opening of a modern art exhibition at the National Art Museum of China.

In 2004, his first tour to China, Kleiner was

one of two American art historians invited by the Luce Foundation to give a series of lectures and seminars at three Chinese universities in Shanghai, Chengdu, and Qongqing. "Qongqing is the largest city in China, with a population of 32 million," Kleiner said. "Shanghai has 'only' 18 million residents. The number of people in China is mind-boggling. The students I met spoke of coming to major universities from 'small towns' of five million people."

The purpose of Kleiner's lecture was to introduce Chinese professors and students to contemporary approaches to the history of art in the West. The speakers spent three days at each stop. Each speaker presented a formal lecture (the text of which had been submitted in advance and translated into Chinese) and a seminar with the aid of an interpreter.

"When the word circulated among Chinese art historians that I would be coming, I received additional lecture invitations," Kleiner said. "I extended my trip on both ends to give a series of three lectures at Peking University — 'the Harvard of China' — and one each at Tsinghua University and the Central Academy of Fine Arts, both also in Beijing and major centers for the study of art and art history."

In total, Kleiner spent three weeks in China, giving eight lectures on four different topics and conducting three seminars. One of his lectures, "Art for Art's Sake in Ancient Greece," was published the following year in 2005 in Chinese in a major journal, *World Art*, edited in Beijing.

"Both trips to China were exhausting but immensely enjoyable and intellectually stimulating," Kleiner said. "The Chinese are superb hosts, and the students are very eager to learn about Western art historical methodology. They are bright and hard working, but very little is written in Chinese about Western art. They have limited library resources for foreign books and journals."

Many students Kleiner met expressed the desire to pursue graduate or post-graduate studies in the U.S. In fact, the vice dean of the School of Art at Peking University introduced him to his most promising master's of art candidate. "I have been in e-mail correspondence with her and recently shipped her some photocopies of long out-of-print material impossible to get in China," Kleiner said.

The award-winning 11th edition of *Art through the Ages* was followed by a 12th

edition in 2004, co-authored with Christin Mamiya, and a 13th edition in 2008, in which Kleiner became the sole author of the 1,200-page, 10 pound "behemoth a textbook." Even more significantly, when the former publisher, Harcourt, was purchased by Thomson (now Cengage), the new publisher decided to turn the book into a "franchise," the publisher's jargon, Kleiner said. Since the first edition of *Art through the Ages* was published in 1926, it had only appeared in one version.

"To serve nearly every permutation of the introductory art history survey course in North American colleges and universities, Cengage now publishes the original textbook in numerous variations," Kleiner said. These include: the unabridged edition, now entitled *Art through the Ages: A Global History*; a single hardcover volume or two paperback "splits"; an edition with 11 fewer chapters designed for courses that include only western art, called *Art through the Ages: The Western Perspective* (also available in hardcover and paperback versions); and a paper-only edition with just the chapters on non-Western art for one-semester surveys of Asian, African, Mesoamerican, and Oceanic art, entitled *Art through the Ages: Non-Western Perspectives*.

Kleiner also has written two abbreviated versions of the text for one-semester, as opposed to year-long surveys of the history of art from antiquity to the present, entitled *Art through the Ages: A Concise History of Western Art*, both published in paperback-only format. The first edition appeared in 2005, and the second in 2008.

In addition, Kleiner has written a textbook in his area of greatest expertise — *A History of Roman Art*, which won a TAA Textbook Excellence Award in 2007. "I've already been asked to prepare a new edition of the Roman book, as well as the 14th edition of the unabridged *Art through the Ages*, and a third edition of the concise version. I also have to find the time somehow to write the book I've contracted to do for Cambridge University Press on *Art and Politics in Imperial Rome*."

The success of *Art through the Ages* led to the translation into Chinese of the 11th edition. "In China, the book is not really a textbook, as it is in North America and to a more limited extent in Europe, but rather an expensive coffee table book," Kleiner said.

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Professor replaces textbooks with no-cost Web tools

By Kim Seidel

Gerald Kane, an assistant professor of information systems at Boston College in Chestnut Hill, has created an entire suite of "Web 2.0 tools" that he uses in place of textbooks in his technology-driven course, Computers in Management. His Web 2.0 tools, which include blogs, wikis, social networks, and RSS feeds, are all tied together with a wiki.

"I fear that most people hear 'wiki' and think 'Wikipedia,'" said Kane. "Our use of the tools is very different than that."

Kane said that he didn't purposely set out to replace his textbooks with technology. "I found that the more I used Web tools for managing my class, the less relevant and important the textbook became to what we were actually doing," he said. "Eventually, the traditional textbook just sort of dropped off because it became less relevant to the real learning in the class, but (the textbook) was still very expensive."

The cost of using Web tools is essentially "zero," said Kane, since wikis, blogs, social networks and RSS readers are available for free. While he writes some of the Web 2.0 content he uses, he largely takes advantage of free content from the web, and then creates a PowerPoint presentation to tie together the themes and issues he finds. "Web tools can be

used to leverage the vast amount of content already available on the Internet," he said. "Of course, certain content, such as the Harvard Business School Case Studies and other copyrighted content, have to be paid for, and I have used some of these on occasion. For the most part, though, it's a fair use of existing content on the web."

Kane's students contribute content to his wiki by posting articles, blog posts or even YouTube videos that are relevant to discussions. When contributing content, they are required to include a reason why they consider that particular content important. They are also required to research and build a part of the wiki as one of their class assignments. "Their creations more closely resemble Wikipedia than other tools used in the course," he said. "Much of the student's content is good enough to retain for future classes."

Other educational content for his Computers in Management course comes from an open source textbook, *Information Systems: A Manager's Guide to Harnessing Technology*, written by Kane's colleague, John Gallaughier, which will be published in 2009 by Flat World Knowledge (www.flatworldknowledge.com) that Kane has been given early access to.

An open source textbook gives readers the ability to contribute to and edit the content, said Kane: "One benefit to this approach is

that textbook authors can get feedback from their readers, including faculty and students, to improve the content."

As an instructor, Kane finds many benefits to using Web tools rather than textbooks, including:


- More dynamic content. "I can replace readings as new topics become available," he said. "Students can also identify articles from the popular press, post them to the wiki (or at least links to them) and comment on why they think the stories are important."


- Its ability to customize and update more quickly. "I can modularize the content and borrow the best from multiple public sources," he said. "I also use RSS feeds combined with Google Reader to automatically identify and route relevant articles to the wiki, so information is often available to students on my wiki before it ever appears in print."

Students benefit from using Web tools as well. "They engage the information in different ways," Kane said. "They read the content, but then they're forced to think about how it might be improved or connected with other content in the outside world."


When students are required to contribute new information, they are forced to think about how to apply the knowledge they learn in class to the outside world, said Kane: "It

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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!



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TAA
TEXT AND ACADEMIC AUTHORS ASSOCIATION

TAA Teleconference recordings now available online

More than 75 members participated in the 2008 TAA Fall Teleconference Series. The series attracted 10 new members to TAA. Each teleconference was also recorded and posted on the TAA website so that members can listen to them at their convenience.

"I encourage members who couldn't participate in the live teleconferences to take the time to listen to these informative teleconferences," said Kim Pawlak, associate executive director.

The Fall Teleconference Series included "Make Your Book Better and Your Sales Bigger with Online Feedback Tools" by David Brake, CEO and Founder, Content Connections; "How to Craft a Winning Textbook Proposal" Mary Ellen Lepionka, Higher Education Developmental Editor, and Founder of Atlantic Path Publishing; "Scholarly Writing: Strengthening Your Literature Review" by Dr. Sonja Foss, Professor of Communication, University of Colorado, and Dr. William Waters, Assistant Professor of English at the University of Houston-Downtown; "Scholarly Publishing: Finding Support Through Peer Mentoring" by Linda Searby, Assistant Professor of Education in the School of Education at the University of Alabama Birmingham; and "Tips & Strategies for Successfully Marketing Your Textbook" by Robert Christopherson,

Professor Emeritus of Geography, American River College (1970-2000), and author of the leading physical geography texts in the US and Canada.

Listen to the recordings of these teleconferences at www.taaonline.net/membersonly/TAATeleconferences/past_teleconferences.html You will need your username and password to access these recordings. If you don't have them, contact Kim Pawlak, associate executive director, at kim.pawlak@taaonline.net or (608) 687-3106.

Here's what participants had to say: ("Make Your Book Better and Your Sales Bigger with Online Feedback Tools")

"This was a great teleconference and David is truly a wonderful presenter. His vast knowledge can be barely introduced in an hour or so, and yet he conveyed an incredible amount of knowledge and ideas today." — Michael "Mike" Nath, J.D., an attorney specializing in intellectual property law

"I'm still working on the super suggestions from this teleconference:)"

"I really appreciated D. Brakes session — he was comprehensive, clear, and impactful."

("How to Craft a Winning Textbook Proposal")

"Mary Ellen really knows her stuff. Excellent teleconference for beginning authors."

"I thoroughly enjoyed the presentation.

Mary Ellen is certainly very knowledgeable. It was also an added bonus (and real pleasure) to have someone of Robert Christopherson's experience as an author in particular items to consider in a proposal. An author's perspective on this topic was VERY helpful! Thanks for a fantastic presentation...I'm hooked!"

("Scholarly Writing: Strengthening Your Literature Review")

"This teleconference was much better than my expectations! The steps and explanations they offered were clear and offered relief because they seem so doable for many kinds of projects and purposes. I would like to pass on this information to my graduate students immediately. Now I know I do not have get bogged down again, nor do my students! I also liked the format for the presentation, and they followed it: They talk, take a break at good spots, ask for questions, and then continue with the next chunk of the process. (I conduct conference calls with my students, and I will follow this format from now on.) It helps to know that this was recorded, and that will be available. ALL of this teleconference is VERY valuable to me, and this info will make my teaching much easier. It's good to know there

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HIGHLIGHTS:

TAA 2010. The 2010 TAA Conference on Text and Academic Authoring will be held in Minneapolis, MN at the Ramada Mall of America, June 24-26. Save the date!

BTAA: Switzer. Two original plays and a folk opera written by Mary Kay Switzer, an associate professor of communication at California Polytechnical State University in Pomona, California, will be performed by the Cultural Alliance of the Pass Area Performing Artists in March, April, and May. Kate DiCamillo has also agreed to allow Switzer to adapt her *Mercy Watson* series for the stage. DiCamillo is the author of *Winn Dixie*.

BTAA: Lyons. Jan Lyons, adjunct assistant professor of engineering management, information and systems, at Southern Methodist University, recently published the revised edition of her text, *Risk Management for Technical Professionals* (2008, currently available at Lulu.com). She also recently published an article in *Leadership and Management in Engineering*,

entitled, "Objectively Assessing Risk in a Complex World." (October, 2008).

Ozmo.com. Copyright Clearance Center, the world's largest provider of copyright licensing solutions, announced the beta launch of Ozmo (www.ozmo.com), a web-based service that makes it easy for independent content creators to license the use of their work for commercial purposes and for content users to tap into the wealth of user-generated content found online.

AccessText. The Association of American Publishers (AAP) announced its agreement with the Alternative Media Access Center (AMAC) (www.amac.uga.edu), an initiative of the Georgia Board of Regents and the University of Georgia, to develop and launch the AccessText Network (www.accesstext.org), a comprehensive, national online system that will make it easier and quicker for students with print-related disabilities, such as blindness, to obtain the textbooks they need for their college courses.

Ed-pub blog. An educational publishing executive at Pearson Education, Alison M. Pendergast, blogs on education, technology, publishing, digital content and marketing at her

blog. Recent posts have been on open source and e-textbooks: www.alisonpendergast.com/

Grammar lessons. Read broadcast writing coach and author Mervin Block's latest article, "Are You Ready For the Big Time, Say '60 Minutes'?", which contains some great lessons on how to tighten your writing and improve your grammar: www.mervinblock.com/?q=node/95



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AUTHORS ASKING:

Q: “I have been writing a textbook but so far have been unable to interest a major publisher. I may publish it with a small publisher without a sales force. That leaves me to market the textbook. Can you share some advice for what I should do in this situation?”

A: Robert Christopherson, professor emeritus of geography at American River College and author of the leading physical geography textbooks in the U.S. and Canada:

“Here are some ideas:

1. Examine similar textbooks in the field you are writing in over the past 10 years. Record publisher names, editors listed on the copyright page, and begin a list of any reviewers listed in the Preface. This process will give you an idea of publishers active in the discipline and some you might want to contact with your proposal. The reviewers master list will add to names you already may know who can act as reviewers for your manuscript. You will have to invest some upfront money in paying reviewers. Sometimes the reviewer list will give you an idea where large course offerings exist in your subject area.

You will want to select some of your reviewers from these departments. Make a spreadsheet with these names and schools so its searchable.

2. Check your professional association or group and find out the cost of ads in newsletters and journals. Find out the cost of ads in the program guide or abstracts book for the annual conventions. Maybe find out what a booth space costs. A great book cover, harvested quotes from reviewers, etc., will all help with this.

3. All your upfront costs are tax deductible—this is a business. I know investing in a work “on spec” is always a risk but the capital outlay may insure more success down the road.

4. Establish a website and domain for your book if possible. Update as the book develops. Google the topic and yourself to get the subject and discipline linked to your website.

5. Check the TAA archives for self-publishing and promotion materials. Also, check the Poynter Institute www.poynter.org He presented a workshop at one of our TAA meetings that was terrific.

6. Contact a literary lawyer to make sure you retain ownership and have ‘offramps’ in the contract with the initial small publisher so that when your book hits and you want to shift to a bigger house, you will be free to do so.

TELECONFERENCE Continued from Page 4

is still more in their book.”

“The content was excellent. Thanks to both speakers! The TAA offerings are of great value to me as a beginning academic writer.”


“I thought the teleconference was excellent and am looking forward to trying this method for the article I’m working on now.”

“Thank you, again, for a fantastic session. It’s just what I needed to hear, at just the right time.”

(“Tips & Strategies for Successfully Marketing Your Textbook”)

“Robert, thanks for the time and obvious effort that you put into presenting your teleconference to us last week. You are a very creative and hardworking author with a lot of good (and hard won) experience. I appreciate your sharing of what you have learned!” — *Kevin Patton, Professor of Life Science at St. Charles Community College, and author of several textbooks including Anatomy & Physiology (6th Edition)*

“Teleconferences in general are a great new member benefit. This was the first one I participated in, and I am encouraged to sign up for many more now. Once again, I am impressed by the generosity of TAA veteran authors who are willing to share years of experience with others.”



Michael Lennie

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KLEINER

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“The cost of a 1,000-plus page book with well over a thousand color photos on high quality paper is prohibitive for Chinese students, who normally pay only a few dollars for all black-and-white paperback texts on poor paper.”

On his most recent trip to China, he met his publisher for lunch in Beijing to discuss the possibility of entering a market for a more basic text – on the college or even the high school level. “Profit margins on those books are, I was told, only a few cents per copy, but successful textbooks in some subjects sell literally millions of copies each year, because China is a land of 1.3 billion people,” Kleiner said. “For several different reasons, I doubt if I will ever have an entry in the Chinese textbook market, but I must admit that the prospect of having a readership that large would be a real ‘ego trip.’ Given that I became a textbook writer in the early ‘90s primarily to reach a wider audience than I could ever reach in my own classes, that’s a very attractive proposition.”

Since 2001, when TAA first interviewed Kleiner for a Notable Author he has kept busy, and he’s learned that “the secret of ‘job satisfaction,’ both as a professor and an author, is never to sit still.” And he hasn’t.

In 2002, Kleiner received Boston University’s highest award for teaching, the Metcalf Award for Excellence in Teaching. He also was honored by the College of Arts and Sciences for his work as an undergraduate advisor. Meanwhile, he developed several new undergraduate and graduate courses. In 2005, Kleiner accepted the dean’s invitation to reprise his role as chair of art history, a position he held for two terms in the 1980s.

In 2007, Kleiner earned yet another Boston University prize for distinguished teaching in the College Honors Program. “As chair, I have overseen the hiring of several new faculty members, and the transformation of our curriculum from one devoted almost exclusively to European and American art to one that is truly global in scope,” he said. In 2008, he established a new study abroad program in art history in collaboration with the University of London.

Kleiner and his wife Diana E.E. Kleiner have been married for 36 years. She is a professor of classics and the history of art and deputy provost to the arts at Yale University. They have one son, Alexander, who is a college graduate and working in New York City. While his work and family life have remained stable and busy, he said he gets even less sleep than he used to, “or I could never meet the double responsibilities of my ‘day job’ and ‘moonlight’ as a textbook author.”

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

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GRANT

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postmodern lens on four emerging narrative modes that came to define Welles’ work: deconstructions of the first-person singular; adaptations of classic texts for mass media; explorations of the self via primitivism; and examinations of the line between reality and fiction. These four narrative styles greatly influenced the development of modern mass media entertainment, including today’s popular mockumentaries and reality television. *Orson Welles and the Unfinished RKO Projects* documents Welles’ emergence as a storyteller

who would shape culture for decades to come.”

The book’s intended audience is film and media studies scholars, Welles fans, and cultural studies students and professors. Rippey received her Ph.D. in English and performance studies from Indiana University, and her M.A. in English from Vanderbilt University. She has published several articles on film and drama, addressing topics ranging from the evolution of black female sexuality in cinema, to Orson Welles’ adaptations of *Charles Dickens*. Her film reviews have appeared in *The Chronicle of Higher Education*.

WEB TOOLS

Continued from page 3

shifts their relationship to a passive consumer of information and knowledge to someone who is expected to be able to critically evaluate that knowledge – an increasingly important skill in the information age. Learning and collaboration happens as much outside the classroom as it does inside. The days of one-way information provision are over. People don't just read the paper or a book and take the words as truth – with a capital 'T.' They read multiple accounts from multiple sources, sometimes professional and sometimes amateur, and are forced to compare, contrast and draw conclusions. They have the opportunity to respond to what they read either on interactive web pages or by developing a blog of their own."

These interactive skills have been practiced for many years by academics and other professionals, including doctors and lawyers, he said. Now in the new Information Age, this is going to be one of the necessary skills of literacy. "Using these platforms in class enables me to teach the students how to use these tools appropriately for learning outside the classroom," Kane said.

There are some challenges to using Web tools rather than a textbook, admits Kane. As an instructor, he surrenders a certain amount of control. "Students may and do contribute information that is not accurate or helpful," he said. "Of course, other students are encouraged to correct it."

Monitoring the dynamics and contributions of students takes extra effort and energy, he said: "Ultimately, I believe it results in higher quality and lower work for me, but you can't just sit back and be uninvolved."

At other times, the information for his course is so up-to-date that he needs to change his lectures "on the fly" because new information has been contributed that directly relates to the current subject.

In spite of any setbacks, Kane predicts that Web tools will replace textbooks in the future. "I think the textbook industry is in for a major change," he said. "Students simply will not stand for paying hundreds of dollars for a textbook for much longer. The current economic downturn may be a trigger, because I expect that universities will need to find ways to make the overall cost of education more affordable."

After learning of Kane's innovations, other departments at Boston College have also adopted wikis. Wikis aren't only appropriate for technology classes, he said — one of the most successful adopters teaches a geosciences class.

Ultimately, Kane said he believes that evolving Web. 2.0 tools will mean more faculty members will become publishers of their own content. Future textbook companies

will be a content platform similar to Netflix or iTunes. "Faculty will create their own teaching modules, complete with reading, PPT, and perhaps even audio or video files of the lecture," he said.

Kane offers this advice for professors who want to try out Web tools in place of textbooks:

- Recognize that if you build it, they won't necessarily come. "You can't just throw a wiki out there and expect students to know how to use it," he said. "Wikis and other Web 2.0 tools are more about the new ways to connect people than it is about technology."

- Be sure you know why you're using the

wiki and other Web tools, and what you hope to gain from them.

- Provide appropriate incentives to students for using the tools. "For all wiki assignments, I provide both 'carrots' and 'sticks'," he said

"The 'sticks' are that they have to contribute to get a particular grade. This increases the amount of contributions. The 'carrots' are the rewards for the best contributions. This usually increases the quality."

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