Panel Discussion:
TEX in Publishing

Siep Kroonenberg
Kluwer, Dordrecht
siepo@cybercomm.nl

Panelists:
- Kaveh Bazargan (moderator), Focal Image Ltd. (UK)
- Fred Bartlett, Springer NY
- Jean-luc Doumont, JL Consulting (Belgium)
- Nadia Molozian, Harcourt Intl. (UK)
- Sebastian Rahtz, Oxford University (UK)

Summary of views

Points raised during the day’s panel discussion:¹
- Nadia Molozian from Harcourt Publishers noted a strong increase in the use of \( \text{T\!E\!X} \) in production at her company. An advantage of \( \text{T\!E\!X} \) is that copy editing involves less work.
- Generally, \( \text{T\!E\!X} \) submissions by authors also appear to be up, although this is not true everywhere.
- Production of conference proceedings is a messy business; often, quick-and-dirty measures such as photographic resizing must provide a semblance of consistency.
- The publisher has little chance of influencing the coding style of monographies. Often, the author has been working on his book for years before a publisher gets his hands on it.
- An interesting speculation by Frederick Bartlett on why authors like to use bad \( \text{T\!E\!X} \) coding: writing is hard work; authors cast about for distraction and find it in fiddling with appearances.
- The same speaker encouraged the audience to complain to publishers about bad-looking books; this would give publishers an incentive to let their \( \text{T\!E\!X} \) specialists do something about it.

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