Production network meeting 16-17 March 2006 in Tallinn

Participants:

Renata Minoretti, Lehrmittelverlag des Kantons Zürich; e-mail: renata.minoretti@lmv.zh.ch
Mario Rogić, Profil International; e-mail: mario.rogic@profil.hr
Ilze Šmite, Zvaigzne ABC Publishers; e-mail: ilze.smite@zvaigzne.lv
Juha Vuorinen, Otava Publishing Company; e-mail: juha.vuorinen@otava.fi
Jaakko Hämäläinen, Otava Publishing Company; e-mail: jaska.hamalainen@otava.fi
Jaakko Hämäläinen, Otava Publishing Company; e-mail: jaska.hamalainen@otava.fi
Maire Tänna, Koolibri Publishers; e-mail: maire@koolibri.ee
Mart Kalamees, Koolibri Publishers; e-mail: martk@koolibri.ee
Taavi Tammsaar, Koolibri Publishers; e-mail: taavi@koolibri.ee
Kalle Kaljurand, Koolibri Publishers; e-mail: kalle@koolibri.ee
Krista Saare, Koolibri Publishers; e-mail: krista@koolibri.ee
Endla Toots, Koolibri Publishers; e-mail: endla@koolibri.ee
Lauri Haljamaa, Koolibri Publishers; e-mail: laurh@koolibri.ee
Aarvo Haav, Koolibri Publishers; e-mail: arvo@koolibri.ee
Preben Späth, EEPG Central Office; e-mail: eepg@adr.dk

External expert (Thursday 12.00-13.00):
Peeter Marvet, Uniprint (Estonia); e-mail: pets@uniprint.ee

Minutes of the meeting:

Wednesday 15 March

Arrival in Tallinn, welcome dinner hosted by Koolibri Publishers

Thursday 16 March

09.00–09.40: Presentation of Koolibri Publishers. Maire Tänna gave a presentation of how the production process is structured within the publishing house. Starting from the first meeting between the commissioning editor and the author(s) she explained the roles of the editor, the art designer, the author(s) and other persons involved in the process. Furthermore the co-ordination issues during the whole process were highlighted, with detailed comments from the other staff of Koolibri attending the meeting

09.40–12.00: All participants make a short presentation of the whole production process from concept to product.
Renata Minoretti (Lehrmittelverlag des Kantons Zürich) presented the development in the production process. Once the decision has been made the production manager is appointed and the whole planning starts. The steps normally include the following: Manuscript reading; pre-calculations of time and costs; deciding the graphic concept (interesting examples of three different graphic layouts for the book “Explorers’ Club” were presented, please click below to see the presentation). Photographs are searched for in internal/external picture databases; if needed new photographs will be made (a good detailed example of how a ‘normal Swiss family’ is located and photographed was presented). Next step: proof reading; final decisions on layout; decisions on printing issues to be taken; second/third correction phase; printing! Later free copies to relevant persons and organisations; brochure distributed and other marketing activities.

Mario Rogić (Profil International) explained in detail all phases of the production process. Starting with a definition of successful regarding the process he went on to present the activities and responsibilities in each of the following phases:
1) Possibilities and options of the market. 2) Planning and co-ordination, distribution of responsibilities; 3) Layout and design, DTP text and pictures; 4) Typography and pilot testing (normally 20-30 teachers are asked to try out selected chapters of a textbook before the final edition is printed); 5) Printing and going to the market.
12.00-13.00: Peeter Marvet (quality manager at Uniprint, Estonia) presented his ideas of the whole production process from an ‘external’ perspective, being manager at Uniprint. One question to be considered is: who is actually the driving force in the production process? The publisher, the printing house or the author(s)?

Another relevant point of debate is how to define the standards for a good PDF-file to look. As for the main topic of the shift from Quark to InDesign he realised the progress is rather different as to country and traditions within publishing. A good old-fashioned way is to make the basic layout in Word, and only at a later stage change to the more sophisticated but also difficult program InDesign. There are much more sophisticated typographic possibilities in InDesign than in Quark – this is a fact.

Looking ahead Peeter Marvet thinks of CSS (Cascaded Style Sheets) as the future platform, also because of the integration of publishing and the web. CSS combined with XML actually poses no boundaries for the imagination. Finally he mentioned Wiki-Pedia and similar programs with an open architecture as examples of where publishing might be going in the next decade.

13.00-14.00: Lunch

14.00-16.00: Morning programme continued:
Juha Vuorinen (Otava Publishing Company) explained the different tasks and procedures for the author(s) and the editor from the beginning of the production process. Also the workflow of the designer and the layout person were presented, including the different platforms to be used. After a glance at the process as a whole, he pointed out among other things that at Otava the authors and a number of (other) teachers normally would trial some 5 to 10 pages of a coming textbook in real life, before the final version is agreed upon. From a more practical perspective it should be noticed that Otava has produced a written guide (10-15 pages) with FAQ’s for the production of manuscripts which is often a big help both for authors and editors.

Ilze Šmite (Zvaigzne ABC Publishers) first gave an overview of the structure and strategies of Zvaigzne Publishers, including the co-operation they have with numerous other players in the educational system. She explained the workflow of the whole production process from the concept to the actual printed book, pointing out which types of persons are doing what at what stage and together with whom. Furthermore she pointed out the tasks of the staff working with computers and their different responsibilities towards other groups involved in the process. In parallel the roles and tasks of the production team were explained. Finally she presented exactly which kind of software was used at which phase in the process.
16.00-17.00: Guided tour through the premises of Koolibri Publishers

Evening: A concert with the Tallinna Kammerkoor singing Russian and Estonian songs

**Friday 17 March**

09.00-11.00: Programme continued with in depth discussions about the advantages and problems of the different platforms used in the production process. Especially the advantages of the Adobe program InCopy were under debate, a program allowing editors or even authors to edit and manipulate the text of the manuscript and nothing else, i.e. the page layout and illustrations etc remain unchanged during this editing phase – something most designers / layout makers will welcome. InCopy works together with InDesign. Otava has good experience with the use of this platform in all phases of the production process. Juha Vuorinen (Otava Publishing Company) gave an interesting and detailed presentation of the shift from Quark to InDesign at Otava, but even more interesting the three different manners of dealing with the production process from the beginning to the end. Relevant questions raised were where to benefit from the use of InCopy? Who works with InDesign and InCopy and at what stages? The presentation clearly showed the distribution of InDesign, InCopy and PDF-files in the whole process following the three different models for the workflow.
In the general discussion the following topics emerged: Which platform to use for chemical and mathematical formulas (MathType, DS-Viewer Pro among others)? What programs should free-lancers use? Is PageMaker really dead (some say: No, it is still valid for placing mathematical formulas in layout using MathType for example and for correcting old files (which are made in Page Maker) to avoid unexpected changes in layout)? As for graphics: what are the pros and cons of FreeHand, Illustrator, PhotoShop etc.? With Crosstalk (similar to InCopy) a whole group of authors may work together on writing and correcting (visit www.bedagi.com for information). A special topic was finally the use of fonts and the problems they often can create while using specific programs. There are examples from Estonia that a book was not approved by the Ministry because it used a ‘wrong’ font! It was suggested to consider the evaluation of fonts in an educational environment as a topic for a coming meeting of this network.

Mario Rogić (Profil International) gave a clear summary of the shift from Quark to InDesign which is also presented in the accompanying presentation. In conclusion it was clear that all the companies represented were either in the process of shifting from Quark to InDesign – or had already done it. In some publishing houses there was just shift from PageMaker to InDesign. For illustrations CorelDraw, Illustrator and PhotoShop are widely used.

11.00-13.00: Preben Späth (EEPG Central Office) presented the quality principles and the theory behind them, and went on to explain the practical use of quality management and quality assurance in the design and production phases of a textbook. He also highlighted the relationship between the eight principles of quality and their use in evaluating the schoolbooks that have participated and will participate in the annual EEPG Best Schoolbooks Awards. Finally he described the process of the EEPG competition and the role of the newly established independent, international jury of textbook experts.

13.00-14.00: Lunch
Making our way through the many hurdles from concept to the printed book - as a game!

14.00-15.30: The participants engaged themselves in an exciting and highly relevant new board game about the process (dangers and happy moments) in the life of a publishing house. The winners graciously shared the prize with all participants!

15.00-15.30: Conclusion of the meeting: All participants agreed that the meeting had been very successful in allowing discussions of all issues related to the production process as a whole. Due to the warm and open atmosphere everybody could ask any kind of questions in order to learn as much as possible from the colleagues from other countries. Finally it was suggested that the following topics should be on the agenda for the next meeting of the production network:
- Data security (technical requirements to ensure security of all kinds of data within a publishing house, e.g. digitised pictures, texts)
- The work flow of the whole production process (who does exactly what and when ... and why?) Maybe focus on the last quality control before printing house if the films are not used.
- Discussion and exchange of ideas about the future of relevant professional software (platforms)
- Database of pictures/photos – maybe an idea to integrate this with the newly established ‘market place’ on the EEPG web site in order to have a central database to be used and expanded by the members of the EEPG
- The evaluation of fonts – maybe debate on the psychological and pedagogical aspects of different fonts
- Scanners (scanning equipment, scanning procedures) – probably only an option if there is a need for more topics.

Later in the afternoon the participants were invited to visit the brand new art museum of Estonian art KUMU. A guided tour gave very interesting insight into the development and specific character of art in Estonia.

_Enjoying the Estonian snow - and the good company!!_

On behalf of the participants I wish to thank our Estonian hosts and hostesses for their help to make this meeting another success in the history of EEPG network meetings.

22.03.2006
Preben Späth