◆ *Using InDesign for Scholarly Publications*

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InDesign is a graphic design and production tool that was intended to compete with the industry standard of its time, QuarkXPress, and has since become a leading choice in software for page layout, according to William Kasdorf, of Apex Publishing. The initial acceptance of the program was slow because of the entrenched Quark user base, but given its many appealing attributes, it has now become popular among other groups in editing and publishing. Among its useful features are that it is very well integrated with Adobe's graphics programs, such as Photoshop, Illustrator, and Acrobat; it provides sophisticated typographic controls; and its editorial counterpart, InCopy, is useful for writing or editing "to fit" (the space available), said Kasdorf.

The program is an all-purpose tool that was built to be flexible and adaptable. It is applicable to all types of publications, including advertising, magazines, newspapers, books, and journals. A big advantage for journals, Kasdorf explained, is the program's XML (extensible markup language) capabilities. Unlike Quark, "it works natively with XML", so the user can actually see and edit the XML file. And unlike the high-end systems in the industry, InDesign makes it easy to set up jobs (no programming is necessary); and it is more intuitive and more visual. Furthermore, Kasdorf said, the program is relatively inexpensive to acquire, install, maintain, and expand. In general, it is easier to train users of InDesign than users of other similar industry programs.

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cation than the industry's high-end systems, InDesign offers many of the capabilities of the higher-cost systems, said Kasdorf. For example, InDesign allows the importation and exportation of XML files without conversion to proprietary tags (for example, no double entry is needed). However, because it cannot handle XML in as complex a form as the high-end systems, it is often necessary to adapt the tagging to what InDesign can handle.

To explain some of the above points further, Robert Edsall spoke about the experience of the American Academy of Family Physicians (AAFP) in switching from Quark 4.0 to InDesign 2.0 as its in-house tool for graphic design for its three periodicals—*American Family Physician*, *Family Practice Management,* and *Annals of Family Medicine*.

In 2002, when AAFP was using Word and Quark, it decided to build XML production into its workflow, Edsall said. Quark was essentially a "mélange of cool things", whereas InDesign 2.0 was an organized, integrated program designed for a production environment. Although AAFP recognized that a loss of productivity would occur during the learning of the new process, it decided to make the switch, Edsall said. The initial transition was difficult even though AAFP hired an on-site trainer. For one thing, the 3-day training period was insufficient; for another, the trainer's knowledge was "encyclopedic, not practical". Despite early frustrations, the staff was comfortable with the new program after only one issue of each journal.

Now that AAFP is familiar with InDesign, Edsall said "we like it" for many reasons. The program allows importation of Word tables, something Quark cannot do, and it provides easier and more flexible PDF generation. InDesign has a book feature that makes it easy to create consistency in, for example, colors, styles, page numbering, and formatting across multiple documents. Overall, it facilitates a speedier generation of the Web version of the journal, said Edsall.

Other InDesign functions seem to be working well for Edsall and his staff. The parent-child master pages allow a change made in the parent to be automatically reflected in the other pages, the program has a one-click function for complex formatting, and his staff has found the InDesign palettes to be easier to work with. Edsall said the next change in his organization's publication process may be a switch to the program InCopy for proofreading. For now, "we're experimenting" with this, he said. ◉