

IN THIS ISSUE

ARTICLES

- **Just Ask** 1
Deborah E. Bowman
- **An Editor-in-Chief's Perspective** 3
George Triadafilopoulos
- **Whistling In the Dark** 5
Sally Gainsbury
- **Power-Up Your PowerPoints** 8
David Miller
- **Newgen** 12
Jason Pearce
- **iPad – The cutting edge is the bleeding edge** 14
Glenn Collins

MISCELLANEOUS

- **Calendar** 16



Just Ask

by **Deborah E. Bowman, MFA**

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To badly misquote President John F. Kennedy, ask not what the ISMTE can do for you; ask what you can do for the ISMTE. It is easy to belong to an organization because of what you can get from it, but with the ISMTE, we should all be thinking as well about what we can give back to it and to each other. What I'm talking about is our experience. We all know how difficult it is to keep up with all the changes in publishing; news about new innovations competes with predictions about publishing doom, and the best resource we have for sorting it all out is our fellow editors. The ISMTE isn't a faceless entity; we are a community of editors sharing our knowledge. As you might have noticed, EON is becoming more interactive; in the last issue, we asked you for your poetry, letters to the editor, and for endings to a sentence prompt. I encourage you to participate in these exercises, but

more importantly, to let me know of your editorial experiences so you can share them with EON readers. Please email your article ideas to me at dbowman@asge.org.

In this issue of EON, we continue with our "What I Wish My Managing Editor Knew" series by hearing from an Editor-in-Chief, Dr. George Triadafilopoulos, who tells us what he found to be the most important attributes for a Managing Editor to have. The "Whistling in the Dark" series continues with Sally Gainsbury talking about communication, and ISMTE President Glenn Collins shares his experience with his journal developing an iPad app.

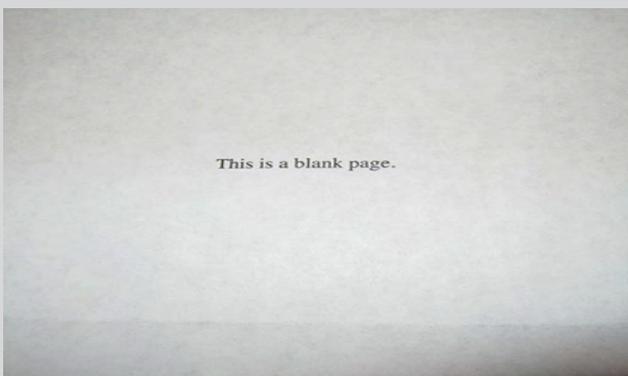
Most of us use PowerPoint to make presentations to our boards, societies, and co-workers. David Miller, an executive with Iowa Farm Bureau, has created and viewed PowerPoint presentations since PowerPoint was first used, over 20 years ago. This month, he

graciously agreed to tell us all he has learned about what makes a PowerPoint effective. Finally, Jason Pearce tells us about the history and capabilities of Newgen. You have all noticed the redesign of EON; Newgen is the company that typesets *Editorial Office News* now. Check out all the things they can do and consider using them if you have the opportunity. Having worked with them now, I can attest that they are very user friendly; our association has been a pleasure.

Another part of the JFK “Ask Not” speech says, “The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.” Maybe we Editors aren’t going to light the world...or then again, maybe we will. We can at least help to make communication clearer and help each other to do our jobs better, and that’s a powerful form of light. I look forward to hearing from you all.

The Philosophy of Editing

Does That Say What You Think It Says?



My daughter received a letter from her bank today. The letter contained a second page that said simply, “This is a blank page.” This bothered me on a couple of levels. First, as an environmentally conscious person, I wondered why they needed to waste the extra piece of paper at all. But secondly, and more urgently, the Editor side of me couldn’t help observing, “No, it is not blank.” As soon as they wrote anything on the page, it was no longer blank. They could have said, “This page has no urgent

information,” or “This page can be discarded.” But by falsely claiming the page was blank (by, in fact, negating its blankness, in a double negative kind of way), they entered into a surreal circular construction that has bothered me all day.

Do authors submitting to your journal sometimes say one thing but mean another? A recent submission to my journal claimed, “This is not untrue.” Uh...What? Is it true or is it false? You almost need to diagram that sentence to figure out what it means. If it’s untrue, then it is false. But if it is not untrue, it must be true. Or sorta true. Maybe. When I questioned the author, it turned out he meant it was false, so he had actually, in a convoluted way, said the opposite of what he meant. In a scientific paper, that could be deadly...literally. The trick, I think, is to pay close attention to what you are writing. Make sure it says what you want it to say, not just what you think it says, because readers usually cannot read the author’s mind. Don’t write on a piece of paper and then claim it is blank. I think I need to write that bank a letter. I’ll start by saying, “This letter is not blank.”



What I Wish My Managing Editor Knew: An Editor-in-Chief's Perspective Hollywood Reflections

by George Triadafilopoulos, MD

In Hollywood, a film *producer* oversees and delivers a film while preserving the idea or concept, integrity, voice, and vision of the director. Producers are actively involved throughout all major phases of filmmaking, from inception and development to completion and delivery. In contrast, a film *director* is responsible for overseeing the creative aspects of a film often developing a vision for it and making it come to life. A director turns the script into a sequence of shots, directing its tone and tempo and what the audience ultimately gains from their cinematic experience. For the creation of a successful movie, both artistically and financially, the producer and director must have special chemistry, vision, and style. Their respective roles are equally important and compliment each other. So is, in many ways, the relationship between the chief Editor (director) of a journal and his or her Managing Editor (producer).

As a recently retired Editor-in-Chief of a scientific journal that rose dramatically to previously unexpected Impact Factor levels during the five years of my tenure, I was asked to reflect on the experience of its creation working with my Managing Editor. Reflecting on this experience, I do believe that these two key members of the journal's publication process should function very much like their Hollywood counterparts. Since, as they say in Hollywood, "the show must go on" and there is a monthly issue to be created from scratch, the relationship of the Editor and Managing Editor is perpetually tested.

Let us start from the beginning. The director and producer have to agree on certain concepts, principles, and ideas about their respective roles in the project. As the Editor-in-Chief, I was thankfully in a position to interview and openly discuss my

expectations of a Managing Editor and lay out the plans that would satisfy my vision of the journal. Together from the beginning, but also throughout our five-year tenure and collaboration, we defined for each other our aims, our scope of work, and our mutual leadership roles. We agreed on how we would work directly with our publisher, our Associate Editors, and our editorial advisory members, and, quite importantly, how we would interface with our parent scientific society, the membership of which we were mainly addressing.

This is not easy and requires leadership skills, preparation, and strategic thinking but also humility and respect for each other. Both of us had to deliver one message, carefully thought out and presented. Emails and calls would always prepare the ground for our regular meetings—internal or external—so both parties would be comfortable with the delivery of our plans or the potential negotiations required. As the Editor-in-Chief, I do not recall making a decision or taking any action that would not have been discussed with my Managing Editor, and I doubt that she did much without my knowledge. In essence, an ongoing dialogue and constant preparation kept us together in both easy and difficult times. There are so many crises to be aborted, so many storms to weather; disagreements and personality conflicts and egos are best to be kept out.

Both the Editor-in-Chief and Managing Editor serve as the public faces of any journal. In our case, the Managing Editor also served as the voice of our journal since we introduced monthly podcasts of key articles. She was also the contact person for contributing authors, Editorial Board members, and Associate Editors literally for everything that had to do with production on a daily basis. This

helped me a lot and allowed me to concentrate on my main aspects of the work, which were the scientific mission, the content delivery, and the strategic vision of the journal.

Nevertheless, both of us would be traveling to relevant conferences to promote the publication's standing, solicit papers, generate ideas, network with other journals in the field, and keep up with the ever-changing world of scientific publishing. Together, we explored electronic publishing alternatives and other innovative means of interactive information exchange and introduced many new ideas, such as podcasts, videos, and continuing education tools.

My Managing Editor was in charge of the oversight of the journal's complete production process from submission to publication. She worked directly with the managing publisher on production process, timelines, and format. Together with our parent society and publisher, we established and enforced explicit editorial policies for the journal, including policies on authorship, conflict of interest, ethical principles, peer-review process, etc. However, the Managing Editor was the one to establish and implement procedures to help maintain and monitor journal quality and identify errors and problems and to ensure that all submitted material was handled fairly, without bias, conflict of interest, or external pressure in making editorial decisions. An important leadership skill was that she was able to lead the Associate Editors in timely delivery of their decisions and to make effective use of their abilities, styles, and personalities. Further, she was a point-to person, always at the trenches with a soothing smile and attitude. Importantly, she fielded the wrath of rejected authors and dealt with delays in production.

All I needed to do as Editor-in-Chief was to ensure that journal contents ultimately represented important contributions to the knowledge in the field and were of high quality, valid, credible, authoritative, readable, and relevant to the journal's scope and mission and to determine the publication sequence for accepted manuscripts.

The Managing Editor also facilitated the communication with the publications committee chair on matters pertaining to the journal and

provided me with all the data and facts in order to prepare an annual report to the publications committee and the governing board of the parent society, summarizing the journal's activities over the year, including acceptance/rejection rates and manuscript turn-around time frames.

I was blessed as an Editor-in-Chief because I cannot think of anything that would have made my job easier. Most of my challenges came from forces and personalities that were outside our journal's team. In this respect, I was also fortunate to have a sounding board and a psychoanalyst's ear in my partner. When I asked myself what I would wish that she would do differently I could not think of anything because there was nothing that she would be able to help with if she had only known. She knew everything and always made sure that our plans were timely implemented.

Most Hollywood movies, unlike their foreign gloomy counterparts, tend to have happy endings and, in most cases, big profits. As a "director" and "producer" we benefited from each other's contributions, the journal thrived, and our parent society and publisher profited. More importantly, our readers enjoyed and cherished our product, enhanced and applied their knowledge, and arguably profited as well. Typical Hollywood ending, isn't it?

George Triadafilopoulos, MD, was Editor-in-Chief of Gastrointestinal Endoscopy, a clinical/scientific journal that focuses on endoscopic research, innovation, and clinical delivery from 2005 to 2010. Deborah Bowman, MFA, was the Managing Editor of GIE under his tenure and maintains this role today.



Whistling In the Dark Looking after the star players: Interacting with authors and reviewers

by Sally Gainsbury, Associate Editor

International Gambling Studies

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As Associate Editor of *International Gambling Studies*, one of my key roles is liaising with authors and reviewers throughout every step of the peer-review process. It is an honour to be able to work with leaders in the field, rising stars, and all the hard working researchers who contribute to the success of the journal through these roles. Occasionally authors and reviewers have questions about the processes and procedures, and for every answer I am able to provide, I wonder how many others go unasked and unanswered. Therefore, the Editor-in-Chief and I strive to constantly strengthen our communication with authors and reviewers and provide resources to assist with these roles.

The majority of the interaction among the Editorial Board, authors, and reviewers is via email, facilitated by ScholarOne. Although many of the emails are automatically generated from templates, efforts are made wherever possible to customise emails so that they are relevant and personal. This is aided by the Editorial team's personal interactions with reviewers and authors at conferences, meetings, and in other contexts outside the journal. For new reviewers, an effort is made to read online profiles and mention specific published papers, research, or personal recommendations that lead to them being selected as a reviewer. Small personal notes can differentiate a review request from the many others that high-profile academics typically receive. Familiarity and personalised interactions with an Editorial Board may facilitate a relationship with the journal and lead to future submissions.

Although efforts are made to keep emails short and relevant, it is also important to provide clear

instructions to reviewers and authors to enable them to fulfil their roles. Links to journal-specific instructions are often provided in emails, as are links to the many author and reviewer resources provided by Taylor & Francis. These resources are very important, particularly for early career researchers who are new to publishing and peer review, and for authors and reviewers new to *International Gambling Studies*. Ongoing evaluation of instructions is required as well as acting on feedback from authors and reviewers to ensure that instructions are as clear as possible and links are working.

Writing and publishing peer-review articles is an essential component of an academic career. Most researchers learn these skills during the postgraduate and postdoctoral training in collaboration with supervisors and colleagues, who provide guidance and feedback on this process. When researchers attain a certain standing in the field (typically after completing a PhD) and are recognised as having appropriate expertise, they begin to receive invitations to act as a reviewer. Acting as a peer reviewer is another expected component of an academic role; however, little formal reviewer training is provided. Often early career researchers will turn to supervisors or colleagues for feedback on their first review, but they typically receive minimal feedback from journal Editors on the suitability of their comments. Poor-quality reviews typically result in no further invitations to act in this capacity. Feedback is important to assist the reviewer in improving their submitted reviews and to aid the journal by increasing the skills of the reviewer.

International Gambling Studies obviously provides authors with feedback from reviewers

and Editors regarding their manuscripts and instructions to make them appropriate for publication. However, a system has been implemented so that reviewers also receive feedback on their submitted reviews. When a final decision is made on a manuscript and sent to the authors, the reviewers receive an anonymised copy of this email. The aim of this process is to enable the reviewers to see how their review influenced the editorial decision and compare their feedback to that provided by the Editor and other reviewers. This process can be highly useful, particularly for new reviewers, given that often reviews are submitted with no subsequent communication, other than an automatically-generated email. By seeing the detail, length, and content of other reviews, a reviewer can effectively compare the content and critical analysis of the comments offered by all reviewers of a particular manuscript. This process aims to assist reviewers in submitting high-quality and relevant reviews as well as improving their own writing by gaining a greater understanding of Editor and reviewer responses to submitted manuscripts.

Although the Internet has greatly enhanced the ability and ease with which the International Gambling Studies Editorial Board can communicate with authors and reviewers, other modes of communication are still relevant. Subsequently, starting in 2011, the Editorial Board has commenced a series of workshops for authors and reviewers, which are held at relevant meetings and conferences. For example, in 2011 a workshop entitled “Improving your chances of publishing research” was held at the 3rd Asian Pacific Problem Gambling & Addictions Conference in Hong Kong. Predominately attended by early-career researchers and students from local universities, the workshop received positive feedback, and subsequent submissions were received by the journal. The aim of the workshop was to assist early career researchers, particularly those from Asian universities, in understanding the peer-review process to enhance the quality of submissions received. Subsequent workshops have been hosted in Canada and Australia with a European workshop

planned for 2012. A workshop for reviewers will be held in Canada in April 2012, designed to increase the appropriateness and usefulness of reviews given the lack of formal training in this area.

Given the small size of the journal and lack of full-time editorial staff, *International Gambling Studies* also capitalises on wider resources available. ISMTE is a key resource used by the Editorial Board with tips and advice often picked up from EON, the resources online, and annual meetings and discussions with other Editors. Additionally, the International Society of Addiction Journal Editors (ISAJE) in partnership with NIDA International provides a free writing mentor program. This program provides individual, online mentoring to help addiction researchers from low- and middle-income countries publish their completed research. ISAJE mentors typically have a strong national or international reputation in their areas of expertise and many are Editors or members of the advisory boards of scientific journals. This program involves a selection process, but successful applicants can work with their mentor to bring a manuscript up to a standard where it will be accepted for publication. Participation in this program is highly important to ensure that *International Gambling Studies* has a truly international reach and high-quality research can be published even by authors who have not had appropriate training in writing for academic journals.

Finally, efforts are also made to communicate with authors who have been successful and had manuscripts accepted for publication. Although at this stage communication is typically handed over to the production team, the Editorial Board of *International Gambling Studies* takes steps to work with authors to publicise and promote published manuscripts. Taylor & Francis provide useful resources to assist with these important steps, but the Editors also take steps to publicise relevant articles to their networks. Published papers are the result of much effort by all parties and the Editorial Board feel it is very important to continue to interact with authors at this stage to celebrate the achievement and increase the impact of papers on the field.

Communicating and interacting with authors and reviewers is one of the most rewarding aspects of my role as Associate Editor. It is wonderful to meet people face-to-face at conferences around the world and build relationships through the peer-review process. Although it is a lot of work and very time consuming to interact with authors and reviewers in a timely and personalised fashion, the users who serve in these roles are the most important component of any journal's success. It is important to recognise that submitting a manuscript can be the result of many years

worth of hard work and dedication, and working through the peer-review process can be exhausting and time consuming for researchers. Reviewers are similarly extremely busy and often over-committed with frequent requests. Personalised, warm, and friendly interactions can ease the process for all involved, strengthen relationships, and sometimes even make days that much brighter.

Have something to share? If you're interested in writing an article for "Whistling in the Dark," please contact Meghan McDevitt at mmcdevitt@asge.org.





Power-Up Your PowerPoints

by David Miller

Everyone has silently groaned as a speaker drones on reading a poorly constructed PowerPoint presentation. While it isn't quite torture, it can sure seem like it. A good PowerPoint presentation is an important means of capturing your audience's attention and maintaining their interest throughout your speech. In contrast, a poor presentation can come across as boring, or worse yet, distracting, causing your audience to tune out, regardless of the quality of your content. There are a few guiding principles that will help you get the most out of your PowerPoint presentations.

First, understand why you are using PowerPoint slides. The PowerPoint should never take away from your presentation, nor should it become the focal point of your presentation.

PowerPoint slides should:

- enhance and complement the message you are delivering
- add emphasis, clarity or "paint the picture"

Second, PowerPoint presentations aren't boring, but some presenters do boring PowerPoint presentations. There is nothing like a long series of slides packed with dense blocks of Times Roman type to put any audience to sleep. Could it be worse? Yes, when the speaker reads all of the slides to the audience.

PowerPoint slides should be:

- easy to read and understand
- not overloaded with too much detail, too much text, or too many concepts

Third, PowerPoint can be a powerful medium that draws the audience into your presentation if you use the strengths of the visual and/or

audiovisual medium. Most people believe that a presentation with visual aids is more persuasive.

Two much-quoted studies by the 3M/Wharton School conclude that visual aids improve:

- communication effectiveness
- the audience's perceptions of the presenter
- the speaker's confidence

The Minnesota/3M study concludes that an audience is 43% more likely to act on a speaker's message if he or she uses visual aids.

PowerPoint has a bad reputation because it is used badly by so many presenters. We may not all be experts at public speaking, but we are all experts at listening to talks. As you prepare a presentation, keep in mind what you would want from a talk. Think about its purpose, the audience to whom you will be talking, and the setting. All of these should guide your preparation and use of PowerPoint.

The structure of a powerful PowerPoint is the same as the structure of a good talk: start broad, get specific, and end broad. Many presenters rely too much on the slides for structure. Clear structure should still be part of the verbal presentation even with visual aids. The aids should reinforce the structure, not replace it.

One of the tools for creating a strong PowerPoint is a "home slide." A "home slide" is a slide that is designed to tie each segment of your talk together. Insert the "home slide" at each major transition in your talk. Italics or bold type can be used on the home slide to emphasize the transition to the next topic or focal point.

The most powerful talks are structured in three's. For the talk as a whole, the three are: an introduction, the body, and the summation. The body of the talk should also be broken into your three main points

with a “home slide” between each main point. Audiences have limited attention spans.

By structuring your presentation in three’s, you can:

- re-capture the attention of your audience
- re-energize your talk at each transition

You may have more than three points you think are important, but your audience will likely not absorb nor remember more than three.

A powerful PowerPoint will have no more than one slide for every two to three minutes of presentation. Do not overload your presentation with too many slides. Use the notes feature in PowerPoint to remind you of your key points—don’t use the text of the slides as your notes. As a back-up, put your key points on index cards in case you are not presenting from a position where you can view the computer screen.

Many PowerPoint presenters fail to establish ethos, their most powerful appeal. Ethos is the personal appeal of the speaker. It is classified by Aristotle as an “artistic proof” that the speaker fashions in his presentation. It involves verbal and nonverbal elements of the message with attention to both being essential for a presentation to succeed.

With PowerPoint, however, many of the elements that establish ethos are blunted or negated—speakers don’t look at the audience and the audience doesn’t look at the speaker; the subtle nonverbal cues are lost such as eye-contact, posture, etc., and presentations tend to be read off the slide leading to a flat or stale delivery. Presenters often fail to establish the connections necessary to make their message memorable. They often rely too much on the visual slide to make the connection and neglect repetition, examples, metaphors and other devices that make a message memorable.

There are a number of simple yet effective ways to power-up your PowerPoints and make them stand out.

Slide Design & Format

Design matters. Use a slide template. Choose or create an appropriate theme and design for your slides by going to the “Design” tab. I almost always use templates which I (or our media folks) have custom-designed with our logo incorporated

into the footer and which are coordinated with our corporate color scheme. It is okay to imbed a “watermark” or background image into the title or wrap-up slide, but background images and transparent text can make your presentation slides more difficult to read and can be distracting.

Font. Select a font that is eye-catching, yet legible. Roman and Gothic fonts tend to be easier to read than Script or serif fonts. Be consistent in the use of the font. Avoid using a range of different font types; it not only makes your slides look messy, it is distracting.

Use a 40 point type for the heading

- ▶ 28 point type for the main points
 - and 24 point type for subpoints
- ▶ Never use font sizes less than 18 point
- ▶ AVOID USING ALL CAPITAL LETTERS BECAUSE IT’S REALLY HARD TO READ AND IT SEEMS LIKE YOU ARE SCREAMING!

Color. Be color conscious. Using color can help convey meanings, make phrases stand out, and influence attitudes. All of that information you learned in elementary school about primary colors and complimentary colors can be useful in PowerPoint. There are some predefined color schemes in PowerPoint and they may be a good place to start. Where most PowerPoint designers get into trouble is combining colors across the warm/cool boundary.

- Don’t mix bright blues and reds or reds and greens as viewers of such slides have trouble distinguishing interactions between the color wavelengths, resulting in severe eye fatigue and discomfort.
- Avoid dark backgrounds in large venues where the lights are apt to be lowered.
- Avoid light-colored text on light backgrounds.

Here are a few additional PowerPoint-related color tips from Robert Lane, a U.S.-based presentation consultant specializing in visually

interactive communication theory and the author of *Relational Presentation: A Visually Interactive Approach*. He has discovered over the years that:

- Unless there is a particularly good reason for using brightly colored text...don't. Stick with white or light beige on a dark background or black (or otherwise very dark color) on a light background. Your slides will have a more professional appearance as a result.
- Using red text is almost never a good idea. That particular color, of all colors, tends to washout when projected on a screen if any kind of unwanted ambient light also hits the screen—perhaps from sunlight streaking through a window or glare from a poorly aimed stage light.
- When using gradients, simplicity is your friend. Limit the number of colors, and, whenever possible, try using combinations that are readily found in nature for maximum appeal. Stay away from color gradients in text unless the words are large and intended to be primarily decorative in nature.

Images. Make use of images in your presentation, but don't stretch them to the point where they lose resolution. Grainy images do not enhance presentations. Ensure your images are relevant to the content of your speech. Remember, the purpose of a graphic is to tell a story or make a point quicker and clearer than you can do verbally. There are now numerous websites that provide professionally-prepared graphics on a variety of subjects. These graphics and images can say with a click what may take a thousand words to describe.

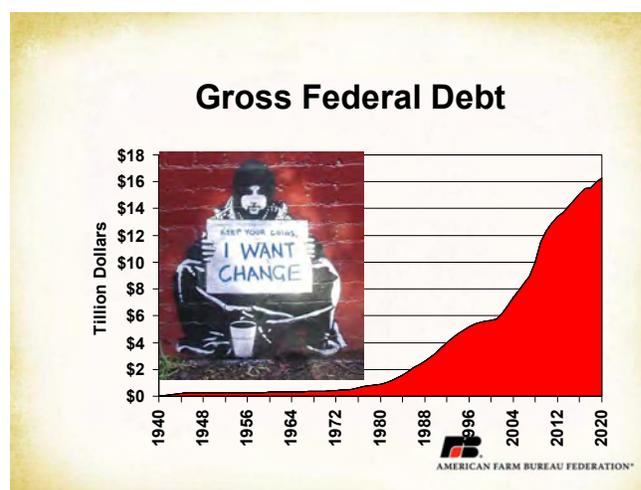


Agriculture

- Approximately 200,000 farms
- Annual Rainfall is 40 inches
- Very deep topsoil
- World leader in soy meal and oil exports
- 83% of total production is exported



Charts and graphs are naturals for PowerPoint. But keep them simple and check the readability of the graph in the PowerPoint. Often, the default font and line sizes of most charting and graph functions of spreadsheets make the lines too thin and the text too small for good PowerPoint viewing. Only in rare instances should a chart or graph using lines or bars have more than three data series. Pie charts work best if there are no more than five major segments. If the point you are emphasizing involves a minor segment of the pie chart, it is more effective to use a "Pie of Pie" format or an insert that can highlight the small segment. Graphs should replace tables in a visual presentation. Most tables that are suitable for written publications are highly unsuitable for a scientific presentation. Scatter graphs are powerful in presenting relationships.



Video and audio. Add or embed video and audio clips to your presentation to lend an exciting dimension and captivate your audience. Typically, video clips should be no longer than a minute and audio clips no longer than 30 seconds, as any longer runs the risk of causing your audience to lose focus. Use the "Insert" menu and select "Media Clips" to add audio or video to your slideshow. If using these, make sure the projector that you will be using is set up for audio. An audio segment that cannot be heard destroys the continuity of your presentation.

Content. PowerPoint is not the best medium for text. The general rule for PowerPoint text is no more than 4 lines of text on a slide and no more than 8 words per line. If you put a lot of

text in a presentation, you have to move through a lot of slides. The rapid movement does nothing to aid the presentation. Instead it detracts from your message. **Double check your grammar and spelling.** Nothing is more of a turnoff to that English major in the room.

Presentation Tips

- Use slide transition sparingly. Personally, besides small, unreadable slides, I find this to be the most annoying trait of many PowerPoint presentations. Slide transitions are like salt and seasonings in food—a little adds a lot of flavor and can prevent your presentation from seeming bland or static. But too much and it just overwhelms the meat of the subject. Slide transition should be used to increase focus on WHAT you are saying, not HOW you are saying it.
- You can use hyperlinks and action buttons in your presentation to link easily and quickly to outside sources without having to close PowerPoint. You can create an action button by selecting an image or text box, then selecting “Action” from the “Insert” menu. Perform the same steps if you wish to insert a hyperlink. This will seem very professional—and impress your audience—because you won’t waste time closing and opening programs. But, test these in the presentation venue and on the equipment that you will be using to make

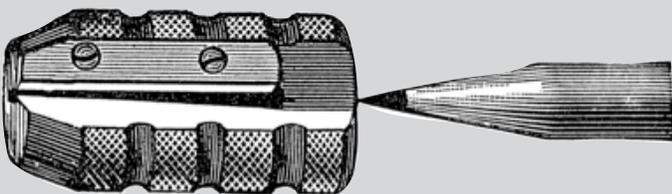
sure they work as planned. Bad connections and non-functioning links have ruined many presentations.

- Rehearse the presentation. You should not only know what goes with each slide, but what is coming up. Know exactly when to change to the next slide. Talk to the audience, not the screen. Do not turn around to look at the slides, and never read from them. Focus on the audience and do not turn your back to them to look at the screen.

And probably the most important key to a powerful PowerPoint is to finish on time. The best PowerPoint presenters are those who can adjust their presentation to the circumstances of the session. Know which slides can be skipped without losing the focus of your main points. Unfortunately, this is most important if you are the last speaker before a break or a meal. Never let the PowerPoint rule you. Keep these tips in mind the next time you want to power-up your PowerPoints.

David Miller is the director of research for the Iowa Farm Bureau Federation. In that position, he provides economic analysis of agricultural issues to members of the Farm Bureau and at numerous industry conferences. He has prepared PowerPoints on a wide variety of issues and topics and for use in venues from the boardroom to the ballroom.

Do you do this a lot?



A common error is to spell “a lot” as “alot.” Just as you would never write “alittle,” this should always be written as two words. On the other hand, “awhile” should sometimes be “awhile” and sometimes “a while.” When it is spelled as a single word, it is an adverb meaning “for some time,” as in “Stay with me awhile.” When spelled as two words, “while” becomes the object of the preposition “a,” as in “We will be at the convention for a while.” If you leave out the word “for,” you can say, “We will be at the convention awhile.”



Newgen

by Jason Pearce

Newgen is a large, established prepress and data conversion company with 650 staff in editorial, production, training, and liaison offices in India, the United States, and the United Kingdom.

The company was set up in 1996 to capitalize on the growing offshore market for typesetting English-language scientific books and journals. Of course, much has changed in publishing in the past 16 years, and our service portfolio has expanded considerably to accommodate and anticipate emerging outsourcing requirements in the industry: as I write this on an Indian afternoon, for example, some colleagues are preparing to launch our new ebook conversion platform, SILK, at the Tools Of Change conference in New York.

Our name, too, has changed: from the original Newgen Imaging (for ‘image setting’) to the current Newgen Knowledge Works, a better reflection of the depth with which we now engage with content.

The overview that follows is a snapshot of some of the publishing tasks being outsourced to Newgen in 2012; it is far from exhaustive, and in another year’s time the same article would doubtless have a different focus.

Typesetting. Typesetting is where we started; what has changed is that more than 90% of our prepress work for books and journals now follows an XML-first workflow. Typically, this involves converting copyedited Word files to XML for typesetting, but some clients bring the conversion even further forward to take XML as the input for copyediting. Whether the typesetting software in this workflow is InDesign, Quark, 3B2, XPP, or LaTeX—all of which we use—the principle is to maintain a single electronic source that can drive simultaneous print, ebook, and online publication.

The adoption of XML-first workflows among publishers has accelerated in the past couple of years. This change doesn’t underplay the continued importance of print as a medium: *Hart’s Rules* and *Words into Type* aren’t abandoned in the move to XML. What the change does mean is that publishers’ investment in quality control during the production cycle carries through to all versions of the final product: when you proofread typeset pages in an XML-first workflow, you are simultaneously proofreading your ebook or website. Corrections need only be made once to flow through to all versions.

Artwork. In 1996 the requirements for artwork were primarily just relabelling and redrawing. Now we have a large design studio that handles conceptual art origination, art programme management and art scripting, picture research, text and cover design, branding, and collaterals. The artists are recruited from India’s most cosmopolitan design schools, and their appreciation of global cultural differences is reflected in their work.

Editing. We provide developmental editing and line editing, copyediting, proofreading, and indexing, and are perhaps unusual among Indian prepress companies in terms of the split of our editorial work: almost equally among STM, legal, humanities, and social science publishing. That mix has required significant investment in recruitment and training locally and in developing a pool of freelance editors in the United States and the United Kingdom. Applicants in all these locations can expect to face a battery of aptitude, subject matter, and experience tests, together with regular checks and feedback on their work. In India, where the pool of experienced editors is limited (but

growing), recruits without experience are selected on the basis of their language skills and university discipline and are put through a six-month full-time training programme before they start supervised live work.

We use a suite of electronic tools to enable more productive, more consistent editing—not by replacing human editors but by generating a series of reports and comments that draw the attention of the editor to areas of the text that might need to be fixed. Those fixes might relate to house style, internal consistency, general usage or subject matter conventions, or external databases, but the decision to intervene or not is always the editor's rather than the software's.

Project management. After the expansion into copyediting, the next request was to provide project management services from India: in the early 2000s, the majority of work was couriered in hard copy, and time was being lost in routing everything through the publisher at each production stage. Some three-quarters of the titles we worked on in 2011 took this full-service route from manuscript submission to digital and print-ready files, extending for some clients into our managing the manufacturing process. (Although, 10 years on, we were still not quite paperless, only 7 per cent of last year's titles went to their author as hard copy.)

Our project managers are the primary point of contact on a title for authors, publishers, copyeditors, proofreaders, indexers, illustrators, and typesetters. Communicating intelligently among these stakeholders requires that project managers have experience of the entire publishing process, and most are former copyeditors, which

helps when they need to explain to an author the conventions for using an en dash or styling the citation of a blog entry.

Data conversion. Until three or four years ago, the majority of data projects involved large-volume conversion to XML for the web from print, microform, or electronic archives. At a conservative estimate, in the past decade we have put more than 20 million pages online.

And then, of course, came the Kindles and Nooks, the Readers and Kobos, and the iPad. It's no longer possible to draw a simple chart of input and output formats for data conversion: the standards, formats, and devices are constantly changing. Newgen runs continuous R&D in this area to ensure that we can produce files that work on each new target device. More important, perhaps, we have built the expertise to guide publishers through the field and to help them devise cost- and quality-effective conversion plans, content management systems, and apps.

Diversity. These services operate across several markets: we produce academic, trade, and professional books, educational books and ancillaries, reference works, journals, magazines, and technical documentation. We also curate and create content for newsletters and portal websites, and we work on material in 40 European and Asian languages.

In other words, Newgen provides all the publishing services you would expect from India, and perhaps some that you would not. If you are interested in further information about Newgen or in a Webex demonstration of any of our tools or processes, please contact sales@newgen.co.



iPad – The cutting edge is the bleeding edge

by Glenn Collins, Executive Editor, American College of Cardiology

The cutting edge is also the bleeding edge, as my boss often likes to say. And never did those words ring truer than when we decided to launch our flagship Journal, *The Journal of the American College of Cardiology (JACC)*, with its own fully developed iPad app in November 2010. At the time, the iPad was still pretty new and we had made the decision to do this even before it came out. We didn't necessarily know what we were getting into!

A column in the February 2011 issue of EON went into the details about the development of the app for JACC, so I won't repeat too much of that here. Briefly, a vendor was identified by our publisher after several were approached. We then rolled up our sleeves quickly on initial design, access control and, to us, the most important reason to do this—the addition of multimedia content to selected articles to enhance their presentation compared to their online or in print versions. It seemed to us the iPad was uniquely suited for this type of content—videos, related articles, author photos and bios, all pulled up right there on the screen and storable in our scrapbook feature. We thought people would love this and it would create a great incentive to provide this material to us as well as create a great amount of buzz overall.

We were not quite right.

The app launched in November 2010 to coincide with a large annual meeting in cardiology. We had some bugs and some things we would need to push off for future versions but in general we were in good shape. But then we got the feedback! One decision we made turned out to have a strong reaction both good and bad. Each issue gets downloaded to the app so that you can read it without being online. That's the pro; the con is the issue is quite large and takes a long time

to download. This really confused people (and still does to some extent to this day despite many changes since then) and then it was, Welcome to the app store's comment page! We stuck to our guns but we also adapted. Future versions of the app let you download just the text version then download each multimedia piece one at a time. However to this date we still download and do not stream the content. Given the prevalence of Wi-Fi, which is only going to increase, and given that videos still tend to be so large as to annoy people who are used to click-go, I imagine in two years all of our journals are just going to be streaming to the app. Or will an app even be needed as we work more and more to make our websites mobile friendly? But that is another column!

So through 2011 we rolled out a few updates to the app, each one fixing an issue (sometimes dramatically and to great effect) but often introducing new problems. We also discovered our audience was very much split between those who knew exactly what they were doing, downloaded each new version and rolled right along, and those who were really in the dark, continued to run old versions of the app, and run into problems we thought long solved. Communication is key in this endeavor.

We faced one more big hurdle before we got to the present day. When we started the app we kept it open to all. But eventually we needed to put the content behind a sign-in wall. Again, that proved to be no small engineering feat and again communicating that to the users (12,000 app downloads by now) was difficult. More comments on the app store page!

This brings us to the present and to another big decision we will need to make. The iPad is not used like we thought it would be. It is a toy,

a skimming device. People download the app sure, but then barely look at the articles. And the multimedia content we work so hard to provide is rarely accessed. Now this probably just puts in cold hard numbers that which has always been true (is anyone's Journal really read cover to cover? No, researchers and scientists look for what interests them). But somehow these numbers, considering the cost of developing this app, were tougher to swallow than when you see the same trends online.

So how do we proceed? We have two, soon to be three, other journals we need to bring to the iPad. Do we give them the same treatment? Unlikely. Do we sunset the current app in favor of one overall journals app? Do we make that

switch to streaming the content where the app is essentially a handy portal with some nice features like scrapbooking and note taking? Do we continue to create or ask authors to create the supplemental multimedia content even if it seems it is rarely accessed? Or should we buck the app trend and just maximize our online sites for mobile use? One clear trend we did see in the past twelve plus months, the Safari browser is now second only to Internet Explorer as the browser people are using when looking at our journals online.

Right now we do not have the answers to the questions above, but I'd like to think that if we have learned anything in the past year from being on the bleeding edge, it is to ask better questions.

Finish this sentence...

Here are the answers we received from last month's question:

You know you're dating an Editor when...

- . . . they can't resist discussing grammar errors they find in commercials, on billboards, in movie trailers... (Kristen Overstreet)
- ...she marks up mistakes on restaurant menus before dinner. (Meghan McDevitt)
- ...they cringe when they hear the phrase "me and him/her." (Erin Dubnansky)
- ...she leaves the restaurant by himself after reeding this sentence. (Therese Gray)
- ...the phrase "your my solemate" is an insult. (Therese Gray)
- ...you hand her a love letter and she returns it with red marks all over it. (Lindsey Stover)
- ...they correct the errors on your shopping list. (Sherryl Sundell)
- ...she sends your love letters back to you for revision. (Elizabeth Blalock)
- ...he embargoes news of your engagement. (Elizabeth Blalock)
- ...he asks for an "open access" relationship. (Elizabeth Blalock)
- ...she worries more about the placement of your apostrophes than the placement of your hands. (David Miller)
- ...you say, "I missed my period," and he says, "That's ok, you can use an exclamation point." (Dr Daniel Ring)
- ...you text her "Your beautiful," and she breaks up with you. (Whitney Bowman)

Thanks to everyone who responded! For next month, finish this sentence:

You can tell that an Editor has been proofing articles all day when...

- ...she can't bear to stare at the computer screen a minute longer.
- ...he drives into the wall of the garage when he gets home.

Send your sentence endings to me at dbowman@asge.org, and we will print them next month.

Calendar of Events

COPE UK Seminar

March 16, 2012

London, UK

<http://publicationethics.org/seminar/uk2012>

ScholarOne User Conference

April 15–18, 2012

Washington, DC, USA

www.ThomsonReuters.com

Emerging Trends in Scholarly Publishing

April 19, 2012

Washington, DC, USA

<http://allenpress.com/events/2012seminar>

Council of Science Editors Annual Meeting

May 18–21, Seattle, WA, USA

<http://www.councilscienceeditors.org>

Society for Scholarly Publishers Annual Meeting

May 30–June 1, 2012

Arlington, VA, USA

<https://www.sspnet.org/>

11th EASE Conference

June 8–10, 2012

Tallinn, Estonia

<http://www.ease.org.uk/>

Editorial Manager User Group Meeting

June 21–22, 2012

Cambridge, MA, USA

December 3, 2012

London, UK

<http://www.editorialmanager.com/>

ISMTE U.S. Conference: Save the dates!

August 14–15, 2012

Washington, D.C.

(European ISMTE Conference dates TBD)

www.ismte.org

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