EEPG Production Network meeting in Stockholm, 11-12 March 2004

Participants:

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Minutes

Thursday 11 March

09.00-09.15: Welcoming words: Lars Källquist, Natur och Kultur, welcomed the participants to this very first meeting of the Production Network.

09.15-11.30: Organisation of the production department(s), including the phases of the whole production process (from concept to product).

Lars Källquist presented the structure of Natur och Kultur (General literature, Education, Facts and Bookclub) with a total of 165 employees. As for textbooks by now 7% are sold via the company web site. 50% of the customers are schools, and 50% are private persons.

Johan Gauding, Natur och Kultur, gave an in depth presentation of the structure and working procedures of the production department (with a staff of 15 persons, excluding 25-30 free lancers for design and graphics). Sweden invests around 50€ per pupil per year. Please click here to see the presentation!

Tímea Tóth, Nemzeti Tankönyvkiadó, explained the educational system in Hungary And stressed the seasonality of educational publishing. Nemzeti has 4 distribution companies plus a company for vocational schools. The production division consists of a production Editorial department (8 persons), a Department of Coordination (4 persons) and a film and design studio (DTP) (11 persons). Regarding formats 56% of the textbooks are B5 (168x233), 34% are A4 (202x233), while 10% are in other formats. Regarding colours 38% are in 1 colour, 28% in 2 colours and 14% in 4 colours.
11.30-13.00: Lunch at Natur och Kultur

13.00-15.00: **Vasja Kozuh**, Rokus Publishing House, presented the different steps of the whole production process and relationships between the single steps, including a) plan and research; b) editing and concept writing; c) prepress (design, scanning, corrections); d) press (colour printing etc.); e) production.

Please click here to see the whole presentation!

**Heikki Hiltunen**, Otava Publishing House, informed us that Otava has 37% market share in educational publishing in Finland. Next he gave a survey of the whole company (22 graphics designers, 20 editors, 4 editorial managers, 5 publishing managers, 4 secretaires, 2 e-learning project managers plus several free lancers). He also described in detail the interrelationship between the different departments regarding the responsibilities towards the production process.
15.00-15.30: Coffee break

15.30-16.30: **Semiotic Analysis of Maps in History textbooks**; Preben Späth gave an introduction to Semiotics and then analysed from a Semiotic perspective a number of maps in various textbooks, produced by EEPG members. Please click here to see the presentation!

19.30- Dinner hosted by Natur och Kultur

**Friday 12 March**

09.30-11.30: **Discussion of the relationship between editorial staff and DTP staff (Who does what? In which form?)**

Heikki Hiltunen, Otava Publishing Company, outlined the relationships between authors and editors, and also explained the work of the publishing managers compared to the role of the editorial managers. Finally he detailed the DTP process describing the work of the graphics designers, the layout people and the visualizers. As for platform the DTP department uses PageMaker while most other departments are using PC platform, however, the production department is nowadays changing to use InDesign 2.0 with InCopy.

Olga Babnik and Vasja Kozuh, Rokus Publishing House, described which functions are managed in-house (editing, production, design etc.) and which are outsourced (authors, evaluators, illustrators, photographing, graphic studios (films)). Rokus by now works with QuarkExpress, but are planning to change to InDesign.

Timea Tóth, Nemzeti Tankönyvkiadó, described the interrelationship between the publishing division and the production division (who uses QuarkExpress).

Johan Gauding, Natur och Kultur, explained how the roles of the editorial Department interact with the production department which has 6 art editors, 7 designers, and 3 foremen. The final files are sent to the printing house who converts them to PDF, which are then sent back for proofreading on screen.
13.00-14.00: **Prices for two types of typical schoolbooks.** Before the meeting all participants had been asked to find out the local prices for two different textbooks:

**Type 1:** Size: 210 x 297, Quantity: 10,000 and run on; Extent: 96 pages; Paper: 90 gsm offset, printed as 1/1; Cover: 240 gsm soft cover; Binding: Stitched. The price (in EURO) per printed book would be: Sweden: 0,9 (run on: 0,7); Finland: 0,7 (run on: 0,53); Slovenia: 0,7 (run on: 0,64); Hungary: 0,56 (in B5 format)

**Type 2:** Size: 190 x 240, Quantity: 10,000 and run on; Extent: 256 pages; Paper: 100 gsm WF (G-Print) alt WC (Gallerie-One), printed as 4/4; Cover: 240 gsm soft cover alt Hard Cover printed as 4/0; Binding: Stitched. The price (in EURO) per printed book would be: Sweden: a) hard cover: 3,6 (run on: 2,3), b) soft cover: 3,2 (run on: 1,8); Finland: Soft cover: 2,68 (run on: 1,29); Slovenia: a) hard cover: 2,4 (run on: 1,8), b) soft cover: 2,0 (run on: 1,5); Hungary: a) hard cover: 2,6, b) soft cover: 2,33.

14.00-15.00: **Summary and feedback:** It was discussed whether there an over capacitiy (maybe 30%) of printing houses in Europe? If that is the case it will of course has an impact on the work of the production departments in publishing houses. Some publishing houses have already moved their printing equipments to countries where the printing costs are relatively low. Globalisation?

Finally it was generally agreed that there definitely is a need for a future of the Production network since the members of the EEPG hereby get the opportunity to exchange experience and ideas concerning the role and processes of the production department.

On behalf of the participants at this first meeting of the Production Network I wish to thank the hosts from Natur och Kultur for a very agreebale environment and an excellent planning of the meeting.

30.03.04
Preben Späth