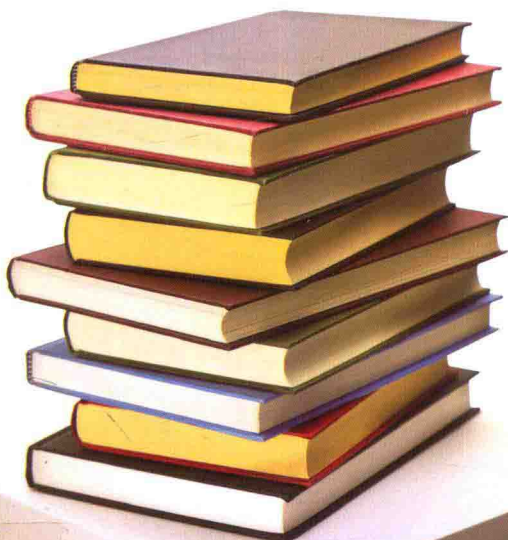


国际出版 International Book Publishing

林骧华 主编 林骧华 任建国 曹珍芬 编

 复旦大学出版社



I. What Is Publishing
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国际出版 International Book Publishing

林骧华 主编 林骧华 任建国 曹珍芬 编

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林骧华

2015年8月于复旦大学

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Unit One

Book Industry: Tradition and Development

第一单元 出版业：传统与发展



Terms and Expressions

acquisitions editor	组稿编辑
advance against royalties	版税预付款
advance order	预订单
advance review	预发书评
big-picture editing	总体编辑书稿
book proposal	书稿写作方案
book signing	作者签名本
bound galleys	终校样
CIP (Cataloging in Publication)	图书在版编目
circulation	行销(流通发行销售)
commission sales rep	佣金销售代表
copyright holder	版权拥有人;著作权人
design and production	装帧设计与印刷制作
detailed polishing	精细修改润饰书稿
distribution	分销
dust jacket	护封
electromagnetic transformation	电磁转换
forthcoming titles	新书预告
freelance service provider	自由职业服务提供者
galley	毛条校样
hardcover	精装书
independent bookstore	独立书店
ISBN (International Standard Book Number)	国际标准书号

issuance	发表(出版)
LCCN (Library of Congress Catalog Card Number)	美国国会图书馆编卡目录
managing editor	执行编辑
molding	压制
national account representative	全国销售代表
order entry	订单登录
paperback	平装书
photoelectric transformation	光电转换
promotional revenue	促销收益
regional distribution center	地区分销中心
regional representative	地区销售代表
reprint	重印
returned books	退货书
sales rep	销售代表
titles	图书品种
trade publisher	普通出版公司
typeset	排字
typo	排印(或打字)错误
unsolicited manuscript	作者自投的书稿

Text A Publishing Industry: Basics

I. What Is Publishing: A Definition

Publishing is an activity of editing and reproducing the works which are to be circulated to the public. It generally consists of three stages. The stage of editing aims at consummating and improving the quality of content of cultural products, and this stage is located at the center of the whole activity by planning, organizing, reading, selecting and processing. In the stage of reproducing, the technical means of printing, electromagnetic transformation, photoelectric transformation, and molding, etc., are used to make copies of the same content and information according to the edited manuscript. In the circulation stage, the published copies are transferred to the consumers as the commodities through exchange. As a simple definition, publishing refers only to transform the edited works into publications.

Publishing is an act or process of issuing copies (as of a book, photograph, or musical score), for general distribution to the public, i. e., to place before the public (as through a mass medium), to produce for publication or allow to be issued for distribution or sale, to reproduce for public consumption, to release (a product of creative work) for public distribution or sale usually with the consent of the copyright holder, to issue the work of an author, to put out an edition or circulate it to the public, to have one's work accepted for publication or allow it to be reproduced for public consumption and to reproduce the work of an author and release it to the public.

In a word, publishing is the business or profession of the commercial production and issuance of literature especially in book form for public distribution or sale.

II. Business Cases

The following are four cases through which the students can obtain many details of useful information.

1. Oxford University Press

Oxford University Press (OUP) is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship and education with a worldwide publishing programme.

The Press has an incredibly diverse programme, publishing more than 6,000 titles a year worldwide, in more than 40 languages and in a variety of formats — print and digital. OUP products cover an extremely broad academic and educational spectrum, making content available to users in whichever format suits them best.

The Press publishes for all audiences — from pre-school to secondary level schoolchildren; students to academics; general readers to researchers; individuals to institutions. The range includes dictionaries, English language teaching materials, children's books, journals, scholarly monographs, printed music, higher education textbooks and schoolbooks. The main criteria when evaluating a new title for publication are its quality and whether it supports the aims of furthering education and disseminating knowledge.

History

Oxford University Press has a rich history which can be traced back to the earliest days of printing. The first book was printed in Oxford in 1478, just two years after Caxton set up the first printing press in England. The University was involved with several printers in Oxford over the next century.

From the late 1800s OUP began to expand significantly, opening the first overseas OUP office in New York in 1896. Other international branches followed, including Canada (1904), Australia (1908), India (1912), and Southern Africa (1914).

Today OUP has offices in 50 countries, and is the largest university press in the world.

Publishing

OUP publishes more than 6,000 titles a year worldwide, in a variety of formats.

Its range includes dictionaries, English language teaching materials, children's books, journals, scholarly monographs, printed music, higher education textbooks, and schoolbooks.

Many of these titles are created specifically for local markets and are published by regional publishing branches. The Press sells more than 110 million units each year, and most of those sales are outside the UK.

Structure

OUP's governance structure is written into the University of Oxford statutes. The policy of Oxford University Press is overseen by a group of delegates appointed from the academic staff of the University.

The delegates meet fortnightly during academic term-time under the chairmanship of the Vice-Chancellor. They are actively involved in the publishing programme; all proposals are referred to them for approval and individual delegates maintain a dialogue with editors in their specialist subject areas.

The delegates appoint a Finance Committee consisting of some of their own number, the Chief Executive of the Press and other senior colleagues, as well as outside advisers. The Finance Committee acts in much the same way as the board of directors of a company.

The Chief Executive of the Press is responsible for running Oxford University Press, and is also known by the traditional title of Secretary to the Delegates.

2. Brill

History

Ever since its beginning in 1683, Brill has been based in Leiden, home of the oldest university of the Netherlands. Founded during the golden age of Dutch history and culture, Brill has had a rich publishing history and culture. Brill has had a rich publishing history, including the publication of Bayle's influential *Dictionnaire Historique et Critique*, the inception of one of the first scholarly journals in Chinese studies *T'oung*

Pao, the publication of the *Nag Hammadi Codices* for UNESCO and a wealth of major reference works in our areas of specialization. The international nature of our publishing program is perhaps best exemplified by the *Encyclopaedia of Islam*, a work now into its 3rd edition and still founded on the principles of international scholarly collaboration and review.

Whilst the company's original activities included running a composing room, print works and bookshop, nowadays only a flourishing publishing house remains. However, Brill has always been an important international publisher. In the late seventeenth and early eighteenth century authors, editors and correctors from the four corners of the world came to work for the company in Leiden. In the last fifty years, strong working contacts have been established with the world's most important centers of academic research.

Brill's core activities lie in specialized market niches in the humanities and international law and, to a restricted extent, in the sciences. The company supplies a wide range of high quality, professionally relevant literature to libraries and individual academics. Providing service to authors and readers and to all those in the intermediate chain who are of importance is the core competence of Brill.

Mission Statement

Brill wishes to be a leading, internationally operating publishing house in the domains of the Humanities and International Law and in selected fields in the Sciences. A healthy, lasting growth of the company is essential to the realization of its market share in existing and adjacent markets. By meeting the information requirements of specialized academic target groups and markets, Brill wishes to create value for all the stakeholders who are important to the realization of its strategy.

Providing services to authors and readers and to all those in the intermediate chain who are of importance is the core competence of the company. To this end, Brill serves the academic scientific research market. In addition Brill supplies a high-quality, wide range of professionally relevant literature to libraries and individual academics.

The demand for electronic products in the markets in which Brill is growing steadily grows daily. In order to reach clients, several electronic distribution channels are used. Brill has a multimedia publishing policy. All titles are available on publication either in print or electronically.

Now Brill publishes over 500 books and nearly 200 journals titles per year in both print and electronic format.

3. Penguin Random House: Our Story

Our Mission

Penguin Random House is the international home to nearly 250 editorially and creatively independent publishing imprints. Together, our mission is to foster a universal passion for reading by partnering with authors to help create stories and communicate ideas that inform, entertain, and inspire, and to connect them with readers everywhere.

What We Do

Our dedicated team of publishing professionals is committed to helping authors realize their very best work and to finding innovative new ways of bringing stories and ideas to audiences worldwide. By leveraging our global reach, embracing new technologies, and collaborating with authors at every stage of the publishing process — from editorial and design, to sales and marketing, to production and distribution — we aim to provide them with the greatest platform possible. At the same time, we fiercely protect our authors' intellectual property and champion freedom of expression, ensuring that their voices carry beyond the page and into the folds of communities and societies around the globe.

Our Heritage and Ongoing Commitment

With a rich history dating back to the 1800s, our expansive publishing portfolio contains books and products for readers of all ages at every stage of life. We're also proud to count more than 70 Nobel Prize laureates and hundreds of the world's most widely read authors as part of the Penguin Random House family.

“... committed to expanding our role as a cultural institution beyond the books we publish...”

Penguin Random House is committed to expanding our role as a cultural institution that serves society not only with the books we publish and investments we make in new ideas, creativity, and diverse voices, but also through our charitable donations and leadership of numerous campaigns and initiatives worldwide that promote literacy and reading culture, support freedom of expression, and reflect our belief in the power of books to connect and change lives.

At a Glance

- Established on July 1, 2013
- Shareholders: Bertelsmann 53% and Pearson 47%
- Headquartered in New York City with operations in 20 countries across five

continents

- Made up of 250 editorially and creatively independent imprints
- Comprised of adult and children's fiction and nonfiction print and digital trade book publishing
- Employs more than 12,000 people globally
- Publishes 70,000 digital and 15,000 print titles annually, with more than 100,000 eBooks available worldwide
- Committed to publishing and operating responsibly. Please read more about our Corporate Responsibility and how we contribute to our readers' communities.

4. *Publishers Weekly*

About Us

Publishers Weekly, familiarly known in the book world as *PW* and “the bible of the book business,” is a weekly news magazine focused on the international book publishing business. It is targeted at publishers, book sellers, librarians, literary agents, authors and the media. It offers feature articles and news on all aspects of the book business, bestsellers lists in a number of categories, and industry statistics, but its best known service is pre-publication book reviews, publishing some 8,000 per year.

The magazine was born in 1872 as *The Publishers' Weekly* (the article and the apostrophe were later dropped), a collective catalog where publishers pooled their resources to create one common listing of new books, issued each week. The aim was to keep booksellers and librarians informed of forthcoming titles, but an array of features and articles were added as years went by. The original creator of the magazine, and its first editor, was the German-born Frederick Leypoldt, a passionate bibliographer — so passionate and hard-working that he died prematurely, at the age of 49, in 1884. An early colleague in the enterprise was Richard Rogers Bowker, a literary journalist and also a keen bibliographer, who went on to create the R. R. Bowker Company. Bowker ultimately became the owner of *PW*, and later began to publish the massive annual *Books in Print* volumes and assign the International Standard Book Numbers (ISBNs) given to every published book. Another key player in *PW*'s history, who joined the magazine in 1918 and was active in it for over 40 years, was Frederic G. Melcher, a polymath who served as secretary of the American Booksellers Association, helped create the National Association of Publishers, and launched such notable book awards as the Newberry and Caldecott Medals for children's books and the Carey-Thomas Awards for distinguished publishing. He also created Children's Book Week and was responsible for the early extensive coverage of children's books that has remained a *PW* tradition.

Owned for much of the 20th century by R. R. Bowker (which in turn was

collectively owned by its staff since 1933), Bowker was sold to the Xerox Corporation at the end of 1967, and for the next 43 years *PW* was in corporate hands. Xerox sold the magazine (and its sister publications, *Library Journal* and *School Library Journal*) to Britain's Reed International in 1985, as part of its Cahners trade magazine division in the United States. Reed later combined with the Dutch giant Elsevier, and in 2002 "re-branded" cahiers as Reed Business Information.

In 2008, Reed put its division of U. S. trade magazine up for sale, and eventually began selling off individual magazines once it became clear that a deal for the entire portfolio could not be struck. In April 2010, *PW* was bought by George Slowik Jr., a magazine and Web entrepreneur who had been *PW*'s publisher from 1990 - 1993. Slowik created a company called PWxyz LLC, and moved the magazine from its Park Avenue South office to its current location on West 23rd Street in New York City.

The magazine has enjoyed a succession of editions which have expanded the quality and range of its coverage, giving it in the process a remarkable preeminence in its field. Mildred Smith, who joined in 1920 just out of college and ran the magazine for more than 40 years, placed strong emphasis on its news coverage and demanded clear, concise writing from the many industry figures she persuaded to write for the magazine. It still, however, had many old-fashioned features; it ran the texts of speeches at industry occasions verbatim, and was printed in a small format, only slightly larger than *Readers Digest*. Smith was succeeded by Chandler Grannis, who was passionate about scholarly publishing (he continued to cover university presses' annual meetings for years after he retired) and book design (he introduced a weekly feature on the subject).

But perhaps it was Arnold Ehrlich, who came from the world of consumer magazine publishing (*Holiday*, *Show*, *Venture*) who did the most to make the magazine one that a lay-reader could dip into with interest. He created a series of author interviews, launched a news section and hired an expatriate American in Paris, Herbert R. Lottman, as the magazine's first international correspondent. The bilingual Lottman became a household name in publishing circles in Europe, wrote dozens of penetrating features, interviews and a regular column, and made *PW* into a magazine that was genuinely international in its coverage.

As publishing activity extended beyond the metropolitan cities, Ehrlich also established a group of regional columnists, covering the West Coast, Southern, Midwestern and New England scenes. (A West Coast correspondent for many years went on to become the bestselling novelist Lisa See.) A young editor who had joined *PW* straight from high school, Daisy Maryles, worked more than 40 years at the magazine and is largely responsible for the development of the magazine's influential bestsellers lists. Although no longer on staff, she continues to edit *PW Show Daily*, the magazine

produced for attendees of the industry's annual BookExpo America convention.

Ehrlich hired another figure from the consumer and news world as his managing editor in 1973, John Baker, an Englishman with a background at Reuters and *Readers Digest* General Books. In 1977 Baker went off to edit a spinoff attempt at a consumer book magazine, *Bookviews*, which ran its own features and original reviews, plus some reviews from *PW*. It was carried in Barnes & Noble stores and enjoyed some newsstand circulation, but in the end the hoped-for advertising revenue did not materialize, and it folded after two years. Baker then returned to the magazine as editor-in-chief, where he remained for more than 25 years. Meanwhile, coverage of the bookselling scene was greatly expanded, and international issues were created around the book worlds of Britain, Australia and Canada among many countries.

Among editors hired during Baker's tenure were the two who run the magazine today, co-editorial directors Michael Coffey and Jim Milliot; Diane Roback, who heads up the magazine's extensive coverage of children's books, and Sybil Steinberg, now retired, who helped shape the reviews section as it is today.

As the power of the book chains grew, however, and the number of independent bookstores fell, the ad pages declined as publishers poured more of their promotional revenues into in-store promotions and ads in the chain's own catalogs. The upheavals in the early 1990s involved in the creation of Reed Business Information caused further turmoil, and Nora Rawlingson, a career librarian who had edited *Library Journal*, was brought in as editor in 1992, with Baker becoming editorial director. Rawlingson added coverage of the library market to *PW*'s mission, and oversaw the development of *PW*'s online presence. In another effort to shake things up, Sara Nelson was brought in to replace Rawlingson in 2005. Nelson, formally a publishing columnist for the *New York Post* and *New York Observer*, ordered up an extensive re-design emphasizing color and shorter stories and features, initiated a series of "Signature Reviews" written by name authors, and initiated a weekly editorial column.

Despite all these efforts, the economics of the book business were working against the magazine. Advertising continued to decline, and circulation descended below 15,000. Reed fired Nelson and other key editors, including Maryles, in January 2009, a move that was widely covered in the consumer press. Subsequently, Brian Kenney, editorial director of *Library Journal* and *School Library Journal*, was named editorial director of *Publishers Weekly*, while maintaining his duties at *LJ* and *SLJ*. After a period of many rumors of a pending sale, purchase of the magazine was finally achieved by Slowik.

Slowik redesigned the magazine's website and its six electronic newsletters and blogs, made the magazine available as an iPad app, added a section that reviewed and