


国际出版与传播英语系列教材

国际出版管理 简明英语教程

孟 辉/编 著

A Concise English Course for
International Publishing Management

 中国人民大学出版社

国际出版与传播英语系列教材

国际出版 管理简明英语教程

A Concise English Course
for International Publishing Management

编 著 孟 辉

中国人民大学出版社
·北京·

图书在版编目(CIP)数据

国际出版管理简明英语教程 / 孟辉编著. —北京: 中国人民大学出版社, 2017.7

国际出版与传播英语系列教材

ISBN 978-7-300-24564-5

I. ①国… II. ①孟… III. ①出版工作—管理—英语—高等学校—教材 IV. ①G231

中国版本图书馆 CIP 数据核字 (2017) 第 135582 号

国际出版与传播英语系列教材

国际出版管理简明英语教程

编 著 孟 辉

Guoji Chuban Guanli Jianming Yingyu Jiaocheng

出版发行 中国人民大学出版社

社 址 北京中关村大街 31 号

邮政编码 100080

电 话 010-62511242 (总编室)

010-62511770 (质管部)

010-82501766 (邮购部)

010-62514148 (门市部)

010-62515195 (发行公司)

010-62515275 (盗版举报)

网 址 <http://www.crup.com.cn>

<http://www.ttrnet.com> (人大教研网)

经 销 新华书店

印 刷 北京东君印刷有限公司

规 格 185 mm × 240 mm 16 开本

版 次 2017 年 7 月第 1 版

印 张 13.5

印 次 2017 年 7 月第 1 次印刷

字 数 258 000

定 价 45.00 元

版权所有 侵权必究 印装差错 负责调换

本书为“北京印刷学院出版与传播特色系列教材”之一
“北京印刷学院出版与传播特色系列教材”编写委员会

主任委员：陈 丹

委员（按照姓氏笔画排序）：王长潇 王关义 王京山 王晓红 刘 益 刘超美
孙万军 张养志 张新华 陈 勤 金兼斌 南长森
崔恒勇 彭 红

办公室主任：李德升

“国际出版与传播英语系列教材”编委

孙万军 陈凤兰 吕静薇 叶文芳 谢 婧 孟 辉 刘小梅 孟静宜

Preface

总序

人类进入到了 21 世纪，全球化的飓风吹遍了世界的各个角落，作为“地球村”的公民，我们日益感受到了空间距离的缩小，昔日远隔重洋的距离，在网络时代缩短到了鼠标的一次点击。

要适应全球化时代的需求，人才培养的国际化已经成为了一种趋势。教育部发布的数据显示，2015 年，共有来自 202 个国家和地区的近 40 万外国留学人员在我国 31 个省、自治区、直辖市的 811 所高等学校、科研院所和其他教学机构中学习。截至 2015 年底，改革开放后我国累计出国留学人数已经达到 404.21 万人。随着来华留学生人数以及我国高校学生出国交流学习人数的不断增长，教育部门越来越意识到全英文教学和双语教学对于提高我国高等教育国际化水平的重要意义。2001 年，教育部颁发的《关于加强高等学校本科教学工作提高教学质量的若干意见》中明确提出本科教育要创造条件使用英语等外语进行公共课和专业课教学。

课程国际化是我国高校和境外高校开展全面和深入合作交流的重要保障。传播学作为一个学科形成于 20 世纪上半叶的美国，而且许多重要的理论也来源于欧美，所以很多内容更适于用英文表达，这也构成了出版传播类课程英文或双语授课的必要性和可能性。但是在英文授课的实践中，我们发现目前适合中国学生学习的出版与传播类的英文教材缺乏，并已经成为英文或双语授课的瓶颈。为了更好地推动和开展出版与传播课程的全英文或双语授课，提高出版与传播课程的国际化水平，我们组织力量编写了这一套“国际出版与传播英语系列教材”。

“国际出版与传播英语系列教材”共包括八部，分别为：《传播学简明英语教程》《跨文化传播简明英语教程》《新媒体写作简明英语教程》《出版理论与实务简明英语教程》《版权管理简明英语教程》《出版历史与文化简明英语教程》《当代出版产业简明英语教程》《国际出版管理简明英语教程》。

本套教材的编著者均为多年从事出版与传播类全英文教学的一线教师，这套教材凝结着他们多年的教学经验和专业素养。本套教材力求深入浅出、循序渐进、简明实用、科学系统。这套教材的适用对象为传播、出版或相关传媒类专业本科生、研究生，以及留学生，本套教材也可以作为外语类专业学生的专业英语教材使用，还可以作为我国出版传媒产业及相关产业专业人士的业务参考书。

身处文化全球化、人才培养国际化的时代，能在课程国际化方面发挥一定的积极作用，为国际化人才的培养尽一点力是我们的最大心愿。希望教材的使用者和各界人士多提宝贵的意见和建议，帮助我们进一步改进和完善。

编者谨识 2016 年 10 月
于北京印刷学院

Foreword

前言

近年来，出版全球化数字化格局的形成、中国出版“走出去”战略的加快实施以及“一带一路”建设的迅速推进，都对出版人才的培养模式提出了新的要求和挑战。要打造具有国际视野、精通国际出版企业经营管理之道、熟悉国际版权贸易操作、熟练使用英语进行国际出版活动的高素质出版人才，全英文的授课方式以及能与国际接轨的教材必不可少。编写这本《国际出版管理简明英语教程》的初衷，就是为了适应以上需求，让相关专业的学生以及从业人员利用原汁原味的材料了解并理解国外出版社在经营管理方面的全貌。

本书系统、简明地介绍了在出版全球化、数字化的大背景之下国外（主要是英美等发达国家）出版产业管理的基本学说、理论和实践，内容包括出版社的经营原则、经营理念、管理模式、运作机制、组织结构、工作流程、岗位设置、岗位职责等。全书共 14 个单元，每个单元包括两篇长度为 1 200 ~ 1 500 个英语单词的文章，每篇文章后附有注释、词汇表、翻译练习和讨论题。

本书选材原汁原味，用语地道准确，内容全面，注释详细，既注重语言文化知识和出版编辑知识的结合，也注重出版管理理论和实践的结合。本书具有很强的实用性和可操作性，能够帮助学习者提高自身的英语综合运用能力，与时俱进地了解国际出版领域的成功经验与优秀成果，从而构建复合型知识结构和良好的综合素质。其适用对象是编辑出版专业、传媒类专业以及相关专业的本科高年级学生和研究生，也可作为业内人士的业务参考书。

本书在编纂过程中得到很多人的支持，在此感谢张瑾、付海燕、何玉娟、张毅豪、杨乃琪等专家学者给予的指导和建议！感谢焦光磊、张晴晴、张瑀彤、潘丹丹、欧新月、黄靖雯利用业余时间帮助完成资料整理、文字录入、校对等工作！也特别感谢各位同事在困难时刻给予的宝贵建议和热心帮助！

本书的出版得到了北京市新闻出版类专业群建设项目（编号 03150115009）和北京印刷学院特色教材建设项目的资助。

孟 辉

2017 年 6 月 21 日（夏至）于北京印刷学院

Contents 目录

Unit 1 Principles and Theories of Publishing Industry / 1

Text A C³—Commitment, Consistency, Credibility / 1

Text B Book Publishing Industry Theories / 5

Unit 2 The World of Publishing / 12

Text A The Publishing Environment / 12

Text B The Publishing Cycle / 20

Unit 3 Publishing as a Business (I) / 27

Text A Risk / 27

Text B Planning and Development / 32

Unit 4 Publishing as a Business (II) / 40

Text A Management Style and Management Problems / 40

Text B Takeovers and Mergers / 45

Unit 5 Modern Book Publishing Companies (I) / 50

Text A The Development of the Modern Book Publishing Company / 50

Text B Some Sectors in the Anglophone Model / 57

Unit 6 Modern Book Publishing Companies (II) / 66

Text A Case Studies: Trade Publishers / 66

Text B Case Studies: University Presses / 74

Unit 7 Business Operations / 83

Text A Business Operations, the CFO / 83

Text B Human Resources, the CCO, the General Counsel and Secretary / 95

Unit 8 Job Descriptions / 103

Text A Vice President & General Manager; Publisher / 103

Text B Sales & Marketing Manager; Digital Marketing Manager / 110

Unit 9 The Editorial Process / 117

Text A Editorial Categories / 117

Text B Editorial Theories / 123

Unit 10 The Work of the Commissioning Editor / 131

Text A Work Load of the Commissioning Editor / 131

Text B Some Responsibilities of a Commissioning Editor / 136

Unit 11 Design and Production / 143

Text A Re-engineering the Workflow / 143

Text B Design and Production / 150

Unit 12 Marketing (I) / 157

Text A Marketing Staff and Marketing Plan / 157

Text B Marketing Mix—Product / 163

Unit 13 Marketing (II) / 171

Text A Marketing Mix—Price and Place / 171

Text B Marketing Mix—Promotion / 179

Unit 14 Sales and Distribution / 189

Text A Sales / 189

Text B Distribution / 196

Unit 1

Principles and Theories of Publishing Industry

| Text A C³—Commitment, Consistency, Credibility¹

Before a publishing company can begin, three critical **tenets** must be accepted. If you adhere to all three, you will be well on your way to success. Without any one, your publishing effort will most likely fail. These three critical factors are what I call “C³”—cubed because **credibility**, which results from merging the attributes of **commitment** with those of **consistency**, is significantly more meaningful and important to a publisher than simply being a product of the first two. When a publisher is credible it can do and achieve infinitely more than if it is just consistent in its activities or committed to a goal. Yet without consistency or commitment, credibility is impossible.

Let's look at these tenets individually.

Commitment

Before beginning any publishing venture, you must be committed to seeing it through some very rough time, from start-up through continual daily crises. You must initially be committed to:

- funding the enterprise yourself or through loans;
- developing your editorial concept and **niche**² or fulfilling your organizational mission;
- progressing on a regular schedule;
- producing quality products that your target audience wants at a price it can afford;
- marketing your product and getting the word out about it;
- excellent fulfillment and customer service.

Commitment applies to many factors you will face. And many will probably think you should be committed as well!

Consistency

Whether you plan on being a trade, professional, direct response, academic, or religious publisher, whether for profit or not-for-profit, consistency is critical. Each type of publishing runs on a seasonal basis, which you as a publisher must recognize and **adhere** to if you want to be a successful member of that community. It does no good to try to bring out books at a time when they are not needed or when they are least likely to succeed. This is true whether you are a trade publisher getting books out in time for the coming Christmas or an academic publishing house getting books out in time for the coming school year.

Whatever your market, you must make sure your program runs on a consistent schedule so everyone involved knows what is coming and when it is coming. Your company must acquire books consistently, and they must be produced on a regular schedule that meets the needs of your **vendors** and your customers. There must be a consistency to the commitment, especially on the part of management, who is responsible for funding the program. Without consistency, chaos results too easily.

Many publishers ask how many books are necessary to ensure their success in the marketplace. They wonder, “Is there a critical mass of books that must be published to ensure their recognition and sale within the market?” The answer to this question is simple. It’s not the number of new books you publish that’s important, but the quality and consistency with which they are published. That’s the key! If your budget limits you to only two books per year, that’s fine, as long as you continue to publish at least that number each year. That way your reps, distributors, wholesale buyers, and retail buyers begin to know you—and begin to understand your publishing program. If you can publish two books a year well, and do so on time, providing all the support needed to make each book visible and achieve solid sell-through via your chosen sales channel, then you will, through consistency, become credible.

Credibility

This **trait** is the result of successfully **coalescing** the first two factors. Credibility is the necessary ingredient large and small publishers strive for, but it is highly **elusive**. It can be defined concisely as doing what you say you’re going to do, when you say you’re going to do it. It implies being honest, open, and just in your dealings with people.

One reason credibility is so elusive in the publishing process is because events always seem to **conspire** to prevent completing projects on time. You may, if you are under-capitalized (i.e., if you haven't made a great enough financial commitment), be unable to produce your book because the printer wants money up front. You may find your authors don't deliver their manuscripts on time, **jeopardizing** your entire program. You may well find that your printer puts you on press last, because you are a new account, and a small one at that. You may have an interview or **autographing** party set up and the author's plane may be delayed. These are only a few of the reasons that your credibility can be hurt, and over which you have little or no control.

Credibility is a **fragile** trait that is built over time but it is one you ultimately must have to be successful. To be credible, you must focus on commitment and consistency. With these two under your belt, credibility will be achieved.

Notes

1. 本文选自 *Publishing for Profit* 一书。
2. niche : 通常被译为“利基”。利基市场, 指那些被市场中的统治者或有绝对优势的企业忽略的一些细分市场。利基战略, 则是指企业根据自身特有的资源优势, 选定一个很小的产品或服务领域, 集中力量进入并成为领先者, 从当地市场到全国再到全球, 同时建立各种壁垒, 逐渐形成持久的竞争优势。“niche”一词原意为“壁龛”, 20 世纪 80 年代美国商学院的学者们开始将其用于市场营销领域。

Vocabulary

1. tenet *n.* 信条; 宗旨; 原则
2. credibility *n.* 信任; 相信; 信誉
3. commitment *n.* 献身; 投入
4. consistency *n.* 前后一致; 一贯
5. niche *n.* (商业) 有利可图的市场

6. *adhere* *vi.* 坚持；遵守
7. *vendor* *n.* (尤指街上的) 摊贩；小贩
8. *trait* *n.* (尤指人的) 特征，特点
9. *coalesce* *v.* 接合，结合；联合，合并
10. *elusive* *adj.* 难以捉摸的；难以找到的；不易记住的
11. *conspire* *vi.* (事件等) 巧合，共同导致
12. *jeopardize* *vt.* 使处于危险境地；危及，损害
13. *autograph* *vt.* (名人) 签名
14. *fragile* *adj.* 虚弱的，脆弱的；经不起折腾的

Translation Exercises: Translate the underlined sentences in the text into Chinese.

1. These three critical factors are what I call “C³”—cubed because credibility, which results from merging the attributes of commitment with those of consistency, is significantly more meaningful and important to a publisher than simply being a product of the first two.
2. Whether you plan on being a trade, professional, direct response, academic, or religious publisher, whether for profit or not-for-profit, consistency is critical. Each type of publishing runs on a seasonal basis, which you as a publisher must recognize and adhere to if you want to be a successful member of that community.
3. This trait is the result of successfully coalescing the first two factors. Credibility is the necessary ingredient large and small publishers strive for, but it is highly elusive. It can be defined concisely as doing what you say you’re going to do, when you say you’re going to do it. It implies being honest, open, and just in your dealings with people.

Topics for Discussion

1. According to the author, why are the three tenets (commitment, consistency and credibility) cubed?

2. Please briefly explain the three tenets put forward by the author.
3. Do you agree to the author's point of view that the three tenets are critical to a publishing company? What other tenets do you think a publishing company must adhere to?

| Text B Book Publishing Industry Theories¹

A review of the published literature on the U.S. book industry reveals an intriguing **dichotomy** regarding the diverse and often contradictory cultural and commercial mission of book publishers. Is book publishing solely an intellectual and cultural endeavor? Or is it **intrinsically** a business enterprise? This debate has **splintered** the U.S. book community ever since the first book² appeared in this nation in 1641.

If questioned, many readers (and perhaps a clear majority) would maintain that the book is a cultural object, the means by which knowledge is passed from author to reader, from one generation to the next. Books played a **pivotal** role and, in many instances, a crucial one in the intellectual, cultural, and educational life of the human race, and they are not perceived as a commodity the way coffee, orange juice, and television sets are.

Following this line of thought, books are deemed to be “special” because they allow the reader to deal intimately with a complex array of ideas and issues, from the highly charged “beauty and truth” variety that frequently **fragments** the academic community to vital information about business or home life. Books also respond to the eclectic entertainment needs of the U.S. population.

Defenders of the “cultural mission” theory maintain **strenuously** that society has an obligation, often bordering on the “sacred,” to ensure that books are published and preserved. Books and information must be made available to all citizens through the existing channels of distribution (i.e., bookstores, online, book racks at convenience stores and terminals, etc.) and the highly prized library system.

A small minority of individuals have insisted that books and all forms of information should be free (or at least sold at inexpensive prices) and readily available, especially to individuals in developing or emerging nations (often called “newly industrializing countries,” NICs) adversely affected by the direct or indirect poisons of prejudice and cultural, educational, or information “colonialism.” Anthony Smith³ pointed out that:

*The Third World has accused the West of cultural domination through its control of the major news-collecting resources of the world, through the **unstinted** flow of its cultural products across the world, and through the financial power of its advertising agencies... The swamping effect of this vast machinery has transformed the social fabric of the Third World as it repressed its traditional cultures.*

The cultural mission school of thought perceives publishers and editors as gatekeepers, **ascertaining** what is important enough to see the light of day as a book and **legitimizing** ideas and theories. Publishers and editors “**anoint**” individuals with a mystical “holy oil” that transforms writers into published authors. This role is noble and should be (perhaps must be) free from the binding, and often ignorant, constraints of the world of commerce.

All of these **sentiments** are inherently true, although somewhat romantic. No one can deny the significance of an idea (perhaps capitalism or democracy) or a book. Yet should books and information be “free” (or available at **subsidized** or below-market prices) while oil, computers, and finished clothing garments (many of which are produced in NICs) are available at prices determined by Adam Smith’s⁴ “invisible hand” of the marketplace?

Although publishers and editors are deeply involved in the transmission of knowledge and perform invaluable gatekeeping functions, publishing has been, is, and is likely to remain a business, **albeit** a business that supplies readers with printed or electronic books that educate, inform, and entertain. Publishers and editors have a **fiduciary** responsibility to the owner(s) of the publishing house and to their readers and society. A publisher or editor who neglects any of these three distinct **constituencies** fails his or her responsibilities. After all, the bottom line is that there is a bottom line. However, in reality the debate on the cultural and commercial nature of book publishing is best served in other more detailed studies.

The study of the book publishing industry is, clearly, an **interdisciplinary** field, a marvelous blend of theories developed by historians, literary critics, economists, sociologists, marketers, and a small but growing number of individuals interested in “the history of the book.” Two economists, whose primary task was an econometric study of the motion picture industry, crafted an exceptionally important theory that also enriches our understanding about publishing. De Vany and Walls, in “Bose-Einstein Dynamic and Adaptive Contracting in the Motion Picture Industry,” analyzed films; however, they realized that:

Even though the motion picture industry exhibits profoundly the properties we have modeled, there are many other industries for which the model and statistical methods

would seem to be appropriate: other entertainment industries such as television, music, and book publishing might be usefully modeled in the framework we develop here.

Taking the basic concepts and theories of De Vany and Walls and applying them to book publishing is not an easy task. Yet their essential theses are as follows.

Book publishing is a complex, adaptive, semi-chaotic industry with Bose-Einstein distribution dynamics, dual-sided uncertainty, and Pareto⁵ power law characteristics. Publishing is a business, and its business is the publication of content that entertains, educates, and informs.

The business's basic goal is to satisfy the wants and needs of readers, end-users to our colleagues in economics. If these goals are fulfilled, ideas circulate in the market-place of ideas, profits are made, taxes are rendered, and editors and publishers (and indeed everyone else in this rather complex value chain) are paid a decent wage.

Books are fragile products. Although some titles have an exceptionally long **backlist** life, far too many books have lives that are unpredictable and brief. The Association of American Publishers⁶ (AAP) collects monthly and annual data on book returns. Their datasets for 2012 revealed that return rates were abominably high. These books failed to find an audience, and, in all likelihood, they were returned to the publisher to be pulped.

Star authors and big-budget marketing campaigns guarantee only that a **frontlist** book will be placed in a significant number of bookstores, perhaps in window displays, on tables, on end-caps⁷, and hopefully face out (rather than **spine** out) on a shelf. From that point onward, a new book's life is like a parachute jump: If the book does not generate sales quickly, it is dead, pulled from the shelves in perhaps six weeks.

There is stark uncertainty in the book business. Every book is in a tournament fighting for sales and attention against every other new and backlist book. So book publishing is geared to adapt, and adapt rather quickly. If a title **falters**, if exceptional efforts fail to trigger the sought-after "buzz," then it is likely that another book garners the attention of sales representatives and marketing executives, and in this business there is a veritable flood of new books.

Every book is a new product. Readers discover their preferences and spread information, both positive and negative, via the "information **cascade**." There is dual-sided uncertainty about every book. An author or editor does not know with any real precision prior to the publication date whether readers will find and enjoy a specific book, and readers do not know