Designing Effective Conference Posters

A Study Guide

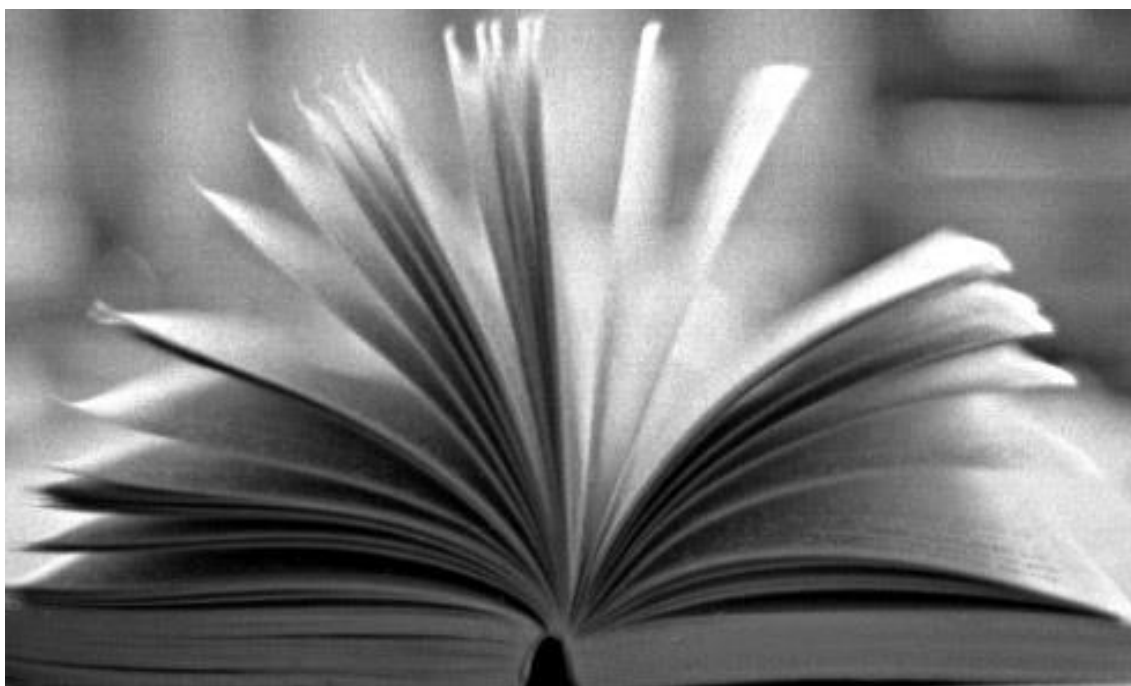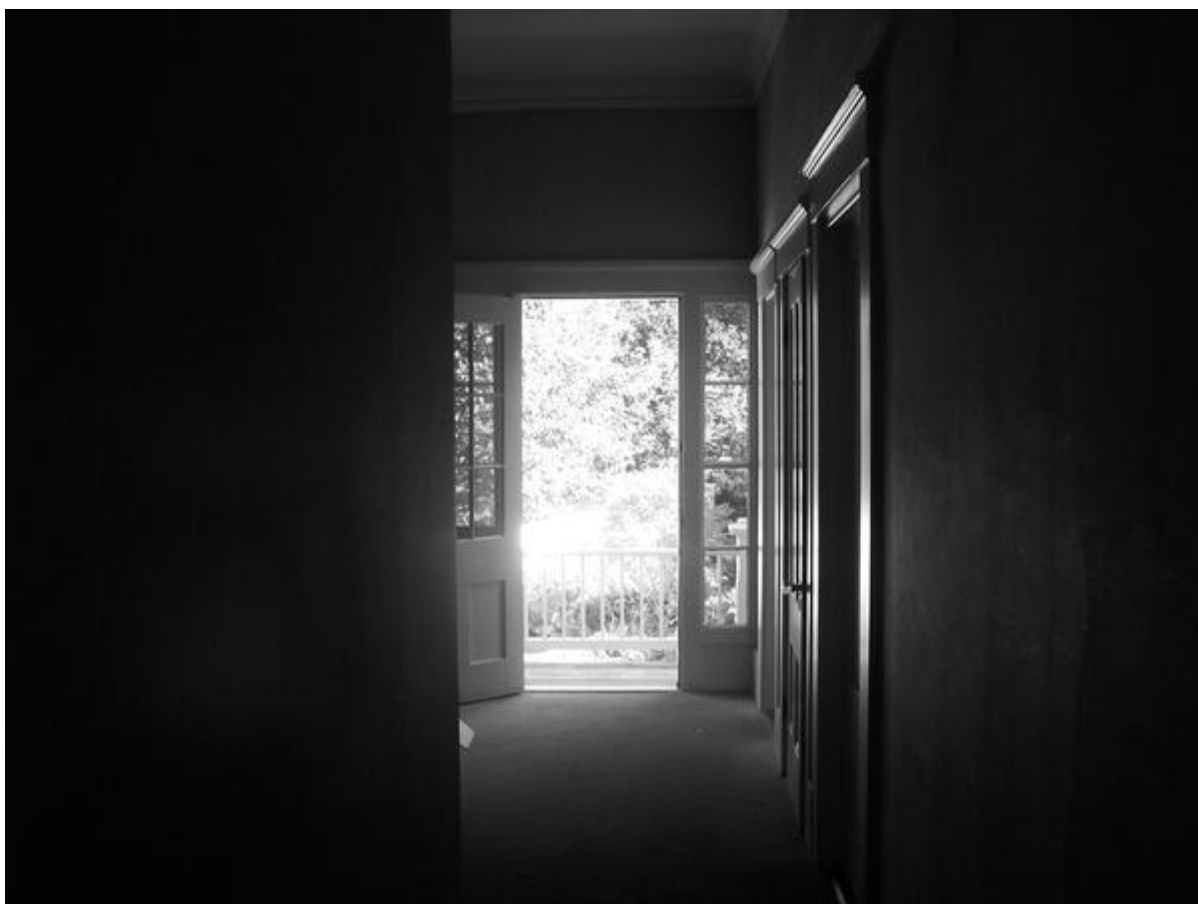## Allan Gaw

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INTRODUCTION

Conference posters are an important way to allow researchers to present their work in summary form to a large audience. Almost all academic fields use these because they offer an efficient and economical solution.

Most conferences will invite attendees to submit their work in summary form as an abstract, and from these submissions the organisers will invite some people to come along and speak about their research in an oral session and others to present their work in the form of a poster.

Many researchers submit their work to a conference and are disappointed if it is accepted as a poster presentation rather than an oral presentation. They see the poster as a poor second best. This is quite wrong and from my own academic experience I can categorically say that I have made more professional contacts and received many more new ideas while standing beside a poster at a conference that I have ever received while giving an oral presentation.

Remember, many oral presentations are not delivered to the whole conference but to a small select group as part of multiple parallel sessions. At your much prized oral presentation, you might have an audience of five people, whereas at the poster session you may have been able to show you work to hundreds. The opportunity that a poster session offers you to meet other people in your field, to share ideas and to learn new ones should never be underestimated.

Once you have done the work, understood the results, written the abstract and had it accepted, the next thing you have to do is design the poster and go to the conference. And that's where this Study Guide come in. Here you will learn about some of the key features we should consider in designing an effective conference poster for an academic conference and how we might use that poster to best advantage when we get there.

WHAT IS A POSTER FOR?

Posters are used in many different settings—for example, to advertise breakfast cereal on bus shelters, to offer public health advice about hand washing and to let you know about the latest exhibition at the gallery—but in this Study Guide we are interested in their use at the academic conference.

Having said that, effective conference posters share many features with every other kind of poster, and it is useful to take a moment to think about what those are. That poster on the bus shelter telling you all about the latest crunchy, munchy, oatbran-filled extravaganza was advertising—that is, it was letting you know about a product in a way that hopefully would make you want to buy it. That poster about how to wash your hands effectively for 20 seconds was providing you with useful information, as was the poster about the latest Van Gogh exhibition at the National Gallery. But all of these posters were also doing something else. Something that all conference posters have to do too—and that is, they were attractive. They drew your eye and they made you want to look at them.

Now, at this point people often say that such a thing is irrelevant to the conference poster, and that the quality of the academic research is all that matters. Well, I'm sorry, but if you have ever stood in the poster session of a large conference

surrounded by literally hundreds of posters all competing for your attention, you will quickly realise that being eye-catching is a plus.

Once a conference attendee has made the decision to go over and look at a poster, then of course the quality of the content matters. If it is all style and no substance, they will quickly walk away. However, if your poster is so dull and dreary and uninspiring that no one ever comes near in the first place, it really doesn't matter that the work underpinning it is of Nobel Prize winning standard, for no one will read it.

A conference poster then is a visual means of presenting your research findings. When hung at a conference it must do two things. First, it must function as a standalone summary of your work, needing no one to help the viewer understand what it is about. Second, it must function as a visual aid that you will use to augment any short discussion you will have about your work when you are standing beside your poster.

As it is means of communicating your research, we will see that most posters follow whatever the standard format is in your field for doing that. This is most commonly a narrative that begins with you introducing the topic and giving the important background information that your viewer needs to be able to understand the context of your work. It will commonly include a statement of the research question you are addressing, the methods you have used to try to answer that question and the results, quantitative or qualitative, that you have obtained. Finally, as in any academic paper or presentation there will be a discussion of your findings.

Clearly, the skills we have honed to write about our research work and to speak about it in a presentation are the same skills we need to employ when deciding on the content of our poster. Ultimately, just like your writing or your speaking, the poster will be deemed a success or otherwise depending on its clarity of communication.

There is one final thing to say when we think about the question: 'what is a poster for?' Attending an academic conference is an important part of our development as researchers. Often, we may have to seek permission and approval from the boss to attend, and that may be much easier if we have had an abstract submission accepted for presentation at the conference. In other words, a poster might be your ticket to attend a conference and enjoy all the educational and networking opportunities that this will entail.

HOW DO WE DESIGN A POSTER?

When you look around a poster session at any conference, you will see a huge variety of styles of poster. Unfortunately, not all of them are equally good in the sense that they are effective forms of communication. Why should this be? The simple fact is that while we may be good researchers, we are rarely also professional graphic designers. That's a problem because designing a good, effective academic poster requires a number of skills that we might not possess.

Of course, the academic content of the poster and the quality of your research are important, but so is the way you put it together. We all know that very bad writing can make even a good piece of research quite inaccessible. Posters are no different. So, we need to think about how we might design our posters most effectively.

Now, as with any visual representation, there is undoubtedly some subjectivity here. Some people prefer some designs, some layouts and even some colours over others. But underlying these personal preferences there are some basic rules of good design that I think we should all consider, and it is these that I wish to focus on.

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Poster layout

First of all, let's think about general layout. Every poster will have a number of elements, and these are usually arranged in different sections under different subheadings. Take a look at the example in figure 1. This is an example of a fairly typical academic poster.

Fig. 1. General poster with sections.
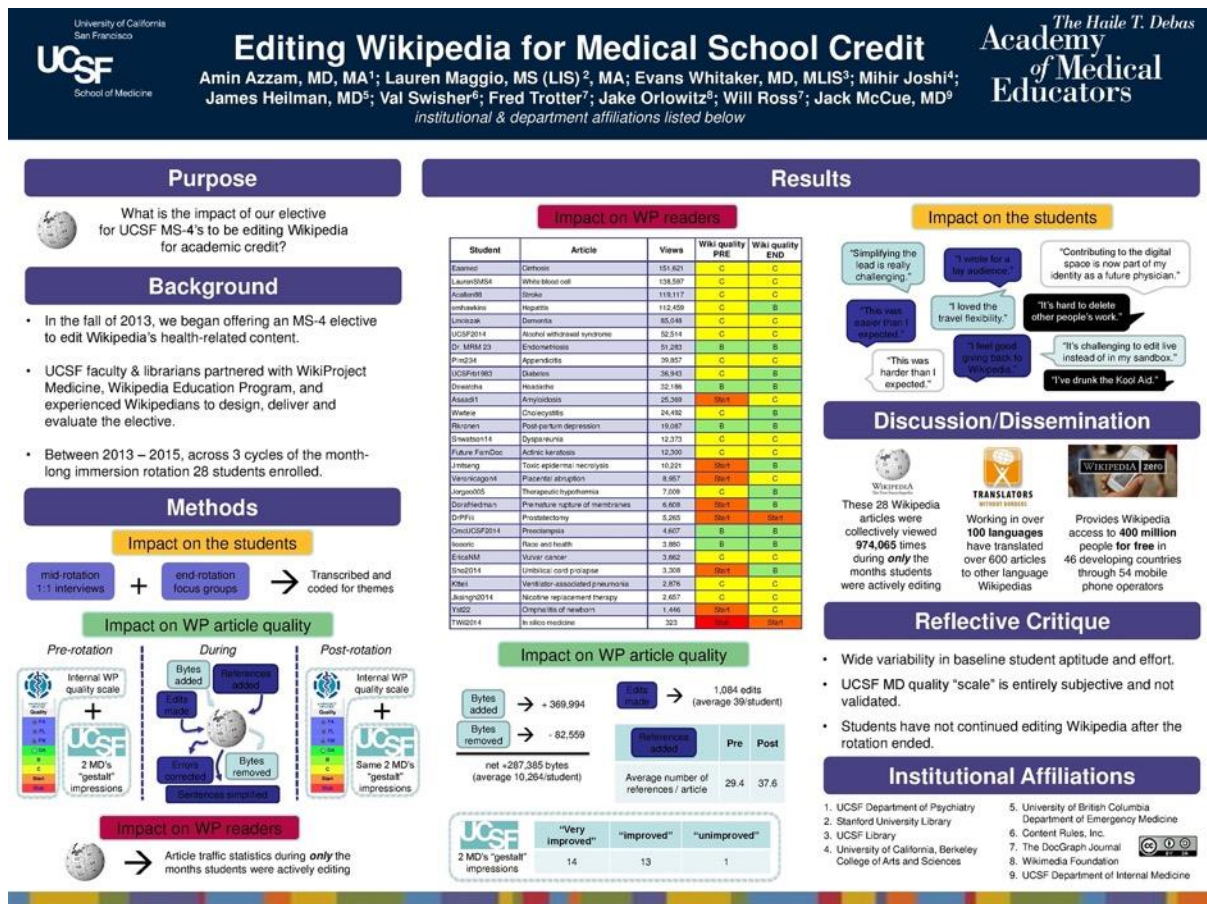
When writing about your research there are not nearly so many choices to be made about layout because the story you are telling of your work is a linear one with a clear path for the reader to follow. With a poster, however, you have to work harder to ensure your viewer knows how you wish them to navigate what's on the board in front of them.

Readers of English naturally read from top to bottom of a page, and they scan from top left to right and then back to the left again and they repeat the process in a series of 'Z' patterns (figure 2). Anything you can do to facilitate this eye movement helps viewers. If there are obvious lines to follow, they find it easier on the eye and more comfortable to read your poster.

Fig. 2. How we read posters.
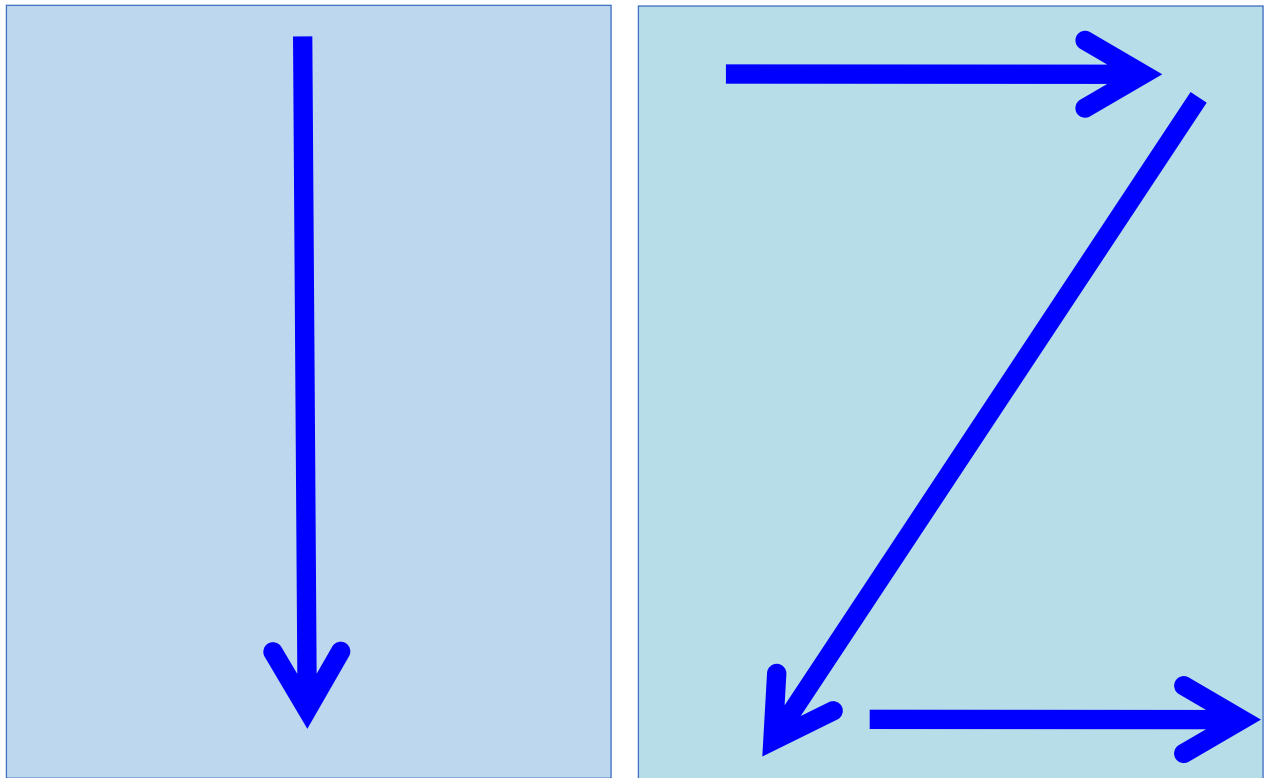
Good commercial and art poster designers know this, and they often configure images to contain such 'Z' patterns.

Look at the poster painted by the French artist Toulouse-Lautrec in figure 3. He knew you would naturally start looking at the poster in the top left-hand corner, so that's where he put the star's face, making it the first thing you see. He knew you would scan from left to right along the top and that's where he put her name and when you reached the right-hand edge, he knew you would be looking for a path to take you diagonally back to the bottom left where you could repeat your sweep from left to right. In his design, he has given you such a path by the arrangement of the planks on the stage and the neck of the double bass.

This is quite an obvious example, but if you look at lots of other posters, you will see the same technique used. All this means is that when we have a choice of how to place text boxes and figures we need to remember that people like to start in the top left-hand corner and to end in the bottom right-hand corner and in between they tend to follow 'Z' patterns. Anything you can do to facilitate this helps the viewer.

**Fig. 3. Poster by Henri Toulouse-Lautrec and the 'Z' pattern.**
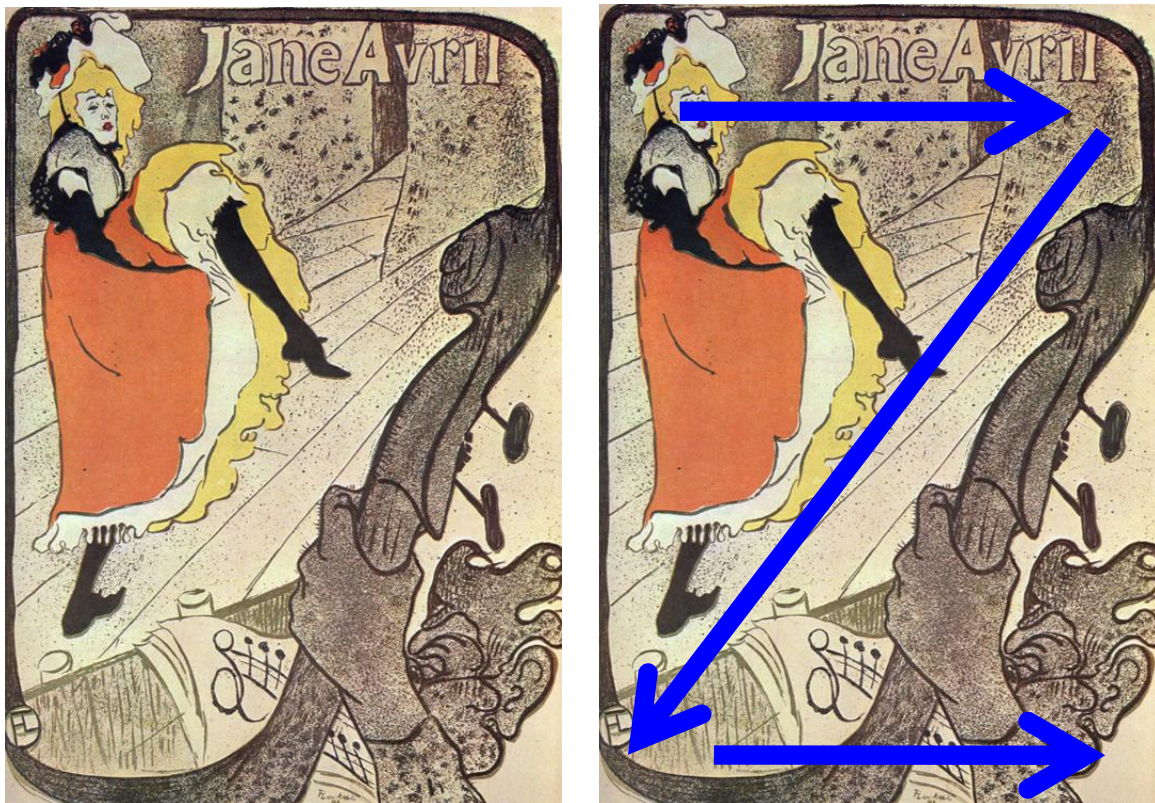
But there is more to consider in helping a viewer navigate a poster. Many posters lack obvious signposts, and viewers may be left wondering what the presenter wants them to look at next.

One simple way to avoid this is to divide the poster up into columns (figure 4). Portrait style posters are often split into two columns, while landscape style posters might be anything from three to five columns, depending on the size of the poster. This constrains the viewer and translates into an instruction—work your way down this column and then go to the top of the next and repeat.

Designers who like to put different sections in boxes also often clearly label the boxes in the order they wish them to be read, sometimes numbering them, or even including arrows pointing out the direction of flow.

All of this is important because a viewer who is confronted by a poster that is difficult to navigate may well give up and move on to look at another. Remember there are always a lot of other posters nearby at a conference to attract their attention.

Fig. 4. Poster columns.
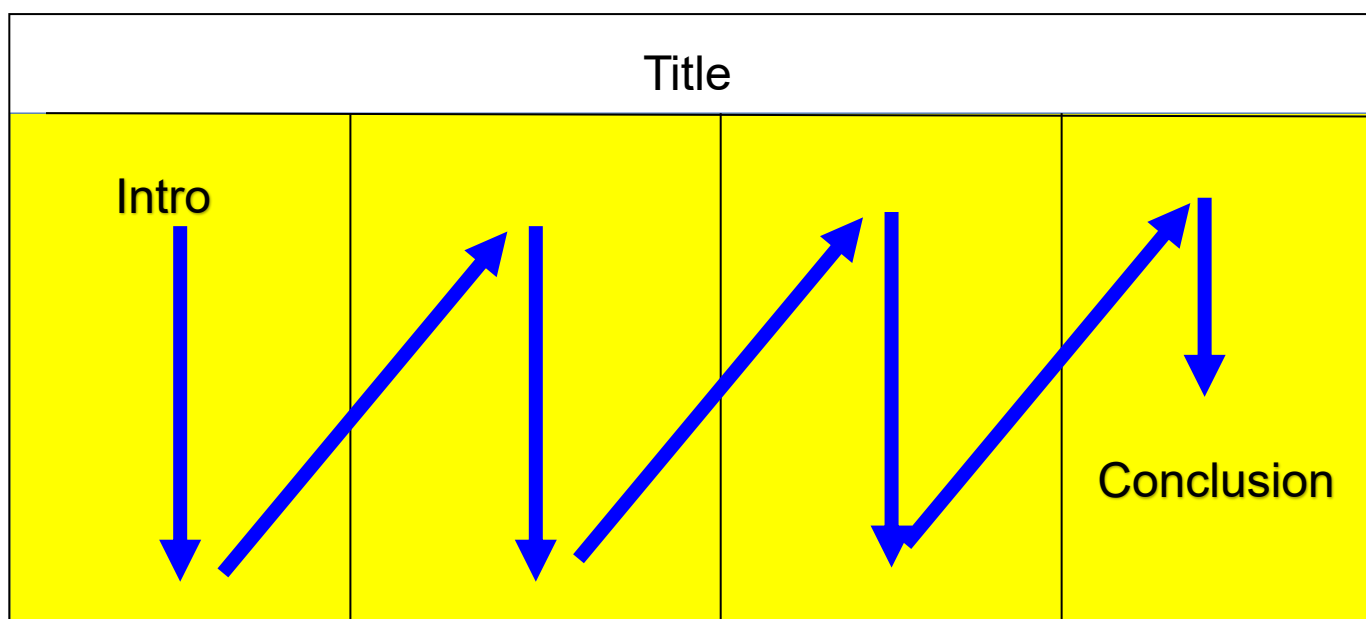
Poster text and graphics

Most academic posters consist of a combination of words and pictures and if there is a single problem with the majority of posters displayed at conferences, it is that the poster has far too many words. Take a look at the line of posters I photographed at a recent conference in figure 5. The posters are all portrait format but show a variety of styles. Some are much more visual than others and for many viewers it is the visual impact of the poster that will be immediately attractive, or conversely off-putting. The poster second from the right might well be the highest quality research, but the poster itself makes it look rather dull and uninteresting. It looks from this distance as if it is mostly text and, in comparison to the others, it has made very little use of graphical elements.

Having too much text is a problem because the poster is a finite size and the more words that you put on it, the smaller those words have to be. In turn, the smaller the text, the more difficult it is for the viewer to read especially as most people initially view a poster from about two meters away.

It is a great temptation for most presenters when designing their posters to include too many words. Often, they have already written a draft paper or perhaps a thesis chapter about the work, and they have no shortage of material. But remember a poster is a visual summary of your work—it is not a paper or a chapter. It is important to edit down the text to make it work on the poster and to use images—graphs, maps, photographs and flow charts—to help you convey the same information more economically and effectively.

Fig. 5. Scanning posters at a conference.

One of the commonest questions I am asked at his point is how many words should be included on a poster. Obviously, the answer is, 'it depends.' It depends on the size of the poster, any minimal font size specified by the conference organisers, the nature of your topic and how easy you want your poster to be read.

Overall, I suggest you keep the text as short and simple as possible and remove all non-essential information that will only clutter up the poster. Just as you would when designing a set of slides to use in an oral presentation, you should think about using keywords and phrases and bullet-points instead of whole sentences and paragraphs.

When professional designers are consulted, they are keen to point out that in most cases the words are not the most important elements of the poster and should certainly not occupy the greatest part of the space. In fact, they usually suggest that images should be given 40% of the poster space and the text only 20%. What about the remaining 40% of space? Well, that, they say, should be left empty. And why the fascination with empty space? They say space around words and images allow all the elements to breathe and make viewing the poster much easier and pleasanter. In fact, designers often say that the appropriate use of empty space is one of the things that separates amateurs from professionals. Now, I have never seen an academic poster that has managed to follow that guidance, but I think we should all remember it and strive towards it as a goal. If the first draft of your poster is 90% text and 10% images with no empty space, then you could do much better.

Graphics

As a general rule, the text on your poster should support the graphics and not the other way around as they do on most posters. When designing your poster think what key images you would like to include at an early stage. Perhaps there is an important graph or chart that summarises your main results, maybe it's a photograph or a map that you think will be essential or it might be a flow chart describing a process.

Some subjects are naturally more visual than others and any researcher who gathers quantitative data always has the option of representing that data graphically. But even if your topic is not immediately visual think how you might make it so for the purposes of the poster.

If you decide to use graphs, it is likely that you will have already drawn them for another purpose, such as the manuscript of the paper you are writing or for your dissertation or thesis. Remember that graphs that look good in papers and chapters do not necessarily translate well on to a poster. Make sure you update them and make them poster-worthy. By this I mean, make sure that the detail is large enough to be seen from two metres away, that the axis lines and labels are large enough and that you have used colour rather than shading.

If you have information that you are considering including in your poster and you are unsure whether to write about it in text, present it as a table or make it into a graphic, remember the numerical information is always easiest to assimilate in graphical form, the second best is a table and the least effective way is to write about it.

If you choose to use images in your poster, you will have to either create them yourself or obtain them from others. Many poster designers will go to the internet to find suitable pictures, but you must remember that not everything online is yours to take, and there are significant copyright considerations.

Copyright issues on the web are complex and, as far as I can see, still being defined. However, there are some sites such as Wikimedia Commons that are very useful resources.

Wikimedia Commons is a media file repository making available public domain and freely-licensed educational media content (images, sound and video clips) to everyone. The files are uploaded by individuals from across the globe and the Wikimedia Foundation owns almost none of the content on Wikimedia sites—it is owned by the individual creators. However, almost all may be freely reused, but the Wikimedia Commons site does counsel that if you decide to reuse any of the material, "you should make your own determination of the copyright status of each image just as you would when obtaining images from other sources."

When searching for appropriate images on the internet to include in your posters, do make use of the advanced features of search engines such as Google. Using these, you will be able to specify some of the attributes of the image you are looking for by applying filters (such as content—do you want a photo or a line drawing or even a

piece of clip art?; orientation—landscape or portrait; colour—do you want a black and white or a colour image?; and image size). Many people who capture images from websites to use on their posters make the mistake of picking very small, low-resolution images. When applied to your poster, they can appear blurry and pixilated. I usually specify medium, but you can also get good resolution images with other size settings depending on the type of image you are looking for. Importantly, you can also limit your search to only those images that have been labelled for reuse or non-commercial reuse.

Using this advance searching strategy will save you a lot of time and will only bring up for review those kinds of images that you are interested in and not the thousands of others that don't fit the bill.

On the Internet you will also find sites that are essentially image shops, where useful and often very beautiful images can be purchased for a variety of uses, including posters. One of the largest of these is iStockphoto. There you will find literally millions of photos, drawings and video clips for purchase. Their site is also worth visiting as they regularly offer free photos and videos for download. The cost of the various pictures or videos is variable and depends on the size. These images are always very high quality and can significantly enhance your posters. However, they will rarely be personally relevant, and you do have to pay for them.

The best source of images is, in my opinion, your own camera or smart phone. These images have the huge advantage of originality and of course there are no copyright issues. The same clip art images and even photos are seen on many posters, but your own photography is unique to you and adds a highly personal touch to your work.

Colour

The use of colour in conference posters is important. Look at the line of conference posters I snapped at a recent meeting in figure 6 and imagine for a moment that you are browsing around the session before going into the next plenary talk and you have time to look at one or two posters.

As you scan along this wall of posters, it is probably the most colourful ones that attract your eye and may even invite you to look more closely. But colour is not just used to make posters more eye-catching and attractive, it is also used to help simplify complex images such as graphs and flow charts, where colour coding can make them more accessible.

Fig. 6. Line of posters at conference.

The basic design principle I think we should adhere to when designing a conference poster is simplicity. There are two reasons for this.

First, as few of us are professional graphic designers, there is a great danger in trying to make things too complicated. The simpler the design the more likely we are to pull it off.

Second, simplicity when trying to communicate makes the sharing of often complex, abstract ideas much more effective. And by simplicity I do not mean that you should imagine your audience are simpletons, but rather that you strip away unnecessary complexity so that the message you wish to convey is loud and clear. The use of colour is a perfect example of this.

The first suggestion is to use a simple, single colour for the background of the poster. Many presenters like the idea of much more complex colourways with the background fading from one colour to another, and I have even seen a rainbow used where the background shifted from red to orange to yellow to green etc.

I think this is overly complex and tends to detract from the quality of the work rather than enhance it, and it is always better to stick with a single colour that will complement the other colours of the text and the images that you will use.

So, what other colours should you use? We will all design our posters using software packages. All of these allow you to use literally thousands of colours, but just because you can does not mean you should. In fact, if you ask professional designers about this, they will often say that when they are working on a design brief, they select a small palette of colours—perhaps three, four of five—and will use these colours repeatedly throughout the project. This makes the work look more cohesive and ultimately more professional, and what academic does not want his or her work to appear professional?

If we are tempted to deviate from this and, say, use a different colour for every heading, for every figure legend and for every reference then there is a real chance that your poster will look a mess and will start to hurt your viewer's eyes.

Generally, it is better always to use colour but not to overuse it, and consistency is important. For example, if you choose to use a different colour text for your figure legends then use the same colour for them all, and if you have different graphs illustrating similar things, use the same colours in each to tie them together.

It is impossible of course to talk about choosing colours without saying something about certain problematic combinations. Here I am thinking about some of your poster viewers who will be colour blind. Around one in twelve of the men viewing your poster will be red-green colour blind and may have trouble distinguishing your colour schemes, especially if they are based on reds and greens. Although there are other forms of colour blindness, red-green is the commonest. Despite this, I cannot count how many times I have seen posters used with red text on a green background, bar graphs with adjacent red and green columns and scatter plots composed of red and green dots. Clearly such a combination is best avoided.

Consult the rules of the conference

Before you start designing your poster check what the conference organisers want. Do this right at the beginning and it will save you a lot of time later.

All conferences that are going to host poster sessions must make decisions about their smooth running and to do this they will specify what they expect you to bring along. This will include the maximum size of the poster and its orientation (landscape or portrait), both of which will be determined by the posters boards they are using. Furthermore, they may also specify details on what and what not to include in your poster. For example, do they wish you to include your abstract, contact information or even the poster number they have allocated to you? They may also go further and specify a minimum font size to be used, a maximum word count and the use of specific section headings.

The simple rule is that whatever they want is what they get. If you go looking for the conference rules for poster presentations and they tell you they don't have any, let that be an alarm bell. If a conference is so disorganised that it has not planned even what size poster boards it will use, do you really want to waste your time attending it? It is likely, if you do go along, that you will be confronted with a haphazard display and poor attendance. No, unless the conference you plan to attend has a clear set of instruction for poster presenters it will not be worth the travel expenses to get there.

Having said all that, some presenters are really very casual when it comes to following the rules. Take a look at the poster boards in figure 7. The organisers had clearly asked for posters in a portrait format, but the presenter on the left brought along a landscape format poster. Irrespective of the academic quality of the poster, this is not a good look. What you are saying to the conference attendees is that you were either too stupid to understand the instructions or too arrogant to think they applied to you. Neither statement will endear you to your colleagues.

Fig. 7. Failing to follow the conference instructions.

BRINGING POSTER DESIGN INTO THE 21ST CENTURY

Everything we have said so far about poster design is based on the idea that we are creating a two-dimensional image on paper and that we are doing it in the 1990s. While many academic conferences are already switching to the use of electronic posters even those that still want you to bring along a physical poster to pin on a board might expect you to make use of modern technology.

Here are some things you might consider trying to bring your posters into the 21st century.

1. Links

You will often want you to provide links to information, such as your institution's website or a reference, and rather than simply providing a URL, why not include a QR code on your poster? These are easily and freely created from any on the generator sites on the internet and will provide you with a simple image file that you can insert into your poster.

2. 3D

While this might sound like a gimmick, there are some fields where being able to view an image in three rather than two dimensions might be useful. I'm thinking here perhaps of stereochemistry, astronomical orbitals or even the analysis of inscriptions in stone.

Do not be tempted to use 3D images just because you think it might be cute. Unless there is a really good reason, it will just be seen as an affectation and is likely to detract from your work rather than enhance it. It you decide a 3D image might be useful the simplest way will be to have it specially printed and to provide your viewers at the conference with glasses that allow them to visualise your image in 3D.

3. Motion

By its nature any image on a paper poster is fixed. As with the example of 3D images above, in some fields there may be an advantage to be gained by showing a moving image instead. For example, you may be describing a practical procedure or wish to illustrate a dynamic event and in these cases the poster viewer might benefit from seeing a moving image.

There are both low and high tech solutions to this problem. One poster presenter I saw wanted to illustrate how a beetle walked and hanging at the side of the poster was a simple flick book that viewers were invited to strum through thus producing a short animation. More recently, I have seen iPads fixed to posters providing a dynamic window through which the viewers can watch a short video on a loop (figure 8). Again, the use of motion has to be appropriate to the content and if it is used merely as an interesting gimmick, it will most likely make you and your poster look rather silly.

Fig. 8. iPad pinned to poster to show a short video (from Z. Faulkes betterposters.blogspot.com (16 August 2012).
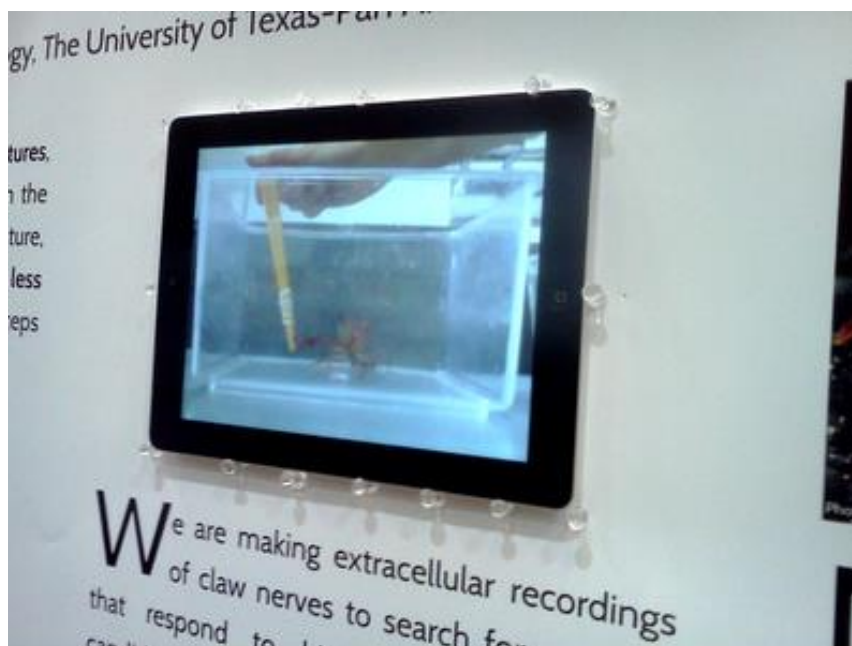
HOW DO I DELIVER THE POSTER?

Here I want to think about how you make the best use of the opportunity that presenting a poster at a conference gives you.

First, you have to get the poster to the conference. If you are attending a virtual conference, this will require you to submit your poster online. As will all submissions to external bodies in academia—papers to journals, abstracts to conferences, grants to funders—find out what they want and follow it exactly.

If you are attending a face-to-face conference, you will have to take your poster with you. Make sure you don't lose it en route, or that it is damaged. You may think that's a piece of unnecessary advice, but I have seen too many empty poster boards at conferences with apologetic notes pinned to them telling the attendees that the poster was lost during the flight or left behind in the taxi. Also, paper posters that have been folded, and therefore creased, rather than rolled in a tube, do not show you or your work in the best light.

At most conferences, as well as displaying your poster, the presenter will be invited to be available at some point during the session to discuss their work and answer any questions.

In face-to-face conferences, this will usually mean standing beside your poster at a fixed time—often an hour—at a specified time.   You are asked to be there so that any attendees who are interested in your work will know where and when to find you. Many people, especially those who do not enjoy presenting, do not like this and some even fail to turn up. This is a big mistake and a lost opportunity to share your work, get new ideas and network.

To help you at the conference, as well as your poster, I strongly suggest that you take with you a survival kit.

This will include extra pins in case there are too few when you get to the board, some adhesive tape you can use to repair any minor tears, a notebook to note down any contacts you make and any promises you make when speaking to people, some water so you do not have to wander off during the session to find a drink, and business cards with your contacts details. British academics are notoriously bad about using business cards but if you attend an international conference, you will be handed many and it would be good if you could return the favour. Of course, electronic sharing of contact details may well be more common, but don't forget that in some cultures the exchange of physical business card is still regarded with some reverence.

Fig. 9. Use of A4 sized poster handouts at a conference session.
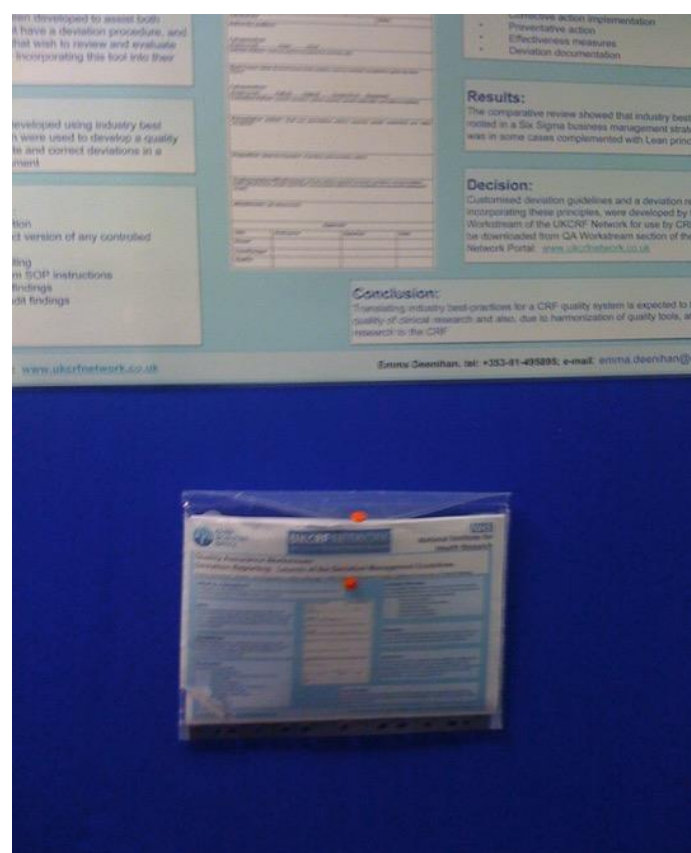
One last thing you should consider taking with you are A4 copies of your poster that you can use as handouts. If someone is interested in your work, as well as speaking with you, they might like to take a copy away. This has the added advantage that it will contain your contact details and therefore may act as a substitute for the business card. One good way of making these available is to pin a folder containing them beneath your poster and anyone who is interested can take one (figure 9). Whoever prints your full-sized poster will be able to print the handout copies for you as well.

At the poster session, I suggest you dress appropriately for the situation. Of course, that means different things to different people, but it should be whatever might be regarded as 'conference smart' in your field. The one thing I would strongly recommend, however, is comfortable shoes. When I say you'll be standing beside your poster for an hour, I mean just that, as the organisers rarely if ever provide you with a chair.

However much time you are expected to stand beside your poster, it won't be very long, so make sure you get there on time. Many more senior academics like to go round posters to find out exactly what's happening at the grass roots of their field and to meet people they are checking out as the rising stars. Often these senior professors like to go round the posters they are interested in quickly right at the start of a session before the room gets busy. If they come to you and you're five minutes late because you're still having coffee, then you've missed out, and they won't be paying you a second visit.

For the same reason, it is important not to leave before the time is up. Maybe the session has been slow, with relatively few people coming to view your poster, and you are bored and restless. But, of course, the moment you leave is when a fellow researcher from another institution with a really incisive question about your work comes along, and because you've gone, you'll never hear it.

So, how should you handle the session beside your poster? Well, here is a list of what you might do:

1. Stand to the side of your poster, not in front of it, so passers-by can see and read it.

2. Take the initiative. If an attendee appears interested in your poster, smile and acknowledge them but don't rush to hug them in appreciation. Many people are browsing at the poster sessions and whether you know it or not, you as the presenter are really quite intimidating to many people.

3. If the come closer, say within a metre, say, 'hello' and if it is appropriate, offer to shake their hand as you introduce yourself.

4. Ask them, 'Would you like me to tell you about my work?' or something similar.

5. Be prepared for a 'No, I'm actually looking for the one over here.' That's fine because when it comes to people who view your poster, it's the quality not the quantity that matters. One or two interested people who ask insightful questions that make you think of your results in a different light, or the one who suggests some form of collaboration, are much more valuable than fifty who smile and take a photo of your poster before moving on to the next.

6. Also, be prepared for a 'Yes' because that means you are on, and here is your opportunity to articulate the importance and the quality of your work. And while you do so, remember you have a poster behind you—a carefully crafted visual aid that can help you explain your work—so use it (figure 10).

Fig. 10. Using the poster to facilitate the discussion of your work.

Afterwards, you will be tired, but you should take the time to write down in that notebook of yours any new ideas that came to you as a result of your discussions.

Also take a note of anyone whose contact details you received and any promises you made—perhaps to share data, send a paper or make an instruction. It is imperative to keep your promises because that's what professionals do. You certainly don't want to be thought of as the deadbeat who said they would do something and didn't follow through.

As part of your networking, it is a good idea later to contact anyone who you spoke with at your poster. A simple email thanking them for their interest and saying you hope to meet them again is always helpful for you should never forget just how small a world most academic fields are. You will certainly meet them again and, who knows, they might even be the ones to review your papers or your grants in the future.

CONCLUSIONS

Let's tie things up. Conference posters are designed to a be a standalone visual summary of your work, and at the same time they will be used to augment any short discussion you have with conference attendees who come to see your poster.

To be effective, posters must, of course consist of good research content, but moreover they must be designed in an attractive accessible format which is informative and useful to any viewer.

Overall, in your design, keep it simple and remember the 40% images, 20% text and 40% empty space rule even if you don't always achieve it.

Think about how easy it is for a viewer to read your poster and navigate their way through it.

At the conference, deliver the poster with pride and enthusiasm and use the opportunity to further your own understanding of your work and your academic career.

www.ed.ac.uk/iad

FURTHER READING & RESOURCES

When it comes to offering suggestions about further reading, in most topics there is an embarrassment of riches, and it is difficult to select only a few good examples. However, when it comes to the design of academic conference posters, there are very few books you can consult.

Two that will offer you interesting and different takes on the process of poster design are listed below along with a blog that you might find useful.

Better Posters: Plan, Design and Present an Academic Poster. Zen Faulkes, Pelagic Publishing, 2021.

Academic & Scientific Poster Presentation: A Modern Comprehensive Guide. Nicholas Rowe, Springer, 2017.

A very useful blog full of useful examples written by the author of the first book above.

http://betterposters.blogspot.com

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I have worked in academia for over 30 years and for the last ten I have been running courses teaching under graduates, post graduates and academic staff a range of essential academic skills. Amongst these have been writing and presentation skills as well as time management and project management. I have also authored or edited more than 25 books and I write a regular blog entitled: The Business of Discovery which you can access here: www.researchet.wordpress.com You can also follow me on twitter: @ResearchET or visit my webpage: www.allangaw.com and view my YouTube Channel—Writing Space—at https://youtu.be/J25YJ8FzMxk

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