



THE ACADEMIC Author

FOR CREATORS OF ACADEMIC INTELLECTUAL PROPERTY

JANUARY/FEBRUARY 2014

Text and Academic Authors Association • 2014:01

Join us at TAA's 27th annual conference Baltimore, MD • June 20 – 21



We invite you to attend TAA's 27th annual conference

on textbook and academic authoring to be held at the Baltimore Inner Harbor Hotel in Camden Yards on June 20-21. Network with fellow textbook and journal article authors, build your knowledge, and expand your publishing opportunities!

The conference will feature a wide variety of sessions covering the topics of textbook and academic writing techniques, publishing, contracting, self-

publishing, digital books, and more. Nationally renowned cartoonist Robert (Bob) Mankoff, cartoon editor for *The New Yorker* magazine, will be a featured keynote speaker, with a presentation entitled "Taking Humor Seriously."

Robert Christopherson will also kick off the conference with a presentation entitled "Geoprimer: Baltimore charm—seaport, medical center, STEM focus, and rich history."

Participants will have the opportunity to participate in a wide variety *continued on page 2*



UPCOMING WEBINARS



Writing & Revising:
The 20-Year Evolution
of an Oceanography
Textbook

Thursday, January 30, 2014
1:00–2:00 pm ET

Presenter: Al Trujillo, textbook author and Distinguished Professor, Palomar College, San Marcos, CA



Confessions of a
Reluctant Author: How
to Write a Book When
You Don't Like to Write

Tuesday, March 4, 2014
1:00–2:00 pm ET

Presenter: Susan Robison, author of *The Peak Performing Professor: A Practical Guide to Productivity and Happiness*



Whose book title is it, anyway?

By Zick Rubin, *The Law Office of Zick Rubin*

Professor Charlotte Smith, an up-and-coming young entomologist, decided to write a textbook for the always-popular, upper-level course on spiders. After putting out a few feelers, she submitted a proposal to Six Legs Press, a leading publisher of books about insects. Six Legs loved the proposal and offered Professor Smith a contract. Charlotte was so abuzz with excitement—"tenure, here I come!" she yelled—that she signed the contract without even reading it.

After three productive years of weaving together the strands of spider research, Professor Smith submitted the manuscript—complete with 100 black-and-white illustrations and a color insert—to Six Legs. She gave her labor of love the perfect title: *Inside the Web: The World of Spiders*.

A year later, when Charlotte received the package containing the first copy, she was thrilled—until she ripped open the package and looked at the cover. To her surprise and dismay, her book was now entitled just plain *Introduction to Spiders*. When she protested, her editor told her that the Six Legs sales reps had all felt that *Inside the Web* sounded too much like an Internet primer. So the publisher unilaterally changed the title. "I meant to tell you," the editor said, "but I was laid up that week with a mysterious tick-borne fever."

Professor Smith felt that her academic integrity was hanging by a thread.

Who Determines a Book's Title: Author or Publisher?

Publishers' boilerplate contracts often say that the publisher has the exclusive right to choose the book's title. When Professor Smith finally read her contract, she found that she was out of luck. *continued on page 5*

Register online at TAAonline.net/audio-conferences-webinars



- 3 Five approaches to writing group success
- 6 Subconscious productivity: Accessing your inner self
- 8 TAA launches new website and new online member community



Call for nominations to TAA Council

TAA announces a call for nominations for two open TAA Council positions. The term for each Council position is three years, with terms starting July 1, 2014. Any member of TAA is eligible to serve on the TAA Council.

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 June. Most travel and lodging expenses related to attending these meetings are reimbursed.

Nominees must send a photo, a 100-150 word bio, and a 100-150 word position statement 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 March 1, 2014.

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

For more information or to view Council job descriptions, visit TAAonline.net/council

Annual Conference from page 1

of sessions and roundtable discussions—a small sampling of which includes:

- Academic Life Vests: Learning to Manage Multiple Writing Projects
- Bringing Innovative Technology and Social Media Into the College Classroom
- Effect of Bankruptcies on Authors
- Inquiry Writing: Connecting Students With Your Subject Matter
- The Digital Book Report 2014
- Yikes! My Journal Article Was Rejected? Why and What To Do About It
- Confessions of a Reluctant Author: How to Write a Book When You Don't Like to Write
- Technology Tips to Help Protect Your Work, Your Schedule, and Your Sanity
- Congratulations, Your Book Is a Success—How Do You Revise It?
- What I Wish I had Known Before Signing My First Textbook Contract
- College Instructor's Writing Influences on Pre-service Teachers

Attendees will also have the opportunity to meet one-on-one in mentoring sessions with a veteran author or an authoring attorney as well as mingle with fellow attendees and presenters in TAA's networking hospitality suite on both Thursday and Friday nights.

Early registration is now open. Take advantage of the early conference registration rates of \$125 for members and \$155 for non-members. All rates increase by \$50 on May 1. ■

For more information about the conference program, registration, and accommodations visit 2014TAAConference.net



Executive Director's *Message*

"Only connect"

—E.M. Forster from *Howard's End*

As I sat down to write this column about networking opportunities at TAA, this marvelous two-word sermon from Howard's End came to mind. Alas, the timing of that great novel (1910) precludes any attempt to read the quote as an aphorism aimed at the digital age, urging us to hone our networking skills! Making matters worse, Forster (or rather, the character in his novel) wasn't even talking about connecting with other people, but about connecting "the prose and the passion" contained within each of us to make a whole person.

Still... Networking is important, at least in part, as a way of connecting the effort you put into your writing (the prose) with your greater purpose of creating impactful scholarly works (the passion). Creating those connections involves getting out of your own head and the solitariness of authoring to learn from and share your own experiences with others who are walking a similar path. The question is how you go about doing that.

TAA provides many opportunities for you to connect, but let me focus on two of them in this note: the Academic Authoring Conference coming up in June, and the online member community available on our newly launched website.

I hope you will join us in Baltimore for the 2014 Conference. There will be a variety of sessions on offer to help you with the craft of writing and with finding new ways—from technology to humor—to connect with your readers. Depending on where you are in your career, you can offer or seek mentoring help. Everyone should plan to join a Roundtable Discussion to hear new perspectives on commonly experienced challenges. And, finally, come to the many networking events—from short breaks to the awards luncheon to special hospitality hours—to connect with your old friends and meet new colleagues. The Conference is a once-a-year event that could be very important for building up your network and maintaining connections.

I also encourage you to get involved with TAA's new online member community, where you will have the opportunity to seek advice, engage with colleagues about a challenge you are facing, or simply get a break from the grind of writing. Within the online community you can start or join a "circle" or discussion group focused on a particular topic of interest, search for a mentor or collaborator, or read broadly among writing topics and contribute to those where you have expertise on TAA's E-lists (listserv). Check out the online member community at: TAAonline.net/community ■

Michael Spinella

Five approaches to writing group success

By Dionne Soares Palmer

Writing groups offer their members a wealth of benefits. In fact, studies indicate that membership in a writing group can actually help boost your publication rate. In an examination of the publication rate of 48 female medical school faculty before and after participating in a writing group, Sonnad et al. found that the professors' average publication rate increased from 1.5 papers per year to 4.5 papers per year after joining the writing group. Cumbie et al. also describe increases in productivity among writing group members, reporting "significant and positive writing outcomes in the form of manuscripts submitted for publication, abstracts submitted for conference presentations, [and] grant proposals developed."

In addition to increased productivity, anecdotal evidence suggests that writing groups can also help socialize new professors and improve relationships among colleagues. In an article describing their experiences in the University of Massachusetts-Amherst's "Professors as Writers" program, Peter Elbow and Mary Deane Sorcinelli write that their writing program has the "capacity to support pre-tenure faculty in developing productive habits in research and teaching" and "create a sense of intellectual stimulation and community that help break down the isolation of many faculty as scholars and teachers."

Jennifer Friend and Juan Carlos González, authors of "Get Together to Write," report that not only did participation in their writing group help them build collegiality with other faculty members, but the need to produce something for the next meeting also motivated them to keep writing despite their hectic schedules.

Writing groups come in many different varieties, and can be tailored to suit the particular needs of participants. Here are five very different approaches that have proven successful:

1) Moderated courses. In "A Writing Group for Female Professors," Seema S. Sonnad, Jennifer Goldsack, and Karin McGowan describe a writing group that met every three weeks over a nine-month period. Each session was led by two moderators who helped teach members relevant writing and publishing skills such as how to craft great titles and how the publishing process works. Their group takes applications in order to include only highly committed members.

2) Online arrangements. Writing groups no longer need to be face-to-face affairs constrained to a single university campus. Twenty-



one faculty members from three academic disciplines working at five different universities in the western United States participated in the writing support group described by Sharon Cumbie and her colleagues in the article "Developing a Scholarship Community." Cumbie et al.'s group members met biweekly via teleconference to support each other's writing efforts.

3) Monthly peer review. Friend and González take a more prototypical approach to the writing group. They meet once a month, split into groups of four, and distribute five pages of their writing to their collaborators. They spend a set amount of time—usually thirty to forty-five minutes—reading and providing constructive comments on each other's writing. At the end of the session all comments are returned to the writer for review.

4) Small-group sessions. For those who prefer a more personal writing group experience, forming a partnership with one or two other academic writers may be the best option. In "The Rules of Writing Group," Claire P. Curtis recommends forming a writing group of no more than three trusted colleagues. Curtis meets with two friends from her university once a week. The rules of their group are that each person must provide writing ahead of time, must show up, and must provide feedback for others.

5) Hands-off retreats. Elbow and Sorcinelli describe a largely unstructured, but equally valuable, writing group idea in "The Faculty Writing Place: A Room of Our Own." In this approach, all faculty members are invited on a first-come, first-served basis, to write in a quiet, off-campus room. In this designated room, only writing is allowed, but just outside the closed door people can socialize, have coffee, and trade manuscripts for review.

Any elements of these approaches can be mixed and matched to suit individual needs, but whatever approach you choose, prioritize making time for your writing group. "Block off [time for your writing group] on your calendar, and do not cancel it for last-minute meetings," Curtis writes. "This time has to be as important as a class." ■

For more information on writing groups, please consult the following articles:

- Cumbie, S., Weinert, C., Luparell, S., Conley, V., & Smith, J. (2005). Developing a scholarship community. *Journal of Nursing Scholarship*, 37(3), 289-293.
- Curtis, C.P. (2011, March 24). The rules of writing group. *The Chronicle of Higher Education*.
- Elbow, P., & Sorcinelli, M. D. (2006). The faculty writing place: A room of our own. *Change: The Magazine of Higher Learning*, 38(6), 17-22.
- Friend, J., & González, J. C. (2009). Get together to write. *Academe*, 95(1).
- Sonnad, S.S., Goldsack, J., & McGowan, K. L. (2011). A writing group for female assistant professors. *Journal of the National Medical Association*, 103(9), 805-809.

A student of the POWER writing model



*Brittany Rosen, assistant professor,
College of Education, Criminal
Justice & Human Services,
University of Cincinnati*

Brittany Rosen is an assistant professor in the College of Education, Criminal Justice, & Human Services at the University of Cincinnati. A recent Texas A&M University doctoral graduate, Rosen credits the POWER writing model with providing the structure and strategies that helped her complete her dissertation in a timely manner and achieve publishing success.

Here Rosen explains the benefits of the POWER writing model.

TAA: You are a self-described student of the POWER writing model. Can you briefly explain the basic steps of the model?

Brittany Rosen: “The POWER (Promoting Outstanding Writing for Excellence in Research) writing model encompasses principles and practices allowing you to establish a stress-free writing habit, increase your writing productivity, and improve your quality of writing.

These principles and practices, which could be viewed as the basic steps, are (1) schedule your writing, (2) write quickly and edit slowly, (3) keep and share a writing log, and (4) give and get regular feedback.

Scheduling your writing time, at the same time every day, is the best strategy to help increase productivity and manage distractions. Writing (or generating) quickly allows you to be creative and turn-off the inner critic of whatever you are writing. Editing is an analytic task, which is the opposite of generating; it can be difficult to write when trying to generate and edit at the same time. Using a writing log provides you with a record of how much writing you are accomplishing and sharing this log with others keeps you accountable to the amount of time you spend writing. Receiving feedback means you can correct areas of your writing and

ultimately improve your writing quality. Giving feedback to other writers, sometimes considered more valuable than receiving feedback, is also important because you can see mistakes in others’ writing that you might not have seen in your own writing.

To get a more in-depth explanation of the POWER writing model and to find more writing strategies, I encourage you to read *Becoming an Academic Writer: 50 Exercises for Paced, Productive, and Powerful Writing* by Dr. Patricia Goodson.”

TAA: As a recent doctoral graduate, can you discuss how you benefited from adopting the POWER writing strategies?

BR: “As most people know, graduate school can be a very stressful and demanding process, especially when writing a dissertation, taking courses, and applying for jobs all at the same time. Implementing the POWER writing model allowed me to have a handle on these stressors. For example, keeping a writing schedule was vital to my success of completing my dissertation in three months. I wrote at the same time every day and was accountable to connecting with my project every day. This helped me reduce the amount of stress I had when writing my dissertation because I knew every day I was moving forward with the project.

The POWER model also helped me improve my writing and allowed me to find my voice. You can ask any of my high school and undergraduate teachers, and they would say I was an AWFUL writer. However, the POWER model encourages practicing daily writing and values feedback. Through these strategies, I have greatly improved my writing quality and actually enjoy receiving feedback to continue to develop my work.”

TAA: Which of these steps are the most beneficial to your writing process and why?

BR: “All of the POWER practices are beneficial, but if I had to select the three most beneficial practices, I would pick scheduling writing time, writing quickly and editing slowly, and receiving feedback. Creating and keeping my writing schedule is vital to my writing process. Before the POWER model, I engaged in “binge writing”—writing for large chunks of the day but not very often. While I was always able to complete assignments and manuscripts, they were not high quality and I had unwarranted stress. By scheduling writing time, I have lowered my stress level and I touch on my projects a little bit every day, allowing me not to be overwhelmed with writing. I even scheduled my writing time to write this article!

Writing quickly and editing slowly is the one tool I feel is my secret weapon. While I see graduate students, professors, and other writers talk about writer’s block, I know that when I start a new manuscript or grant and I’m looking at a blank page, it will not be blank for long. I do not struggle with writer’s block because I generate words quickly without trying to edit (or critique my writing) at the same time. I am able to write freely, knowing that I will edit my text at a different time.

Feedback is critical to any writer, no matter what discipline, but feedback is beneficial to my writing because feedback allows me to understand what, in my writing, needs to be fixed, reworded, edited, or cut. I want my writing to be clear and concise and feedback provides the opportunity to test my writing with different audiences. I use all types of people for feedback from other graduate students, professors, friends, and even my mom.”

Although these steps may appear simple, a writer must actually implement these strategies in order for them to work. And my writing productivity *continued on page 6*

Whose book title is it, anyway? continued from page 1

Next time, she will know better.

From the author's standpoint, it is best for the contract to expressly state that the book's title remains subject to the author's written approval. The more clout the author has, the more likely the publisher will be to agree to such approval.

Even without such a right of approval, however, most publishers will agree that the author has a right to consult on the title. "Consultation" is not "approval." It means only that the publisher must listen respectfully before it says "no." But consultation is still far better than nothing. In the last analysis, the book is your baby, not your publisher's, and you should be intimately involved in naming it.

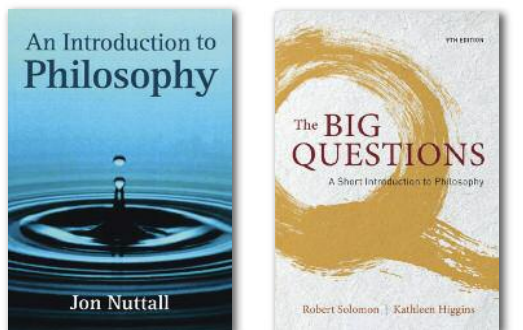
Are Book Titles Protectable?

After a well-received first printing, Professor Smith persuaded Six Legs to restore her original title for subsequent printings: *Inside the Web: The World of Spiders*. It became an entomological classic with five successful editions. Competing spider textbooks crept in and out, but none of them could really hang on.

Then one day, Professor Smith saw an announcement of a forthcoming textbook on spiders by her arch-rival, Dr. Arnold Roach. Roach's book was to be entitled *Within the Web: The World of Spiders*. Charlotte couldn't believe it. It felt like a sharp punch in the cephalothorax. She and her editor immediately wrote to Roach and his publisher: "Your title is mimicking ours. Change it immediately." They got back a one-sentence reply, "Sorry, you can't copyright a book title."

It's an oft-repeated truism that book titles, as "short phrases," are not protected by copyright. The truism is probably true. But it doesn't mean that book titles can't be protected at all. *Distinctive* titles, though not generic ones, are protected by the law of trademarks and unfair competition.

A title that simply names a book's title or market—like, say, *An Introduction to Spiders*—is almost impossible to protect. That's why there are so many textbooks entitled *World History*, *Introduction to Economics*, and *Intermediate Calculus*. These books are distinguished by the names of their authors but not by their generic, plain-vanilla titles.



Generic book titles, like An Introduction to Philosophy (left), can't be protected, as many textbooks can share that same generic title. However, authors and publishers of books with distinctive titles, like The Big Questions (right), may be able to stop others from using confusingly similar titles—especially if they become well-known.

But when a book with a unique title becomes known in its field, its title becomes a protectable trademark. If Professor Smith and Six Legs can show that Roach's *Within the Web* is likely to confuse consumers—in particular, professors choosing textbooks—then they may be able to force Roach and his publisher to change their copycat title.

If a book's title is distinctive and the book has had two or more editions (a single edition is not enough), the title may even be eligible for federal trademark registration, just like Coca-Cola® and Windows®. Even unregistered trademarks can be protected, so a registration may not be essential. But a federal registration strengthens the author's and publisher's hand by providing presumptive evidence of the distinctiveness and ownership of the title.

Who Owns the Title: Author or Publisher?

After five successful editions, Professor Smith and Six Legs had a falling out. At this point, each of them wanted to proceed on their own with *Inside the Web*. Charlotte wanted to take *Inside the Web* to a new publisher. Six Legs wanted to start an *Inside the Web* entomology series with books by other authors.

Between the author and the publisher, who owns the title?

As a general matter, the owner of a trademark—here, a book title—is the party that "controls the nature and quality" of the goods that have been marketed under that trademark.

But whether the "quality-controller" of a book is the author or publisher can be a tangled question, especially when the publishing contract does not expressly address the matter.

A leading case on this question, *Liebowitz v. Elsevier Science Ltd.* (1996) involved a dispute between a scientist and a publisher about the titles of a group of professional journals. The journals had been launched and edited by the scientist and published by the publisher. Under the facts of that case, an influential federal district court judge ruled that the trademarks were owned by the scientist-editor, who had the greater involvement in controlling the quality of journals.

The judge, Lewis Kaplan, noted that "the journals . . . present a combination of intellectual content [provided by the scientist-editor] and substantive editing, packaging and technical editing, and subscription fulfillment [provided by the publisher]. At bottom, however, . . . without their content the journals are no more than 'bound printed paper and glue.'" Substitute "author" for "scientist-editor," and the same is true for most textbooks.

Ownership of a book's title may also be negotiated by the author and the publisher when they first enter into a contract. In some instances, the author may want to insist that the contract make clear that he or she owns the title. This may be especially important and appropriate when the author is already using the prospective title in other contexts, such as blogs, lectures, and consulting activities.

In Professor Smith's case, Six Legs eventually swung around and conceded that the title belonged to Charlotte. She found a new publisher for *Inside the Web* and it went on to many more successful editions, not to mention the recent interactive online version. And, yes, Professor Smith's students and friends lovingly call it "Charlotte's Web." ■

Zick Rubin, a former college professor and textbook author in the field of social psychology, is a publishing, copyright, and trademark lawyer in Boston. He can be contacted at zrubin@zickrubin.com



Subconscious productivity: *Accessing your inner self*

By Richard T. Hull

As a writer, I battle with procrastination, always have. At times I also find it strangely hard to revise my work. But in graduate school I hit upon a way of using my procrastination to produce nearly final copy the first time. The “method” was suggested to me by reading the *Autobiography of Bertrand Russell*.

In it, Russell describes how he would think intensively and long about a proposed book topic, then dictate the book to his secretary, who would send the manuscripts off to publishers with only a few changes in Russell’s hand. I wondered at how Russell could compose his elegant prose in this way, and in particular how he could remember what he intended to say long enough to dictate.

Although it was scary, I began trying to apply Russell’s approach to my own writing. I found that, if I were not “ready” to write yet, coherent prose would not flow. I would end up with a series of disjointed paragraphs, or even sentences or ideas not connected in any coherent way to a final essay or chapter. But if I thought intensively for a few minutes each day about the writing project, then put it out of my conscious mind, some kind of subconscious process would continue working on the topic. When I would “return” in a day or two, coherent paragraphs were “there” waiting to be written out.

I have found confirmation of this subconscious operation of thought in another seemingly unrelated task: crossword puzzle solving. I’ve become addicted to the *New York Times* puzzles. I find that an

initial working through all the clues across and down produces relatively little in the way of completed squares (except for the Monday puzzle, which always seems easiest); but each subsequent day, when I return to the puzzle I find obvious what was perplexing before. Again, some kind of unconscious working through clues must be happening.

My terms for this subconscious phenomenon have included a variety of metaphors: the notion of a shelf to which part of me repairs, viewing dispassionately what the rest of me is experiencing and doing; an adaptation of Freud’s Unconscious, ascribing to it a kind of life of its own, reflective, pondering, silent in the daily communications with others. But frankly, I’m embarrassed to confess that I have come to think of it as the Slave Within, an inner ghost writer to whom I give writing tasks, checking in from time to time to see how he (or she) is getting along with them, adding where necessary additional information or references. I have come to trust my Slave Within as reliable, and certainly worthy of my solicitude.

Am I nuts? I wonder whether others have a similar “method” of writing. There’s an old joke that goes something like: “I hear there’s a conference on Schizophrenia: I’m of half a mind to attend.” Is my bicameral self, one a ghostly writer enslaved to the other’s writing projects, common or not?

You tell me. ■

Brittany Rosen continued from page 4

is evidence these strategies work; they work in keeping me accountable in my writing and help increase my productivity.”

TAA: Is there any theory and/or research that supports that these types of writing strategies lead to proven results?

BR: “The POWER model was actually based on Peter Elbow’s theory of the writing process and research from psychology and neuroscience literature regarding talent development. Elbow suggests good writing occurs through the need to write badly (yes, I said write badly), and develop this bad writing through sharing early and late drafts. Only when writers are comfortable with generating messy text, sharing the text for feedback, and actually look forward to incorporating the feedback into the writing, will they truly enjoy the writing process.

The research behind POWER indicates elite performance, such as skills shown by prolific scholars or elite athletes, is linked with deliberate practice. Deliberate practice can be described as practice in which you

slow down, make mistakes, and correct these mistakes. Daniel Coyle, author of *The Talent Code*, discusses that by engaging in deliberate practice, a person is able to build myelin—a substance that insulates the brain’s nerve wires. Through myelin building, a person begins to develop and refine his/her ability and skills, to become an elite performer—or in our case an elite writer.

This theory and research is why the POWER model is focused on valuing messy writing (generating quickly), the importance of feedback, and the need for deliberate practice (which includes receiving feedback to correct mistakes).”

TAA: What is your favorite benefit of TAA?

BR: “My favorite TAA benefit is the opportunity it provides me to connect with other writers from different disciplines. Through this exposure, I have realized the writing issues I encounter are not singular to me—or my discipline. I value discussing, with other writers, solutions to common writing issues.” ■



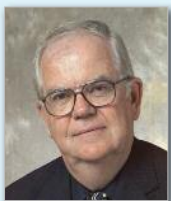
Corbin receives highest award from NAK

The National Academy of Kinesiology, an honorary organization composed of Fellows who have made significant and sustained contributions to the field of kinesiology through scholarship and professional service, recently named Charles B. (Chuck) Corbin as the recipient of the 2013 Hetherington Award. Chuck has been a long-time TAA member and is the senior author of *Concepts of Physical Fitness* (17th ed.), which won a TAA McGuffey Award; *Fitness for Life* (5th ed.); *Fitness for Life: Middle School*; and *Fitness for Life: Elementary School*, all of which won TAA Texty Awards. ■



Kenamer authors 2nd edition of textbook

TAA member Mike Kenamer authored the 2nd edition of *Intravenous Therapy for Prehospital Providers* (Jones and Bartlett Publishing Company, 2013). “The previous author did not want to continue with the second edition, so I picked it up,” he explained. Kenamer is Director, Office of Workforce Development at Northeast Alabama Community College, and President/CEO of Kenamer Media Group, Inc. He also serves as TAA Council Secretary. ■



Hull receives award for Best Article of the Year

An article co-authored by TAA member Richard Hull was awarded Best Article of the Year by the College of Optometrists in Vision Development, presented at their annual meeting in October 2013 in Orlando. The article, “Considerations of Informed Consent by Proxy in Pediatric Optometry”, coauthored by Paul Abplanalp, was published in *Optometry & Vision Development* (V. 43., No. 2, 2012). ■

Barlow publishes new textbook

TAA member Robert Barlow has published a new textbook, *Excel Preliminary Legal Studies* (Pascal Press, Australia). Barlow lectured at Southern Cross University at Lismore in Macroeconomics, International Business and Education, and was a High School teacher for 39 years, retiring in 2006. He is the author of nine successful Business Studies textbooks.

GRANT NEWS



Derrington receives TAA Publication Grant

Mary Lynne Derrington, Ed.D., was awarded a TAA Publication Grant to cover expenses incurred for a recently published article and for her co-authorship of a book chapter. The article, “Metaphors and Meaning: Principals’ Perception of Teacher Evaluation”, was published in *NCPEA Educational Leadership Review* 14 (3), in October 2013. (NCPEA = National Council of Professors of Educational Administration.) The book chapter, “The Changing Conditions of Instructional Leadership,” was published in the Bruce Barnett, Alan Shoho, and Alex Bowers, eds., book entitled *International Research on School Leadership Volume 4 – School and District Leadership in an Era of Accountability*, published by Information Age Publishing, 2013.

Derrington is an assistant professor in the Department of Educational Leadership and Policy Studies at the University of Tennessee Knoxville. ■



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

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Address Correction Service Requested TAA S2874 Spruce Street, Fountain City, WI 54629

TAA launches new website and online member community

TAA announces the launch of its new website, featuring an updated look and improved navigation, making it easier for members to locate the resources they need quickly and easily.

The new website, still available at **TAAonline.net** introduces some exciting new features:

- A searchable Member Directory that will allow members to connect with each other based on interests, publisher, location, and more.
- An online member community where members can exchange ideas, ask questions and share their expertise.
- A TAA Blog, “News & How-tos”, to provide easy access to association and industry news, how-to articles, member profiles, and more.
- The ability to share content on Facebook, Twitter, LinkedIn, Google+ and Pinterest, subscribe to the TAA Blog RSS feed, and connect to the association’s social media pages.
- A search bar that provides the ability to search the entire website using keywords, such as contracts, writing, copyright, and more.
- TAA Chat, a quick and easy way to reach out to a TAA staff member for assistance.

TAA challenges members to help build the new online member community. The first 100 members to upload a photo, start a circle, update their status, and/or participate in an existing circle by starting or responding to a discussion, will be entered into a drawing for one of two prizes: 1) a Kindle Fire HD and 2) a \$50 Amazon gift card.

With the launch of the new website, members can download a free 56-page eBook, “Textbook & Academic Writers’ Toolkit”, a compilation



of articles from *The Academic Author* packed with writing tips and strategies, including:

- Stretch, reach and fall back: Targeting your journal submission
- How to write a book proposal for an academic press
- Completing a major revision: The after-the-fact outline
- A veteran author’s insights on contracts, author collaboration and more
- What you need to know about using third-party photos
- 6 Tips for selecting the right publisher for your textbook
- 7 Tips for creating your own website

Website visitors can download TAA’s “Textbook Contracts: A Guide”, which includes sample language for the top 10 clauses, contract negotiation tips and strategies, and two must-have attachments for author-friendly contracts. They can also subscribe to the association’s newly redesigned eNewsletter. ■