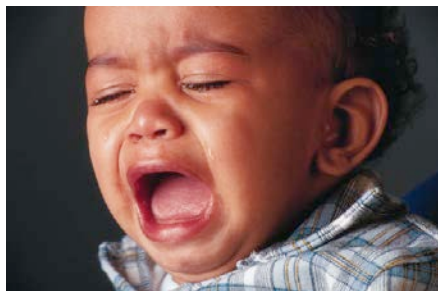


April 2009

*Feel like
crying?*



*Need some
support?*

Sign up for an ISMTE annual meeting
in August 2009. We're there for you.

www.ismte.org

In this issue:

Articles

- *The PERii Program at INASP* **2**
- *Profile of a Freelancer* **5**

Columns

- *Tips & Tricks* **8**
- *Taming Technology* **16**
- *Publication Partners* **21**
- *Portrait of an Editorial Office* **23**

Miscellaneous

- *Welcome to Our New ISMTE Members* **15**
- *Calendar* **26**

The PERii Programme at INASP: Support for Authors and Editors in Developing and Emerging Countries

by Julie Walker

Head of Publishing Support, International Network for the Availability of Scientific Publications (INASP), Oxford
jwalker@inasp.info

An increasing number of journals and publishers are recognising the need to support information access initiatives in developing countries. Through its PERii programme (Programme for the Enhancement of Research Information Phase 2), The International Network for the Availability of Scientific Publications (INASP) supports every phase of the research communication cycle from enabling affordable access to international scholarly literature to supporting successful writing, publishing, and communication of research from developing and emerging countries. INASP also works with librarians in those countries to develop modern digital research libraries and with university information and communication technologies managers to support them in their challenging role of providing access to the Internet and e-resources via computers which are functional, properly maintained, and upgraded.

So Why PERii and Why the Focus on Research Communication?

A Commission for Africa report sums up the reasons well: 'Scientific skills and knowledge enable countries to find their own

solutions to their own problems...and, critically, they unlock the potential of innovation and technology to accelerate economic growth, and enter the global economy.'

The PERii focus area most relevant to the readers of this newsletter is the successful writing, publishing, and communication of research. INASP works with editors and publishers from their 22 partner countries across Africa, Asia, and Latin America to increase the visibility and quality of journals from those regions and to support authors through the publication process.

Although editors and editorial offices struggle with many of the same problems throughout the world, such as lack of resources and tardy reviewers, there are some unique challenges for those in developing countries. One of the key issues for journals from these countries is lack of visibility. Limited budgets and low recognition for research output mean journals often do not receive the support or visibility they need on an institutional level, making it even more difficult to gain recognition in the regional or international arena.

African Journals Online (AJOL) www.ajol.info was developed by INASP in 1998 as a means to address the visibility issue. It was

The PERii Programme

continued

developed as a free online database of African journals based on tailored Public Knowledge Project open source software called OJS (Open Journals System). AJOL covers a full range of academic disciplines including a very strong section on health. It now contains more than 340 journals from 25 countries and is estimated to be visited each month by 50,000 researchers worldwide.

AJOL moved to South African management in 2005, so INASP now focuses its support on meeting the demand to set up Journals Online (JOL) projects in Asia. There are currently five Asia JOLs: Nepal Journals Online www.nepjol.info; Bangladesh Journals Online www.banglajol.info; Vietnam Journals Online www.vjol.info; Philippines Journals Online www.philjol.info; and finally, the latest addition, Sri Lanka Journals Online www.sljol.info. Each of the JOLs has their own particular strengths and challenges. In Nepal, there is a current policy of power load shedding for 16 hours a day, meaning using a full editorial submission system is virtually impossible. Bangladesh also suffers frequent power cuts which make loading articles onto the system a battle, but the determination of the editors and the editorial office staff ensures BanglaJOL is the fastest growing of all the JOLs.

Vietnam Journals Online was the most challenging JOL to create as the OJS interface had to be translated into Vietnamese as well as English. However, it is also a success story in that it is the first JOL to transfer to hosting and management in-country.

To support the JOLs, INASP runs capacity-building workshops for editors, with initial workshops covering the loading of articles onto the OJS system and online publishing strategies. Subsequent workshops provide training on using the full online submission system; general

training on the roles of editor, author, and reviewer; and training on managing an editorial office. Although AJOL has transferred to South African management, it continues to receive funding from INASP and its editors benefit from these capacity-building workshops.

To support developing-country authors through the publication process, INASP is implementing a carefully monitored pilot project called AuthorAID. This project was conceived by Anthony Robbins and Phyllis Freeman of the Journal of Public Health Policy and, having been recommended by Sida (Swedish International Development Cooperation Agency), INASP was chosen as the implementation partner. The project began in 2007 and is expected to run for three years initially. It has three main components:

- mentoring (scientific and editorial) by volunteers;
- workshops on academic research writing; and
- openly accessible content on the AuthorAID website www.authoraid.info.

The mentoring component of the project aims to match early career researchers with researchers who are experienced in publishing or with editors who can work with them to fine tune their manuscripts. There is a full online mentoring system on the website, but mentoring pairs also are able to communicate by phone, e-mail, or face-to-face if geography allows. This flexibility is essential for authors where Internet connectivity is poor or in settings where there is very limited bandwidth.

There are currently three AuthorAID research-writing workshops per year: one in Africa, one in Asia, and one in Latin America. They aim to train participants in writing academic articles and cover every aspect of the

The PERii Programme

continued

writing process from writing a grant proposal to choosing the appropriate journal. Regional co-facilitators are carefully chosen both for their academic research knowledge and for their willingness to facilitate further workshops within the country or region.

The AuthorAID website acts as a hub and a valuable resource for the project's community. An online matching and mentoring system provides support for the early career/experienced researcher pairs, while blogs, discussion forums, and free writing resources provide support for the wider AuthorAID community.

However, the JOLs, the publishing training workshops, and AuthorAID are only part of the wider picture of INASP's work. Our work with libraries, publishers, and ICT professionals to ensure the best possible access to resources is equally important and an integral part of the PERii programme. Without strong libraries and robust IT infrastructure, researchers would not have essential access to the JOLs, the AuthorAID resources, or international journals. Abdullah Shams Bin Tariq from the Country Coordination Committee of the Bangladesh INASP Consortium explained how the first phase of the PERI programme affected his research community:

PERI has indeed brought about a dramatic revolution in the availability of resources for research. This has given a

great boost to existing researchers, encouraged new and young people to engage in research, pushed the libraries and even network administrators to modernize their outlook, and has laid the foundation of a nationwide consortium of libraries. The usage statistics have surpassed our imagination by a very wide margin.

Funding from major European donors such as Sida, DFID (UK Department for International Development), and Norad (The Norwegian Agency for Development Cooperation) will ensure PERii will carry on its work until 2012. However, if PERii achieves its ultimate aims, researchers in developing countries will eventually have the same access to resources and research as the rest of the world and research from those countries will have the same standing as research from the developed world. If the research playing field is levelled in this way, then no further funding will be necessary and the PERii programme will cease to exist. Although it's a huge ambition, we hope one day we can make it a reality.

For further information on INASP and PERii, please visit our website: www.inasp.info.



What do you think of ISMTE?

Take the short member survey online and let us know. You can access the survey from the member's only home page or from the link in the latest e-mail update.

Profile of a Freelancer

by John Curley

Freelance Copyeditor, Proofreader, and Indexer

Lexington, Massachusetts, USA

JohnCurley@rcn.com

[Editor's note: This is the first article in a two-part series. In the May issue, John will tell us about his day-to-day activities and how managing editors and copyeditors/proofreaders can optimize their relationship.]

My interests throughout all my schooling had centered on language. I was inspired in part by my father's long career in the newspaper business, but I think I just had a natural bent toward things literary. In high school and college I was always involved in editing and writing on school publications, and my coursework at Rollins College in Winter Park, Florida, also was decidedly linguistic in nature. After graduation, I took a job in the human resources department of my alma mater. But when Harcourt Brace Jovanovich moved its headquarters from New York to nearby Orlando in the early 1980s, I set my sights on parlaying my assets into a career in publishing. Through my persistent networking, I was finally able to get an interview, and in 1985 I was hired.

My full immersion into all aspects of human resources in my brief, first career would serve me well in my new position as a production editor; however, the serene publishing job I had envisioned after the chaos of human resources existed only in my mind. Apart from needing someone to manage the production process, the demanding editor-in-chief of my large bimonthly transplantation journal would require a production editor with a confident and tactful

bedside manner. I soon learned to exercise the finer points of publishing diplomacy: urging authors and vendors to toe the line, while at the same time being courteous and empathetic. Freelance copyeditors also entered my life during this period, and I imagined what an exotic, care-free life they must lead.

Within 2 years our division was merged with W.B. Saunders, and my job would be waiting for me, but in Philadelphia. I seriously considered moving to Philadelphia, but ultimately I opted to stay in Orlando and take the severance payout to pursue work as a freelance copyeditor and proofreader. What a life I would have: setting my own hours, working in my pajamas, and raking in the money! Working from home in 1987 was relatively uncommon. Telecommuting had not yet been invented.

My first gig was proofreading a clinic (a hard cover periodical) for W.B. Saunders. At this time everything was done on hard copy. The marked up manuscripts and long sheets of galley proofs were sent to me by overnight courier, and my job was to do a side-by-side, word-for-word comparison to make sure that all of the copyeditor's work had been captured by the compositor, identify any typos, and fix any lingering grammatical problems. I also was hired as the primary copyeditor on my old transplantation journal. In addition to editing for style, grammar, spelling, and proper punctuation, I also identified for the compositor the various elements of the manuscript by writing the

Profile of a Freelancer

continued

appropriate code next to each one (e.g., headings, textual elements, tables, figure legends, etc.). Other production editors from my old job began calling me with additional copyediting and proofreading work.

My freelancing career was slow to gain momentum. To supplement my income, I took part-time jobs of every description: I was a test proctor, cleaned hospital beds in a warehouse, worked as a projectionist, even drove the Zamboni at the local ice skating rink. For about a year I took a full-time job as a proofreader on the graveyard shift at a typesetting firm. In time the connections I had made while working in-house led to further connections at other publishing houses. Former colleagues would give me a managing editor's name, or would themselves make the move to a competing publisher. Sometimes a managing editor who had been given my name would call me directly, and then the relevant production editors or editorial assistants would become my main contacts. As more and more production tasks were farmed out, publishers created the position of freelance coordinator, and all work for folks like me was filtered through this person. Although I now still work directly for some publishers, a lot more production work is contracted out to firms that specialize in arranging the details of copyediting, composition, and proofreading, and these production houses hire freelancers like myself for these jobs. Compositors are often far outside the United States, and the e-mails I get from them come at 2 a.m.

At the outset of my freelancing career in 1987, I felt certain that I would need a computer to make my way in the industry. I purchased a second-hand desktop computer with two 5¼-inch floppy drives, no hard drive, and a monochrome monitor, with a daisy wheel printer thrown in for

good measure. As it turned out, I mostly used this equipment to print out cover letters and invoices. It would be several years before I got my first job that required a computer.

Publishing seemed slow to jump on the computer bandwagon—I still am occasionally asked to edit a book on hard copy. In 1992 I was nominated by the freelance coordinator at Raven Press, my main client then, to be the freelancer who participated in a training session for copyediting electronically. This was an exciting turning point in my career, and I traveled to Philadelphia to learn how to use the software. Electronic copyediting became my niche, and soon I was offered more work than I could do, both periodical articles and books. I was able to quit my part-time jobs and focus on being a freelance editor.

After a few years I branched out into indexing. I ordered the software from an indexing firm, Cindex, and taught myself to use it. Indexing soon became my favorite production task, and I began to market myself as not just a copyeditor/proofreader, but also as an indexer. A subject index at the back of a book or periodical is a familiar and valuable reference tool for the reader. Before computerization, indexers actually made entries on index cards and arranged them categorically before typing up the index manuscript. It took a vigilantly organized type of person—one with immense patience, a sharp eye, and an enduring ability to focus—to generate a large index on deadline. These abilities are still important, but the computer now does a lot of the busy work that used to consume the time of indexers. Indexing for me is a nice break from the type of brain activity used in copyediting. I wouldn't say that indexing is so much a mechanical process, but it is more rhythmic and left-brained.

Profile of a Freelancer

continued

When I worked at the publishing house, I sensed right away that I was being groomed for the management path. I had already learned in my short human resources career that although I possessed the right skill sets to move into a more executive role, I knew myself well enough to know that I really wanted to work hands on with the manuscripts—to be an editor in the most elementary sense and to work at refining that craft. I also jumped at the chance to work from home to avoid the inevitable daily office politics. This has been a good fit for me, but it isn't for everybody. The solitude of working from home drives most people back to the "real world" within a few years. But the lure of autonomy is strong in some of us.

Freelance editing is not a profession that is making me rich. My compensation is directly related to how much work I do. When I work, I get paid; when I don't work, I don't get paid. My employers do not pay for any benefits like insurance, vacation, or sick time, and they don't offer a pension or contribute to my retirement plan. I weighed the pros and cons of this arrangement before I jumped into it. Still, it is a little disheartening to offer a valuable professional service and to have my fee constantly low-balled. I rejoice at every 50-cent per page or per hour increase I am able to negotiate. This is not big money, but even when managing editors or production editors back up my request for an increase, they usually are not able to authorize it, since budgets are handed down by executives higher in the chain of command, or even by sponsoring associations outside the realm of the publishing house.

The nature of my day-to-day freelancing work has evolved over the past 20 years. I started out proofreading and copyediting only medical periodicals, then learned how to index, gradually took on medical book editing until it became the core of my work, delved into business books, and now have morphed back into primarily doing production work on periodicals, usually with one or two book copyediting or indexing jobs also in progress at any given time. Periodical work is by definition regular, and I admit that it is nice to be able to count on the next issue coming. This is of course not true for book work, which comes one title at a time. It pains me to have to turn down a book job if I already have periodical work piling up on my desk.

The future? Like most people, I sometimes forget that I am the pilot of my own vessel and I can steer it in any direction. What are my interests beyond the next journal issue, and how might I employ my skills in a stimulating new endeavor? After so many years of editing other people's books and papers, my thoughts have been turning more toward finding my own writing opportunities. One of my passions is cooking and reading the good writing of other cooks. Since 2001, I have lived in Massachusetts, and I have been traveling every 6 months or so to the school at King Arthur Flour in Norwich, Vermont, to learn more about baking bread. When I am in class or in the kitchen, something clicks in me, and I am compelled to share this thrill with others. It is exciting to think about how I might combine my love of cooking and my love of the written word. Experience has taught me to not just think about pursuing my dreams, but to take deliberate action to make them come true. 🌐

Fuzzy Logic

by Jason Roberts, PhD

ISMTE President

Managing Editor, Headache; Journal of Sexual Medicine

journal@ahsnet.org

After spending months devoting my time to developing an ethical stance for my journals (see *EON* January 2009) I've finally been able to turn my attention back to functional matters – improving the quality of figures and tables. At first I thought it was good to get back to something more concrete, less abstract. After a while, however, I once again found myself tied in knots.

At the *Journal of Sexual Medicine* (*JSM*), the editorial office has been struggling recently with securing figure and table files that are of an appropriate standard or that are workable when typeset. The amount of time spent on these issues has risen to a point of concern. Though the journal has experienced a surge in submissions that undoubtedly contributed to the increased time spent on the issue, we felt the number of problems had risen out of proportion to the submission increase. It does appear that many new-to-us authors seem to struggle to get their figures and tables in order. *JSM* had never imposed particularly strict standards, so the trend has been somewhat puzzling. We decided that if we were going to spend more time policing this issue, we might as well use this as an opportunity to set good standards and help authors to reach those standards. Consequently, we hope to not only stop authors submitting unacceptable figures and tables but also to work with them to submit material at a level higher than an acceptable

minimum standard.

Two problems have particularly plagued us: poor image quality and unusable table files. I recently started a discussion thread in the ISMTE discussion forum on the topic. I think it would be really interesting to hear more about our various experiences of improving figure quality and educating authors about standards.

Figures

JSM seems to be particularly prone to receiving low-resolution, extremely fuzzy, figure/image files. We estimate upwards of 40% of all revised manuscripts required some form of a re-supply of images (we pursue image quality only with revisions as the likelihood of eventual publication is high). The journal typically publishes line art, surgical photographs, MRIs (and other types of medical imaging), and occasional schematics/flow charts. Though MRI images are never of the sharpest resolution, there is no obvious reason why the other artwork could not be crisp and clear.

We decided to look into the issue further. Several contributing factors for poor image quality were determined:

- Images were simply copied and pasted from another source into a Word document. This leads to a reduction in resolution.

- Authors were supplying scans of graphs rather than the original source file.
- Images were too small/saved in too low a resolution. This was problematic for the typesetter when attempting to resize the image.
- Figures had been extracted from a presentation. When embedded into Word, the image quality had been reduced.
- Images were on their second iteration (e.g., saved in the output file from the equipment used to capture the image, translated into an image file, then imported into a Word document).
- Images were saved as JPEGs rather than TIFF, GIF, or EPS files. JPEG files can be acceptable for publication (though some journals refuse to publish JPEG images) but the files do not retain the same level of image data when saved compared to the other file types. This is because the data in the image is compressed, leading to smaller file sizes and poorer reproduction when published.
- Images were incorrectly sized. Though there are slight variances, common standards seem to be in the range of 3.5 inches or 8cm (note: I know that is not a direct conversion) for a 1-column image and roughly 7 inches or 17cm for an image that stretches across two columns. Check with your production editor for your column width dimensions. Some images were smaller than those dimensions, or fell in between, which rendered resizing up (reduction in quality), or down (image

data becomes too small to read), difficult.

Investigating this issue proved to be a major learning experience for the *JSM* editorial office. We established, for example, that EPS files are particularly good for charts and graphs. Maybe this is common knowledge to many of you. It was news to us, however. EPS files are easy for typesetters to work with when resizing images during layout. We found we had to instruct a lot of authors about EPS – namely that it could, in some software packages, be found in the file type options under Save As or Export. If an image file (TIFF, JPEG) is used for line art (charts, graphs), then the ideal resolution should be 1,200 dpi. (DPI stands for dots per inch and refers to the number of dots [pixels] that can be placed side by side on a line 1 inch long.) Many journals request between 600 and 1,200 dpi for line art. Others are less specific and just ask that all images are over 300 dpi.

Armed with this information we quickly ran into a problem – many authors did not know how to save or export high-resolution TIFF files from their graphics packages or various software where data was stored. So, we addressed this issue first. Figure 1 (a view of the harbour in Mousehole, Cornwall, by the way) demonstrates how simply that can be done by selecting the file type from the drop-down list of options in Save As/Export. Nearly all software follow this model. The preference for a TIFF file is based on the quality of image data that can be reproduced. Saving as a JPEG file leads to data compression and loss of image data. This leads to a marked deterioration in the image quality when the file is saved for a

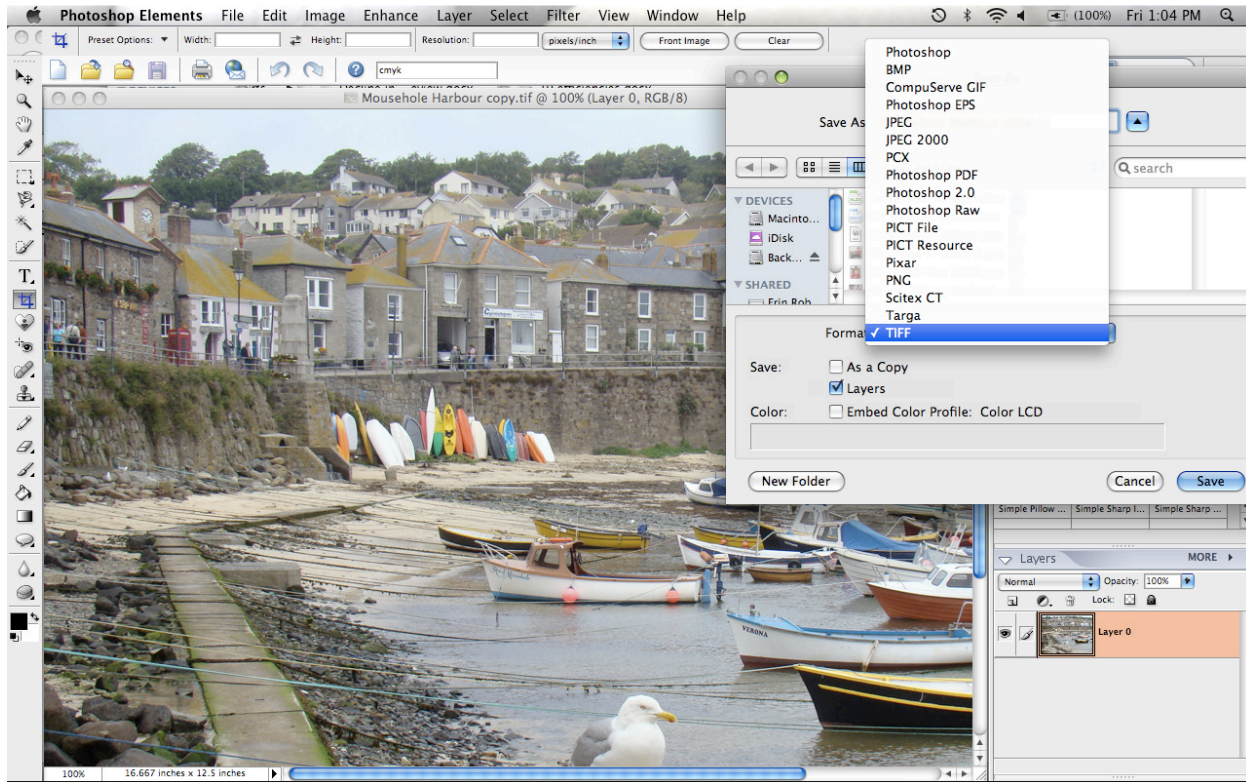


Figure 1. How to create a TIFF file.

second time. Clearly this is problematic when the author takes a JPEG image, imports it into Word, and saves the file; then the typesetter extracts the file to place into their typesetting software, saving the image for a second time.

As you can imagine, even this task sometimes proves too complex for harried authors. So, we also settled on a simple solution: with graphs and other charts we ask that if Excel was used to generate the graph, that the authors send the Excel file. We pass this file on to the production staff. The difference in quality is significant over the typical (read: poor quality) image imported into the manuscript Word document that we so often receive. Figures 2a and 2b demonstrate

the difference. Another advantage of receiving the Excel file is that we can strip out unnecessary graphical gimmicks such as diminishing levels of gray shading inside a cylindrical tube when a flat, rectangular, solid black or white bar would suffice. We are also clamping down on graphic “frills” that add no didactic value, though we typically only ask for changes at this point if we have to ask the author to resupply the files, due to workload pressures.

Submitted photographs normally cause fewer headaches than line-art files. Again, keeping it simple, we often just request authors send the original photograph file. If we receive a JPEG we simply convert to TIFF and upload

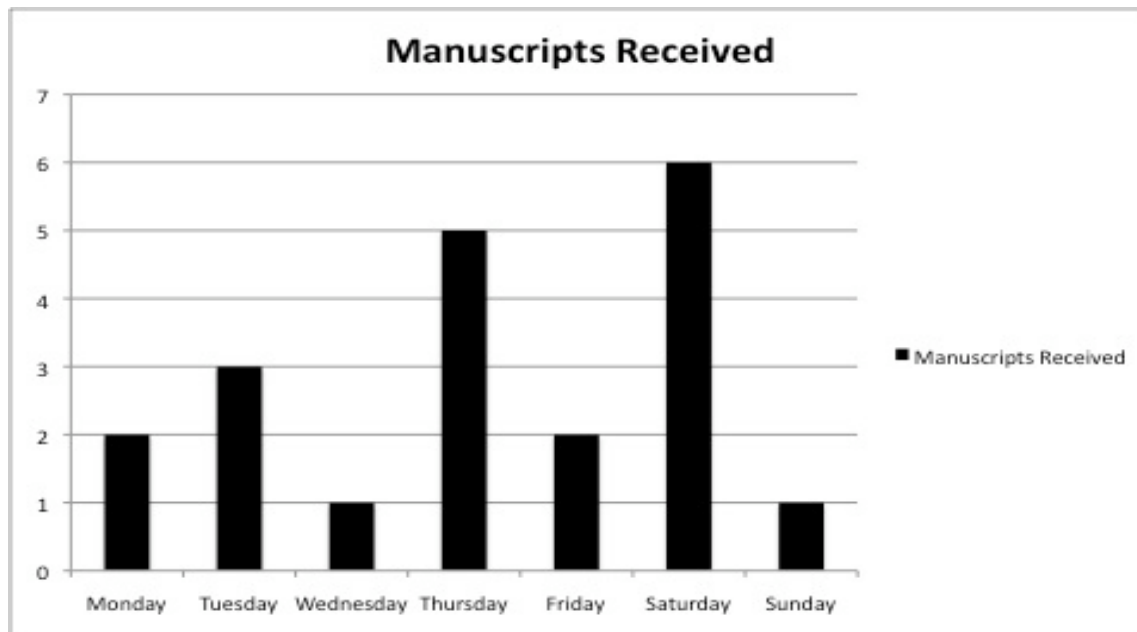


Figure 2a. This representation of a graph was saved as a JPEG file. The image was then inserted into a Word document.

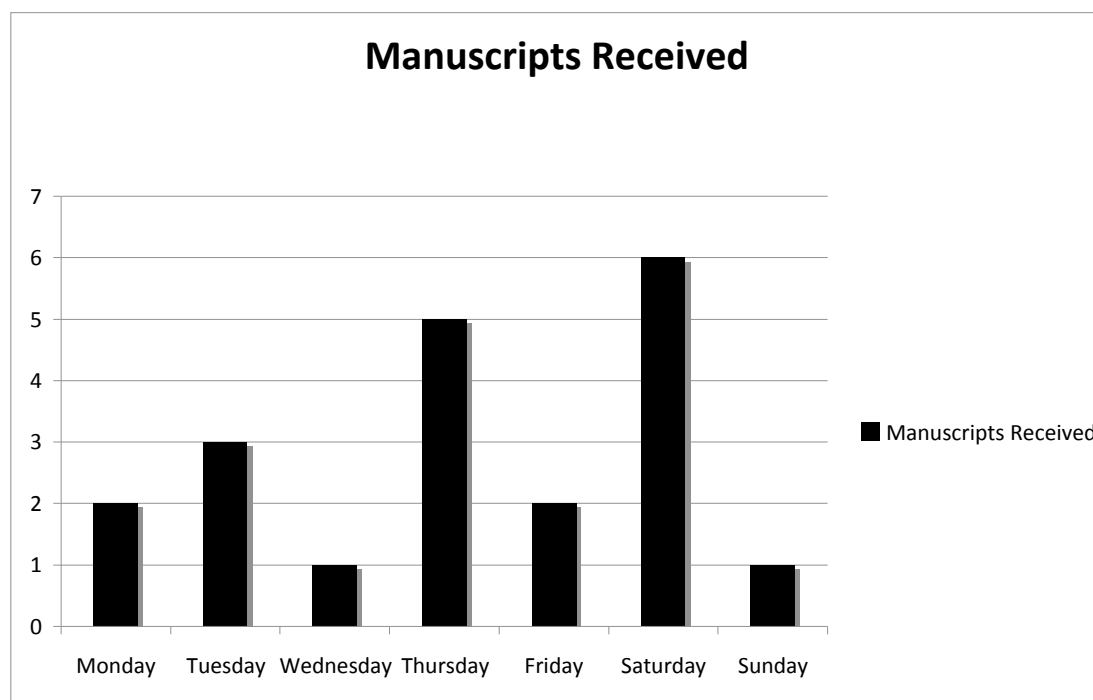


Figure 2b. This clearer reproduction of the same graph was possible by supplying the graph in its original Excel format.

the file for the authors. Resupply of the original photograph file usually ends our figure reproduction concerns, but occasionally we do have to work with authors to improve quality. For photograph files with persistent problems, we ask authors to return to their original photographs and do one of two things:

- If the image is digital, we ask that they resave the file in the highest resolution. This is usually achieved by picking the highest quality options while saving the image. We urge them to ensure that the minimum standard is 300 dpi. Most journals request a minimum of 300 dpi or at least 1,200 pixels wide. Figure 3 shows that this image was not of an acceptably high standard for publication (see below for how you find out this information). Just to complicate matters further, if the image contains a photograph with text labeling, arrows, etc. (sometimes called a combination halftone), then 600 dpi is preferable.
- If the image held by the author is a hard copy and has been scanned, we provide information on how to scan effectively, following two simple rules: set the scanner to a minimum of 300 dpi (if this information is not available, the highest quality scan options will suffice) and ensure the scanner is set for black and white reproduction, not grayscale. Each scanner is set up differently, but typically in the scanning preferences/options/set up you can determine your own parameters for the quality of the scanned image that is output. If the scan is to be in color then CMYK (Cyan Magenta Yellow Black) is preferred over

RGB (Red Green Blue) if the scanner allows the option to control the color mode. Why? Scanners (and digital cameras) create images by using Red, Green, and Blue. Printers, however, use 4-colors consisting of cyan, magenta, yellow, and black. This means the scanned colors in RGB format may appear different from “on-screen” when printed.

How do you know what the image size and resolution is? If you have access to a graphics package, such software can help provide answers. This information is typically found in different places based on the software used but is usually accessed within the *sizing* options under Edit- or Image-menu options(see Figure 3). As an aside, I learned that the dpi information presented in the PDF proof in the common peer-review systems may not be a reflection of the actual image resolution but is instead a description of the image as rendered in the PDF proof, which is invariably of a lower resolution than the actual image.

Based on all the information we gathered on improving image presentation, we developed an instruction sheet for authors to help guide them through the process. Above all else, we use this instruction sheet to persuade authors to avoid copying and pasting/dragging and dropping images into Word and to supply the original files instead. Ultimately, anything is better than copy and paste. Table 1 summarizes what we have found to be common standards. I would also advise keeping it simple: asking for the original file invariably solves the problem. There are probably many reasons why the resupply of the original file works, but I suspect the most common reason for poor quality



Figure 3. Menu for image size and resolution options.

General Guidelines	File Type	Resolution	Format
Halftones	TIFF	300-600 dpi	Grayscale
Photographs	TIFF	300-600 dpi	CMYK* or Grayscale
Scanned Images	TIFF	300-600 dpi	CMYK or Grayscale
Combination halftones/artwork	TIFF	600 dpi	Grayscale
Scan	TIFF	300-600 dpi	Black and white
Line Art	TIFF/EPS	1,200 dpi	CMYK or Grayscale

*Note: CMYK = Cyan, Magenta, Yellow, Black

Table 1. Summary of common standards.

images is that the author has taken the images from another source that is not the original: most obviously, slide presentations. For example, I wonder how many authors take a JPEG image from a PowerPoint slide and copy and paste it directly into Word.

Tables

The *JSM* editorial office also noticed more time was being consumed going back to authors to obtain table files we could work with. The problem was that some authors were supplying *images* of a table either imported into a Word document or uploaded as a TIFF or JPEG file. The problem with images, of course, is that the typesetter cannot edit them. The typesetter is forced to re-key the tables. Apart from the costs involved with re-keying, which depending on your budget arrangement either affects your profit share directly or adds expense for your publisher, there is a great risk that the typesetter could introduce an error. We now refuse to release a manuscript to the publisher until we have a table in an editable format.

Less of an issue is the supply of tables in a 'presentation' format (usually in the form of a PowerPoint slide). We have started to clamp down on this practice as a lecture slide does not lend itself to presentation in a journal. This might be because of a use of color, inclusion of a logo, or even the table design and layout. Previously, the editorial office would undertake some of this editing itself. This practice is no longer possible with the volume of work we receive. I'm sure many of you are in the same boat.

Notifying Authors


An unresolved issue for us is when to communicate with authors about these problems. Presently we wait until the revised files are resubmitted and then follow up while the manuscript is undergoing its second round of review. We do not *demand* authors take action, we merely *suggest* they resend files to improve visual presentation of their published manuscript. Most comply with the request. (The request for editable tables is mandatory, however). To accompany this request we supply our short guide on improving the files.

It's still open for discussion if this is really the most opportune moment to request the files, and we may consider inserting ourselves into the workflow after the Associate Editor (AE) has made a recommendation but before a decision is made by the Editor-in-Chief (EIC) (the EIC rarely overrides the AE's recommendation). That way the author can re-supply the images and upload the revision at the same time.

We also need to work on updating our instructions for authors. It's actually been lower on the list of priorities because we came to the conclusion that the instructions appeared to be rarely consulted!

Conclusion

In our experience, the authors have been most appreciative of our attention to detail, though I am sure several muttered under their breath when they received an e-mail from us asking to resupply their figures or tables. What I do find odd is that some authors submit such

obviously poor-quality images – which is why I called this article ‘Fuzzy Logic’: part bad-pun, part bewilderment at how certain authors could submit an image so shockingly bad and logically think it would be acceptable for publication. I cannot fathom if this is due to: 1) authors not considering, or caring, about the presentation; 2) authors being unable, or unwilling, to find the original file source; or 3) authors thinking the editorial office or the publisher has some magical techniques to improve the quality. Of course, some journals do redraw figures, though typically these journals are at the large-in-scale, big-budget end of the journal publishing spectrum. 

Abbreviations

TIFF – Tagged Information File Format

JPEG – Joint Experts Photographic Group

GIF – Graphics Interchange Format (useful for line art, but some journals prefer not to use GIF files)

EPS – Encapsulated Postscript

Pixel – Pix, short for pictures + el, short for element. It is a data unit constituent of an image.

Welcome . . .

to the new ISMTE members
who joined in the first quarter
of 2009:

Caroline Black, Laura Brashear,
Kathy Brister, Alison Brown,
Evie Browne, Andy Collings,
Nijse Dorman, Colin Drummond,
Adam Etkin, Camille Fisher,
Sam Jones, Meghann Knowles,
Mary Kohut, Simone Larche,
Jon Marshall, Catherine Nancarrow,
Judy Naylor, Sarah Roberts,
Haruko Sato, Shabnam Sigman,
and Rebecca Walton



We offer our gratitude to our Corporate Supporters:

Gold Level

Wiley-Blackwell, Informa/Taylor & Francis

Bronze Level

***American Chemical Society, OUP, ScholarOne Thomson Reuters
for their support of ISMTE!***

Please see the website for details: www.ismte.org



Features to Save You Time and Effort in Editorial Manager - Part I

by **Tony Alves and Jennifer Fleet**

Director of Product Management and Director of Customer Service, Aries Systems

talves@edmgr.com and jfleet@ariessys.com

There are many features in Editorial Manager expressly developed to make your peer-review process more efficient. Below are some helpful features that could shave minutes off your day...leaving you more time to read ISMTE's *EON*.

Flags

Editorial Manager has hundreds of unique icons that can be used to call attention to particular submissions (Figure 1). These 'flags' are configured by the Editor to signify different things (whatever the Editor wants). When a user hovers the cursor over, or clicks, the flag the meaning of the flag appears as a label.

Following are some practical examples of how a submission flag might be used:

1) The editorial office may check a submission for completeness at the beginning of the process. If they notice that a submission is missing a copyright form or has low resolution figures, they may advance it in the peer-review process but assign the manuscript a flag that shows they'll need the required form or better figure file prior to acceptance.

2) An editor in the process of entering his comments on the 'Submit Decision' page may need to leave his computer and come back later. He might set a 'Decision in Progress' flag to remind himself that he has already started working on this decision and needs to finish it later.




em Editorial Manager™				
HOME • LOG OUT • HELP • REGISTER • UPDATE MY INFORMATION • JOURNAL OVERVIEW MAIN MENU • CONTACT US • SUBMIT A MANUSCRIPT • INSTRUCTIONS FOR AUTHORS				
Username: mary Role: Managing Editor				
Important Message: Site under development. Do not use for live manuscript submission.				
Set Final Disposition Initiate Production View Related Submissions Google Scholar Title Search Send E-mail Linked Submissions				
View Submission Details    History Technical Check View Reference Checking Results File Inventory Edit Submission Send Back to Author Remove Submission Classifications Set Final Disposition Initiate Production Google Scholar Title Search Send E-mail Linked Submissions	Letter to the Editor	A response to Modern Sword not living up to 13th Century Standards	Sebastian Bach	07/21
View Submission Details History				

Figure 1. Flags come in many different styles and colors, and they appear alongside the Details Action link.

Saving Time and Effort in Editorial Manager

continued

Linked Submissions

Submissions can be linked together in an informal way, independent of workflow or status. For example, if two submissions are on the same topic, the editor can link them, and when other editors view one of those linked submissions, they'll have access to any other

submission linked to the submission they are viewing (see Figure 2). This means that the editor does not have to conduct a system search and then comb through the result set.

Linking does not force submissions into the same workflow, it is primarily for reference purposes.

Editorial Manager™

HOME • LOG OUT • HELP • REGISTER • UPDATE MY INFORMATION • JOURNAL OVERVIEW
MAIN MENU • CONTACT US • SUBMIT A MANUSCRIPT • INSTRUCTIONS FOR AUTHORS

Username: many
Role: Managing Editor

Important Message: Site under development. Do not use for live manuscript submission.

[Return to New Submissions](#)
[Editor Main Menu](#)

Linked With

Linked Submission Group		Linked Submission Group Status
Action Add Submission Edit Linked Group Set Inactive Status Clear Group	Swords	Active

Linked Submissions									
Action	Manuscript Number	Article Type	Article Title	Author Name	Initial Date Submitted	Section/Category	Status Date	Current Status	Publish With ID Description
View Submission Remove from Group		Letter to the Editor	A response to Modern Sword not living up to 13th Century Standards	Sebastian Bach	07-21-2008		07-21-2008	Received by Journal	
View Submission Remove from Group	DEMO703	Letter to the Editor	Modern Swords are typically too light to match those of the Medieval Era	Connor Fremont	07-21-2008		07-24-2008	Accept	fast track
View Submission Remove from Group	DEMO704	Original Research	Sword Types of the Modern Day	Nakama Fremont	07-21-2008		07-23-2008	Under Review	fast track
View Submission		Original	Are Modern swords really better than					Received by	

Figure 2. Linked submissions are displayed together in a list, making quick comparison easy.

Technical Check

Publications can 'park' new submissions in a holding tank while those submissions undergo what some refer to as a 'technical check'. Authors often submit manuscripts without all of the required release forms, with figures or tables missing, with an insufficient abstract, etc., so some publications use this feature to formally define what the elements

of a submission are and to work with the authors to be sure all parts of the manuscripts are submitted before moving each submission into peer review.

The Technical Check staging area allows the publication to keep track of what is required, what has been provided, and facilitates communication with the author about the missing or insufficient items.

Saving Time and Effort in Editorial Manager

continued

Submission Questions

Getting as much information as possible at the beginning of the manuscript submission process can help speed up peer review. Editorial Manager allows publications to create a form or questionnaire that is presented to the author as part of the manuscript submission interface (Figure 3). The form can contain questions and statements that the author must answer or

respond to. The author responses can take the form of text, dropdown lists, radio buttons, and checkboxes. Responses can be restricted to a maximum number of characters, to numeric answers only, or to a date. The publication can also require that certain questions be answered in order for the author to submit the manuscript. Editorial offices have the ability to select which form appears for each type of article submissions they accept.

The screenshot displays the Editorial Manager submission interface. At the top, the 'em Editorial Manager' logo is visible. Below the logo, a navigation bar includes links: HOME, LOG OUT, HELP, REGISTER, UPDATE MY INFORMATION, JOURNAL OVERVIEW, MAIN MENU, CONTACT US, SUBMIT A MANUSCRIPT, and INSTRUCTIONS FOR AUTHORS. On the right side of the navigation bar, the user's login information is shown: Username: mary and Role: Author (with a dropdown arrow).

A prominent red banner across the top of the main content area reads: **Important Message: Site under development. Do not use for live manuscript submission.**

On the left side, there is a sidebar titled 'Frequently Asked Questions' with a list of navigation options: Select Article Type, Enter Title, Add/Edit/Remove Authors, Select Section/Category, Select Classifications, Additional Information (highlighted with a blue arrow), Enter Comments, Suggest Reviewers, Request Editor, and Attach Files.

The main content area is titled 'Additional Information is Required for Submission.' and contains the instruction: 'Please respond to the questions/statements below.'

The first question is 'How many pages are in your paper?'. It includes a text input field and a label 'Character Count: 0'. To the right of the input field, it says 'Limit 200 Characters'.

The second question is 'Did you receive funding from any government agency?'. It includes a link to 'Instructions' and a dropdown menu currently showing 'Yes - I did receive funding'.

The third question is 'Did you submit a copyright form?'. It includes three radio button options: 'Please select a response' (which is selected), 'Yes - I have submitted a copyright form', and 'No - I have not submitted a copyright form'.

Figure 3. The Submit Manuscript interface and a sample of the formats the questions can take, such as text boxes, dropdown boxes, and radio buttons.

Configurable Details

The Details page is one of the most accessed and useful pages in the Editorial Manager system. Each manuscript record has a Details page that contains loads of information about the manuscript that just won't fit on the main page display. Alternatively, the Details page can be customized by users so that it contains only the information a particular user-role might find useful. For example, the publication might use guest editors who participate occasionally and are allowed only limited access to information. The administrator would create a Details page just for guest editors that contains just the information necessary for guest editors to do their job.

The Details page can be used to find out the status of a review, change due dates for

reviewers and invited authors, view editor decisions, provide auxiliary data in custom fields, attach flags...the list is practically endless.

Deep Links

Primary communication from the system to the users (editors, authors, and reviewers) is via e-mail. When it is time for a user to take an action on a submission, an e-mail is sent out to that user's e-mail account. That e-mail communication can contain instructions, information, and most importantly, a hyperlink; when clicked by the recipient, the hyperlink launches a Web browser and delivers that person to Editorial Manager. These hyperlinks are called Deep Links in the Editorial Manager system, and there are several different kinds (Figure 4).

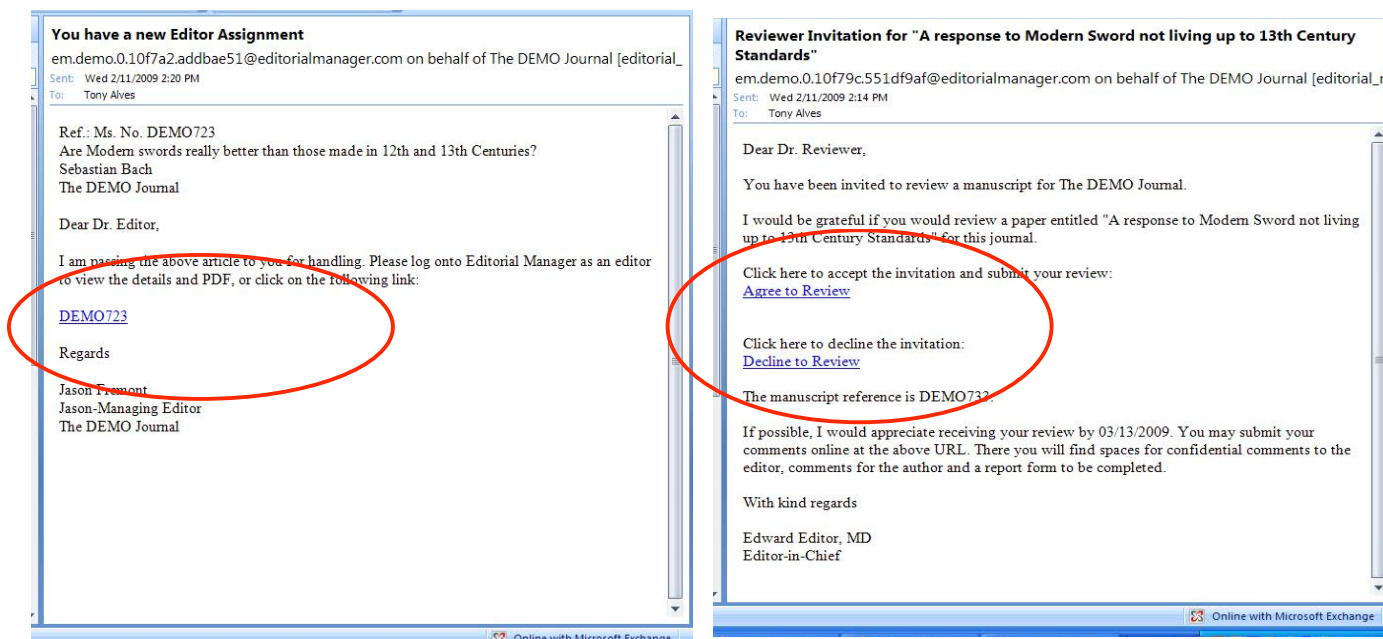


Figure 4. The figure on the left shows a Deep Link that will deliver the editor directly to the submission record. The Deep Links on the right allow the invited reviewer to accept or decline the invitation to review a submission.

Saving Time and Effort in Editorial Manager

continued

There is a Deep Link that allows a reviewer to accept or decline a review invitation directly from the e-mail, rather than having to log into the system to perform this action (see next page). If a reviewer accepts the invitation, another Deep Link will allow that reviewer to download the manuscript.

There is a Deep Link that will bring an editor directly to a particular manuscript record so that the editor can take action on that manuscript (see next page).

There are also Deep Links that allow authors who have been invited to submit a manuscript to accept or decline the invitation, as well as to go directly to the submit manuscript interface.

All Deep Links have built-in security, defined by the publication, so that the link can only remain active for a certain number of clicks, or for just a limited amount of time.

Conclusion

These are just a few of the features available in Editorial Manager designed to make your life easier. We will present more of these features in the next issue of *EON*. In the meantime, consider consulting the release notes that accompany each upgrade, the new release webinars, the Editorial Manager user group meetings and listserv, the Editorial Manager HELP system, and your Account Coordinator (of course) for more ideas. 🌐

ISMTE Blog Alerts – How to Receive Them

Want to know when Gary Bryan or a guest blogger posts on the ISMTE Blog? You could try Google Reader. Using Google Reader you will be alerted whenever a new blog entry is posted. One neat feature of Google Reader is that because it is Web-based it can be accessed on any computer.

Go to www.google.com/reader. You will have to set up a Google Account (note: this is not creating a g-mail account), which many of you will have done to access the ISMTE Discussion Forum. There are plenty of onscreen instructions regarding set up. If you're too impatient, simply click **Add a subscription** and enter the following url: <http://ismteblog.blogspot.com/> and then click Add. Previous blog entries should appear immediately.

Not that we are advocating you totally *Googlefy* your life, but if you create your own iGoogle homepage you can add the Reader as an application to display on the page.



Secrets Your Production Editor Will Probably Never Tell You

by **Henry Richards**

*Communications Manager, International Centre for Diarrhoea
Disease Research, Bangladesh*

henryr@icddr.org

When asked to write an article from the production perspective of STM (Scientific/ Technical/Medical) publishing, I considered what things an editor or society might want or need to know about production that they may not already know. Among others, the following thoughts came to mind:

1) Production Editors (PEs) are under enormous pressure to publish issues on time and often feel like they are judged on their ability to make up time.

Even though PEs are often told by their in-house managers that they will not be held responsible for the lateness of an issue if the delay is caused by late submission, in practice they are held responsible, both by their managers and editors within their company and, more importantly, by their journal editors and society managers. Consequently, PEs hate lateness. And, while PEs feel the pressure to make up time, editors and editorial offices often expect that whatever delay was involved in submitting articles will cause only an equivalent delay in publication. In fact, a short delay now may end up causing a longer delay later. To use the airport analogy: if you miss your spot for takeoff or landing you often end up going to the end of the line of waiting aircraft, causing an even longer delay. Printers, copyeditors, and others involved in STM publishing very often work in the same way. If a

journal misses its slot for press time it may have to wait quite a while to get back on the press while other jobs print. Similarly, if a journal misses its scheduled time with a proof-reader, it may be waiting a week or more before s/he has time to take up that journal again.

2) Problem journals often get more attention (however begrudgingly) from PEs than journals that run smoothly, but journals that run smoothly win a PE's loyalty.

A fact many editorial offices probably never think about but one that is true nonetheless: Problematic journals take up more of a PE's time than those that run smoothly. Some journals may be submitted on time and with perfectly organized materials; however, PEs, often have at least one journal (only one if they are lucky) under their care that submits materials late and in a disorganized fashion. That said, PEs love the journals that do it right and often will go out of their way for those journals. PEs will also fight to keep journals that make their lives easier and do their best to 'dish off' on new employees those that give them headaches. Translation: if your journal is a thorn in the side of your PE, you are likely to get passed off to each successive new (and inexperienced) PE that is hired, potentially making a bad situation worse.

3) PEs are jugglers.

PEs have a heavy workload to handle especially at times when a department is short staffed. They may handle up to six or more journals at a time, all in different stages of production. Information received today has to be recorded and acted on at a specific time later in the production process, making the management of production complicated and difficult. Do you know how many journals your PE works on? Big journals with clout may think they have the undivided attention of their PE, but this is rarely the case unless agreed upon at contract time. PEs normally manage a combination of 'big journals' and 'little journals'. If you're a little journal, PEs hope you'll run on autopilot as much as possible. Because production is an unrewarding, unglamorous field, production departments are often short staffed, meaning the staff they do have is probably doing everything they can to juggle multiple journals and keep all the balls in the air. Simplify your life and the life of your PE by submitting materials in the same way each time and ensuring all items are included the first time. PEs want fewer balls in the air, not more, so batch your communications and submissions as much as possible and put things in writing when possible.

4) Consistency is king.

One of the easiest journals I ever worked on did everything right. The editorial staff submitted materials on time, in one large batch, with each article in a separate plastic folder with all its materials, including photos and figures, attached. All the materials needed to put the issue together, from a cover picture and caption to a complete table of contents were submitted at the beginning of the process.

Those methods of submission are outdated now, but the principles of organization, completeness, and simplicity still apply. In these days of pushing for earlier and earlier publication, issue-based workflows are giving way to article-based workflows, inevitably creating a lot more work for everyone. Consolidating, organizing, and simplifying submissions as much as possible will help ensure your journal stays on top.

5) Part of a PE's job is grading your performance.

PEs are often asked to report on the performance of an editorial office or an editor. Therefore maintaining a positive relationship with the PE is a good practice for editorial offices.

6) PEs want you and your journal to succeed.

While production isn't the most glamorous job in the publishing industry, most PEs I have known have truly been committed to their jobs and have had a real concern for the journals they work on, sometimes even developing a real sense of affection for one title or another. This is sometimes just a function of the sense they have of the general importance of the journal, but more often it has to do with the people they interact with and the relationships they develop while working on the journal. This is especially true of relationships with editorial office staff. Maintaining a positive relationship with a PE, and understanding the challenges they face when serving you, can go a long way toward making your journal (and you) more successful. 🌐

Headache Currents *Editorial Office - Then, and Now*

by Wendy Krank

Managing Editor, Headache Currents
headachecurrents@gwest.net

When asked to write an article about my editorial office (EO), my thoughts immediately returned to a time five years ago when I began what would become an interesting work-life journey. My first office was an extra bedroom that I had quickly converted into the journal's headquarters by adding a desk, PC, and file cabinet. The reality of actually being responsible for an EO began the day that I received an avalanche of questions in e-mails from invited authors. I realized at that moment that this new adventure was far more complex than I had been led to believe. My immediate thought was to seek assistance from those more knowledgeable than I. The person stepping forward with reassurance was a young lady by the name of Danielle, a true professional in the publishing world. I learned from her the process required for a publishing company to take a raw manuscript to a final finished paper. As the first issue of *Headache Currents* became a reality, my understanding of the complexities and teamwork in publishing this journal heightened my appreciation of the professionals involved in the production of scientific publications. I have the utmost respect for the team that came together with their ideas to create our journal and make it a reality. Then, with four issues in quick succession, the inaugural year was over for *Headache Currents* and the process for producing the issues for next year began with a new list of topics.

The EO is presented with many challenges, especially with regard to deadlines delays. Fortunately, my editor-in-chief has been the calm in the storm who has kept *Headache Currents* buoyant in a time when most journals would have sunk into non-existence. *Headache Currents* began robustly five years ago as a stand-alone publication with the theme of a cutting edge migraine research journal, combined with innovative clinical information for neurologists and scientists. With the shrinking market of funded journals over the past few years, *Headache Currents* became a supplement to larger, more recognized journals, i.e., *Headache* and *Cephalalgia*. The physical journal has changed its appearance but the reviews and current literature are as robust as ever in providing cutting-edge information to our readership. For *Headache Currents*, the international leaders in the headache field are invited to write on topics of interest suggested by Dr. Dodick. *Headache Currents* still stands apart from the typical journal as a result of our unique method of obtaining articles. Invitations to write on specific topics are extended to authors currently involved in research on various aspects of the broad topic of headaches, such as migraine triggers. The articles are actually reviews with companion current literature commentary written by a team of authors.

As managing editor, one of my functions is to remind our invited authors of their EO

Then and Now

continued

deadlines. The *Headache Current* authors are simultaneously busy with research, patients, presentations of their research projects, and educating colleagues in the complex field of migraine headaches. My primary role is to continually but politely remind such extremely busy individuals to submit reviews and commentary articles in a timely manner to meet our deadlines. In light of ever-changing technology, it was apparent that the EO had to change to become more efficient. Since our first PC was a desktop with Windows 2000, our first attempt to modernize was to convert to Microsoft *Vista*®. OK, this probably wasn't one of the better choices to become more efficient, but as with all learning curves it has finally become a useful tool for the functions of the EO. The wireless computers and external hard drives are each no larger than a Harry Potter book, requiring less physical space, which is an important component of an efficient EO. Consequently, the EO itself has become more compact and powerful with the newest electronic technology. My EO is actually a traveling office these days as it occasionally moves to the patio for a bit of Arizona sunshine.

Headache Currents was guided in large part by the expert hands of the Blackwell Publishing editors. The rudimentary details for the new upstart journal were filled with the 'how-to's of the basics from setting up simple Excel spreadsheets for tracking articles to what is the best format to use for submission of figures and tables. In addition, we needed to know what to do if the deadlines were approaching much too fast. As mentioned above, I couldn't have been more fortunate in having the enthusiasm and expertise of

Danielle. Without her suggestions, *Headache Currents* would have not achieved the first issue in a timely fashion. Jason Roberts also had a role with *Headache Currents*, lending solid advice and encouragement. As most members of ISMTE may already be aware, journals of any genre rarely succeed without the coordinated efforts of a large number of people. *Headache Currents* owes its success to all those people who stepped forward to help. As managing editor, the time spent to work with them has been the reward of a lifetime.

Now, five years later, with newer wireless technology, I expect my EO will probably evolve with the changes in the electronic publishing world. The collaboration with professionals in the publishing field has made my work with the journal efficient and more interesting. I wanted to add that ISMTE was created specifically as a professional resource organization for managing and technical editors. ISMTE is a solid source of information for individuals desiring to create an EO or improve an existing one. With support from the members of this organization, I wonder where the next five years will take all of us. I'm truly proud to have had the opportunity to add membership coordinator for ISMTE to my list of job duties. ISMTE is an excellent avenue for people to come together to create a learning environment for managing and technical editors. In writing this article, it was my intention to share my adventures in the publishing world, along with a trip through the past, present, and perhaps some insight to the future of my EO. I couldn't have created my EO without experience and sage input from a large number of people. For potential

Then and Now

continued

members of ISMTE, look to ISMTE as another professional resource that will help guide the future of editorial offices.

Thank you to Dr. David Dodick, editor-in-chief, Ms. Danielle Wittern, and Mr. Jason Roberts, along with the editors at Blackwell Publishing, in particular Ms. Cindy Brown. From the Wiley Publishing Company in England, I can't forget to mention Mr. Dylan Hamilton, Ms. Lorna Faith, and Mr. Gavin

Sharrock. It's impossible to write an article or manuscript without peer review. Therefore, I would also wish to thank for his expertise, Mr. Ira Salkin for his suggestions to bring out the best in my article. All the individuals were absolute paramount to the success of my EO and professional career in the publishing world.



ISMTE *EON*

EON is the official newsletter of the International Society for Managing and Technical Editors (ISMTE) and is published monthly. The contents and opinions expressed by the authors do not necessarily represent those of the Society, the Board of Directors, or *EON* editors. Submissions are welcome and can be sent to the editor at the address below. Submissions may be edited for style and format without the author's permission. Authors must seek permission to reprint any copyrighted material and provide this permission to the editor. *EON*'s content belongs to the members of ISMTE. Users may view and download *EON* articles for personal, non-commercial use. Use beyond that allowed by the "Fair Use" limitations (sections 107 and 108) of the U.S. Copyright law require written permission from the *EON* editor.

Editor:

Kristen Overstreet

kristen.overstreet@mac.com

Associate Editors:

Susan Scalia

susan@awra.org

Emily Mueller

emueller@allenpress.com

Editorial Advisor:

Sirkka-Liisa Leinonen

sirkka-liisa.leinonen@pp.inet.fi

Section Editors:

Portraits: **Deborah Bowman**

dbowman@asge.org

Technology: **Kimberly Sankey**

sankey.kimberly@mayo.edu

Publication: **Jan McColm**

jmccolm@med.unc.edu

Ethics: **Ira Salkin**

Irasalkin@aol.com

A note on English: ISMTE aims to be a truly international society. English will represent our lingua franca, but we would like to stress that in materials published in EON or online that variations in idiomatic usage and spelling should reflect the origins of the author. No one version of English is preferred over the other.

ISMTE Executive Office: PMB 300, 223 N. Guadalupe, Santa Fe, NM 87501 USA Tel: 1.505.983.4923 Admin@ISMTE.org

Calendar of Events

Manuscript Central Spring Users Conference

19-21 April 2009
Charlottesville, VA, USA
www.thomsonreuters.com

Council of Science Editors

1-5 May 2009
Pittsburgh, Pennsylvania, USA
www.councilscienceeditors.org/events/annualmeeting09/index.cfm

ALPSP - Effective Journal Editorial Management

12 May 2009
London, UK
www.alpsp.org

Editorial Manager User Group Meeting

18-19 June 2009
Cambridge, Massachusetts, USA
www.editorialmanager.com/homepage/emugregistration.asp

ALPSP - Journal Development

24 June 2009
London, UK
www.alpsp.org

International Academy of Nursing Editors - 28th Annual Meeting

26-28 July 2009
Chicago, Illinois, USA
www.nursingeditors.org

ISMTE American Conference

August 4, 2009
Baltimore, MD, USA
www.ismte.org

ISMTE European Conference

August 25, 2009
Oxford, UK
www.ismte.org

EQUATOR Network Workshop

Key Guidelines for Reporting Health Research Studies

9 September 2009
Vancouver, British Columbia, Canada
www.equator-network.org

2nd EQUATOR Annual Lecture

by Richard Horton, Editor-in-Chief of *The Lancet*.
9 September 2009

Vancouver, British Columbia, Canada
www.equator-network.org

6th International Congress on Peer Review & Biomedical Publication

10-12 September 2009
Vancouver, British Columbia, Canada
www.ama-assn.org/public/peer/peerhome.htm

European Association of Science Editors

10th EASE General Assembly and Conference
16-19 September 2009
Pisa, Italy
www.ease.org.uk/easeconfdocs/1stCircular-2009.pdf

ALPSP - Commissioning Book and Journal Content

25 November 2009
London, UK
www.alpsp.org