Corporate publishing
in South African banks:
Focus on formal, external publications

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Abstract

"What constitutes corporate publishing?" is the question that motivated the research for this study. It is not easily defined, but can be contextualised as part of the communications and marketing strategy of an organisation. In essence it entails the conceptualisation, planning and realisation of professional publications in an organisation.

By conducting interviews with publishing personnel in selected South African banks, best practices pertaining to corporate publishing structures and processes were derived. It was found that traditional book publishing activities, such as commissioning; planning and creating content; reviewing, copy-editing and proofreading; design and layout; production, marketing; printing; and distribution can be used as basis for a corporate publishing venture. The convergence of media, however, is challenging publishers to rethink traditional methods of publishing. Electronic publishing is opening new vistas for organisations as it is an efficient tool for them to build and strengthen their corporate identity and to reach wider markets. To acommodate electronic dissemination, the adoption of an integrated, parallel publishing workflow is proposed in the study. Utilising a single source document for creating multiple formats enhances the publishing process and ensures the longevity of information.

In order to draw all the publishing activities in an organisation together in a consistent and cohesive way, a centralised publishing strategy seems to be the most effective solution. The golden thread running through this study is the important role of corporate publishers as service providers in information-rich organisations.

Keywords:

Publishing, publishing value chain, corporate publishing; publishing management, corporate publishing practice, publishing workflow, annual report, electronic publishing, multichannel publishing, parallel publishing.

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Chapter 1

Introduction

1.1   Background

In the global society, where information is viewed as one of the prime resources, the role of the publisher in the corporate environment is set to become increasingly important as an intermediary who adds value to information products. Some research has been done on managing, distributing and archiving information within organisations, but often the publishing function is neglected or is only viewed as a technical process.

All corporate institutions in South Africa are required by law to publish annual reports for distribution to their shareholders. Many institutions also publish other formal publications such as conference papers, occasional papers, reviews, and research publications. Although these publications play an important role in portraying an institution's corporate identity, not much research has been done on the processes and practices involved with formal publishing in the South African corporate environment.

The general aim of this study is to answer the question: What aref the main processes and practices of corporate publishing in the South African banking environment? This question will be investigated by conducting interviews with selected publishers in South African banking institutions.

1.2   Research objective

The primary aim of this study is to establish the corporate publishing practices of targeted banking institutions in South Africa in order to identify commonalities in their publishing practices and processes.

The following questions will clarify the research objective:
- Can the traditional book-publishing process serve as a basis for analysing corporate publishing practices?

- What are the main factors that influence corporate publishing in South African banks?
- What influence does electronic and parallel publishing have on publishing in the corporate banking environment?
- What are the publishing principles and practices in the South African banking environment?
- What are the best practices for publishing in South African banks?

1.3   Value of the research

Research has been done on specific aspects of publishing in a corporate environment, but no substantive research has been conducted on corporate publishing in the banking sector as a discipline in South Africa. The research undertaken in this study is aimed at identifying and contributing to the development of best practices in the corporate publishing sector.

1.4   Literature review

Chapters two, three and four constitute the literature study of this thesis. A variety of sources were consulted, including books, articles and web sites on the Internet. The sources cited under the sub-headings below form the basis of the respective theoretical chapters.

1.4.1 Chapter 2

From N to X: The impact of online networks on the publishing value chain: The third report in the Publishing in the 21st century research series (2001) published by Vista International presents a model of the publishing value chain, which leads to a better understanding of the publishing context.

The politics of publishing in South Africa (2000) edited by Evans and Seeber is an excellent collection of articles pertinent to the South African publishing industry, including a useful diagram of publishing activities and a discussion of electronic publishing.

The final report of the Department of Arts, Culture, Science and Technology (DACST, 1998), titled *The cultural industries growth strategy (CIGS): The South African publishing industry report*, provides an overview of the publishing environment.

The business of book publishing: a management training course (1990), published by Unesco, explores the area of publishing management: from establishing and managing a publishing house to managing publishing programmes.

A book that comprehensively explores issues such as sales, marketing, rights, sub-editorial, production, publishing economics, and the main functions of a publishing house is the text *Book commissioning and acquisition* (1995) by Davies.

One of the leading international texts on the art of copy-editing is Butcher's *Copy-editing: the Cambridge handbook for editors, authors and publishers* (1996), which provides an extensive overview of the copy-editing process, proofreading and preparing text for a typesetter.

The excellent book *Breaking the rules in publication design* (2001) by the Supon Design Group includes topics such as graphic design, design, and layout for print and electronic design.

1.4.2 Chapter 3

A practical chapter on publication planning and design for the media was found in *Writing for the media in South Africa* 2nd edition (1999) by Nel. Although this book focuses primarily on publishing in the media, it contains excellent principles, while The Annual Reports Library's *Tips for creating a good annual report* (no date) is applied to the planning of a corporate publication, and specifically an annual report.

Ihator's article *Communication style in the information age* (2001) is aimed at the communicative and marketing functions of corporate publications. Although the article is aimed primarily at communication specialists, it contains valuable lessons for corporate publishing.

The short article by Tuohey *10 things every annual report writer should know* (2001) focuses on the importance of a company's annual report in the marketplace, and stresses the pivotal role of market research and fulfilling readers' needs.

The article *Annual report is graphic challenge* by CityMedia, Inc. (1996) draws together design, writing and strategic issues that are required for the planning of an annual report.

The article *Modeling corporate identity: a concept explication and theoretical explanation* (2001) by Alessandri is a very useful source indicating how corporate identity forms part of the whole corporate communication strategy.

The online annual report report (2002) by Eisenman Associates is a valuable source on different aspects related to annual reports, such as marketing.

Whisler's article *Electronic publishing and the indispensability of publishers* (1996) contains useful pointers for publishing in the electronic environment, and introduces the specific challenges in that environment.

1.4.3 Chapter 4

Botha's thesis *Parallelle publikasie van die* Kwartaalblad *van die Suid-Afrikaanse Reserwebank* [English translation: Parallel publication of the South African Reserve Bank's *Quarterly Bulletin*] (2001) contains excellent arguments for parallel publishing in a corporate environment.

The report, *Standards for electronic publishing* (2000), compiled for the NEDLIB Project by Bide & Associates, gives an extensive overview of publishing media, content formats and content management.

Hillesund wrote an article challenging the commonly held belief that SGML and XML are platforms for "one input – many outputs", titled *Many outputs – many inputs: XML for publishers and e-book designers* (2002), by describing the principles underlying electronic publishing platforms.

The article titled *Digital workflow: managing the process electronically* (2000), by Beebe and Meyers, provides an exposition of the process of digitally preparing material for publication in multiple formats.

Hodge's article *Best practices for digital archiving: An information life cycle approach* (2000) encompasses all aspects related to digital archiving and preserving the longevity of information.

International central banks' web sites, such as that of the European Central Bank, the National Bank of Switzerland and the Federal Reserve Bank of New York, provide valuable information concerning international trends in online electronic publications for the banking environment.

1.5   Research plan

1.5.1   Research methodology

The study is intended as a scoping study that could, perhaps, lead to a more in-depth inquiry into the field of corporate publishing in South Africa. The topic will be approached from the qualitative, rather than the quantitative paradigm, as qualitative research methods "evaluate the performance of programmes in their natural settings, focusing on the process of implementation rather than on (quantifiable) outcomes" (Mouton, 2001:161).

A literature study of sources relevant to the study of publishing and the corporate environment is required. The literature is drawn from the following disciplines: information science, communication science, informatics, publishing, journalism, marketing and graphic design.

The empirical study consists of personal interviews with selected publishers in the South African banking environment as verbal data collection method (Struwig and Stead, 2001:40-41). Only large institutions in the South African banking environment were considered as participants, i.e. the four largest commercial banks, based on total capital and liabilities. The top four banks in South Africa (as at 30 April 2002) are Absa Bank Limited, FirstRand Limited, The Standard Bank of South Africa Limited, and Nedcor Bank Limited (South African Reserve Bank, 2002). These banks are

chosen as purposeful samples as they are considered information-rich (Struwig and Stead, 2001:122) and publish a variety of formal publications. The South African Reserve Bank will also be included as overarching body for the banking environment in South Africa. The only criterion for selecting interviewees is that they should be publishers who are actively involved with the process of publishing formal corporate publications within a South African banking environment.

The semi-structured, or semi-standardised, interview was chosen as primary data collection method (Struwig and Stead, 2001:98). This indicates that there was no set pattern to the interviews, although a schedule of predetermined questions was drawn up in preparation. The schedule contains leading questions that are open-ended, so that the questions may be adjusted according to the interviewees' responses. The investigation will thus be largely empirical, and will not be mediated by inferred or existing theories (Blackburn, 1996:119).

1.5.2 Limitations and demarcation of the study

- Selected large institutions in the South African banking environment are the focus of the empirical study. The term "South African banking environment" mainly includes commercial banks. A bank is defined as "a public company registered as a bank in terms of this Act [The Banks Act, Act No. 94 of 1990, as amended]" (Republic of South Africa, 1990). The South African Reserve Bank, although not included in the Act, also forms part of the study as this institution operates in the South African banking environment.

- The study investigates formal, external corporate publishing activities in the South African banking sector, implying publications related to the line function of an organisation that will be received by an audience outside such a specific banking organisation. A more detailed explanation of formal, external corporate publications is offered in Chapter 3 of the study.

- Electronic publishing is discussed extensively in the latter part of the thesis. Issues such as electronic archiving and preservation, parallel publishing and the workflow of electronic publications are addressed.

- Information technologies and management within an organisation, which include computer technologies, records management, archiving systems, librarianship, information resources management, and which may also include telecommunications, data resource management, office automation, systems

analysis, and informatics, are not researched in depth and will only be discussed as applicable to the electronic publishing sector.

- The core publishing processes in selected South African banks is the focus. Interaction between publishing and various other functions in these organisations, such as advertising, communications and information technology, will be highlighted and contextualised within publishing workflow processes, but will not be discussed in depth, as these relationships warrant deeper analysis not possible within the scope of this study.

- Published products that fall purely within the ambit of public relations and communications, which include advertising, promotional and marketing products, such as various types of pamphlets and advertisements, do not form part of the study. Other publications that are not discussed in detail include internal, informal publications, such as newsletters, house journals, and material made available on an Intranet.

1.6   Terminology

The simple definition of **book publishing**, or traditional publishing, is "preparing the 'text' and its packaging for printing" (DACST, 1998:63). A modern, more comprehensive definition of **publishing**, which includes electronic publishing, is the "process by which an information provider assembles, formats and distributes a content-intensive product" (Pennsylvania State University, 2003).

The term **corporate** can be described as "relating to, or formed into a unified body of individuals" (Encyclopaedia Britannica, 2002 CD ROM). The term "corporation" further elucidates this relationship between individuals as "an association of employers and employees in a basic industry or of members of a profession organized as an organ of political representation" (Encyclopaedia Britannica, 2002 CD ROM). In this thesis, the above definitions of the word "corporate" are used, and are refined further to refer to banks in South Africa as corporate bodies or organisations.

Corporate identity can be classified as "establishing and enhancing the public image of a company or institution and […] creating an essential added value" (De Nijs, 1990:9).

A definition of **corporate publishing** could not be found but, if the definition of book publishing is adapted, corporate publishing can be described as the process whereby an organisation gathers, processes, and produces information products that are related to its mission or core function. Publishing in the corporate environment implies the above definition of corporate publishing executed in the public environment.

The concept **editorial policy** encompasses three aspects. The first is the publishing philosophy of a specific publishing house which refers to the corporate objectives of a publishing house and the environment within which it operates. The second aspect is the nature of a company's publishing list. Lastly the house style of a publishing venture is important, as this ensures consistency in language usage and in the organisation of the text (UNESCO, 1990:25-27).

Electronic publishing can be defined for the purpose of this study as "publishing activities that have as their end the distribution of knowledge by electronic means, not the use of electronic technologies to speed up or reproduce the cost of print publication. Nor […] the rapidly spreading use of World Wide Web home pages for innovative online marketing" (Whisler, 1996:120). In this study, the technological use of the concept electronic publishing will not be used: "the process by which stored content is delivered" (Browning and Lowndes, 2001). Electronic publishing ideally encompasses "the creation and access to digital publications, the ability to deliver print-on-demand service, the support for electronic commerce, and the guarantee of [a] well-maintained, permanent digital archive or some other form of content preservation" (Information Society Technologies, 2002).

The term **information product** is defined by North (1998:10) as the "*produk van die uitgeeproses'*. Hierdie sluit die elektroniese eindproduk in, in teenstelling met die hoofsaaklik papiergebaseerde rekords (boeke en tydskrifte) wat vroeër as uitgeeproduk beskou is." [English translation: "*product of the publication process'*. This includes electronic end products, in contrast to the primarily paper-based records (books and magazines) which were previously considered published products."] In the DACST report (1998:6) the term "information product" is also used in the above sense and it specifies the Internet and digital media products.

For the purpose of this study, the term **organisation** is used in "the institutional sense of the term, referring to a concrete association of people working together" (Swieringa and Wierdsma, 1992:10). Organisational structure is defined as "the division and

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grouping of tasks, authorities and responsibilities" (Swieringa and Wierdsma, 1992:10).

Parallel publishing can be defined as "The creation of two or more 'format instances' or 'expressions' from a single data set" (Textmatters, 2000). To this definition can be added the further qualification that the two (or more) publications should not be identical in appearance, as the information should be redesigned for each medium (Botha, 2001:10).

The simplest definition of a **publisher** is "a coordinator of the processes by which a book [or any other publication] is produced" (Altbach, 1987:10). A publisher ultimately assumes responsibility for "the editorial department, maintains close links with or oversees design, production and marketing departments and supervises the work of the other members of the editorial department" (UNESCO, 1990:29). The preferred term in this study for a publisher active in the corporate environment is **publishing manager**.

A **publication** is an information-based product, and traditionally refers to printed material that is bound, disseminated and made public, whereas the concept "information product" (*see* information product) includes publications in electronic format.

1.7 Contents

In **Chapter 1** the rationale for undertaking the study, the research problem, the research methodology, and an overview of literature consulted for the study, are provided.

Chapter 2 provides a discussion of traditional book publishing and its related processes. The chapter includes an analysis of the role players involved in publishing, *inter alia*, authors, publishers, copy editors, designers, desktop publishers and printers, as well as the basic principles of the publishing process, e.g. publication planning and editorial management, costing, copy-editing, design, production, dissemination and marketing. The chapter also contains an introduction to issues affecting electronic publishing. The perspective is both international and South African.

Chapter 3 investigates literature pertaining to publishing-related issues in the corporate environment. This includes themes such as marketing, specifically corporate identity, communication and public relations. In this chapter the principles and processes of publishing pertinent to corporate publishing are discussed, and the characteristics of corporate publications are mapped.

Chapter 4 investigates electronic publishing in the corporate environment. Issues addressed include new trends in electronic publishing, adding value to electronic publications by redesigning for the medium, parallel publishing (paper and electronic), and electronic dissemination and archiving. Web sites of international central banks are consulted to investigate international electronic publishing trends in the banking environment.

Chapter 5 is the empirical component of the study and constitutes an exploration of corporate publishing practices in South Africa, focusing on formal, external publications. Personal interviews were conducted with publishing personnel at leading banking institutions. The main focus is on how publishing in these organisations functions. In conducting the interviews, traditional publishing activities were used as the basis for analysis.

Chapter 6 constitutes an interpretation and analysis of the principles and processes of corporate publishing in South African banks, based on the empirical study. Best practices in corporate publishing, specifically for South African banks, are recommended.

The concluding chapter, **Chapter 7**, summarises the main conclusions relating to best practices in corporate publishing and recommends further research resulting from the study.

Chapter 2

The process of book publishing

2.1   Introduction

Book publishing was chosen as the basis for analysing formal, corporate publishing as a basic book-publishing process represents the traditional concept of publishing from which modern modes of publishing evolved.

The two broad business objectives of any book publisher are "… to make profit for the shareholders and to publish valuable books" (UNESCO 1990:7). This implies that while it is the ultimate business objective for a publishing house to create and meet market demand, return on investment ensures that the organisation can operate. Increasingly, however, businesses in general are called upon to make a contribution to society, and not only to operate for commercial gain. This is not a novel concept for publishers: publishing has always been regarded as an industry where a high premium is placed on the social and ethical role of the publisher in creating information products. It is due to the fact that publishers are (sometimes controversially) regarded as people who control the information that reaches the market, that they are regarded as the "gatekeepers of knowledge in society" (Altbach, 1987:11). This is true of all types of publishers: book, journal, magazine and corporate publishers. All these publishers have a responsibility to deliver relevant material to their readers.

Essentially, publishing is a means of communication and has, as its ultimate goal, the communication of information to readers. Information is becoming an increasingly sought-after commodity in the Information Age and the publisher has a vital role to play in the dissemination of information. In order to contextualise the role of publishing, a model of the information life cycle is offered in Figure 1 on the following page. As is evident from the model, the publishing process is a vital link in the preparation and dissemination of information. It is the vehicle by which the information is conveyed.

Figure 1:The information life cycle

Generation of information — working, thinking

Compilation into documents — writing, editing, recording data

Preparation of analyses — indexing, abstracting, cataloguing, extracting data

Interpersonal Transfer — talking, lecturing, corresponding, telecommunicating

Publication — publishing, printing, database production

Distribution — bookselling, lending, copying, leasing

Storage — acquisition, processing, shelving, filing, data storage

Compilation of aids — directory, union list, code, classification, thesaurus, user manual, software

Use of information — listening, reading, referring

Transfer (relay) — informing, advising, surveying, translating, user education

Retrieval — locating, searching, referral

Source: Vickery & Vickery, 1987:10

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The task of the publisher is, however, not merely to convey information. The publisher's contribution lies in the value that is added to information products during the different stages in the publishing process. The importance of value adding in the publishing value chain can hardly be better summed up than by saying that "all publishers are in the process of adding value to information" (DACST, 1998:20) "from editing to branding and packaging the content" (DACST, 1998:13).

The book-publishing value chain can be defined in simple terms as "economic activities that support or facilitate the creation, production, circulation, delivery and consumption of information-based products" (DACST, 1998:12). Implicit in this definition is that value adding should form an integral part of these activities. The publishing value chain refers to a business model that does not describe a publishing venture in terms of functionalities, but in terms of activities or processes that frequently span across functions. As can be seen from the publishing value chain presented in Figure 2 on the following page, activities of both print and electronic publishing can be accommodated in the model. The value chain was originally conceptualised by Michael Porter in 1985, but has been expanded and amended to specifically suit the publishing industry (Vista International, 2001), as depicted in the offered model. This model indicates the various activity levels in an organisation – strategic functions, core functions and support functions – and ultimately forms the basis of the analysis of the publishing process.

The **strategic functions** of the publishing value chain model comprise the infrastructure of a firm and the business strategy and planning of that firm. Briefly, this alludes to the development of strategies related to value creation and competition. The ownership of a company has a direct bearing on the direction that a publishing house will take, as this will influence the publishing philosophy of the company, the amount of funding that is available and the degree of risk a company is prepared to take. A publishing company's business strategies and objectives are related to the management of the company, whether it is a sole proprietorship, a partnership, a private limited company or a public limited company (UNESCO, 1990:5-7).

Figure 2: A generic publishing value chain

Strategic functions
- Firm infrastructure
- Business strategy and planning

Core functions
- Content acquisition
- Content development
- Product development and design
- Content formatting
- Marketing
- Promotion
- Sales
- Manufacturing
- Fulfilment
- Warehousing
- Customer service

Support functions
- Human Resources Management
- Business process support
- Finance

Margin

Margin

Source: Vista International, 2001:16

Under **support functions** are included human resources management, business process support and finance. As a practical example of financial considerations, consider one of the "alternative publishers" in South African publishing, David Philip (Evans and Seeber, 2000). David Philip was clearly prepared to publish books they deemed necessary for society, while not expecting great financial returns. However, they still needed to survive financially in order to continue their publishing activities. The way in which the human resources in an organisation are grouped and applied and the degree of business process support are crucial elements for smooth workflow in an organisation.

The **core functions** of the publishing value chain are the operational activities in the organisation and, in the offered model, include content acquisition and development; product development and design; content formatting; marketing; promotion; sales; manufacturing; fulfilment; warehousing; customer service; and other revenue services. These functions will be described in Section 2.3 as part of the core publishing process.

After the presentation of a holistic picture of the publishing value chain, the enquiry deepens to an investigation of the specific processes underlying book publishing.

2.2   The structure and functioning of a publishing house

The purpose of this section is not to theorise on different management models for a publishing venture or how to improve its structure, but it is important to realise that the way in which a publishing house is structured, may have an impact on its workflow and survival. It should also be mentioned that the structure and functioning and the editorial policy of a publishing house are closely aligned, as the planning that follows the editorial policy influences the structuring of a publishing venture.

2.2.1 Organisational structure

The word "structure" should not be confused with hierarchy. Structure, in the sense it is used in this study, denotes a certain order that is created for a company to function optimally, whereas "hierarchy" is associated with a company grouping with a strictly controlled "top-down" structure, where all the control over projects vests with top management.

In contrast to a strict hierarchical ordering, the modern organisational trend is to group people together into transient operational units that take responsibility for a specific project. Once a project is completed, the specific unit dissolves and other units are formed for new projects. Each new project is undertaken, where people "with different functions [are grouped] into teams dedicated to carrying out processes that span several functions" (Micklethwait and Wooldridge, 1997:32). This latter scenario perhaps constitutes the ideal modern organisational structure. It should be kept in mind that market needs will, to a large extent, dictate the specific organisational structure as "… [f]ast moving, changing markets require flexible, decentralised, smaller units which can adapt quickly. Larger, stable, longer-term markets gain from centralised structures where greater economy of scale can be obtained" (UNESCO, 1990:22). Perhaps the most important point to consider is that in the changing world of publishing it is essential to have a structure and workflow that allow for flexibility. This can add value to any published product, by grouping together the necessary specialists for a project, especially in the case of publishing formats that require specific expertise, such as print-on-demand publishing.

The publishing process is best explained from a departmental context, but this should not be seen as indicative of a strict departmental approach to organisational structuring.

In keeping with the idea of the publishing value chain, traditionally there are four departments or units that form the cornerstone of any publishing venture (UNESCO, 1990:9):

- Editorial, which is responsible for selecting manuscripts, editing and preparing material for typesetting.
- Design and production, which specifies the format and presentation of the book and then realises this form.
- Marketing and distribution, which involves making the readers aware of the book, creating a need for it, and distributing the book to the customer.
- Accounts, which administrates all financial aspects in the publishing house, and informs management of the overall financial position of the firm.

Very few book publishers worldwide still maintain their own printing presses, and therefore a printing department will not be discussed as part of the structure of a typical publishing house, but as an activity that forms part of the publishing process. A

clear distinction should, however, be made between production, which oversees the manufacturing process, and printing, which is the physical manufacturing process (Dessauer, 1974:27).

The purpose of the essential departments of a publishing house has not changed over the decades. A source from 1970 states that a publishing house consists of six core departments: editorial, design, production, marketing, accounting and management (Bailey, 1970:24). These departments are similar to the departments encountered in modern publishing ventures. However, the way in which these departments are organised and how the management of the departments has evolved has changed due to the emergence of digital technologies and consequent market demands.

2.2.2 Human resources

The golden rule when staffing a publishing house seems to be: "Departments with varying work loads must staff for troughs, not peaks. Use should be made of freelancers to avoid under employment/redundancy in troughs" (UNESCO, 1990:22).

The decision to employ an in-house person or to outsource is dependent on financial considerations, the workflow and seasonal fluctuations in the publishing house, and the necessary skills that are required at specific times (UNESCO, 1990:23). It is one of the tasks of the financial department in a publishing house to control such overheads by monitoring the operational expenditure of the organisation, including outsourcing requirements.

Ideally, a publishing house should consist of a core structure including at least an accounts department, a design coordinator, a publisher, an editorial coordinator, and key marketing and sales personnel. Most modern publishing houses, depending on their size, financial resources and management philosophy, rely heavily on the outsourcing of required skills, such as copy-editing, typesetting, design and illustration.

2.2.3 Workflow

The foundation of a workflow process in a traditional publishing house depends on the editorial, design, marketing and production departments, with management at the top

where it can oversee all operations (UNESCO, 1990:11). As mentioned before, in a more modern devolved organisation, one might find the strategic and support functions at the centre of the organisation, with different operational teams clustered around it.

The workflow in a publishing organisation is dictated by the management philosophy of the organisation, as well as the available human and financial resources. In the following section an explanation of the publishing process is presented.

2.3   The publishing process

In this section the actual process of publishing a book, from conception to feedback from users, will be discussed. It is important to start with a broad overview of operations as, only once the whole process is understood, the details can be considered. Gill Davies (1995:2) describes the book-publishing process as a "process that is complex, deadline oriented, highly labour intensive and yet creative, and involves an added, often volatile but valuable, ingredient called 'the author.'".

Figure 3 on the following page depicts the traditional publishing process. This model can be explained further by categorising it according to the following activities: commissioning; planning and creating content; reviewing, copy-editing and proofreading; design and layout; production, marketing; printing; accounts and distribution. These publishing activities are similar to electronic publishing (Evans and Seeber, 2000:260). However, the planning of an integrated, or parallel, publishing process demands, above all, new modes of production.

Figure 3: The publishing process and associated jobs

Writer
Author

Publisher
Editor

Copy editor
Proofreader

Designer
Artist
Picture researcher
Permissions editor

**Idea
Market
demand**

**Selection
of content**

**Editorial
processes**

**Design
Images
Artwork**

Reader

Reads

Distribution

Sales

Printing

Marketing

Production

Layout
person

Warehouse/
distribution

Sales people
Customer service
Accounts

Printer

Marketer
Customer service

Source: Evans and Seeber, 2000:246

Alongside the traditional print production process depicted in Figures 3 and 4, of which the latter is presented on the following page and is more detailed in terms of actual production processes, a new horizon is unfolding for publishers due to the increasing demand for electronic distribution of publications on the Internet and via other digital technologies. As a result of this, traditional book publishers have had to investigate alternative models of packaging information.

Forrester Research's report, *Books unbound*, investigated the phenomenon of publishing in different media, from which they derived the multichannel publishing model. The report concludes that the demand for custom-printed trade books and digitised textbooks will increase, while sales of eBooks will not reach the heights that were expected by publishers, mainly because the majority of readers do not prefer reading on screen. The report also indicates that publishers will need to conceptualise more flexible production processes in order to accommodate the increasing demands of digital media (Pastore, 2000). Publishers are often frustrated by the fact that the concept "publishing" is mistakenly taken to merely mean "printing", or the production process, which was always regarded as an unimportant component of a publisher's activities. Due to the impact of digital media, however, publishers are being forced to increase their technological expertise (Bide & Associates, 2000) and multichannel publishing should be explored. This issue is more fully explained in Chapter 4 of this study.

Figure 4: The print production process
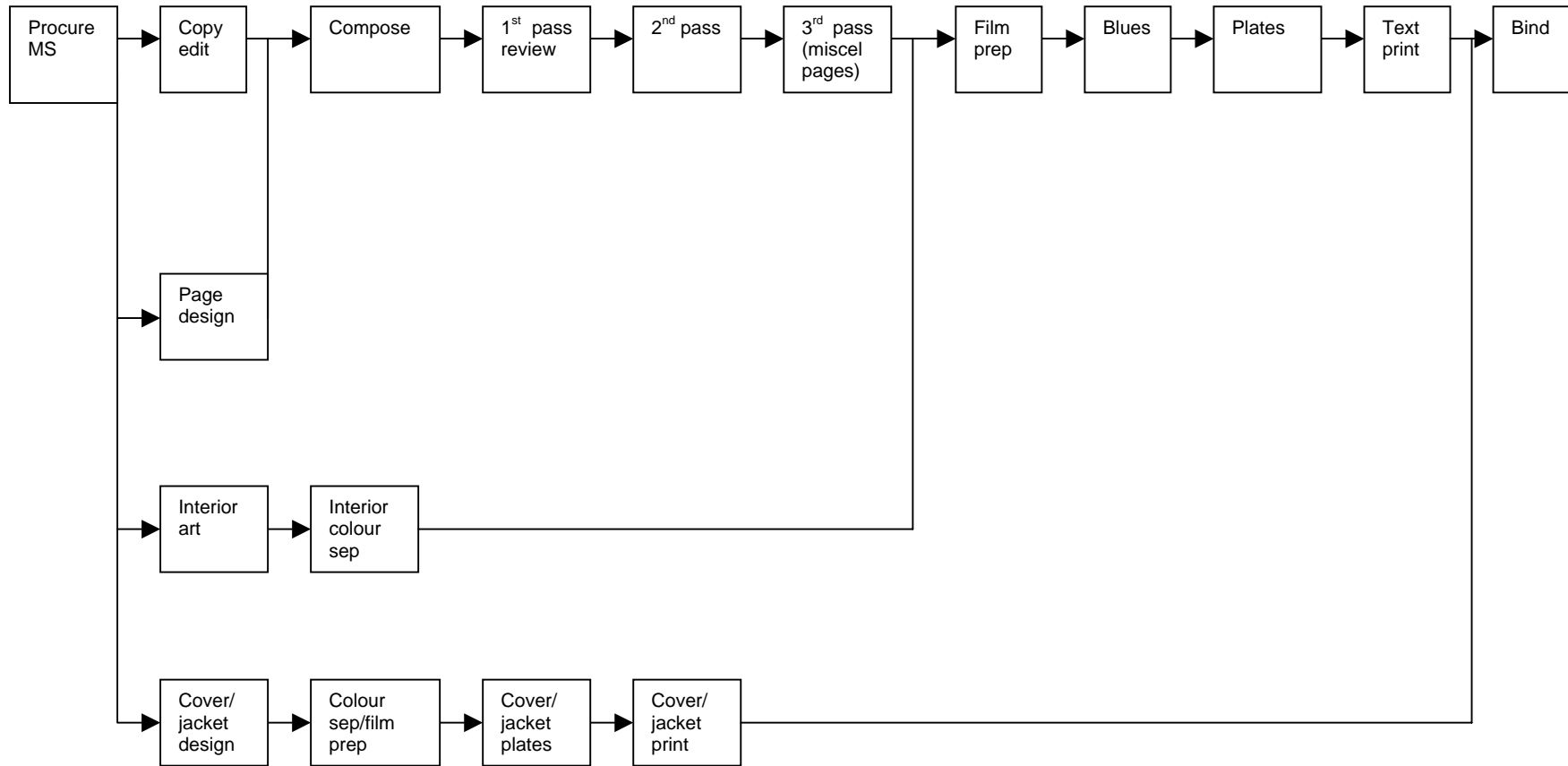
| Procure MS | Copy edit | Compose | 1st pass review | 2nd pass | 3rd pass (miscel pages) | Film prep | Blues | Plates | Text print | Bind |

Page design

Interior art → Interior colour sep

Cover/ jacket design → Colour sep/film prep → Cover/ jacket plates → Cover/ jacket print

Source: Publishing Dimensions, 2001

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Figure 5 on the following page offers a diagram depicting a simplified process for electronic publishing. In the content creation phase of the diagram there are authoring and designing stages, which are similar to print publishing. However, an additional planning consideration is added: repurposing the content for different media. In order to function optimally, text needs to be stored in a single repository, for instance in eXtensible Markup Language (XML), which enables the realisation of a publication in different media, including in print, from a single source. The electronic production process is more fully described in Chapter 4 that focuses exclusively on electronic publishing. What is important is that "[b]ook publishers are beginning to understand that the electronic files created during the production process are also valuable commodities" (Batra, 2002:12).

As mentioned above, in print publishing there is only one product to consider: a printed publication, while electronic publishing has as its end multiple instances of the same publication, e.g. print-on-demand publications, eBooks, online publications, and wireless web releases. This implies that different modes of output are required and should be planned for right at the start of the publishing process.

An explanation of the specific processes involved at every stage of publishing, including the relevant role players, is provided below. The publishing process of a printed book is described, while reference is also made to electronic book publishing. Bear in mind that, in practice, these stages will not be strictly sequential, as various activities interact at different stages in the publishing process, and often overlap.

2.3.1 Commissioning, planning and creating content

The publisher (also referred to as the commissioning editor), in consultation with the management of the publishing house, builds publishing lists, assesses proposals, researches the market, and ultimately assumes responsibility for "the editorial department, maintains close links with or oversees design, production and marketing departments and supervises the work of the other members of the editorial department" (UNESCO, 1990:29). The publisher is also the vital link between authors, contributors and the publishing house (Jennings, 1987:136). It is the task of the publisher to plan, schedule and control every aspect of a book's production, from the writing of the manuscript to controlling the budget. As is evident, the publisher is the most important decision-maker in the editorial department of a publishing house.

Davies (1995:1) states: "Today, marketing is a powerful and necessary part of the publishing process, but editorial still holds the pivotal position where most publishing decisions are made and publishing ideas are created." This statement, however, should not be seen as downscaling the importance of the marketing function. Marketing is one of the most important ingredients in publishing, as it defines and anticipates market requirements (Forsyth, 1997:1).

Planning a publishing programme is one of the most crucial tasks of editorial management and involves the organising of titles in such a way that all the lists will be balanced and will make provision for the market of the future (UNESCO, 1990:47). It is essential that publishers operate within the publishing philosophy and programme of a specific publishing house. The publisher has to be aware of the organisational aims and objectives of the publishing house, what type of product the organisation envisages, and the financial constraints of the company. Taking all these parameters into consideration, the publisher can perform one of the most important planning functions: list building.

List building is a task that involves "… a series of books that are strongly defined in the mind's eye in both editorial and marketing terms" (Davies, 1995:123). There are three types of list building: developing an established list, where a current list of books is assessed and then adapted or expanded; developing a new list, where the publisher sees an opportunity in the market and, after careful research and deliberation with marketing personnel, launches a new series of books; and the management of the backlist, which encompasses books that continue to be sold after the first year of publication (Davies, 1995:123-130).

When commissioning a book, the publisher first needs to find that elusive creature that delivers a complete manuscript on schedule, which implies a well-structured text with full references and illustrative material (or suggestions for illustrative material). This person is called the author. The publisher can either commission a project, and then contract an author to write the text or, alternatively, an author contacts the publisher with an idea or a complete manuscript (Jennings, 1987:136).

Soon after the first contact between author and publisher, a publishing proposal is drawn up by the author, in collaboration with the publisher, providing a synopsis of the project. The assessment of publishing proposals is a very critical stage in the process, as it is on the basis of the publishing proposal that a project is accepted or rejected.

There are several factors that a publisher has to take into account in the assessment, among others whether the proposed project is suited to the list, whether there is a big enough readership to justify publication, and whether the proposed publication will do well against competing titles (Davies, 1995:19-34).

Part of the publisher's research on a project is addressing the financial implications by drawing up a costing form. The costing form contains all the physical parameters of the book that may influence production costs, in the case of a print publication, as well as a forecast of sales and reprints for a title. The costing form also constitutes a full financial assessment of a title on a first print run (or first release in the case of an electronic publication), as well as on reprints, including the expected profit that will be derived from that title (UNESCO, 1990:30).

Once the costing is done and the editorial committee of the publishing house accepts the publishing proposal, the author is informed of the decision and the intricate relationship between author and publisher is established. To cement this relationship, terms and conditions for the project have to be agreed on, on the basis of which a contract is drawn up.

Once publication is confirmed, the publisher needs to put into action the processes necessary to develop the content of the book, on the basis of the market research and the financial parameters. The relationship between author and publisher is very important to achieve this goal, as the two parties should agree on the content of the proposed book and the way in which it should be presented and in which formats. It does happen that excellent publishing proposals do not come to fruition as a result of disagreements arising between the author and the publisher. Therefore, the publisher should ensure right from the start that the author is comfortable with the way in which the content should be generated. If the publisher's guidance and nurturing is successful, and if the author is dedicated, the end result should be a quality manuscript.

2.3.2 Reviewing and approval

When the manuscript is submitted to the publishing house, the quality of the manuscript should be assessed. After perusal by the publisher it is common practice to have the manuscript reviewed by a reader outside the publishing house. In specialist publishing, such as tertiary textbooks, the review process is of the utmost

importance because "[h]owever experienced or knowledgeable specialist publishers become in relation to the fields they publish, they should never forget that if they were really expert, they would be out there in the field; they wouldn't be publishers" (Davies, 1995:28).

The reviewing process is a necessary element in developing and strengthening the content of a publication. Publishers should select reviewers carefully by assuring that they are experts in their fields and have a thorough knowledge of the subject. Based on the feedback by the reviewers, the publisher can then determine what the strengths and weaknesses of the manuscript are and make recommendations to the author regarding rewriting or reorganising parts of the manuscript. Often the author needs to rewrite passages, or even whole chapters! Once the author has rewritten and/or reorganised the manuscript, the final manuscript is again submitted to the publishing house where the publisher will review it to ascertain whether the recommendations have been attended to.

It is not only good practice, but also makes common sense to keep the author involved at all stages of a book's production. Even though the publisher plays an active role in creating content and guiding the author in the writing process, it is the author's name that will appear on the cover of the final book. A formal approval process is very important and the author needs to be involved in and approve all work done on a manuscript. Although the copy editor's task is to correct language, check for consistency and coherence, the author is the person who should be comfortable with any changes to the manuscript and who should approve it.

The final approval takes place after typesetting when a proofreader had checked the accuracy of the typesetting. Once the typesetter has made the corrections, the author also needs to approve the typesetting. This is the final opportunity for corrections.

2.3.3   Copy-editing and proofreading

The copy-editing process starts once a complete, finalised manuscript is received and the publisher is satisfied that the manuscript is of a high quality. In the case of parallel publishing it is advisable that conversion to XML should be done from the source files (the word-processing files received from the author) before copy-editing commences.

This will ensure that any deviations in the structure of the manuscript can be attended to at an early stage (Batra, 2002:14).

The publisher is the person who establishes the editorial concept of a specific book, deciding what the overall "look and feel" should be. This is done in conjunction with other departments in the publishing house (Jennings, 1987:137). A project manager is sometimes appointed to oversee the publishing process of a specific book, perhaps as a result of inadequate personnel capacity in the publishing house, or because the project manager is a specialist in the field that the book addresses (Jennings, 1987:137). However, in most instances the publisher acts as the project manager.

Copy-editing is the task of the copy editor, supervised by the publisher. One of the most important tasks of a copy editor is remaining within a schedule (Davies, 1995:69), as not doing so could lead to frustration on the part of the author and publisher and may also cause the book to miss its target market, which will result in a loss of revenue.

In publishing, there are three kinds of editing (Butcher, 1996:1). The first kind is substantive editing, in which the publisher focuses on the presentation and organisation of a piece of writing. At this point the manuscript is checked for factual accuracy and any queries are referred to the author. This kind of editing is usually done by the publisher or, if the publishing house does employ such a person, a senior editor (UNESCO, 1990:30). The second kind of editing is detailed editing where a copy editor scrutinises a text for sense, meaning and completeness. This kind of editing usually takes place when an author has addressed queries and rewritten parts of the manuscript suggested by the publisher. The last kind of editing is checking for consistency, where the copy editor should check for uniformity and consistency according to a house style. The task of the copy editor comprises the second and third kinds of editing, as well as the presentation of the material for a typesetter, and submitting edited material to the author for checking.

It is customary in publishing houses to inform authors of the house style that is used. House style refers to a specific system of copy-editing styles and conventions that a publishing house prefers and usually includes rules about the format for abbreviations, avoiding bias and parochialisms, the use of capitals, the method of cross-referencing, the format of dates and time, the treatment of foreign words and terms, the use of italics, expressing units of measurement, referring to monetary

currencies, the writing of numbers, the use of proper names, punctuation, spelling, and other things that may cause inconsistencies (Butcher, 1996:120-166). A practical example is the use of the American versus the British spelling (color, as opposed to colour). A publishing house may choose to enforce its house style strictly, thereby running the risk of compromising the uniqueness of a manuscript, or it may be quite lenient and employ the author's system as long as it is consistent, but here may be a risk of compromising the house standards (Butcher 1996:120).

The main aim of proofreading should be to correct the typesetter's mistakes, as author's corrections at production stage are very costly (Butcher, 1996:99-100). However, the level of proofreading depends on the type of project and the timeframe within which the editing was done. It is very often the case that last-minute editing (by either the author or the proofreader) is done at production stage!

While the copy-editing is in progress, the design of the book should be finalised, so that the manuscript can be submitted for typesetting as soon as copy-editing is done. A crucial point to remember when planning a book is that "the nature of most publications lies in the written word," and the "[d]esign must therefore work in concert with the text to be meaningful and compelling" (Supon Design Group, 2001:iii).

2.3.4 Design and layout

If the publishing house has the luxury of the services of an art director, that person conceptualises the style and is responsible for the visual management of the book (Jennings, 1987:136). The art director is the person who liaises between editorial, design and production staff. In South African publishing houses the production manager mostly fulfils this role.

Delivering specimen (sample) pages is the responsibility of the designer who, in the absence of an art director, works in collaboration with the editorial and production departments (Publishing Training Centre, 1998: paragraph 14.2). The designer's task in compiling specimen pages is to translate art and editorial requirements by designing pages containing detailed design solutions and production instructions, and should include textual and graphical elements that recur in the book (Butcher, 1996:38). Book design involves two aspects: the cover and the inside pages. For the page layout the choice of a typeface and heading styles for a publication, and determining the "look and feel" of a publication are extremely important, as the design

of a publication should also reflect the editorial style. For example, a typeface can convey a specific message and can indicate whether the content of a publication is formal or informal, informative or entertaining (Sassoon, 1993). The cover is the reader's first contact with a book and should instantly attract the reader, as "designing the appropriate look on the cover can make or break a title's success" (Supon Design Group, 2001:65).

Other aspects that should be considered when designing include: "suitability of the design solutions for the planned readership; relationship between text and images; type size and spacing; [and] particular messages to be sent by the design style" (Publishing Training Centre, 1998:13.2). All these considerations are subject to an overall design style that a particular publishing company wishes to convey, as a delicate balance exists between design, communication and market appropriateness.

Creating a style for your organisation can be explained as: "assembling a unified set of elements that work together to produce a cohesive personality" (Kristof and Satran, 1995:80). Each book should be unique, should have a personality, and the design and layout should be appropriate to the context of the specific title, but a series of books that are published by a specific publishing house should be "stamped" as belonging to that publishing house. Of course, uniformity does not imply monotony, and this is where the challenge lies for the designer. Consider, as one of the most pertinent examples, the illustrated books published by Dorling Kindersley, which are extremely user-friendly and easily recognisable as the house's products.

Once the design specimen is approved, the typesetter sets the text matter on screen according to editorial and design requirements (Jennings, 1987:136). This is called the desktop publishing (DTP) process.

Depending on the nature of a project, there could also be several specialist design and art requirements for which expertise does not exist in the publishing house, and these tasks may be outsourced. Examples include specialist illustrators who may be commissioned for technical drawings and photographers, who are commissioned for glossy, coffee-table books and reference works (Jennings, 1987:136).

In the case of electronic publishing, specific expertise is needed to design a publication. Where the physical book has a certain scope to work in "[t]he content of multimedia, in contrast, can be powerfully influenced by the capabilities of the

technology, the flexibility of a design, the ingenuity of an artist. Far from escaping the last bounds that tied it to the page, electronic text falls back into the prison of materiality, and joins pictures, sound and video in being heavily influenced by recording, e.g. HTML, Shockwave and Java" (Pang, 1998). Many publishers simply convert print-prepared documents to an electronic medium such as Portable Document Format (PDF), but for true parallel publishing a total design solution for every type of media is necessary. Design and layout considerations in electronic media are further explored in Chapter 4.

2.3.5 Marketing and communication

The basic elements of marketing in an organisation are product range, price, presentation and place, of which presentation has become the most vital element. With the advent of digital distribution technologies in book publishing, the element of place has undergone a revolution, as the bookshop is no longer the only point of contact with the customer. Marketing is a complex concept which centres around the belief that the customer is King. It is a management function or process that implements the concept, and it is a range of techniques for realising marketing, including market research, product development, selling, merchandising, promotion, public relations, sales promotions and advertising. Finally, marketing is also an ongoing process aimed at ensuring the success of a product (Forsyth, 1997:1–2).

The marketing process consists of: potential and actual customers, market research, sales forecasting, product/service development, pricing, company, public relations, sales promotion, advertising, selling and distribution (Forsyth, 1997:5–11) and it is these functions that are essential to the existence of an organisation.

In a publishing house, marketing basically consists of researching books and researching customers for books. The marketing team needs to identify new projects by spotting trends in the market. Also, the marketing team needs to do market research on a specific title once a potential project is identified. This is done in collaboration with the publisher.

Once the publication of a book is confirmed, sufficient information regarding a title is needed for successful marketing. The provision of this information is the task of the publisher: to make available all relevant information regarding the book and the author, so that the book may be marketed well. Information that could be useful to the

marketing team includes events where the book could be displayed, awards that an author had won which could increase the exposure, influential people in a particular field to send review copies to and topical/controversial issues which are addressed in the book (Davies, 1995:94-100).

Once the in-house marketing team has been briefed, a marketing strategy is formulated, which includes advertising, publicity and promotion. A very important distinction between the concepts "advertising" and "publicity and promotion" is that advertising involves the advertising and marketing through various media of a product by paid, non-personal means (Forsyth, 1997:60). By contrast, publicity and promotion generate interest with the public, which are done through, *inter alia*, reviews and author interviews (Jennings, 1987:137; Davies, 1995:96).

2.3.6 Production

The publisher, or project manager, monitors the production of a book, while the person responsible for overseeing the actual production process is the production manager. The publisher has to ensure that the production department is informed in time of the requirements and schedule for a forthcoming book.

The production manager schedules and oversees the reproduction and printing of the book. The production manager also, often in conjunction with a production assistant, liaises with external suppliers such as printers, negotiates the best price and service and checks the delivery of the printed books. The production manager supplies the publisher with financial estimates at an early stage (UNESCO, 1990:127).

The printing process itself is not discussed in detail, as it is an area of technical specialisation. In fact, few publishers have their own printing plants, as they "prefer the flexibility that comes from buying printing from outside suppliers" (Bailey, 1970:37). This is still true in modern publishing houses.

2.4   Conclusion

The most important aspect to consider in reviewing the activities of a book-publishing house, is the value that each stage of the publishing process adds to an information product, be it for print publishing or electronic publishing. The added value should be

evident at every stage of the publishing process. Value adding includes issues such as structuring text correctly and coherently, ensuring that the language is at the correct pitch for the audience, as well as issues such as ensuring the inclusion of appropriate illustrative material.

This chapter pointed out that the activities of a publishing venture are broadly dependent on the goals and objectives of the organisation. As a consequence, several organisational issues affect the publishing process, such as available human and financial resources, technological infrastructure and the expertise and the level of editorial control, while the emergence of electronic publishing is also challenging the conventional modes of publishing.

In the following chapter the focus will fall on formal, corporate publications. This will be done against the background of the value chain presented in Figure 2 of this chapter.

Chapter 3

Formal corporate publishing

3.1   Introduction

The main aim of banks, in contrast to publishing houses, is to transact business and not to publish. Corporate publications are information products and are very important in portraying a company's image, but banks do not benefit directly from them in a commercial sense. Why, then, should a commercial bank spend precious time and financial resources to produce formal publications such as annual reports? In this chapter it will become evident that banking should also be about publishing, and that the publishing activities in an organisation should form part of a broader communications and marketing strategy that also includes e-commerce.

It is argued that all publishing houses are part of a system that influences them. This means that an educational publisher's operations, for example, are inextricably interwoven with the educational system (Bailey, 1970:14). Similarly, corporate publishing in a banking institution is not only tied to the business of publishing, but also to the environment of the banking industry and the financial community as a whole. Larry Haeg, vice president of corporate communications at Norwest says the following regarding the main aim of, for example, an annual report in the banking environment: "[It is] an opportunity to define the company for various audiences – but especially its employees – at a time when the banking industry is changing dramatically from just acting like a conventional bank to operating as part of the financial services industry, which is really the business we're in" (CityMedia Inc., 1996). Following from this statement, it is important to realise that the changing face of the financial services industry is inextricably interwoven with the increasing popularity of the Internet. It is said that organisations are rethinking their place in the value chain, which necessitates new business models. In Table 1, the key characteristics of an emerging marketplace are compared to the traditional way of doing business.

Table 1: Key characteristics of an emerging business model

	Traditional	Digital age
Suppliers	– Arm's length relationships – Mix of telephone, mail, EDI orders, invoices and payments	– Electronic relationships – Electronic payments, orders and invoices
Intermediaries	– Stand-alone entities, separate processes – Mix of manual and real-time information exchange	– Extended enterprise links, shared processes – Real-time information exchange
Customers	– Some communication with original manufacturer – Mix of voice response, telephone access; hard copy information	– Electronic access to product information, ratings and customer service capabilities

Source: Callahan and Pasternack, 1999.

The "publishing and the origination and processing of quality content and attractive presentation" (DACST, 1998:72) should be important to any organisation that makes information available to shareholders and the broader public. The publisher, or publishing manager (the latter being the preferred term for corporate institutions) is the person who draws all the processes together to produce valuable publications.

It is of no consequence what the medium of publication is, or which publishing environment a publisher is involved in, good publishing will still adhere to the basic principles of tight editorial control and quality products that are created in line with the specific nature and strategy of a given enterprise.

3.2   Contextualising corporate publishing

Similar to traditional book publishing, corporate publishing has also seen many changes due to the convergence of the media, and corporate publishers are faced with the challenges of producing and disseminating publications to different markets. Perhaps the most important vehicle for reaching a wider audience outside of print publishing is through the Internet. In reaching this audience, publishers need to adapt their products and the way in which they are presented. It is critically important that in doing so, publishers are well informed of the new marketing paradigm of the Internet. This environment has created the expectation that information is readily available and regularly updated.

Corporate publishing is not influenced by many of the factors affecting traditional book publishing such as illiteracy and the buying power of the target audience, as the aims and goals of the publications are different. Language also does not seem to be a huge

concern, as English seems to be the language of preference for business in South Africa. On most banks' web sites (Standard Bank, 2002; Absa Bank, 2002; the South African Reserve Bank, 2002; Nedbank, 2002; FirstRand, 2002), predominantly one language (English) is used or, at the most, two languages (as in the case of Absa that, in certain instances, offers a choice between English and Afrikaans).

Can all the different forms of formal and informal, external and internal corporate publishing be grouped under a single heading called corporate publishing, or are the different manifestations of corporate publications different types of publishing, such as periodical publishing, book publishing or advertising? According to *The South African publishing industry report*, the publishing industry in South Africa encompasses "print media publishing (mainly newspapers and magazines), book publishing, and electronic publishing" (DACST, 1998:12). The fact that corporate publishing is not explicitly mentioned when the field of publishing in South Africa is discussed may indicate that not much formal research has been done on the influence of corporate publishing on the publishing industry as a whole in South Africa.

This researcher would like to argue that corporate publishing has a very important role to play in the publishing environment, because it provides a stimulus and much needed job opportunities for the publishing profession and related industries, such as the printing industry. This is confirmed by Evans and Seeber (2000:253) who state: "Publishing […] graduates […] are likely to be approached by private sector industries which pay far better than publishing companies do. The publishing industry in South Africa, as in the rest of the world, scores high on glamour as a profession but relatively low on remuneration."

Apart from providing a stimulus to publishing and related industries, corporate publishing has as its aim the provision of credible information that enhances the image and credibility of an organisation. In the following sections, specific publishing issues that affect corporate organisations, and the types of information products classified as corporate publications will be addressed.

3.2.1 Marketing and communication

In its simplest form, corporate publishing is a means of communication. In the modern communication science paradigm, the receiver is no longer a passive recipient that

merely receives a message, but someone who also interacts with that message. As Ihator (2001b:16) aptly says: "To be successful, the corporate communicator has to know the target audience and its motivation in order to prepare receiver-centred messages, and clearly identify the best channels of communication." Such a corporate communicator is generally a communications specialist.

Can a corporate publisher be likened to a corporate communicator? Without completely turning to the field of communication science, it can be said that there is a strong link between corporate publishing and corporate communication. As indicated, corporate publishing is a communication tool and any corporate publication must adhere to the overall communication strategy of an institution.

It seems that the definition of communication needs to be revisited in the technological age. Ihator (2001a:199) is of the opinion that "[m]odern information technology is creating a new corporate communication landscape", and the publisher needs to be aware of the new communication possibilities.

Whisler (1996:121) says that "[s]kill in matching presentation to content in ways that increase accessibility [–] copy-editing, design, choice of format and fit[ting] content and format to market [are] all functions that publishers perform every day in the print world – are also needed in the electronic modes". This is also true of corporate publications such as annual reports that are not merely a means of communication, but are also marketing exercises. As mentioned in Chapter 2, the marketing process encompasses a whole range of activities, including identifying potential and actual customers, doing market research and sales forecasting, developing a product or service, pricing, public relations, sales promotion, advertising, selling, and distribution. Promotion can be defined as the concept that "keeps the product in the minds of the customers and helps stimulate demand for the product… . The ongoing activities of advertising, sales and public relations are often considered aspects of promotion" (McNamara, 1999).

In terms of marketing and promotion, the Internet is an important tool. There are essentially three types of offerings on the Internet: physical products, digital products and services (Evans and Seeber, 2000:264-266). Corporate publications can be classified as digital products while services, for example, would be a bank offering an online payment facility to its clients. It is with the latter two offerings that a financial institution would be concerned.

It is important to remember that, especially in the digital environment, each corporate publication should not be seen as a "stand-alone" information product. The gateway to an electronic corporate publication is an organisation's web site, and all material available on an organisation's web site should be planned as a package, in line with its marketing strategy. For example, many organisations do not place the cover pages of their publications on their web sites, a possible reason being long downloading times. Rather, with the click of the mouse you are instantly transported from the index page of a web site to the table of contents of a specific publication.

Taking cognisance of the electronic publishing environment, it is vitally important for organisations to consider an electronic publishing strategy (Evans and Seeber, 2000:269; Bachana, 2002). While corporate publishers should work within a broader communications and marketing strategy, it is important to consider publishing in its own right as "the boundaries between publishing and marketing can be blurred when looking at online publishing" (Evans and Seeber, 2000:270). First and foremost, formal corporate publications are intended to convey information to its readers. Such information, however, needs to be packaged in a way that strengthens the organisation's identity and in a way that is consistent with the overall marketing strategy of the organisation.

3.2.2   Corporate identity and branding

Value is added to a corporate publication by effectively portraying a corporate identity that a customer can recognise and trust. The content of a corporate publication should, therefore, be sensitive to the fact that any inaccuracy or discrepancy in the publication will be identified by its readers and will, most likely, be detrimental to an organisation's image.

Corporate identity should be crucially important to any commercial organisation as "it [corporate identity] will become the most significant factor in making a choice between one company and its products and another" (Olins, 1989:9). Alessandri (2001:180) is also of the opinion that by portraying a positive corporate image, an organisation will attain a good reputation in the marketplace. The corporate identity of a publication produced by a corporate institution can also be dubbed the "personality" or the "character" of the publication (Nel, 1999:226).

The term "corporate identity" was coined during the economic boom following the Second World War. However, the root of the concept can be found in the mid-nineteenth century when British railway companies sought an identity for themselves. This identity was uniformly depicted in everything from buildings' architecture to furniture (De Nijs, 1990:34). It is clear that, originally, corporate identity was equated with design.

Before the discussion proceeds, a distinction should be made between "corporate identity (what the firm is) and corporate image (what the firm is perceived to be)" (Alessandri, 2001:174). Any firm implicitly has a corporate identity, merely because it exists, while a corporate image is something that needs to be created and nurtured. In literature it is often found that these terms are used as synonyms, but it is important to note that the publishing function in an organisation displays the corporate identity of the organisation, while striving to portray a positive corporate image.

In today's context, corporate image has moved to the level of strategic management and is not only based on design, but also on "corporate behaviour, reputation, social responsibility, communication style, logos and visual identification" (Ihator, 2001a:202). In any organisation, the corporate identity is the element that draws all levels of the organisation together. The corporate image should be based on "the tacit reality of the organisation and its culture, as well as incorporating the strategic vision" (Melewar and Storrie, 2001:20). This portrayal of corporate identity has clearly become big business for organisations. Consider, for example, Nedbank's "green" focus, whereby the group creates awareness of its commitment to the environment.

The corporate identity of an organisation is often spelled out in a "corporate identity manual" or a similar publication that provides guidelines on how the organisation should be represented in any form of communication. For example, the South African Reserve Bank's corporate colours are black and gold, and therefore its logo should only appear in these colours. The corporate identity manual should, ideally, provide broad guidelines for the company's publications as well.

In the digital age, the face of corporate identity has changed, as organisations are now also judged by the relevance and validity of information on their web sites. Ihator sums this up most aptly: "It [modern information technology] is impacting [on] the shared meaning of message, information packaging, strategic information management and corporate identity" (Ihator, 2001a:199). In his opinion, the new

information technologies constitute as big a communication breakthrough as the invention of the printing press in the diffusion of knowledge.

In the final instance, corporate image is the conception of an organisation that draws together the portrayal of all its facets to the public.

3.3   Corporate publishing and publications

In this section an in-depth investigation is undertaken into the nature of corporate publications. A classification of corporate publications, especially formal corporate publications, is offered.

3.3.1   Defining corporate publishing

If one searches for an answer to the question of what a corporate publication is, several factors have to be taken into account. In the available literature, the term "corporate publishing" is not widely defined, and hence the following description is formulated as a preliminary definition: Corporate publishing is a publishing process whereby an organisation gathers, processes, produces, and distributes information products which are directly related to the mission or core function of the organisation.

Surely the above definition can encompass anything that appears on paper in an organisation: from an annual report to a letter written by a secretary? The distinction between "general writing" or office correspondence, such as letters, and corporate publications, such as annual reports, can be found in the phrase "which are directly related to the mission or core function of the organisation". This implies that corporate publications should be information products that directly portray the mission or the core function of the organisation. Furthermore, the offered definition implies that there is an entire process involved: from gathering the information through to distribution.

The following section provides classification systems for corporate publications and offers a more comprehensive definition of formal, external corporate publications, which are the focus of this study.

3.3.2   Defining formal, external corporate publications

This study focuses mainly on formal, external corporate publications – which alludes to the fact that the information contained in the publications should be directly related to the line function of the organisation and, furthermore, the publications should be designed and typeset in such a way that they have a "serious" look and feel. The publications should also be distributed to an external audience. Formal publications include information products such as annual reports and research papers. This is in contrast to informal publications, which typically include publications intended for general corporate communication, marketing, advertising or public relations purposes, such as brochures, leaflets, newsletters, house journals and catalogues. It has already been argued that the planning of informal publications is best handled by communication and marketing specialists, and that formal, external publications fall within the area of expertise of publishers.

The other qualification for the publications that form the focus of this study, is that they should be external, which denotes the readership and distribution that the publication is intended for. To some extent, formal external corporate publications can also be classified as horizontal publications. Horizontal publications are distributed to a more narrowly defined group of people who have a common interest and whose demographics are largely similar (Bivins, 1993:2). Of course, the distribution of a publication such as an annual report, is not to a group who has similar demographics, but they do share a common interest in the organisation. Formal, corporate publications in the banking sector do have a varied audience, and the readership ranges from financial experts to members of the public who are not necessarily financial experts. The common interest in the organisation is the binding element between these groups of people. By contrast, vertical publications are aimed at a broad cross-section of society, and include daily newspapers and other forms of mass media.

Internal publications are only intended for the staff of an organisation and are generally intended for general staff communication (such as personnel policies, employment equity guides and training manuals) and entertainment and information (such as internal newsletters or journals), although internal publications can also be formal, such as working papers.

Van Zyl (2001:5) distinguishes between internal, external, and entrepreneurial publications in Table 2 on the following page. However, a further refinement of this classification is needed. The information products mentioned in this thesis; formal, external publications, are treated in Van Zyl's classification merely as "external" and are grouped with general communication, advertising, promotion and marketing material.

The classification that Van Zyl proposes is a valid attempt to identify the various forms of corporate publications. The measurements that she employs: audience, media, frequency and purpose, are excellent criteria for classifying corporate publications. However, the criterion of content could also be added. For example, two newsletters can be intended respectively for staff and for an external readership (audience), for publication in print and electronic formats (media), biannually (frequency) and purpose (to inform), but the nature of their content can distinguish them as being either formal or informal publications.

Another classification is by Oosthuizen who treats corporate publications as part of print media. He distinguishes two types of print media, based on frequency of appearance in Table 3 on the following page.

Publications such as an annual report can be classified as a regular, or a periodical. A further refinement is to call them smaller regular publications (Oosthuizen, 1997:28), as distribution is limited and they are aimed at an audience with a common interest.

Newspapers, magazines and newsletters are not part of the definition of formal, external, corporate publications, as they fall in the field of journalism and communication. Newsletters are also defined as "informal publications" (Encyclopaedia Britannica, 2002).

Table 2: Classification of corporate publications

	Audience	Media	Frequency	Purpose	Examples
Internal	staff	printing, electronic	daily, weekly, monthly, per event	inform, instruct, motivate, build image	internal newsletter, memos, intranet, training guides, vision and mission statements, reports, recruitment and introduction packages, forms used in production.
External	clients/users potential users, suppliers, general public	printing, electronic	daily, weekly, monthly, per event	inform, instruct, image build, persuade	*traditional media*: external newsletters, annual report, brochures and leaflets, corporate folders, catalogues, information sheets and guides, specification sheets, instructions and user guides, editorial advertisements, trade journals. *electronic media*: e-mail, web site, multimedia
Entrepre-neurial	other business/ consumers etc.	digital and paper selling catalogues, e.g. yellow pages, junk mail. independent tourism publication – income generated from selling advertising space			

Source: Van Zyl, 2001:5

Table 3: Classification of corporate publications based on frequency

Regular publications	Once-only publications
Newspapers Magazines Newsletters Annual reports	Books Brochures Posters Pamphlets Handbills

Source: Oosthuizen, 1997:5

Taking the above classifications into consideration the proposed characteristics of formal, external publications are depicted in Table 4:

Table 4: Characteristics of formal, external corporate publications

Formal, external publication	
Audience	Specified, external audience
Frequency	Periodical (regular) or ad hoc
Purpose	Information and communication related to the line function of the organisation, and image building
Content	Matters of current interest, longevity of information
In print format	Bound, with cover
What it is not	Pure corporate communication, public relations, marketing or advertising

According to Table 4, it is clear that a formal, external corporate publication is a hybrid between a book and a periodical. In the following section, the formal corporate publication is further defined in terms of commercial interest.

3.3.3 Nonprofit publishing

Similar to books, the main aims of corporate publications are directly linked to the objectives and aims of a particular institution. Commercial banks are institutions that offer their clients a full range of banking solutions, and their main functions include acting as financial intermediaries by taking deposits and creating credit, channelling funds into investment securities markets, and providing fiduciary services by investing in the securities markets (Geisst, 1988:24-25).

Banking institutions are seen as information-rich environments with an obligation towards the public and, more specifically, their shareholders and investors to supply them with information. The main function of formal, corporate publications is to supply relevant information to readers, as opposed to entertaining or persuading them. Nonprofit-making organisations are usually also concerned with reporting on the achievement of their organisational goals and objectives (Oosthuizen, 1997:28).

Corporate publishing is nonprofit publishing. In the previous chapter, book publishing was under discussion and more focus was placed on book publishing as a profit-making business. There seems to be a vast difference between profit and nonprofit publishing, but it should be kept in mind that "profit or nonprofit publishing is a matter of objectives, not of modes of operation […] utilizing the same knowledge and skills"

(Bailey, 1970:8-9). In corporate publishing the objectives are set by the organisation within which the publishing function exists, and therefore guide all publishing ventures. The structure and functioning of a publishing operation within a banking organisation is dependent on strategic decisions made by top management, such as the decision to centralise publishing operations.

Huenefeld (1993:21) warns against a very real danger in nonprofit publishing: departmental inertia. This is evident in the fact that the marketing, finance and distribution departments are not operationally answerable to the publishing manager. The close dedication of these departments is not always as much a reality as it would be in a commercial publishing house. Departmental inertia could be very real in the corporate environment, where the publishing manager and other service providers within the institution (e.g. the head designer) may be on the same job level, and the one may not be answerable to the other and may have different priorities.

While corporate publishing is not directly intended to make profit, it is an indispensable tool for communication, marketing, and corporate image that ultimately generate financial results.

3.4   Structure and functioning of publishing in a corporate environment

Certain processes of book publishing are also crucial to corporate publishing, such as planning, copy-editing, design and production. It is, however, the specific environment that guides the principles underlying the creation of corporate publications. For example, a publishing venture in the banking environment would have its own specific goals and strategy that would guide its publishing philosophy.

The most common formal, external publication found in the corporate environment is the annual report. It is said that "[t]o create a meaningful and powerful annual report involves a keen appreciation of both business and audience, strategy and creativity, message and mission" (Supon Design Group, 2001:1). It is these elements that should set the tone for producing any formal corporate publication.

Pertaining to organisational structure and staffing, no research was found pertaining to these aspects specifically related to corporate publishing. In the empirical study of

this thesis (Chapter 5) the structure and staffing of publishing ventures in banking institutions are presented.

The process of producing a corporate publication seems to be a daunting prospect to organisations. It becomes clear that the annual report is the most important formal, external publication that an organisation publishes, but "the thought of producing one [an annual report] can strike dread in some, given the amount of data, messages, numbers, logistical challenges and deadlines required to assemble the book, from concept to printing and binding" (CityMedia Inc., 1996). And this view does not even take electronic publishing into account!

From the quotation, it seems that a strong argument can be made for the presence of publishing professionals in organisations. Such publishing professionals could relieve top management in an organisation of the intricacies involved with producing a quality publication.

3.5   The publishing process

It was stated in Chapter 1 that the publishing process in a corporate environment will be based on the traditional publishing process. This section is not intended to compare corporate publishing with traditional publishing, but to extract the generic principles of traditional publishing and expand them to suit specifically the nature of corporate publications.

3.5.1 Commissioning, planning and creating content

Commissioning, in the traditional sense of the word, does not readily happen in a corporate environment. Rather, it is the task of the publishing manager to identify which information products in the organisation can benefit from the publishing process. There is, however, scope for the publishing manager to identify possible areas where publishing opportunities exist, such as starting a journal with financial articles.

It is suggested that the planning and scheduling for a corporate publication such as an annual report should start at least five to six months prior to the print date (CityMedia Inc., 1996).

The planning phase of a corporate publication is mirrored by the planning phase of a book, as described in Chapter 2. At the planning stage there are several questions that need to be answered regarding the profile of the publication. The role of the publishing manager, in conjunction with the author, is to find answers to these questions. The issues that need clarification include the following (Nel, 1999:220-221):

- *The need for the publication.* Every publication needs a "reason for existence." Therefore it is essential for the main objective of the publication to be specified, e.g. to provide information, or to contribute to a corpus of scientific research. This objective should naturally be related to the overall objectives of the organisation.

- *The target audience.* For the copy editor and designer, it is essential to know the demographic information of the intended audience, as this will influence the level of the language, and the overall style of the design and layout. As an example, consider an occasional research paper. The market would probably be other researchers and academics who should have more than a basic knowledge of the topic. This means that subject-specific terminology can be used without explaining terms in full. The design of the publication will also probably be more formal, and referencing will be in line with scientific specifications.

- *The need for the publication in the market.* It is vitally important that customer input and regular customer feedback is part of the planning stage, so that the publishing manager can include customers' needs at the planning stage.

- *How the objectives of the publication will be achieved.* Achieving the overall objectives that were set out for the publication starts with the selection of material included in the publication.

- *What the publication will look like.* The appearance of a publication is dependent on the house style, the necessary in-house design and editorial skills, or the use of freelancers, and the available technology. Ultimately these considerations also rely on the budget that is available for a specific publication.

In the case of an annual report, specific considerations include the budget; desired involvement of top management; persons involved in the production team; experience of in-house personnel; what material to include; design and printing requirements; the theme of the report; items to avoid/explain; how much to include about competition; how much to include regarding corporate responsibility; readability, interest and

comprehension; and looking at other annual reports (Annual Reports Library, no date).

The planning process is an intricate drawing together of the planning of the publication itself, taking into consideration the overall corporate identity and aims of the organisation. The planning phase should ideally include an editorial expert, design and production personnel, and the marketing and communications personnel of an organisation. The planning phase results in the actual publication, which needs to be coordinated by the publishing manager.

The planning of a corporate publication is dependent on the nature of the information contained therein. An annual report normally consists of the following sections (Annual Reports Library, no date): Chairman of the Board letter; sales and marketing information; summary of financial figures; management discussion and analysis; external auditors' opinion letter; financial statements; subsidiaries, brands and addresses; list of directors and officers; and stock price. These sections will be presented differently: in a different style of language and design, while still maintaining cohesion between them.

Writing and design are very important elements in creating a publication, and this is also true of corporate publications (CityMedia Inc., 1996). Creating content for a corporate publication is very similar to the process in book publishing: the author writes a text and suggests illustrative material. The text is then handed to the publishing manager, who adds value to the text by suggesting changes. In collaboration with the publishing manager, the author incorporates the suggestions into the text and delivers it to the copy editor.

There are specific pointers that are useful when conceptualising a corporate publication. For example, a classic tool for effective communication is "repetition with variation", where key themes and messages are repeated throughout a publication, especially where the readers of the publication only skim the content and do not read every word (Tuohey, 2001). The repetition of information should be handled carefully by the author and publishing manager though, as too much repetition will irritate the reader who does read the whole publication. Another tool that is also based on repetition is the use of "pull quotes" for emphasis. Pull quotes are notable fragments from the text that are graphically distinguished by placing them in text boxes or

margins, or by highlighting them in the text. This draws the reader's attention to that specific piece of text and reinforces the message.

3.5.2   Reviewing and approval

As in book publishing, text for inclusion in a corporate publication can be submitted for reviewing, depending on the nature of the content of the publication. If, for example, the publication is an occasional or research paper, the author could want to test the paper by submitting it to experts either in the organisation or externally. Other formal corporate publications, such as annual reports, are not sent for peer review but the approval process is extremely important to ensure the accuracy of information.

The approval process is vitally important in the corporate publishing process. The publishing manager cannot accept responsibility for the accuracy of information gathered for a publication. For approving a publication, a senior member of staff directly involved with the content of the publication should sign off the information. Especially with a publication such as an annual report that consists of different pieces of information gathered from different sources, it is essential that a senior member of staff checks the whole publication before it is published.

3.5.3   Copy-editing and proofreading

In order to cater for all audiences reading a corporate publication – from novices to expert financial analysts – the language of a corporate publication should be easily understandable and all unfamiliar terminology should be defined and explained throughout (Tuohey, 2001). Concepts and terms treated in a publication can be elucidated by graphic elements such as charts, graphs and other graphic material, while explanations could be placed in boxes to draw attention, while not hindering the flow of the text.

The most important task of the copy editor is to ensure that a corporate publication achieves comprehension in the overall presentation, which is achieved through good control of the language and handling of the content.

The copy editor in a corporate environment is also responsible for the proofreading function, which involves the checking of typesetting and layout, including the appropriate placing of design elements.

3.5.4   Design and layout

Graphic design for publications can be viewed from two angles that are closely connected to each other. On the one hand there is the overall character of the publication, which includes the page-by-page recognisability of the publication and, on the other hand, the communicative function of the individual elements on each page, which involves the placement of material and the emphasis of important elements (White, 1983:XI).

It stands to reason that the design of a corporate publication should not overwhelm the content, as "both analysts and investors say they are repelled by an ostentatious annual report" (Tuohey, 2001). Any organisation should always strive to be innovative and must be seen as an organisation that is keeping abreast with the *Zeitgeist*. It is also vitally important that an organisation should portray its corporate identity in a strong way. Sid Cato, a private communications professional in Michigan, USA, is of the opinion that the most effective way of presenting an annual report is to select a theme (CityMedia Inc., 1996) according to which all the information is arranged and, thereby, the information is also made more accessible and can be presented in an attractive way.

Design and layout is constantly evolving and corporate institutions should ensure that their publications have a modern and functional design. This being said, it is also important for the corporate identity of an organisation to establish a "standard design" (Whisler, 1996). This implies a consistent design that is recognisable as belonging to a specific organisation. Standard design is also a practical consideration in electronic publishing, especially if repurposing is a consideration, as a standard style sheet can be used.

Most readers of an annual report will not read the whole document word for word, but will only read the parts that are of interest to them (Tuohey, 2001). Therefore, it is important to design the publication in such a way as to enable readers to find the information they are looking for. This accessibility is enabled through effective design of a publication. For example, the text should be broken up into logical chunks with

relevant information grouped together. This information should be presented, where appropriate, with bullet points, bold highlights and other design and formatting elements that draw the reader's eye to important information.

It is apparent that designers and editorial personnel should at all times be aware of the image that is portrayed through a specific publication. This image should be in keeping with the overall corporate identity of the organisation, while still remaining innovative.

3.5.5 Marketing and communication

What are readers of formal, external corporate publications concerned with? The most basic answer is: profitability, products and plans (Tuohey, 2001). In short, readers of corporate publications, from novices to experts want to know that the company they invest in is a sound company that has a vision for the future and will look after its customers and shareholders. This is the marketing function of corporate publications. It is not the publication itself that needs to be marketed, but the image of the organisation and the intrinsic value of the products and services it offers. This holds especially true in the electronic environment as it is stated that "multimedia annual reports are as much marketing pieces as they are financial documents" (Eisenman Associates, 2002).

The difference between readers of an online annual report, contrasted to the print version, is the audience. According to a survey of Investment Club members conducted In the year 1999, 75 per cent of individual investors used the web to make an informed decision about buying stock (Eisenman Associates, 2002). Publishers in a corporate environment are, however, struggling to identify the need of their readers. Today, most publications (including corporate publications) appear online free of cost which makes it harder for the publisher to define the audience and "[l]ack of a clear understanding of the target audience makes information design, packaging and diffusion difficult" (Ihator, 2001b:16). Therefore the essential need for feedback from readers and market research, as mentioned earlier.

Tuohey cautions all corporate publishers to "remember their readers" (Tuohey, 2001). The readers of formal banking publications include investors, who want information about the company and products, securities analysts who are more concerned with

the financial data and the stance that management takes. It is, of course, very important never to assume that a reader has any background knowledge regarding a company, which necessitates the inclusion of even the most elementary information about the organisation.

3.5.6 Production

The publishing manager would be the person responsible for overseeing the print production process, whether the printing is done in-house or by an external service provider. This is similar to the role of the publisher in a traditional publishing house. It would also be expected of the publishing manager, or of the production manager if such an in-house person is employed, to obtain quotes for printing publications and checking their quality. It is also expected of the publishing manager to explore electronic publishing opportunities.

3.6   Conclusion

Formal, external, corporate publishing is a service that adds value to published products in an organisation, but not for direct commercial gain. Corporate publishing exists in two worlds: the world of business, which implies being tied to the aims, goals and identity of a specific organisation, and the world of publishing, which constitutes paper manufacturers, ink producers, authors, printers, designers, bookbinders, illustrators, distributors and CD ROM manufacturers (DACST, 1998:5).

Formal, external, corporate publications are classified as distinct from informal and promotional information products, and it becomes clear that a publishing manager should be involved with the process. There is a distinction between communication, marketing and public relations experts on the hand, and publishing specialist on the other hand. In terms of publishing, the former group is more involved with the conceptualisation of published material, while publishing specialists concentrate on value-adding processes.

This distinction between publishing managers and other communication specialists, however, does not indicate that the publishing function in an organisation is not able to provide a service to the other specialists. As the publishing manager requests the input of the communications and marketing personnel when producing a publication,

the communications and marketing specialists can make use of the expertise of the publishing service. An example is if a communication department wishes to produce a formal brochure, they could ask the copy editor to proofread their product, and ask the publishing manager to assist with overseeing the production process.

There are certain aspects related to corporate publishing that were not included in this chapter and that will be informed in Chapter 4: one such aspect is the influence of electronic publishing in the corporate workflow process.

Chapter 4

Electronic publishing in the corporate environment

4.1   Introduction

This chapter will be based largely on sources from the Internet, as most information on electronic publishing appears online. The chapter is not intended to be a full investigation into all aspects of electronic publishing, but merely an exploration of the field pertinent to corporate publishing.

As stated in Chapter 3, corporate publications are inextricably entwined with the image of an institution. The main electronic vehicle for attracting attention is the Internet. Banks' Internet web sites are largely seen as promotional (Evans and Seeber, 2000:266), and also contain formal publications, such as research reports and annual reports. These publications should be made accessible to readers in electronic format, as readers are increasingly demanding this.

If one considers the electronic publishing process, it is interesting to look at the evolution of one of the best-known formal, corporate publications: the annual report. In 1994 the web started to be commercialised, but few companies chose to exploit this medium. In 1995 IBM released their annual report on the web, followed by companies like Intel and AT&T who in 1996 released their annual reports online in PDF format. In the following year Macromedia created its annual report with Flash. In 1998 Rite Aid and MCI became the first companies to produce black and white printed annual reports, while releasing online annual reports designed specifically for the web. In the same year Adobe published a dynamic and a printable non-dynamic PDF version of their annual report. In 1999 most big, international organisations started publishing web-designed annual reports with added multimedia content (Eisenman Associates, 2002). From this short history it becomes evident that electronic corporate publishing is expanding at a very fast pace. The essence of electronic publications is further explored in the following section.

4.2   Electronic publications

Historical events in the creation and production of printed matter occurred within decades, even millennia, of each other. It could be argued that the current electronic publishing explosion is just another phase in publishing, while others view it as a dramatic paradigm shift that is transforming the publishing industry. This author concurs with Pang (1998), who views the whole history of book publishing as evolutionary rather than revolutionary, and includes electronic publishing in an organic continuum of making information available to the public.

The term information cannot easily be described by a single definition. What is important for the purpose of this study is that the term information does not merely refer to raw data, facts or statistics, but that such sources should be processed, contemplated, or verified (Collier, 1993:37). This means that some human intervention process should take place for information to be produced. For this information to be published, the services of a publisher are required. In the electronic era, there is a belief that anybody can "be a publisher" with the use of technology. What could be easier than writing your own text, creating graphics, or inserting clip art into the file and releasing it on the Internet in Hypertext Markup Language (HTML)? Unfortunately for the hopefuls that believe publishing is as easy as releasing material into cyberspace, a lot of planning and value-added processes determine the quality of a publication. The fact that advances in information technology enable people to publish information easily and free of charge, does not mean that everybody understands the fundamentals of good publishing.

The processes involved in information technology are: information handling, transmission, storage and retrieval (Lyon, 1988:1). Information technology encapsulates "a new way to capture, store, manipulate and distribute information" (Oosthuizen, 1997:245). In the information society, technology plays a pivotal role. It is important to note that even though new technologies enable us to disseminate information quicker, "technology itself neither produces, evaluates, understands, nor adds meaning to information" (Myburgh, 2000). To expand the argument: it is crucially important not to become entangled in a technologically determined worldview, which purports that technology is the answer to every problem. As one author puts it: "I've watched as, again and again, the purely technological approach to content has failed. The thing is that by far the most important ingredient in publishing quality content is

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the skill of people" (McGovern, 2001). Echoing this statement is McGovern who quotes Steve Case, chairman of AOL Time Warner, stating that the web makes every organisation a publisher; the only problem is that most organisations are bad publishers!

A refined definition of electronic publishing for the corporate environment is needed. The first characteristic is that electronic publications are documents that can only be accessed with a computer. One author offers the following definition of electronic publishing: "[P]ublishing activities that have as their end the distribution of knowledge by electronic means, not the use of electronic technologies to speed up or reduce the cost of print publication. Nor do I include in my definition the rapidly spreading use of World Wide Web home pages for innovative online marketing" (Whisler, 1996). This explanation is well suited to the concept formal, external publishing, as defined in Chapter 3, as it does not include pure marketing and advertising matter.

In keeping with the above clarification, how are electronic publications classified? There are basically two types of electronic publications, offline and online (UNESCO, 1997). An offline publication is described as "an electronic document which is bibliographically identifiable, which is stored in machine readable form on an electronic storage medium. CD-ROM, diskettes or floppy discs and magnetic tapes are examples" (UNESCO, 1997). The other type of electronic publication is online, which is described as follows: "an on-line publication (or resource) is an electronic document which is bibliographically identifiable, which is stored in machine readable form on an electronic storage medium and which is available on-line. For example – an electronic journal, a World Wide Web page or an on-line database" (UNESCO, 1997).

The focus of this chapter will be on online publications, as the trend seems to be that most publishers favour online distribution for publications that traditionally appeared in print (Bide & Associates, 2000) rather than choosing an offline format such as CD ROM. CD ROM publishing is diminishing, primarily because the problem with available bandwidth that hindered online publication in the past, is not problematic in developed countries, such as the United Kingdom, any longer (Bide & Associates, 2000).

It is important to distinguish between electronic publishing and other material made available electronically. Everything that is produced in electronic format is not

necessarily an electronic publication. As can be seen from the definitions above electronic publications have to be "bibliographically identifiable". A music video placed on CD ROM will therefore not be considered an electronic publication, but an audio CD. The distinction between electronic publications and other electronic material seems to be that electronic publications have to contain a "considerable amount of text" (UNESCO, 1997) and have to be designed specifically for the medium.

The text, with accompanying graphic material that constitutes formal, external corporate publications, needs to be preserved for future use. Important organisational information can be lost in cyberspace due to ineffective electronic archiving practices. An important factor to consider when contemplating electronic archiving in a financial environment is research. Research is part of the daily activities in most organisations: spotting trends, formulating theories and mapping historical patterns, and such research needs to be preserved.

4.3   Electronic archiving and preservation

Archiving in the digital medium is a somewhat complicated issue. With print documents, archiving is as easy as placing the printed publication on a shelf, and the hardest chores are usually obtaining the physical copy and having enough physical space to store all documents. With electronic archiving, the process becomes more difficult and archivists struggle with choices such as selecting a format to store the information in, and how to store it. Archiving and preservation of metadata in the digital environment is a field that has not been standardised, although the OCLC and RLG are working towards the establishment of a generic standard (OCLC/RLG, 2002). Probably the leading initiative in metadata standardisation is the Dublin Core Metadata Initiative (DCMI). The DCMI, in brief, addresses the issue of "standardized descriptive metadata" (Hillmann, 2001). Anybody searching for information on the web using a search engine, has experienced the frustration of finding thousands of documents, without being able to narrow the search. It is exactly this, the finding of resources on the Internet, that the DCMI is attempting to make easier by adopting interoperable metadata standards and the creation of specialised metadata vocabularies in order to create more intelligent information discovery systems (DCMI, 2002a). The main features of DCMI are simplicity, implying that from novices to resource description specialists can use the system; semantic interoperability, which means that other data content standards are unified; international consensus, as

twenty countries subscribe to the Dublin Core; and extensibility, which implies that it is an economical alternative to more complex systems, while being able to encode the more complex systems (DCMI, 2002b).

In creating publications, publishers should be acutely aware of factors that can influence the longevity of information. These include creation, acquisition and collection development, identification and cataloguing, storage, preservation, and access (Hodge, 2000). It cannot be overemphasised that it is crucially important that publishers should be aware of archiving and preservation requirements from the creation stage of a publication. The task of archiving and preservation is more successful if the publisher pays attention, at the planning stage, to consistency, formatting, standardisation and metadata description/encoding (Hodge, 2000). Metadata is best described as a combination of bibliographic information and technical data (Bide & Associates, 2000). Examples of metadata are abstracts and keywords and it is the task of the publisher to ensure that adequate metadata is contained in a publication. A standardised markup language, such as Standard Generalized Markup Language (SGML) or eXtensible Markup Language (XML), lends itself very well to standardisation in documents.

At the acquisition and collection stage, the librarian or archivist needs to decide the following: what to archive according to current deposit legislation; the extent of the work, where extended web sites with no fixed "beginning" and "end" could be problematic; the selection of hypertext links to be archived, which means deciding if hyperlinks should be archived with the source document; and the refreshing of archived contents, as web sites are continuously updated and the archivist needs to decide how often they are to be refreshed (Hodge, 2000).

The guidelines for the selection of electronic publications for storage is much the same as for printed publications and, once online publications are selected, the migration of the document from the host system to the depository system takes place. Offline publications are ordered or requested, similar to print publications (UNESCO, 1997).

Once the digital object reaches the archive, the document is accessed, either on a system for offline documents, or by connection to the host for an online document (UNESCO, 1997). It is problematic for archivists if a deposited digital object changes its URL (Uniform Resource Locator) from where it originally appeared on the Internet,

when deposited on a local system (Hodge, 2000). To make it easier to classify a publication, development projects that address the problem of referencing are being carried out. One example is the concept of Digital Object Identifiers (DOI) developed by the Association of American Publishers and the Corporation for National Research Initiatives (UNESCO, 1997). The DOI is used for the classification of electronic, online documents, in the same way that International Standard Book Numbers (ISBNs) are used for books and International Standard Serial Numbers (ISSNs) for serials. The digital object is then catalogued using the metadata supplied. There are several problems associated with the standardisation of metadata in documents, which necessitate further research in this field.

Storage is not passive in the electronic environment, as the content of a publication needs to be retained while new generations of hardware and software are used. Publications need to be continuously migrated to ensure the longevity of their content. (Hodge, 2000). Migration can be defined as "a set of organized tasks designed to achieve the periodic transfer of digital materials from one hardware/software configuration to another, or from one generation of computer technology to a subsequent generation" (Task Force on Archiving of Digital Information, 1996:iii).

Preservation and access management involves the content and appearance of the digital object being preserved for future use. Hardware and software migration, often costly processes, need to be managed by the archivist. It is estimated that proprietary software is updated every two or three years (Hodge, 2000), making it a daunting task for the archivist to ensure the longevity of information. PDF seems to be the preservation format of choice for electronic publications (Hodge, 2000), as it retains the intrinsic parts of the original document, such as the content, appearance and internal navigation.

It is possible, in future, that technology other than Internet browsers will be used to access documents. These technologies might even enhance the appearance of a document (Hodge, 2000). The problem with this scenario is that the document is not exactly represented as it was produced originally. An answer to this problem might be PDF conversion, but PDF's longevity is not assured.

One of the most crucial issues for publishers to consider when publishing electronic documents, is standards. As mentioned at the start of this section, the storage and archiving of documents should be a collaborative effort in an organisation and this is

also true for establishing standards for electronic publications. Standards refer to hardware, operating systems (such as Windows, MS DOS, and UNIX), physical carriers (for example CD ROM, magnetic tapes and diskettes), application programmes (which include word processors, databases, spreadsheets), and formats like SGML, XML and HTML (UNESCO, 1997). HTML, however, should not be seen as an archival format, but as an output format (Kasdorf, 1998; Impressions, 1998). The markup languages SGML and XML are probably best suited to archiving because of their rich metadata, standardisation and open-source tagging which ensure the longevity of the information archived.

4.4   Platforms and conversion

Pang (1988) offers the following truism: "[S]oftware does not speak in a universal language". He says that the conversion from one platform to another can be a formidable task, and indicates that documents produced in different formats invariably differ from an original. In publishing, the copy editor usually receives the text in a word-processing programme: either MS Word or Word Perfect. When converting these files to desktop publishing (DTP) systems (e.g. QuarkXPress) for typesetting, most of the formatting and special characters are not transferred. Desktop publishing involves "the production of printed matter by means of a desktop computer having a layout program that integrates text and graphics" (Encyclopaedia Britannica 2002, CD ROM) and, according to Chagnon (2002), the most popular desktop publishing packages are Adobe PageMaker, Adobe InDesign, QuarkXPress, Adobe FrameMaker and Corel Ventura, with QuarkXPress being the industry standard for professional designers and publishers. The output from DTP systems are digital proofs, which are "created directly from electronic page layouts to enable full digital workflows with no film" (Beebe and Meyers, 2000) for print publications. Apart from saving time by not producing proofs from film, it also means a substantial cost saving, as proofs can be played out directly from the digital files.

The four most prevalent electronic publishing formats: PDF, HTML, SGML and XML, are discussed below. A brief description of each is offered and the benefits and disadvantages of each are highlighted.

PDF is a proprietary format from Adobe Systems, Inc. that simulates the look of a paper publication. This is a very important consideration for corporate publishers, as

the physical appearance is important for portraying a company's image (Bide & Associates, 2000). For a publisher PDF is a very useful format as it preserves the exact appearance of the printed page, irrespective of the platform, and it can be done almost instantaneously from the files created for print publications (Adobe, 2002a). Adobe has realised that the inclusion of metadata in their documents is a necessity. Their current applications, including Adobe Acrobat 5.0 used for distilling PDF documents, feature the eXtensible Metadata Platform (XMP) that is based on the World Wide Web Consortium's standard for metadata, known as the Resource Description Framework (Adobe, 2002b). PDF does have its limitations, however, as it is a proprietary format, which means it is not an open source system. A limited amount of interactivity is available in PDF documents, such as thumbnails, bookmarks and even links. The advantage of PDF is that it is very economical, as only a distiller is needed to create a PDF file. Very little technical expertise is necessary and users can download the Acrobat Reader from the Internet to access the PDF files free of charge.

HTML is a bit more complex to create than PDF, and can be defined as follows: "The document formatting language used to create pages on the World Wide Web" (Oliver, 1998:442). Where no intervention from a copy editor or designer is required to create a PDF document, HTML requires more specialised knowledge. Quite rightly, it is stated that HTML is the *lingua franca* of the World Wide Web (W3C, 2002). HTML is an application of SGML and is a simplified markup language. The simplicity of HTML and the variety of tools available to it are probably the main reasons why it is so popular. This ease of use unfortunately results in a qualitative loss: HTML is restricted in the information it contains about the document (metadata), and has finite support for hierarchies in the document. Generally, publishers are of the opinion that SGML documents sacrifice their richness when converted to HTML (Mikula, 1998). Also, whereas PDF documents can easily be printed to produce a photocopy image of the screen version, an HTML document needs to have an enhancement option for print, and that print version will lack the interactivity of the onscreen version.

The allure of HTML is that almost anybody can, with little effort, become a web author. It also does not require as much production time as a fully-fledged markup language, is not expensive to maintain, and it is supported by a number of browsers available on the market (Kirriemuir, 1997). The question is if HTML is so convenient, why consider changing to a complicated markup system that is more difficult to master and is expensive to maintain? Why change to a more complicated system?

The two markup systems that are most frequently cited when referring to electronic publishing, are SGML and XML. SGML is a "language for document representation that formalises markup and frees it of system and processing dependencies" (Turner et al., 1996:208). SGML is an international standard for the structural markup of electronic documents, whereby the content and the appearance of a document is separated. The three basic components of an SGML document are: the SGML declaration, which controls the use of SGML such as turning features on and off (Impressions, 1998), the document type definition (DTD) which contains rules that apply SGML markup to a document, depending on an application (Turner, 1996:205) and which contains the elements, attributes and entities of the document, and the document instance which constitutes the marked-up text (Turner, 1996:60). Marked-up text consists of ASCII characters with tags added. The tags in SGML are not a finite set of tags, but should be created by the publisher (Kasdorf, 1998). By applying a style sheet, the visual display of the text in the document instance can be altered to suit different media. The use of the DTD is very important in SGML and ensures consistency across a series of publications.

SGML is a non-proprietary, platform-independent markup language that uses non-proprietary codes, which makes it an excellent choice for transferring documents between systems and platforms. The reason why it is not as readily used as it should be, is possibly because it is quite a complex system, and it is costly to maintain as it requires expensive software and skilled SGML specialists who command high salaries (Mikula, 1998).

The "gap between HTML's simplicity but functional inadequacy and SGML's power but daunting complexity is what gave rise to XML" (Impressions, 1998). XML is a "W3C [World Wide Web Consortium]-recommended standard for defining new document types, as well as user-friendly or application-specific tags to extend the capabilities of HTML. Basically, a less powerful version of SGML." (Oliver, 1998:447). It is indeed the case that XML is a simplified version of SGML, as it does not require the creation of a DTD (Impressions, 1998) and omits rarely used features, which are a part of SGML. There is a lot of debate about which system is best: SGML or XML. The argument for XML is that it is less complex than, and a subset of, SGML and can be read by the same systems that comply with SGML standards (Mikula, 1998), meaning any SGML document can be easily converted to XML. Also, an HTML document can be easily created from XML, and XML offers greater opportunities for hyperlinking than HTML or SGML. Lastly, and very importantly, XML software is less

expensive than the software required for SGML, which makes XML a more economical option. Lastly, the powerful XSL (eXtensible Stylesheet Language) is the language for creating style sheets that is associated with XML.

4.5   Parallel publishing

Many traditional publishing houses, university presses and corporate institutions are realising that in order to disseminate information more widely and effectively, they need to start publishing in electronic formats. Surprisingly, they found that as they started publishing online, the demand for the print version increased (Whisler, 1996; Botha, 2001:93). As indicated in the previous section, careful research and planning is necessary for publishers to determine how they should go about publishing electronically. One of the duties of a publisher is identifying and penetrating target markets. Therefore, the central question a publisher should ask is: if the market is not abandoning print publications, why should publishers? The choice between print publications and electronic publications is qualitative. Valauskas says: "Information on a computer monitor cannot substitute for paper, in terms of utility and convenience" (Valauskas, 1997), while he agrees that the way in which paper-based information and electronic information are used, differs. Botha (2001:93-94) says the following: "Die soekfasiliteite, manipuleerbaarheid en interaktiwiteit van die elektroniese medium leen hom tans beter tot die bekendmakingsfunksie, terwyl die fisiese formaat met 'n fisiese teenwoordigheid hom weer beter leen tot die daarstelling van 'n korporatiewe identiteit" [English: The search facilities, manipulability and interactivity of the electronic medium is currently better suited to the notification function, while the physical format with a physical presence is better suited to the establishment of a corporate identity]. Some proponents of electronic publishing have gone as far as predicting the death of printed publications. However, it is clear that the future of print is not in immediate danger and that the demand for both print and electronic publications is a reality. The simultaneous release of print and multiple electronic publications is called parallel publishing and can be realised through a process called multichannel publishing.

It is important to realise that most parallel publishers first finalise their publications for print and only then prepare them for electronic publication (Pang, 1998). Botha (2001:43) offers a very valid reason as to why this may be the case. Her conclusion is that only one manuscript, received electronically from an author, is updated and used

for production in different media. If production is started simultaneously in another format for electronic production, then the changes effected to the "working copy" will need to be transferred and errors may occur.

Botha (2001:57-59) describes the advantages and disadvantages of paper and print publications, which are to be considered when planning a parallel publishing programme. The first crucial factor that Botha mentions is time (Botha, 2001:57). It is commonly believed that producing an electronic publication is much faster than a printed publication. Indeed, printing takes longer than instantly releasing a publication on the Internet. It is the preparation of electronic publications that is sometimes not taken into account. The preparation of a formal, thoroughly reviewed publication in print or electronic format should take the same amount of time. If a publication is rushed through the design, editorial, typesetting and proofreading processes, the quality of the publication could be compromised – irrespective of the medium. Botha (2001:58) furthermore mentions quality as a factor, where she highlights the timeliness and "finality" of the printing process (once printing has started corrections are very expensive) versus the "immediacy" of electronic publication, where corrections can be done and released immediately. This latter process often creates the impression that electronic publications can be created much quicker and easier, but it could lead to a compromise in quality.

The third factor that Botha mentions is orientation (Botha, 2001:59). In a printed publication, orientation is easy as the publication has a physical shape and the reader can consider the text in its entirety. However, the only search facilities available to the reader are the table of context, index and cross-references. As Pang says: "The printed work is stable, static and linear" (Pang 1998). Electronic publications, by contrast, are interactive and can be more disorienting than print publications due to the fragmented nature of the text. The advantages to the reader are the convenient search tools, and links within the document itself.

The other consideration in publishing in parallel media to include electronic formats, is more technical. Textmatters is an organisation that specialises in the design and packaging of information products and have, among others, designed Oxford University Press's online dictionaries. Textmatters has formulated very short and practical guidelines on the technical considerations required for parallel publishing (Textmatters, 2000): "[The] use of master data which is unambiguously structured; uses an 'open standard' for data description; contains information about the meaning of

the content; does not contain information about the appearance or look of the content; separates rules about layout and appearance and can be applied to suit different media or content, and documents can be intelligently searched, classified, linked and ordered."

In the above description, many aspects are touched on, such as using a markup language that separates structure from appearance (such as SGML or XML), using a non-proprietary platform for entering the data (such as ASCII), ensuring that the file contains adequate metadata (by creating the correct tags for archiving and for searching), and presenting data in such a way that the appearance can be altered for different media.

This workflow process whereby the structure and appearance of a document is separated in order to create multiple versions from the same source, is represented in Figure 6 on the following page. Although this diagram was published in 1994, the principles underlying it, have not changed. The co-author of the diagram, Steve DeRose, said the following in an e-mail: "There is no update to that [diagram in that] book. I would think that someone must have written a more detailed and updated work on publication workflows, but if so I haven't seen it" (DeRose, 2002). The book that DeRose refers to is the book he co-authored called *Making hypermedia work. A user's guide to HyTime* (1994).

If all the publishing formats and technological capabilities and financial implications are considered, there are several questions to be asked: Should a bank consider publishing electronically or, if it already does, should the bank expand its electronic publishing operations? Should the bank venture into parallel publishing? If so, how should it be done?

Whether an online or offline publication is produced, in the editorial and production process "a full digital process is needed" (Weedon, 1996). A digital workflow makes it possible for the various processes in the publishing cycle, from content development to distribution, to be managed by a single electronic system. A fully digital workflow should be seen as an ideal scenario, as many organisations involved in publishing activities do not have the necessary in-house skills or resources to manage such a comprehensive system.

Figure 6: Generic document workflow model

```
                        ┌─────────────────┐
                        │ Document workflow│
                        └─────────────────┘
                ┌──────────────┴──────────────┐
        ┌───────────────┐            ┌───────────────┐
        │  Information  │            │ Presentation  │
        │    design     │            │    design     │
        └───────────────┘            └───────────────┘
       ┌───────┴───────┐            ┌───────┴───────┐
┌──────────┐  ┌──────────┐   ┌──────────┐  ┌──────────┐
│ Document │  │ Document │   │  Print   │  │Electronic│
│structure │  │ content  │   │  media   │  │  media   │
└──────────┘  └──────────┘   └──────────┘  └──────────┘
        │                            │
  ┌──────────┐                 ┌──────────┐
  │Create or │                 │Thumbnails/│
  │reuse DTD │                 │ sketches │
  └──────────┘                 └──────────┘
  ┌──────────┐                 ┌──────────┐
  │ Author   │                 │ Design   │
  │ & edit   │                 │specification│
  └──────────┘                 └──────────┘
  ┌──────────┐                 ┌──────────┐
  │ Review & │                 │Page layout/│
  │ validate │                 │ display  │
  └──────────┘                 └──────────┘
           └────────────┬────────────┘
                  ┌──────────┐
                  │Produce & │
                  │distribute│
                  └──────────┘
        ┌──────────────┼──────────────┐
  ┌──────────┐   ┌──────────┐   ┌──────────┐
  │  Print   │   │ Database │   │Electronic│
  │          │   │          │   │ display  │
  └──────────┘   └──────────┘   └──────────┘
```
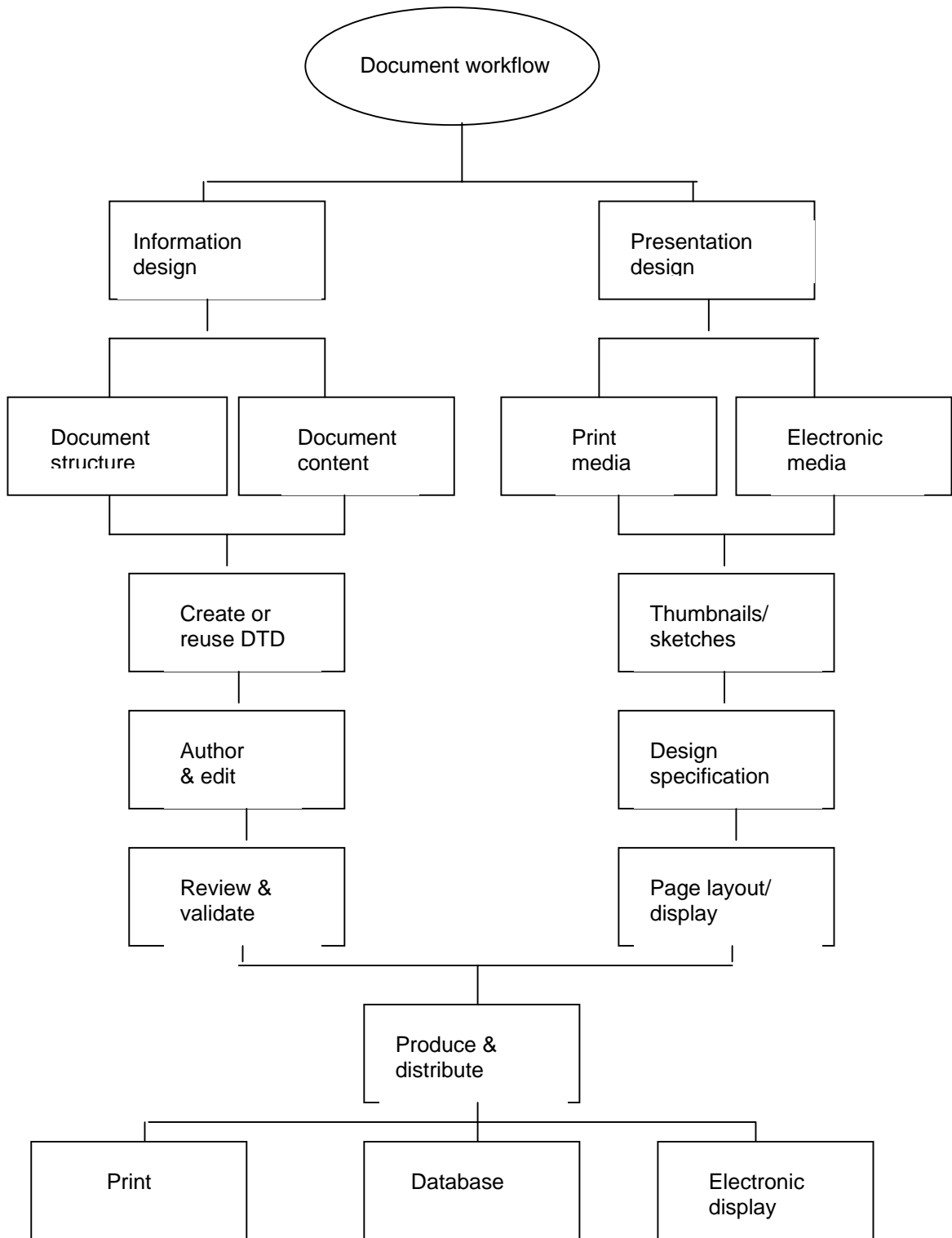
Source: DeRose and Durand, 1994:115

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4.6   Workflow for electronic publications

Before the planning of an electronic publication, it is vital that the organisation that wishes to publish in electronic media, is clear on what is expected of it and is aware of the possible pitfalls. Bachana (2002) discusses some of the considerations that organisations must keep in mind. The most prominent of these include: sufficient human resources infrastructure; consistent publishing procedures in different departments; integrated systems; the necessity of editorial intervention; obtaining buy-in from top management for implementing an electronic publishing system; institutional changes required for supporting multichannel publishing; and the necessity of a clear strategy. These organisational considerations need to be addressed before the first step is taken to publish electronically.

After assessing the technological considerations, the search turns to the way in which to attempt publishing in the electronic environment. When creating an electronic publication, the fundamentals of good publishing discussed in Chapter 2 are still adhered to: planning and commissioning; design and layout; editorial; production; and marketing, sales and distribution. It is, however, the way in which these processes are executed, which differs. Whisler (1996) argues that publishers in the print environment still have a lot to offer, as they understand presentation and the need for quality content. William Arms, the co-founder of D-Lib Magazine (an online journal) concurs: "This new style of production [electronic] uses new technology, but basically the old process" (Arms, 1998).

4.6.1   Commissioning, planning and creating content

It is clear that the whole conceptualisation, structure and ordering of a publication need to be reassessed when considering electronic publishing. The basic place to start with electronic publications is with word-processing files from authors that use styles consistently (Impressions, 1996). The most favoured programme by authors seems to be MS Word, followed by Word Perfect. The process whereby authors submit their word-processor document electronically through e-mail, FTP or HTTP, already incorporating graphs and tables, is known as electronic submission (Beebe and Meyers, 2000). Electronic submission of a document by an author, however, is dependent on the skill and willingness of the author to abide by certain guidelines. In order for the information to reach the publisher in a format and style that can be easily

manipulated, the publisher should send out author guidelines, often including a template, instructing the author how to prepare the text. If the author does not adhere to these guidelines, additional time is needed for the copy editor to convert the text to the correct format.

4.6.2 Reviewing and approval

In an organisation reviewing is mostly done internally, except when external collaborators are specifically invited. The lengthy review process in traditional publishing is mostly omitted.

The electronic workflow process enables a publisher to minimise the time of having a contribution peer reviewed, checked and approved by authors. The process of reviewing can take many weeks if the traditional method is used. With the electronic process the text is transmitted electronically from the publisher to the reviewer and back, and all changes to the text are effected electronically, thereby creating an efficient track record of the whole process. It should be noted that electronic tracking system software, such as Editorial Assistant, Global Editor and Paper Path, is expensive and is not an essential investment for all organisations involved with publishing activities (Beebe and Meyers, 2000).

What is essential in a corporate environment is the approval process. As the authors in the organisation may not be the publication owners, the authors, as well as the owners of the publication, need to approve the copy-editing and editorial corrections at every stage of the process and have to sign off a final proof before printing or electronic release.

4.6.3 Copy-editing and proofreading

Once the text has been through a review process, editing commences. The term "editing" can have a technological meaning when referring to computer software packages such as text editing programmes. This definition will not be used. Editing in this study denotes language editing by a linguist, or a copy editor. As discussed under paragraph 2.3.3, editing consists of the following: substantive editing, which involves rewriting and reorganising, copy-editing which comprises detailed editing and checking for consistency, as well as the presentation of material for a typesetter

(Butcher, 1996:1). A copy editor working in an electronic environment needs all these skills, but also increasingly needs to be familiar with digital editing and coding. Editing involves issues such as adapting and applying style rules when working in the electronic environment. An excellent example of this is if an author's first name and surname is only mentioned at the beginning of an article, and from then on only the surname is mentioned (Pang, 1998). Will the reader know in which file to search for the author's name if the publication consists of separate HTML files? Editors are also responsible for the structuring and checking of links and/or hyperlinks and tags included in a publication.

Coding is described as "The act of tagging elements in a document to describe their structure, content, or desired appearance" (Beebe and Meyers, 2000). In the past, a copy editor marked up a typescript for a typesetter, which specified how the layout and formatting should be done. That was for print publications. In electronic publishing, the text is marked up for typesetting using SGML, XML or HTML. Implementing SGML or XML as part of the publishing process ensures that files are easily transferred from one platform to the other. Pang (1998) rightly says that copy editors in the electronic environment have turned into producers who are not only involved with the text and layout, but who orchestrate the whole project.

The traditional task of the copy editor is thus expanded in the electronic environment, as the copy editor is also responsible for overseeing correct file conversions and checking the coding of files. Despite the technological wonders of electronic copy-editing tools, a human, in the form of a copy editor, is still needed and cannot be replaced by an automated process.

Proofreading needs to be done in all phases of a publication: print and electronic and should ideally be checked by the author as well as a trained proofreader.

4.6.4 Design and layout

Already in 1996 there was a warning that companies need to be aware of the fact that print and the new media are different mediums and that a total "reconfiguration" of the print document is needed to put it on the Web or on CD ROM (CityMedia Inc., 1996). This poses a challenge to an organisation: to design publications suited for print and the electronic medium while, at the same time, establishing a coherent corporate image (Kristof and Satran, 1995:80). The advantage of using a standard, open-source

format is that it "enables publishers to design and repackage content to respond to new interfaces" (Weedon, 1996).

Ultimately, the goals of graphic design, irrespective of the medium, are to persuade, identify and inform (Landa, 1996:192). Electronic publishing is characterised by the relationship between technology, content and design (Pang, 1998), which supposes a whole new way of thinking for a designer: working with new technology and matching design to differing media. But, has it not always been the task of the designer to think of creative design solutions for new projects? An issue that a designer needs to consider when designing for the electronic medium involves the payoff between presentation and time. As with print, one of the biggest challenges in electronic distribution is preparing graphic material. A balance has to be found between complex, high-quality graphics and a complete document that downloads at a reasonable speed (Kirriemuir, 1997).

In Chapter 3 of this study the need for uniformity and standardisation between publications in an organisation was emphasised, as this helps strengthen the corporate image of an organisation. Standardisation in design through separating content from appearance and creating separate design templates is also beneficial to the electronic medium, as it saves time and money in minimising the work needed to a document when transferring it from one format to another (Whisler, 1996). In an SGML or XML environment, the designer will use as a basis the "house DTD" (Impressions, 1998), which specifies the organisation of information in a document, and will then create style sheets for the different media of publication.

The "style sheet language" that is gaining acceptance among XML users and is underwritten by the World-wide Web Consortium, is XSL. XSL is one that builds on the strengths of other style sheets, such as Cascading Style Sheets (CSS) and the Document Style Semantics and Specification Language (DSSSL) (W3, 2001). An XSL style sheet is best described as the specification of "… a class of XML documents by describing how an instance of the class is transformed into an XML document that uses the formatting vocabulary" (W3C, 2001a). This definition once again points to a class of documents, thereby implying documents that have a similar structure. In short, an XSL style sheet is the designer's tool for controlling the presentation of an XML document in different formats, be it HTML, for web use or for print, using the same source text document. XSL is better than, for instance CSS, because the formatting objects can be refined to enhance the appearance of documents (W3C,

2001b). The fact that XML element names are not associated with specific design features points to the greater formatting possibilities in XML. For example, if the tag <H1> is encountered in HTML, it denotes that it would be a heading in bold of a specific character size. Conversely, a browser would not automatically display the element <H1> in XML unless specifically defined.

For publishing ventures that wish to publish in parallel media, XSL offers an extended page layout model which describes the layout structure of a page (for print) or a frame (for online use), and also offers rules as to how the content should be placed on the page or in the frame (W3C, 2001b). It is clear that new generation style sheets, such as XSL, enable designers/typesetters (as these roles have merged in this scenario) to more effectively control the appearance of documents in various print and display formats.

4.6.5 Marketing and communication

As mentioned in Chapter 2, the marketing and communication strategy of an organisation should be considered when planning a publication, and especially so when planning an electronic publication. The Forrester research report predicts that digital books are set to change the book marketing environment, which is essentially driven by generating sales from bookshops. By contrast, with digital books "every promotional message is also an opportunity to buy on the spot, and the product itself doesn't exist until it is delivered to the buyer" (Pastore, 2000).

The challenge to publishers lies in "creating new markets for products that may not have been economically viable using traditional production techniques" (Evans and Seeber, 2000:263). This is also true for corporate publishers in the electronic environment as the publications they produce are usually placed on an organisation's web site and should fit the identity of the organisation.

4.6.6 Production

The print production phase, which starts with composition and prepress, is the phase where files are prepared for printing. After files have been checked, plates made and sent to print, another intervention is needed to convert the files to the electronic medium, either by distilling files to PDF or by attaching style sheets to SGML or XML

files when publishing in parallel media. This is the paper-based view of electronic publishing. A more ideal process would be to follow an integrated workflow process for parallel publishing right from the start of the publishing process. This integrated workflow is discussed in more detail in Chapter 6.

It has always been the case that publishers do not equate publishing with production, while people outside the publishing profession believe that publishing and printing are essentially the same (Bide & Associates, 2000). Hence, the word "publish" is employed when referring to the release of material on the Internet. This is unfortunate, as "publishing" involves all the processes outlined in Chapter 2, not only the production or release of a publication. Publishers traditionally thought their involvement ended when the disk was sent to the printer, and their only task remaining was to ensure that the printer delivers. This is changing significantly in the electronic delivery era where publishers increasingly need to have technological expertise in production, as it impacts on the way in which a publication will be handled right from the authoring stage to distribution.

4.7   Conclusion

An investigation of international banks' web sites yielded disappointing results, as not one web site could be found that makes use of SGML or XML (although it should be mentioned that only a cursory survey was done, and no in-depth research). The focus of the mini-investigation was on formal publications appearing on the "Publications" pages of selected international banks' web sites, comprising annual reports, quarterly reviews, and a variety of research and economics publications. Some of the international banks make their publications available online only in PDF format. Examples include the European Central Bank, the Bank of England, the Bank of Finland, the German Federal Bank, the Bank of France, the Reserve Bank of Australia, and the Bank of Canada. Other banks also rely on PDF for publications, but make use of a table of contents in HTML, with the various sections of the publications downloadable as PDF. Examples of these include the National Bank of Switzerland, the Reserve Bank of New Zealand, the New York Federal Reserve Bank and the Austrian National Bank. Other documents, not classified as formal publications, on these web site were created with HTML, but these documents do not fall within the scope of this study.

As identified in the literature consulted, the main issues to consider when contemplating producing electronic publications are structure and markup, standards, redesign, acceptance and support, and storage and archiving. The most viable alternative for corporate publishers to incorporate all these elements seems to be parallel publishing, with the accompanying digital workflow processes. The best argument for parallel publishing in both an SGML-based format (or XML) and PDF is from Bill Kasdorf (1998) who says that the commonly used HTML is not suited to archiving, and is too limited for electronic publications, as the tag sets and graphical presentation are too limited. Even Hillesund (2002) who contests the ease of use of SGML or XML for multiple-format book publishing, seems to agree that certain formal publications, such as those in the corporate environment, are suited to the use of XML. HTML, XML and PDF documents can then be created from SGML files (Kasdorf, 1998) for online release. Formal corporate publications are ideally suited to XML as their contents are highly structured and consistent. As indicated earlier, XML is also easier to create and the software associated with XML is less expensive than that for SGML.

The advantages of publishing in both print and electronic media have been indicated, but the reasons why parallel publishing in the electronic environment is necessary, should be addressed. Kasdorf (1998) states valid reasons why an online document instance, such as HTML, as well as PDF should be released. One of the considerations is that publishers need to protect their material from becoming obsolete, which may be the case with PDF as it is a proprietary format. Perhaps the most important reason as to why HTML files are necessary is because PDF is not optimised for screen viewing. A PDF file is optimised for print and although the reader can zoom in and out of pages, the vertical structure of the page does not allow the reader to view a document as it was intended for print. In fact, Kasdorf says that in PDF "type tends to be small to conserve pages; and their structural elements and the way the reader's attention is intended to flow are communicated with visual cues that often require seeing a page as a whole" (Kasdorf, 1998). Designing for the screen takes a lot of thought and effort, while PDF documents are usually downloaded for printing on a desktop printer.

While many publishers who contemplate making publications available electronically are aware of the additional hardware and software required to do so, some tend to forget that all technology is human-driven and that training personnel to utilise these resources is also crucially important. Traditionally, publishers did not overly concern

themselves with the technological processes associated with publishing, such as printing. It is the case that most publishers choose to outsource any production processes associated with technological aspects (Bide & Associates, 2000), and only time will tell if this trend will continue. With the increasing demand for electronic publishing, publishers and publishing personnel should be sensitised to the issues concerning electronic publishing. It is indeed true that "[t]echnologies and approaches will eliminate old jobs and create new ones" (Whisler, 1996), and publishers should prepare themselves for this.

The requirements for publishing in different media are becoming increasingly demanding: the publisher needs to have knowledge of information technology, and library and information science. It also takes extra planning, time and effort to publish in parallel formats. In Chapter 6 a model of an ideal workflow in a corporate environment in South Africa will be offered, based on the empirical research gathered for this study, that will place the above considerations for electronic publishing in perspective.

Chapter 5

Case studies from the South African banking sector

5.1   Introduction

This chapter describes the research design and presents the data of the interviews conducted with personnel involved with publishing activities in selected South African banks. The profiles of interviewees range from senior personnel in investor relations, marketing and communications, to publishing managers, copy editors and graphic artists, as well as logistics personnel involved with printing arrangements. The concept "information owner" denotes the party ultimately responsible for the information contained in a publication. This person is not necessarily the author, but is tasked with the responsibility of ensuring that the information contained in the publication is accurate.

For the sake of brevity, banks will be referred to as follows: Absa Bank will be referred to as Absa, Standard Bank will be referred to as Standard, Nedbank will remain Nedbank, the South African Reserve Bank will be referred to as the SARB; FirstRand will remain FirstRand; and First National Bank will be referred to as FNB. It should be noted that all the commercial banks operate as part of a bigger structure to which they belong. In the case of Nedbank, the holding company is Nedcor, Standard is part of Standard Corporate and Merchant Bank, Absa's parent company is also called Absa, and FNB's holding company is FirstRand. The holding companies produce the annual reports, which include information on all their subsidiaries.

5.2   Research design and process

It was decided to investigate the publishing processes and practices in South African banks, as this sector represents a significant part of the private sector in South Africa. Banks are also information-rich institutions that could benefit from value-added processes in their publishing operations.

Once the initial investigation was conducted by scrutinising the nature of the information products available, it was decided to focus on the process for the most prestigious formal, external publication in banks: the annual report. The reason for

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selecting this publication is because the annual report encompasses all publishing-related activities, from conceptualisation to dissemination. By investigating the publishing process of the same type of publication in the different banks, a more direct comparison could be made of the various processes. In the case of the South African Reserve Bank, the focus falls on the *Annual Financial Statements*, as the publication can be considered equal to commercial banks' annual reports. The fact that the empirical study focused on the annual report as common denominator should not indicate that other formal publications are of lesser importance.

The research process was broadly conducted in the following manner: the research project was planned, the method of data collecting was applied, a data collection procedure was applied and used, and the data were analysed and interpreted (Struwig and Stead, 2001:25). The last step mentioned is explored in Chapter 6 of this study.

The interviews were conducted in a semi-structured way, as described in the "Research methodology" section in Chapter 1. A copy of the interview schedule is provided at the end of this section as Form 1. Following that, Form 2 is a copy of the initial consent form that interviewees had to complete, thereby acknowledging their voluntary participation in the project. One of the greatest challenges of the study was identifying the appropriate people to interview. In some instances, a single person could not answer all the questions related to the publishing functions in their organisation, which necessitated further enquiry.

At Standard only the Group Communications Manager (Standard 1) and at the SARB only the Publications Manager (SARB 1) were interviewed as they were able to supply the necessary information regarding publishing practices in their organisation. At FirstRand the General Manager (FirstRand 1) supplied the necessary information concerning their annual report publication process but, due to the devolved structure of FirstRand it was necessary to interview an employee from the commercial bank, the editor of a newsletter at FNB (FirstRand 2), in order to gain a better understanding of publishing activities and practices in the group. At Absa a senior member of management explained the processes involved in publishing the annual report, while the General Manager: Group Procurement and Logistics (Absa 2) provided valuable information on the printing procedures in the organisation. A staff member of the language service at Absa (Absa 3) expanded on the editing and proofreading activities in the organisation. At Nedcor the Assistant General Manager: Financial

Accounting (Nedbank 1) provided a detailed breakdown of the annual report publishing process, while a member of this bank's information technology team (Nedbank 2) provided specific information on electronic publishing procedures.

After the conclusion of each interview, the data[1] from that interview were entered on computer. The interview records of the participants were grouped according to the respective institutions in order to obtain a combined picture of the data for each institution, thereafter hard copy printouts were made. The responses were then organised according to specific themes. As the interview schedule was semi-structured, it was relatively easy to group the data according to themes. Each participant's responses were coded and recorded in a different colour (for ease of use), i.e. the first participant from Absa's responses were labelled Absa 1, the second participant's responses were labelled Absa 2, etc. As the volume of data was not great, the different responses could be easily classified according to the themes by cutting and pasting them into different documents – each document representing a theme (Struwig and Stead, 2001:169).

A copy of the data recorded for their interview was sent to the respective participants to approve. On approval, they were requested to complete a final consent form, included as Form 3 at the end of this section, which states that they agree to the information being used, and also consenting that their organisation's name could be used.

Finally, the data were analysed according to the inductive technique (Struwig and Stead, 2001:170). The literature from traditional, corporate and electronic publishing informed the drafting of the interview schedule, but a new model of analysis was necessitated by the data collected from the interviewees. The analysis of the data is presented in Chapter 6.

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[1] Copies of the data are available from the researcher on request.

Form 1: Interview schedule

Background information

1   What is your position, role and responsibilities in the organisation?

Publishing activities

2   Do you classify your publications as internal or external publications?

3   Do you classify your publications as informal or formal publications?

4   According to your classification what formal, external publications do you produce? (Please provide physical examples.)

5   What type of informal, internal publications do you produce?

6   Do you have a central publishing department/unit/office in your organisation through which all formal, external publications are channelled?

7   Do you undertake market research pertaining to your publications?

8   Do you receive formal feedback pertaining to your publications?

9   If yes to question 7 and or 8, how do you utilise this information?

Workflow

10   How does the publishing process in your organisation operate?

11   Which of these publishing services are rendered by your department/unit/ office?

12   Which of these services are rendered elsewhere in your organisation?

13   Which publishing services are outsourced (e.g. design, pre-press, reproduction, or printing)?

14   Do you do both substantive editing and copy-editing?

15   Explain the approval process for publications in your organisation.

16   How frequently do your publications appear? (Please provide examples.)

17   What is, respectively, the shortest and the longest production time for publications that you produce?

18   Do you have standardised styles for formal publications in your organisation (e.g. design and editing guidelines)?

Staffing and recruitment

19   What is the number of permanent staff you employ specifically for publishing functions (internal and external publications)?

20   Do you have specified job descriptions for publishing personnel (please specify positions)?

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21   What skills and training do you require from publishing personnel?

22   How do you advertise publishing positions that become available (e.g. advertising in the media, tendering, head hunting etc.)?

Communication and corporate image

23   What is the relationship between the marketing, communication and publishing functions in your organisation?

24   Are guidelines for all published material contained in a central style manual or corporate identity manual in your organisation?

Electronic publishing

25   Do you release publications in different media simultaneously?

26   Do you create a single, generic, platform-independent source document from which both print and electronic documents can be created by adding style sheets?

27   If no to question 26, in which medium is your publication finalised first?

28   If you are already publishing electronically, in which platforms do you do so (e.g. HTML, PDF, SGML, XML or other)?

29   Do you redesign publications for the electronic medium?

30   If yes to question 29, who is responsible for the redesign?

31   What value do you add to your electronic publications (e.g. metadata or links)?

Distribution and archiving

32   Who is responsible for the distribution of your publications?

33   Who is responsible for the archiving and storage of your publications (both paper and electronic publications)?

Form 2: Consent form for interview

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Researcher

I, the undersigned _____have fully explained to the research participant the nature and purpose of the research for which I have asked his/her participation.

Research participant

I, the undersigned _____understand that my participation in this research is voluntary and that my responses will be treated as confidential if I so wish. I may at any time and for any reason withdraw my participation.

Researcher: _____

Place _____

Date _____

Research participant: _____

Witness _____

Place _____

Date _____

Form 2: Consent form for interview

Form 3: Consent form for use of information

Researcher

I, the undersigned _____ (title, initials, surname) have informed the research participant that the information I was supplied with will be used in my research study, and that his/her organisation will be named in connection with the supplied information. The research participant's name will not be mentioned in the study, but reference will be made to his/her position in the organisation.

Research participant

I, the undersigned _____ (title, initials, surname) in my capacity as _____ (position) at _____ (institution) have read a summary of the information supplied by the researcher and agree that it is a true reflection of the information I supplied. I further agree that the name of my organisation will be used in the study, but that my name will be withheld. My position in the organisation (e.g. Senior Manager: Communications) will be mentioned in the study.

Signature: Researcher: _____

Place   _____

Date   _____

Signature: Research participant: _____

Place   _____

Date   _____

Signature: Witness   _____

5.3   Data collected from selected banks

In this section, the data collected from the interviews are presented. The data is presented according to the different themes identified in the interview schedule (Form 1), and is referenced according to the method described in section 5.2.

5.3.1 Classification of corporate publications

At the outset of the interviews, the aim was to establish whether different types of publications were classified in banks, and how they were classified.

While the respondents from all five banks, Absa (Absa 1), Standard (Standard 1), Nedbank (Nedbank 1), FirstRand (FirstRand 2) and the SARB (SARB 1) draw a distinction between internal and external publications, only FNB (FirstRand 2) and the SARB (SARB 1) distinguish explicitly between formal and informal publications.

The respondents were asked to name examples of formal, external publications that their organisations publish. Absa (Absa 1), Standard (Standard 1), Nedbank (Nedbank 1), FirstRand (FirstRand 1 & 2) and the SARB (SARB 1) all named the annual report, the interim results, the bank's financial statements and economic research reports and other economic publications as examples of formal publications.

Although this study does not focus on informal, internal publications, respondents were asked to provide examples of these publications in their organisation. All respondents named their house journals and other newsletters as informal, internal publications (Absa 1, Standard 1, Nedbank 1, FirstRand 1 & 2, SARB 1). In addition, Absa (Absa 1) named marketing information and forms, and the SARB (SARB 1) named the fact sheets that they produce.

Once the range of publications in the organisations was identified, the questions turned to how the more formal, external publications are produced.

5.3.2 Structure and workflow

First, the respondents were requested to broadly explain the publishing process in their organisations, after which pre-formulated questions about specific steps in the publishing process were posed to them.

To contextualise some of the responses in this section, it is important to understand the basic composition of the annual report. The annual reports of all the banks consist of two parts: the front part comprises a profile of the company and its operations during the year, and includes a contribution from the chairperson or the managing director. The second part of the publication consists of the financial information of the organisation. As will become clear in this section some of the banks, in the absence of a publishing manager, make use of a coordinator who oversees the publication of the information. This person, however, is not necessarily a publishing specialist and many publishing tasks are outsourced.

The institutions under discussion have various ways in which they structure their publishing operations. The SARB is the only institution that has a central publishing office responsible for the publication of the majority of the institutions' formal, external material. At present the office is a service provider of choice (SARB 1). Absa (Absa 2 & 3), the SARB (SARB 1) and Nedbank (Nedbank 1) all have a centralised linguistic function in their organisations while Absa (Absa 1), and the SARB (SARB) also have a centralised graphic design function, but it seems to be the choice of the publication owner whether these in-house services are utilised. Standard has a centralised graphic design function while, for publications such as the annual report, the copy-editing is also done in-house (Standard 1). At FirstRand there is no central structure for formal publications and the publishing function is decentralised; each Business Unit in the organisation is responsible for its own publications (FirstRand 1). There is a Graphics Unit in FNB, but it is only used for corporate identity purposes, such as the implementation of the corporate identity manual (FirstRand 2).

Before the content creation of the annual reports starts, all the banks, with the exception of the SARB, consult with an external design company on the packaging of the theme for that year's report (Absa 1, Nedbank 1, Standard 1, FirstRand 1). Every year a total redesign of the report takes place. In the case of the SARB, a uniform design and format is used every year (SARB 1).

When asked about the time it takes to produce an annual report, it became clear that the production phase is but a small part of the process. At Absa the information for the annual report is requested in February, and has to be submitted by April. The report is then published at the end of June. The whole process, from gathering information to publication, takes 5 months (Absa 1). At Standard the preparation time for the annual report is four months (from September to December). The gathering, copy-editing and proofreading of information take six weeks, and the actual production time is 2 months. This means it takes approximately 7 months for the whole process (Standard 1). At Nedbank the actual production time for the annual report is one month, but the planning starts several months in advance (Nedbank 1). At FirstRand the annual report takes approximately 3 months (from end June to end September) to plan and publish. The actual production time is only 10 days (FirstRand 1). The SARB's *Annual Financial Statements* takes 3 and a half months to produce, from gathering the information to delivery of the print publication (SARB 1).

At Absa, the coordinator sends an e-mail to every operational division in the bank, requesting information. As an attachment, a template is sent in which the information should be entered. The Marketing Communications Division provides input on the design, and a final decision is made regarding the layout and format of the publication, as well as how the information will be presented. The divisional heads return their completed information to the coordinator, as well as to the person preparing the presentation for the analysts (Absa 1).

Standard starts their process in September, when a theme for the next year's report is passed on to the designers. An outline of the cover and a layout of the first pages are sent to the chief executive officer and the chairman for approval. A memorandum is written to heads of business units requesting the necessary information. No formatting template is attached, but the format and sequence of headings are clearly specified (Standard 1).

At Nedbank there is a whole team involved with the planning, writing and producing of the annual report. Every year, a theme is decided on and the external service provider is responsible for creating the "look" of the publication through design. The external service provider is also responsible for typesetting and printing. The planning team consists of a divisional director (who acts as chairperson); two representatives from the Finance Division: the General Manager and an Assistant General Manager; the Secretary of the Bank; a linguist; representatives from corporate communications and

investor relations; and an external service provider. A person in the communications department coordinates the gathering of information for the first part of the annual report. Material is requested from the divisional heads, whereafter the directors and divisional heads check the information and make recommendations. The Chairperson of the group is interviewed and then the Chairperson's foreword is written. This function is sometimes outsourced. The Finance Division supplies the information for the second, or financial, part of the annual report (Nedbank 1).

FirstRand also has a planning team. The coordinator in FirstRand heads the annual report team who, together with public relations, marketing and branding personnel (from other business units in the organisation), constitute the coordinating body for the publishing process. After being briefed on the year's theme, an external service provider produces samples of design and layout for the publication. The coordinating body decides which design and layout elements should be included. The written copy required from the bank and from the insurance groups is requested and is sent to the coordinator, who reviews the available material and proceeds with the writing or substantive editing of the contributions (FirstRand 1).

The publishing process for the annual report produced by the SARB is very similar. Their centralised service provider, the Publications Office, in collaboration with a departmental publications coordinator and the contributors (i.e. the Secretary of the Bank and the Financial Services Department), draws up a schedule for the publications by considering issues such as the procurement of external printers and the print run. As a rule of thumb, the Publications Office receives final information from the authors but, on request, assists with the gathering of information from elsewhere in the organisation, e.g. from the Legal Services Department (SARB 1).

At Absa (Absa 1), the SARB (SARB 1), and Standard (Standard 1) there is a single coordinator that oversees the gathering of information, while at Nedbank (Nedbank 1) and FirstRand (FirstRand 1) there is a whole team involved with the planning of the annual report. All the institutions, however, readily invite input from marketing and communications personnel.

Once the concept for the annual report has been determined the coordinators of the annual report at Absa (Absa 1), Standard (Standard 1), Nedbank (Nedbank 1) and FirstRand (FirstRand 1) do the substantive editing, as well as writing some of the text.

At the SARB the Publications Manager gathers all information and is responsible for some substantive editing (SARB 1).

At Standard (Standard 1) and FirstRand (FirstRand 1) the coordinator is responsible for the language and copy-editing of the annual report, while at Absa an external person is responsible for copy-editing. The SARB (SARB 1) and Nedbank (Nedbank 1) have in-house language services, working according to linguistic style sheets, that are responsible for all copy-editing and proofreading services. Absa (Absa 2) also has an in-house convention for language usage that is followed.

There are two stages of proofreading: the first is for language, and the second is for typesetting and layout. The proofreading process is handled either by an in-house proofreader (Absa 1, Standard 1, Nedbank 1, SARB 1), while FirstRand (FirstRand 1) makes use of an external proofreader, and the material is sent to all major divisions to comment before finalisation.

After proofreading, the annual report is approved by various parties in the different organisations. At Absa (Absa 1), Nedbank (Nedbank 1), FirstRand (FirstRand 1), Standard (Standard 1) and the SARB (SARB 1) the publication needs to be approved by external parties, most notably the auditors. Nedbank (Nedbank 1), FirstRand (FirstRand) and the SARB (SARB 1) have their reports ultimately approved by top management, while Absa (Absa 1) and Standard (Standard 1) do not follow this procedure.

At Standard (Standard 1) and FirstRand (FirstRand 1) the coordinator is responsible for the language and copy-editing. The SARB (SARB 1) and Nedbank (Nedbank 1) have in-house language services that are responsible for all copy-editing and proofreading services. Both these institutions, as well as Standard (Standard 1), have linguistic house styles for formal publications. Absa has a language service responsible for translations from English to Afrikaans. The language service also renders a professional linguistic service to the whole bank, including for formal publications, with the exception of the annual report. An in-house convention for language usage is followed. At Absa, once the information is edited, the copy goes back to the information owners for approval (Absa 1). At Standard, the authors check their contributions after copy-editing (Standard 1). Neither FNB nor FirstRand have in-house language services. However, on occasion, FirstRand does employ the services of an external person to advise on language matters (FirstRand 1 & 2).

The typesetting of the annual report and the creation of graphic material occur in all organisations after copy-editing (Absa 1, Nedbank 1, Standard 1, FirstRand 1, SARB 1). Although Absa has an in-house graphics service it is not used for designing newsletters or formal publications (Absa 2). Once the final English version is approved, it is sent to an external service provider for typesetting. At the same time, it is translated into Afrikaans (Absa 1). Standard, on the other hand, has an in-house Graphics Studio, located in the Marketing Department, who is responsible for the layout, typesetting and production of the annual report. Once all contributions have been approved the publication is typeset in-house (Standard 1).

At the SARB the Graphics Section (in the Research Department) creates all graphic material, while typesetters in the Publications Office are responsible for the layout and typesetting, including tables and diagrams (SARB 1). The final edited information, which the authors have approved, is sent to the Publications Office for typesetting. For formal publications, four of the banks (excluding the SARB) do not have design and formatting style sheets, as they redesign their annual reports every year. The SARB has a standardised design style for the cover and technical layout and typesetting style sheets for the inside of their reports as they employ a standardised design every year (SARB 1). Although Absa (Absa 2), Nedbank (Nedbank 2), Standard (Standard 1), and the SARB (SARB 1) have in-house graphics services, only Standard and the SARB have their typesetting done in-house, while Absa (Absa 1), Nedbank (Nedbank 1) and FirstRand (FirstRand 1) have their formal publications typeset by an external service provider.

Once the annual report is typeset and the illustrative material is incorporated, the entire publication needs to be proofread for language accuracy and consistency and formatting and layout.

At Absa the coordinator proofreads the annual report, while the respective authors proofread the specialist sections. The external auditors of the organisation also proofread the whole publication before it is sent for printing, in order to verify that the financial information is correct (Absa 1). At Standard an in-house proofreader checks the whole publication, as well as the external auditors (Standard 1). At Nedbank, the internal linguistic section proofreads the entire publication (Nedbank 1). At FirstRand, the external service provider renders the proofreading service (FirstRand 1). At the SARB, the information owners and the Publications Office proofread the publication (SARB 1).

Once the proofreading is completed, the annual report needs to be approved by various parties before it is sent for printing. This is an important step as it is the very last opportunity to effect changes to the information.

At Absa the external auditors are required to approve the final proofs. Absa has a shortcoming in that a manager at executive level does not read the entire publication before it goes into production (Absa 1). At Nedbank the divisional heads check the overall publication. Thereafter there is also an external approval process and the top management of the organisation must approve the publication in its entirety (Nedbank 1). At FirstRand all the major divisions need to approve the material contained in the annual report, whereafter the Audit Committee, the Board and corporate sponsors also approve the publication (FirstRand 1). Standard submits all contributions to the authors for approval (Standard 1). At the SARB The Publications Office checks all contributions for publications and ensures the accuracy and completeness of the final product on behalf of the information owners. The information owners are provided with a final copy to approve. The *Annual Financial Statements* is submitted to the Audit Committee, the Governors' Committee and the Board of Directors for approval (SARB 1).

After approval, the publication is sent for printing. All the institutions, Absa (Absa 1 & 2), Standard (Standard 1), Nedbank (Nedbank 1), FirstRand (FirstRand 1) and the SARB (SARB 1), outsource the printing of their annual reports even though some institutions have internal printing facilities. The internal printing facilities at Absa (Absa 1 & 2), Standard (Standard 1) and SARB (SARB 1) are mostly utilised for printing stationery and forms and is not utilised for printing annual reports. None of these institutions are planning to expand their in-house printing facilities. In addition, Absa (Absa 1), Standard (Standard 1), Nedbank (Nedbank 1) and FNB (FirstRand 2) outsource all design, typesetting, reproduction, printing and proofreading for their annual reports. All four these banks also outsource the product design of their annual reports, as their annual reports are redesigned every year. The SARB handles all processes in-house, up to pre-press stage, internally for their annual reports, while the printing is also outsourced (SARB 1).

5.3.3 Marketing and communication

All institutions indicated that they invite input from marketing and/or communications personnel when planning the annual report (SARB 1, Standard 1, FirstRand 1,

Nedbank 1, Absa 1). In some cases, marketing and communication specialists are actively involved in the process as part of a core annual report planning team (Nedbank 1, FirstRand 1).

Feedback from readers is an effective tool to ascertain the needs of readers. All the commercial banks, Absa (Absa 1), Standard (Standard 1), Nedbank (Nedbank 1) and FirstRand (FirstRand 1), have a formal external review carried out on their annual reports. Standard (Standard 1) and FNB (FirstRand 2) indicated that they conduct surveys pertaining only to their internal publications. Generally, the feedback that organisations receive is very little and concentrated only on the content and not the presentation of the material.

Nedbank indicated that they receive very little formal feedback from their readers, which they say is mostly positive (Nedbank 1), while Standard said that they receive almost no feedback at all (Standard 1). Absa also receives very little feedback. They indicated that shareholders are generally very apathetic and do not really provide feedback (Absa 1). FirstRand indicated that they receive feedback from entering competitions, e.g. a competition for best annual report. They also receive feedback through personal communication with their clients. Generally, their readers seem to prefer an abridged version of the report (FirstRand 1). The SARB indicated that they do receive feedback from readers, but this feedback is not on request (SARB 1).

5.3.4 Human resources

Absa has a Graphics Studio consisting of 5 people, but their services are not employed for formal publications. The requirements for designers are that they should have a technical diploma in design or a related course. Experience is also preferred (Absa 2). Absa also has a Language Service, consisting of 2 people (situated in the Group Communications and Public Affairs Division), who delivers a translating, linguistic and copy-editing service to the bank and its divisions, including for all formal publications, except for the annual report. The requirement for a position as linguist is a post-graduate qualification in linguistics (Absa 3). Absa furthermore employs approximately 10 people for repro services and 80 at their printing plant. The internal printing facility is used for more informal brochures and pamphlets (Absa 2).

Standard employs one proofreader, 15 graphic designers, and about 50 people in their printing unit. Of these, only the graphic designers are used for formal

publications such as the annual report, and the coordinator responsible for the annual report is responsible for maintaining language standards at the bank. Standard indicated that a background in the following disciplines would be an advantage to be employed in a publishing-related position in their organisation: journalism, public relations, publishing, and graphic design, depending on the specific position (Standard 1).

At Nedbank there is a Linguistic Department. All formal publications are edited and proofread by employees from this department (Nedbank 1). At FNB they only have one full-time coordinator (with the title "editor") responsible for informal publishing functions. They do not employ any other permanent publishing personnel (FirstRand 2), while FirstRand itself employs no publishing staff (FirstRand 1). At the SARB there is one publishing manager, one copy editor and two desktop publishers dedicated to formal publishing functions. The manager should hold a tertiary qualification, have a thorough knowledge of all processes in the publishing cycle and should be an excellent planner. The copy editor should have a tertiary qualification in linguistics or publishing, and should have good organising and communication skills. The desktop publishers should have skills in IT, multimedia, and basic design, and should be adaptable and able to liaise with a variety of clients (SARB 1).

Positions that become available for publishing-related personnel are advertised through a personnel recruitment agency in the case of Absa (Absa 3). Standard indicated that they make use of agents, media advertising, headhunting and they approach the Public Relations Institute of South Africa (Standard 1). Nedbank (Nedbank 1) and FNB make use of advertising and, in the case of FNB, also internal advertising (FirstRand 2). The SARB also advertises internally and in the media (SARB 1).

5.3.5 Communication and corporate identity

At Absa, the Marketing Communications Division works with internal, informal and some external publications. They also provide input, where necessary, into formal publications. The language unit falls under Group Communications and External Relations (Absa 1). At Standard, the Graphics Studio is located in the Marketing Department, which ensures that the graphics service has a close interaction with marketing, while the Communications Department is also involved with most of the publications by providing input (Standard 1). At Nedbank the head of marketing and a

representative from communications is involved with the planning of publications. Corporate communications and marketing have merged at Nedbank (Nedbank 1).

At FirstRand there is close cooperation between the marketing and communications functions for the publishing of the annual report (FirstRand 1). Elsewhere in the organisation, there is a marketing and communication function in almost every business unit, who are closely connected. The cooperation between marketing and communication is maintained by the head of the Communication and Brand Services (FirstRand 2). The SARB has no marketing department, but there is good interaction between communications and publications regarding the implementation of the corporate identity (SARB 1).

All banks interviewed have a central corporate identity manual that specifies the use of the corporate logo and other representations of the organisation (Absa 1, Nedbank 1, Standard 1, FirstRand 1, SARB 1). Standard indicated that their corporate identity manual does not contain a section specifically on formal publications (Standard 1), and this is also the case at FNB (FirstRand 1). At the SARB, there is a corporate identity manual that is in the process of being updated (SARB 1).

5.3.6 Electronic publishing

None of the annual reports were published using SGML or XML. All the institutions, however, release their formal publications in PDF format, and the interviews conducted confirmed that all formal, external publications at the banks are finalised in print – using traditional publishing processes – and then distilled to PDF (SARB 1, Standard 1, Absa 1, FirstRand 1 and Nedbank 2). Nedbank indicated that they add third party comments via links to their electronic files (Nedbank 2), and the SARB adds bookmarks and thumbnails (SARB 1). Nedbank (Nedbank 2) and FirstRand (FirstRand 1) produce a limited number of CD ROMs. Nedbank (Nedbank 2) indicated that an HTML version of their interim annual report (including an Excel document) is created for the analyst packs.

5.3.7 Distribution and archiving

All banks maintain a mailing list for publications, and an external service provider handles the physical distribution of the large volumes of formal, external publications (Absa 1, Standard 1, Nedbank 1, FirstRand 1, SARB 1).

At Absa each department is responsible for the archiving of its own print publications, which are sent to the library and to the central archives. The departments also store a copy of their own electronic versions (Absa 1). At Standard the print versions are not really archived, however, some publications are kept in the Bank in various divisions. There is no central archive for the storage of electronic publications (Standard 1). At Nedbank an external company is responsible for the archiving of electronic material (Nedbank 2), while the various divisions keep copies of the print publications (Nedbank 1). At FirstRand (and FNB) there is no central archiving of electronic publications (they are only kept on the web site), while the company secretary archives print publications at FirstRand (FirstRand 1 & 2). At the SARB the library and archives services are responsible for the storage of print publications, while for electronic publications no central archive exists, which is a matter that needs to be addressed (SARB 1).

5.4   Conclusion

From the data above, it becomes apparent that there are several stages in the basic publishing process that are treated the same at all banks, while the structures and workflow at the various institutions differ. Chapter 6 an analysis of these findings will be presented and a recommendation for an ideal model for corporate publications will be presented in the form of a workflow model. This model should be seen as a preliminary, theoretical model as the publishing processes relating to formal publications other than annual reports were not researched. In order for a banking organisation to consider implementing an electronic workflow process a thorough needs analysis would have to be conducted, taking cognisance of the particular needs and infrastructure of that organisation.
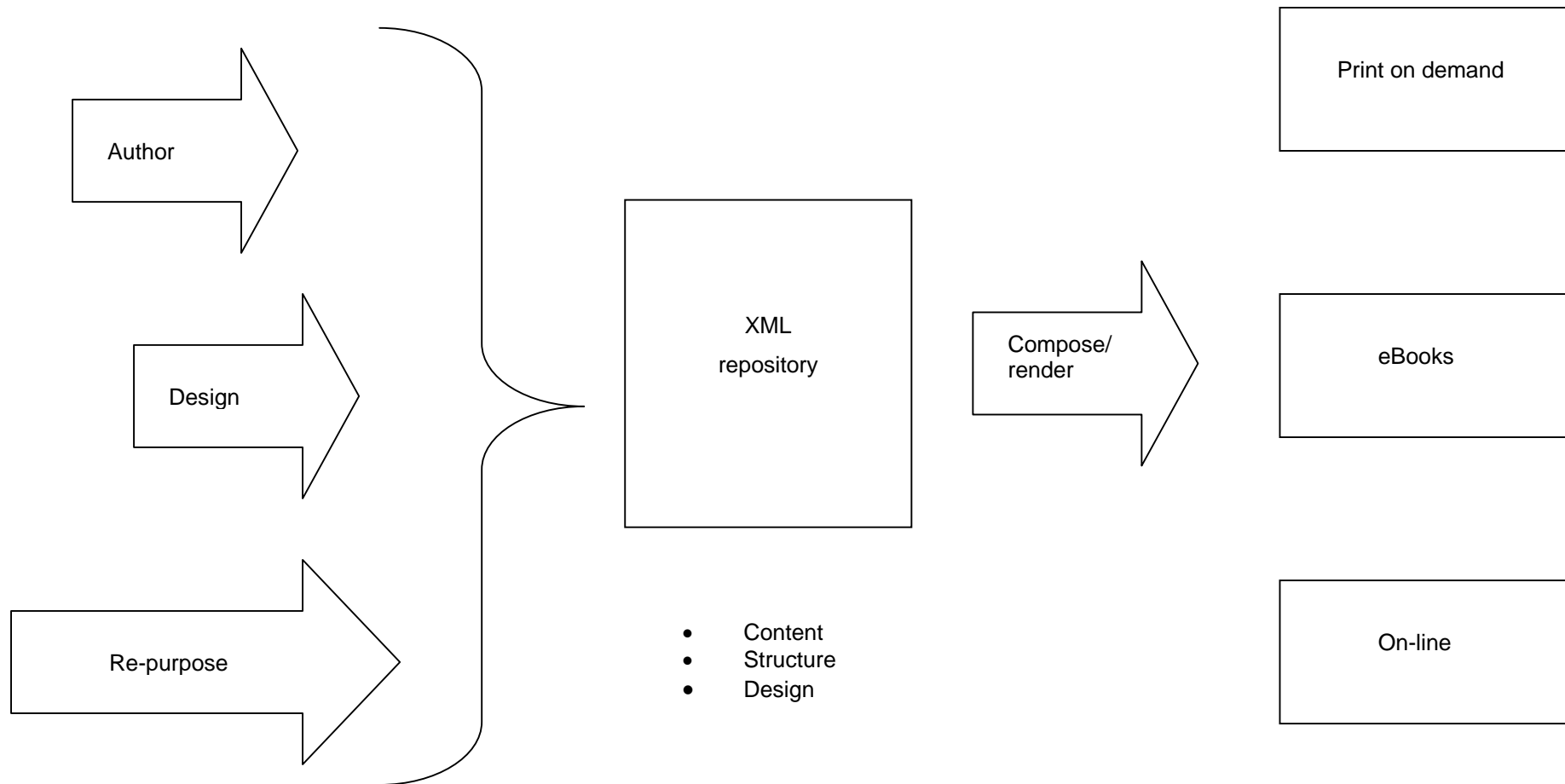.

Chapter 6

Findings

6.1   Introduction

As mentioned in Chapter 5, this chapter presents an analysis and interpretation of the principles and practices of corporate publishing in South African banks, based on the inductive technique. It is not the aim of this chapter to analyse these institutions in depth, this study is intended to be explorative – to establish banks' basic publishing processes, to establish commonalities and to recommend best practices.

As mentioned in Chapter 2, the publishing process is a vital link in the preparation and dissemination of information packaged in the book form. This is also true of corporate publications. Chapter 2 indicated that the basic processes for producing a book are commissioning, planning and creating content; reviewing; copy-editing, proofreading and approval; design and layout; production and printing; and marketing and distribution. The information gathered from the commercial banks in Chapter 5 is analysed and interpreted according to these basic processes. In addition to presenting the workflow processes, other factors affecting corporate publishing are also placed under scrutiny: structure and staffing; the classification of corporate publications; electronic publishing, and the portrayal of corporate identity.

6.2   Structure and functioning of publishing in a corporate environment

Before the analysis of corporate publishing proceeds, a brief summary of publishing activities in the selected banks is provided in Table 5. The information is derived from the data presented in Chapter 5.

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Figure 5: The electronic production process

Author

Design

Re-purpose

XML
repository

- Content
- Structure
- Design

Compose/
render

Print on demand

eBooks

On-line

Source: Publishing Dimensions, 2001

Table 5: Summary of formal publishing in selected South African banks

	Absa	FirstRand	Nedbank	SARB	Standard
Publishing service	Decentralised	Decentralised	Decentralised	Centralised publishing office	Decentralised
Classification of publications	External and internal	Formal and informal. External and internal	External and internal	Formal and informal. External and internal	External and internal
Commissioning, planning and creating content	Single coordinator. Invites input from relevant departments	Planning team consisting of representatives of various departments.	Planning team consisting of representatives of various departments	Single coordinator. Invites input from relevant departments	Single coordinator. Invites input from relevant departments
Reviewing and approval	Reviewed and approved. Not finally approved by top management	Procedures for both	Procedures for both	Procedures for both	Reviewed and approved. Not finally approved by top management
Copy-editing and proofreading	Copy-editing: external Proofreading: in-house	Copy-editing: in-house Proofreading: external	Copy-editing: in-house Proofreading: in-house	Copy-editing: in-house Proofreading: in-house	Copy-editing: in-house Proofreading: in-house
Design and layout	Design: external Layout: external	Design: external Layout: external	Design: external Layout: external	Design: in-house Layout: in-house	Design: external Layout: in-house
Marketing and communication	Input invited	Input invited	Input invited	No marketing. Input from communication	Input invited
Production	External	External	External	External	External
Electronic publishing	PDF	PDF, CD ROM	PDF, CD ROM, HTML	PDF	PDF
Human resources	Language and design and layout personnel, mostly for informal publications	Language personnel located in different business units. Small "design unit", not involved with publications	Language personnel. Design and layout service, but mostly for informal publications	Language personnel. Design and layout personnel	Language personnel. Graphic design and layout personnel
Archiving	Print: decentralised Electronic: decentralised	Print: centralised Electronic: none	Print: decentralised Electronic: external	Print: centralised Electronic: none	Print: decentralised Electronic: none

6.2.1 Organisational structure

A pertinent issue that comes to the fore when discussing management structures is the degree of centralisation or decentralisation present in organisational structures. This is also an issue that needs to be addressed in discussing publishing structures in a banking environment. It is clear that, except for the SARB, the publishing activities in South African banks seem to be decentralised, or dispersed throughout the organisation, and some tasks are outsourced. In the SARB the central publishing service comprises a publications manager, an editor and two desktop publishers (SARB 1). This is very functional as almost all formal publications are channelled through a central point and a consistent style in language and layout can be maintained. The fact that there is a single coordinator at the head of the publishing function is also important as the workflow can efficiently be scheduled and controlled. Only the design function is handled elsewhere in the organisation. It could strengthen the publishing function even more if the design function and the publishing service are combined, as a consistent style could be created for all publications and other printed matter.

In the case of FirstRand the publishing functions are dispersed throughout the different business units (FirstRand 1 & 2). In the case of the annual report, an external service provider is responsible for most of the publishing activities, which could be considered effective as the FirstRand group's office does not produce any other publications (FirstRand 1). FNB, the commercial bank in the group, does have a language function but no design service (FirstRand 2) and it could benefit them to employ a designer/typesetter who could also assist with publications in other business units.

Although the publishing functions in Nedbank, Absa and Standard are decentralised, their publishing processes could be improved by creating a centralised publishing function.

6.2.2 Human resources

From the empirical research gathered, it becomes apparent that all the organisations interviewed employ some staff for their informal publications. The existing personnel that work on informal, internal publications could be utilised for more formal, external

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publications. For example, in the case of Absa there is a language service (Absa 3) that is not utilised for copy-editing and proofreading the annual report. The existing linguists in the organisation could be applied for this purpose, thereby increasing multi-skilling and decreasing the cost of external service providers.

When respondents were asked what the training requirements are for publishing-related positions in their organisations, the answers were mostly general. For linguists/copy editors, the basic requirement seems to be a tertiary qualification in linguistics, and for graphic designers a tertiary qualification in graphic design or a related qualification suffices. None of the respondents specifically mentioned electronic publishing as a requirement. This reinforces the idea that many people still equate the field of publishing with print publishing. All the organisations indicated that they primarily recruit personnel either through advertising or through personnel agencies. Standard (Standard 1) is the only organisation that also contacts PRISA (the Public Relations Institute of South Africa). PRISA is, however, an institute for communications and public relations, and not specifically for publishing. It could be beneficial to all organisations mentioned in this study to explore other places for publishing staff, such as academic institutions that offer publishing courses (e.g. the University of Pretoria and the University of the Witwatersrand), or professional interest groups such as the PEG (Professional Editors' Group).

The role of the coordinator should be very important in the publication of formal, external material. At all the institutions (Absa 1, Standard 1, SARB 1, FirstRand 1, Nedbank) there is some form of a coordinator who oversees the annual report process. It could be recommended that these organisations (with the exception of the SARB who does adhere to this practice) appoint a person with knowledge of the whole publishing process to coordinate all formal publications. This will relieve other members of staff of this task and will ensure a smooth flow in the process.

As mentioned in Chapter 2 staffing in a traditional publishing house is dependent on financial considerations, the workflow and seasonal fluctuations in the publishing house, and the necessary skills that are required. Ideally, then, a publishing house should consist of a core structure including at least an accounts department, a design coordinator, a publisher, an editorial coordinator, and key marketing and sales personnel. In a corporate environment the accounts department will fall away as part of a publishing service, as no invoicing is done, as well as the marketing and sales personnel. The ideal core structure of a publishing service should ideally consist of a

publishing manager, a copy editor (who can also act as proofreader), and a designer/typesetter. All formal publications can be channelled through such a service which will ensure consistency in design, language and layout.

The presence of a member of staff who works closely with the copy editor in creating style sheets and designing online versions of publications, should be considered by all organisations interviewed. Such a person does not necessarily need to be formally part of the publishing office, but could be from the information technology department in a specific organisation. Alexis Weedon (1996) is of the opinion that publishing organisations are reluctant to employ many additional staff members specifically for electronic publishing functions, as the additional revenue that electronic publications create is hard to quantify. In his opinion this is because, in many publishing companies, the "electronic staff" do not have their own cost centre and they are seen as add-ons to the staff that deal with the print products. This inability to quantify the value that electronic publishing staff adds, is even more prevalent in the corporate, nonprofit publishing environment.

In discussing human resources, it is easy to recommend that additional people should simply be appointed for publishing functions. This is, however, not always viable as there are costs involved. As all the organisations interviewed do have some publishing staff available these staff members could be employed in more varied ways. Batra (2002:12) suggests that, for example, the profile of an editor does not necessarily have to change for electronic publishing. As all the organisations (SARB 1, FirstRand 2, Nedbank 1, Standard 1, Absa 3) have in-house language personnel, they could be trained to meet the needs of the electronic production process.

6.3   Classification of publications

It is interesting that Absa (Absa 1), for example, named marketing information and various forms as informal, internal publications. This study makes a clear distinction between formal, corporate publications and other information material, such as advertising and marketing material. The definition of corporate publishing offered in Chapter 1 states that corporate publishing can be identified as the process whereby an organisation gathers, processes, and produces information products which are related to the mission or core function of the organisation. In this context pure marketing and advertising information products should not be included.

All the organisations interviewed draw a distinction between external and internal publications (Absa 1, Standard 1, FirstRand 1, Nedbank 1, SARB 1). However, it is clear that not all publications can be strictly grouped as formal, external or as informal, internal publications as some publications may, for example, be formal, internal publications such as the SARB's research papers (SARB 1). The distinction between formal and informal publications is only made by two organisations (SARB 1, FirstRand 1). This distinction becomes important when electronic publishing processes are considered. Formal publications, such as research reports, could be standardised regarding design and layout, which greatly simplifies the electronic publishing process as a single design template can be created for the series, and no designer needs to be involved with each publication. The annual report is an exception, as it is a prominent marketing tool necessitating a redesign every year according to a theme. The exception is the SARB who uses standardised design and layout for their annual report (SARB 1). This could be because the organisation does not have direct competitors and rather chooses to portray an image of stability. By contrast, informal publications, such as newsletters, are usually more diverse in design and layout. Creating a separate style sheet for each newsletter could become an arduous task, but no more so than designing and typesetting each edition.

It seems that it is not easy to determine in practice which publications are classified as formal or informal, and which can be classified as external or internal. However, the theoretical classification of publications (as described in Chapter 3) is a very useful guideline whereby one can determine the audience (internal or external) and the style (informal or formal) of a publication.

6.4   The publishing process

In this section the data presented in Chapter 5 pertaining to the workflow of the publishing process are interpreted and analysed.

6.4.1 Commissioning, planning and creating content

Planning is one of the crucial components of the publishing manager's tasks. Apart from the careful planning of each publication, the publishing manager should practice effective time management in managing and controlling the whole publishing programme. This is crucial, as the in-house copy editor and designer should be

available to work on all planned publications and care should be taken that the publications do not overlap to such an extent that the in-house personnel cannot handle the workload. In Chapter 3 it was mentioned that the average planning and scheduling for an annual report should start five to six months prior to the print date. It seems that the average time taken by the banks interviewed, is four to five months. With an electronic workflow model the planning stage of the publication will not differ from this, as an electronic workflow would require the same amount of time as in the traditional process. However, the copy-editing, design, production and delivery times could be shortened.

The data presented in Chapter 5 indicate that a project such as the annual report takes from three months (FirstRand 1) to seven months (Standard 1) to publish – from conceptualising the project to distribution. The first step in conceptualising the annual reports start at all the banks, with the exception of the SARB, by consulting with an external design company on the packaging of the theme for that year's report (FirstRand 1, Nedbank 1, Standard 1, Absa 1). In Chapter 3 it was indicated that this seems to be internationally accepted good practice. However, the selection of a different design theme for the annual report every year would imply the creation of new style sheets for parallel publication. Perhaps a solution could be to select a different theme each year and use it editorially in the text, while also creating a cover in line with that theme. The pages inside should, ideally, remain largely similar every year.

6.4.2 Reviewing and approval

All banks have their publications reviewed and the various contributors all review and approve their contributions (Absa 1, FirstRand 1, Nedbank 1, Standard 1, SARB 1). The final approval of the publication in its entirety by a senior member of management should be seen as a crucial step before publication, as it ensures that there is consistency and coherence in the publication. Absa and Standard (Absa 1, Standard 1) indicated that senior members of management do not approve their entire annual report.

It is advisable that a member of top management checks the final proof of the annual report, as it is only at that stage that a truly holistic picture can be formed of the publication. The authors of the respective sections of an annual report focus on their own contributions and do not cast an expert eye over the whole publication.

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6.4.3 Copy-editing and proofreading

Only one organisation, Absa (Absa 1) indicated that they utilise the services of an external copy editor. It is suggested that language editing be done in-house at it ensures uniformity in language usage. All the organisations, including Absa, do have in-house language professionals who are equipped to perform this function (Absa 2&3, SARB 1, Standard 1, Nedbank 1, FirstRand 1). It is also recommended that banks that wish to follow an electronic workflow model employ or train an existing in-house copy editor who will, in addition to traditional copy-editing skills, have the technological background to do on-screen copy-editing and understand the principles of information design in the electronic field.

There are two stages of proofreading: the first is a language proofread, while the second stage is a more technical proofreading (checking for layout and format). In an ideal scenario, the formatting and layout proofreading is best done by both the author and a proofreader. At all organisations, except FirstRand (FirstRand 1), the proofreading is done in-house. FirstRand could benefit from an in-house proofreading function, as it is often at proofreading stage that final amendments are made.

6.4.4 Design and layout

Except at the SARB (for reasons stated previously) the design of the annual report is outsourced (FirstRand 1, Absa 1, Nedbank 1, Standard 1). Absa, Nedbank and Standard all have an in-house design function, which is mostly utilised for informal publications and marketing and communications material (Absa 2, Nedbank 1, Standard 1). These designers could be cross-utilised by involving and training them in electronic production processes, i.e. for creating electronic style sheets. At the SARB the designers are involved with the cover designs and creation of illustrative material for formal publications (SARB 1).

The typesetting function in an electronic workflow model essentially disappears and a graphic designer can take over the function. If a parallel publishing model were implemented, it would be beneficial if banks adopted style sheets for the inside pages of their formal print publications, and only changed the cover design every year. However, small changes can be made on the style sheets to accommodate a particular year's theme. Not only will this reduce costs by eliminating the need for a

total redesign every year by reusing existing style sheets, but the organisation also can build a consistent corporate image.

6.4.5 Marketing and communication

None of the organisations interviewed publish for profit, and their marketing departments do not need to actively market the publications themselves. However, the marketing and communication departments do deliver valuable input and maintains close contact with the coordinator of formal, external publications, as formal, external publications should be seen as part of a broader marketing and communications strategy. It seems that external service providers, who are supplied with address lists by the organisations, handle the distribution of all formal, external publications (SARB 1, FirstRand 1, Nedbank 1, Absa 1, Standard 1). From the interview data it is apparent that consultation with marketing and communication personnel should be at an early stage. These processes seem to work well in all the institutions interviewed, and are regarded as best practice.

The publications produced are not sold, so a direct comparison of revenue earned from print and electronic publications respectively, will not be viable. Print publications at banks are sent to an identified group of readers: shareholders and other clients, while electronic publications' success can be measured by a "hit count" (number of times a particular site is visited). However, even though the number of users of a web site can be determined, the publishing manager can still only find out what the users' needs are by means of formal feedback and not by growth in sales. None of the institutions interviewed have a formal feedback procedure for their readers and it seems that readers of formal corporate publications are generally apathetic and do not readily comment on the publications (SARB 1, Standard 1, Absa 1, Nedbank 1, FirstRand 1). The recommendation in this regard is that corporate publishers should conduct short reader surveys. Botha (2001:106) provides an example of a questionnaire that could be distributed to users. Such a survey could be done electronically and could be included in the print publication. Other institutions, also internationally, can be assessed as benchmark.

6.4.6 Production

The recommendation of this study is to outsource printing requirements for formal publications, as is the case at all institutions interviewed (Absa 1, Standard 1, FirstRand 1, Nedbank 1, SARB 1). Concerning electronic publications, a member of staff from the in-house information technology department can release finalised electronic publications and this expertise is not necessary specifically in the publishing office. If the printing is outsourced, the procurement of external printers for all printing requirements can be instituted, as they are planning at Absa (Absa 2) and is the case at the SARB (SARB 1). This will mean that economies of scale can be obtained for printing services.

6.5   Electronic publishing

It is evident that electronic publishing is becoming an important issue to all banking institutions, and all the institutions visited attempt in making their publications available online. Absa indicated that they are working towards a 70/30 principle, where they aim to make 70% of their information products available electronically, and only 30% in print (Absa 1). This encompasses all information products, and not only formal publications. Some information products are well suited to the electronic medium only, but from the literature discussed in Chapter 4 it becomes evident that print publishing is a long way from disappearing.

What became evident is that all institutions convert their publications to PDF, but none of them have started publishing electronically using an open-source format such as SGML or XML. Nedbank indicated that they were moving in that direction and that they were planning on releasing a publication in XML format during 2003 (Nedbank 2). All the organisations have the in-house technological capacity for converting documents to the electronic medium. The next step would be to train existing staff to handle a fully integrated workflow for producing multiple formats of the same publication. One of the reasons why all organisations (except Nedbank, to a limited extent) do not use HTML for formal publications could be because the redesign and conversion from print-designed files to HTML take too much time, and all these organisations still work from a purely paper-based perspective. It would be advisable for banks to investigate the release of an HTML version of their formal publications as part of a fully integrated electronic workflow system.

As indicated in Chapter 4, the adoption of an electronic workflow system could be done in stages and external service providers initially could be contracted to help with the process. This implies additional costs and an organisation would need to have the capital to implement such a process. Once the system is in place it should not be more expensive to maintain than existing workflow systems. Open source is non-proprietary and in the long run the cost of licensing fees for proprietary systems is quite expensive.

6.6   Archiving and preservation

At FirstRand and at the SARB there is a central archiving function for print publications (FirstRand 1, SARB 1). A central archiving function is important for preserving information which is then accessible to all personnel. None of the institutions have an in-house facility for archiving electronic publications. Nedbank (Nedbank 2) has their electronic publications archived by an external company. This is a good recommendation as the off-site storage of electronic information minimises the probability of the loss of information. Absa indicated that the various departments in the organisation store their own electronic publications (Absa 1), but this is not recommended as the persons responsible for the archiving are not necessarily specialists in electronic archiving.

The fact that only two of the organisations deem it necessary to archive print publications, needs to be investigated further and is beyond the scope of this study. However, concerning electronic publications, it should be mentioned that if copies of the publications are stored in only PDF and MS Word format, the publications run the risk of becoming outdated and inaccessible in future as both these are proprietary formats.

The recommendation for banks is that they should store their files in XML, together with the PDF and print versions, so that the raw information and the physical appearance of the document are preserved. From an archiving perspective XML is ideal, because all documents created with XML contain extensive metadata and is in a format ready for archiving that should ensure longevity of the information.
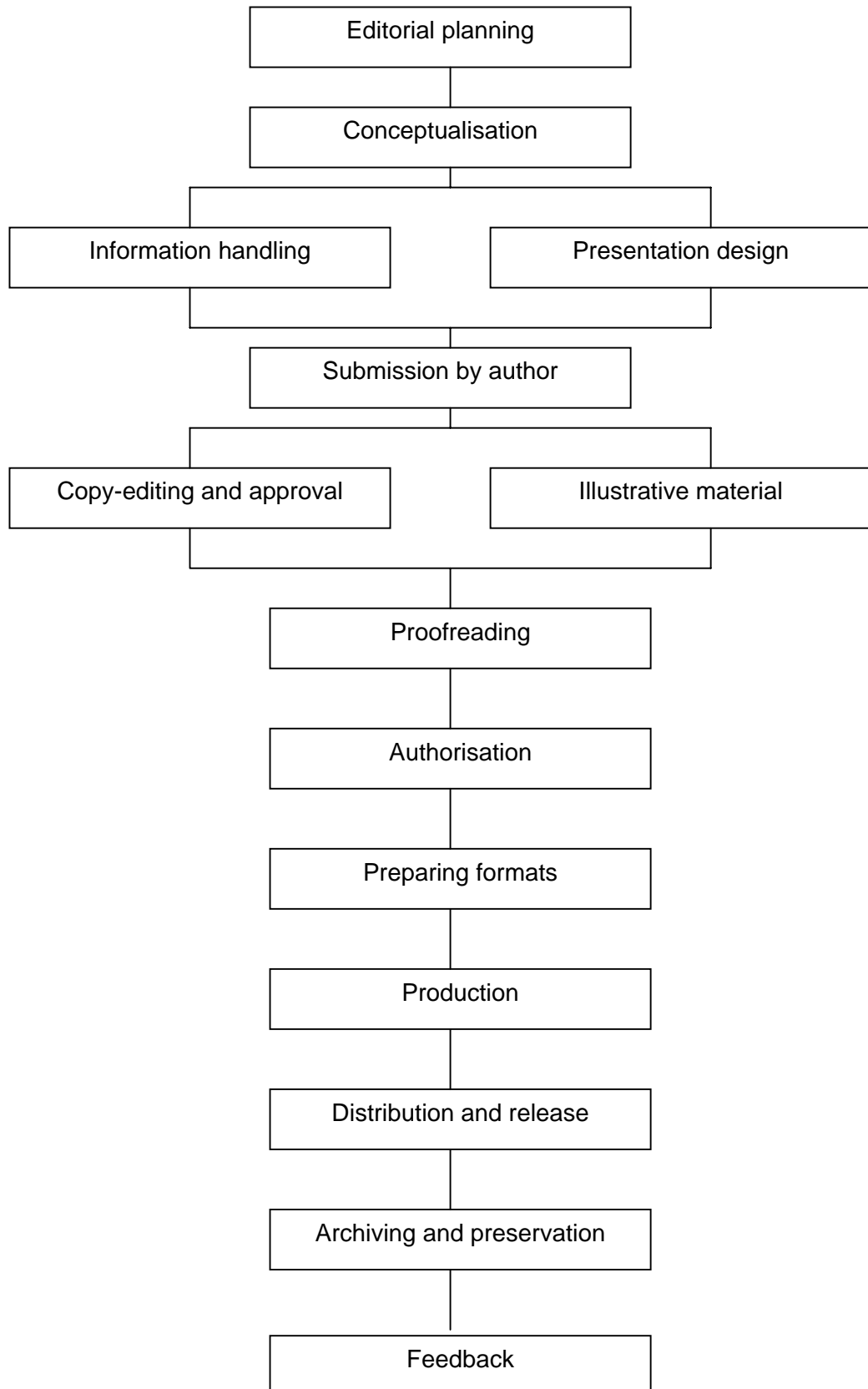
6.7   Proposed workflow model

In the preceding section, the empirical data of corporate publishing in South African banks were analysed. The aspects where banks can improve on their publishing operations were highlighted and certain recommendations were made in this chapter regarding ideal publishing practices.

The model presented in Figure 7 on the following page is an attempt to construct an ideal workflow for best practice for the publishing process in South African banks, based on an analysis of the theoretical and empirical data presented in this thesis. After researching South African banks, it was found that the basic processes of book publishing are followed in the publication of a formal, external, corporate publication. This model has not been tested in practice and is thus merely theoretical. The model is based on a project management approach. This means that the model suggests that the workflow is per publication. However, it should be remembered that this process must be seen within the context of a whole publishing programme, where several such processes will run parallel with one another.

In the proposed model, it is presumed that all elements are drawn together by a single (in-house) person who coordinates the whole process, ideally the publishing manager. It is also presumed that an organisation wishing to use the model has made the leap to publishing in parallel or in multiple formats. Therefore, the model proposes a confluence of the traditional book-publishing process, while taking cognisance of the new challenges of electronic publishing.

Figure 7: Parallel publishing process for banking institutions

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                    ┌─────────────────────────┐
                    │    Editorial planning    │
                    └─────────────────────────┘
                                │
                    ┌─────────────────────────┐
                    │    Conceptualisation     │
                    └─────────────────────────┘
              ┌─────────────┴──────────────┐
    ┌──────────────────────┐   ┌──────────────────────┐
    │ Information handling  │   │  Presentation design  │
    └──────────────────────┘   └──────────────────────┘
              └─────────────┬──────────────┘
                    ┌─────────────────────────┐
                    │   Submission by author   │
                    └─────────────────────────┘
              ┌─────────────┴──────────────┐
    ┌──────────────────────┐   ┌──────────────────────┐
    │Copy-editing and approval│ │ Illustrative material │
    └──────────────────────┘   └──────────────────────┘
              └─────────────┬──────────────┘
                    ┌─────────────────────────┐
                    │      Proofreading        │
                    └─────────────────────────┘
                                │
                    ┌─────────────────────────┐
                    │      Authorisation       │
                    └─────────────────────────┘
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                    ┌─────────────────────────┐
                    │    Preparing formats     │
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                    ┌─────────────────────────┐
                    │       Production         │
                    └─────────────────────────┘
                                │
                    ┌─────────────────────────┐
                    │ Distribution and release │
                    └─────────────────────────┘
                                │
                    ┌─────────────────────────┐
                    │Archiving and preservation│
                    └─────────────────────────┘
                                │
                    ┌─────────────────────────┐
                    │        Feedback          │
                    └─────────────────────────┘
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The first step in planning a project is doing **editorial planning**. At this stage, the publishing manager, in collaboration with the information owner (who is not necessarily the author), draws up a preliminary schedule, confirms the budget that the information owner has available, and roughly outlines the specifications (e.g. extent and nature of the publication). If any of the processes for publishing the information need to be outsourced, the publishing manager needs to institute a procurement process for appointing an external service provider to do so.

Once the editorial parameters are established, the **conceptualisation** of the publication should be undertaken. The publishing manager arranges a meeting with the information owner, marketing and sales personnel and, if required, the external service provider. The in-house copy editor and graphic designer/typesetter can also sit in at this stage if they are involved in the process. Both the content and the presentation design must be discussed with the information owner. This will include: discussing a theme for the publication, as required in the case of an annual report, the creation of print and electronic style sheets suited to the various formats in which the publication will be released (paper, HTML and PDF); defining the audience as internal or external; determining the language level; identifying the contributors, and, lastly, determining deadlines and final authorisation for publication. At this meeting the information owner should be sensitised to the parameters within which the publication will be produced. The information owner should be briefed on the whole publishing process and his/her role in it.

The next step in the process is finalising the **information handling** and **presentation design**. The publishing manager arranges a meeting with a communications practitioner, a marketing specialist, the information owner, the copy editor and the designer. The communications and marketing specialists should be present to advise on corporate identity requirements and the portrayal of the organisation. The structuring of the text should be discussed with the author. This includes the structuring and layout of chapters, and discussing the hierarchy for the HTML version. The author needs to be informed of the styles to use in the MS Word template provided (such as heading levels, the treatment of special characters and paragraph alignment). The designer presents draft style sheets for approval by the information owner.

Once all the particulars have been conveyed to the author, the author **submits** the complete manuscript both in MS Word via e-mail and in print, according to the

provided template and specifications. Material for illustrative material, such as diagrams and illustrations should also be submitted.

After submission, the **copy-editing** commences. The copy editor does on-screen copy-editing in the MS Word document (using the "Compare document" function which tracks all suggested changes) and simultaneously checks the document for consistent use of styles. The file is then sent via e-mail to the author, who accepts or rejects changes, approves the document and returns it to the copy editor via e-mail. While the copy-editing is in progress, the graphic designer creates the **illustrative material** and sends it to the copy editor for checking. The copy editor submits the illustrative material (in JPEG format) to the author together with the text.

The copy editor liaises with the author in connection with queries and final changes that the author wants included. If **approval** is required at this stage, the MS Word document is sent to the relevant parties for input (e.g. the Board of Directors or the auditors). The copy editor also sends changes for illustrative material through to the graphic designer. The copy editor then converts the MS Word file to XML.

The **proofreader** receives the XML file and checks and validates the XML tagging. All last-minute changes from the author and outside parties (such as the Board of Directors or the auditors) should be incorporated at this stage under supervision of the copy editor, which should be approved by the author. In the final instance, the copy editor is responsible for ensuring the accuracy of the XML file.

At this stage, the copy editor should have checked all text and illustrative material. The author checks the XML file, including the illustrative material, and the information owner **authorises** the content for publication.

Once the XML file is approved, the different **formats** can be prepared. The XML-tagged file is saved as XML for online use (such as HTML), and saved as PostScript (for PDF and the print version). The copy editor checks the layout of the print version, while the designer starts "chunking" the text and adding links for the HTML version. The file prepared for the print version is played out on hard copy and the proofreader and the author check the proofs. The proofreader and information owner check the printers' proofs.

The print version is sent to an external service provider for **production**. While printing is ongoing, the HTML version is finalised by the designer, checked by the copy editor, and sent to the author for approval. A PDF file is created from the same source file that was sent for printing.

When the print issues are delivered, they are **distributed** to people on a central address list. The distribution is handled by an external service provider. At the same time, the HTML and PDF versions are **released** online on the bank's web site by a member of staff from the information technology department.

Once all print and electronic versions of the publication are distributed and released, they are sent to the central archives for **archiving**. The print, PDF, as well as the XML versions should be stored.

The final step in the publishing chain is feedback. A "feedback form" could be included on the web site, where readers could air their views on the publication. All feedback relating to the design, layout and ease of use of the information should be passed on to the publishing service who could then distribute it to all relevant parties. This feedback must also be passed on to the marketing and communication department.

From the above workflow, it becomes evident that the publishing service should have a core structure consisting of a publishing manager, a copy editor, a designer and a proofreader. It is possible that the copy editor can also fulfil the role of proofreader.

6.8   Conclusion

After looking at the proposed workflow model in Figure 7 and the analysis of the organisations interviewed, it is important to understand that the proposed model should be contextualised within an organisation. The whole organisation and its resources need to be assessed to determine the requirements to implement an integrated electronic workflow model. The first step would be to convince all role players in the publishing process as well as senior management, who make the strategic decisions, to change from a purely paper-based paradigm of publishing to a system that works from an integrated perspective. A further motivation is that an XML repository is beneficial to the activities of the whole organisation, not only to formal

publishing activities. The merits of an XML document workflow is beyond the scope of this study, but warrants further investigation.

However tempting it seems to only publish in an electronic format, the following perspective is still applicable: "Multimedia information packaging and distribution is truly an industry approaching its moment in the sun. And books have a special edge in that industry, since they're among the least capital-consuming, lowest produced, and most 'user friendly' of information packaging formats (media). They require no special hardware to use […] and they always move at the user's preferred pace" (Huenefeld 1993:1). This perspective is almost a decade old, but still reverberates today. It points towards the existing need for print publications, although the modern organisational world is increasingly moving towards electronic publishing to cater for the needs of readers.

In this chapter, the necessity and basic structure of a publishing service in a South African bank was proposed. This structure should ideally consist of a publishing manager, a copy editor and a designer. Despite the obstacles in establishing such a service and implementing the proposed integrated workflow model, South African banks could implement such a system effectively without a total reorganisation of their technology infrastructure, while existing staff can be trained to meet the demands. As indicated in Chapter 4, the introduction of electronic publishing does not constitute a total paradigm shift in thinking about publishing, but it presupposes a redefinition of jobs and technology in an organisation.

The financial implication of instituting an integrated electronic workflow system warrants a study in itself and was not discussed in detail. However, it is an important aspect to consider as the input cost of such a system could be substantial.

Chapter 7

Conclusions

7.1   Summary

Below is a summary of the mini-thesis. A short summary of each chapter will be provided, highlighting the key issues. In the subsequent section, the main findings resulting from the whole study will be presented, while the last section proposes recommendations for further study.

Chapter 1 provided an overview of the study. Aspects such as the background to the study, the research objective and the value of the research were treated. A short literature overview was provided, indicating the main sources that were used in the various chapters. The subsequent sections described the methodology used for the thesis, and provided definitions of pertinent terms. Lastly, an outline of all the chapters was provided.

Chapter 2 provided a discussion of the book-publishing value chain and its related activities. The organisational structure, staffing and workflow of a traditional book-publishing house were presented. The chapter further discussed the role players involved in the publishing process, as well as the principles on which the various publishing activities are based. The publishing principles in this chapter were used as background to exploring corporate publishing principles and processes.

In **Chapter 3** characteristics specific to corporate publications were discussed. The corporate environment was described to contextualise corporate publishing. Corporate publishing as a field was explored and characteristics for formal, external corporate publications were formulated. Aspects pertinent to the creation of formal, external corporate publications, most notably the annual report, were discussed.

Chapter 4 treated issues related to corporate publishing. The concept "corporate electronic publications" was refined, and the workflow of electronic publishing was discussed. Specific issues in the electronic environment, such as platforms and conversion, parallel publishing and electronic archiving and preservation were presented as part of an integrated electronic publishing system.

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Chapter 5 constituted the empirical component of the study that explored corporate publishing in South Africa, focusing on formal, external publications. The publishing practices pertaining to the annual report were used to gather information. Semi-structured personal interviews were conducted with publishing personnel at leading banking institutions. In conducting the interviews, an interview schedule containing themes drawn form traditional publishing was used. The interviewees provided information on the role players, staff, workflow and practices of their organisations' publishing ventures, using their organisations' annual reports as examples.

Chapter 6 constituted an inductive analysis of the principles and processes of corporate publishing in South African banks, based on the empirical study and on the literature study conducted in Chapters 2 to 4 of this study. The interviewees' responses were interpreted and analysed, and suggestions were made as to how the banks could employ better publishing practices in their organisations. Based on the analysis, a theoretical workflow model for best practices in corporate publishing, specifically for South African banks, was constructed.

Based on the literature study and empirical research gathered in these chapters, certain conclusions were reached and are offered in the next section.

7.2   Conclusions

The primary objective of this study was to establish the corporate publishing practices of targeted banking institutions in South Africa. As its ultimate goal, the study intended to recommend best practices to publishers in the corporate environment, especially South African banks.

It was determined that traditional book publishing can be used as a basis for analysing the publishing principles and practices of formal publishing in corporate institutions, as the processes involved are similar: commissioning, planning and creating content; reviewing; copy-editing, proofreading and approval; design and layout; production and printing; and marketing and distribution. The principles underlying the organisational structure and staffing of a traditional publishing house can also be extended to the corporate environment. It was stated that publishers need to be informed of new modes of production in order to meet the challenges of publishing in digital media.

Corporate publishing was identified as a very important vehicle for conveying an organisation's goals and aims and, ultimately, for the portrayal of an organisation's corporate identity. It was stated that formal, external corporate publishing is part of the communication and information strategy of an organisation, but that it should be seen as a field of specialisation, acting as a specialist service provider to all departments in an organisation thereby relieving non-publishing experts of the intricacies involved in the publishing process. In this regard, corporate institutions are advised to formalise and centralise their publishing operations to ensure consistency in their publications. The necessity of a single coordinator for all publishing activities was highlighted, as well as the need for an in-house copy editor and designer. The rationale for distinguishing between formal and informal and external and internal publications was stated. It was determined that the challenges facing traditional publishers in the electronic environment are similar to the challenges facing corporate publishers, and that corporate publishers need to adapt to the changing marketplace by improving their technological expertise. The importance of a formal approval process for all formal publications in an organisation was stressed. It was also advised that surveys be conducted to determine the needs of readers.

The study indicated that there is a growing tendency towards electronic publishing, but that the need for print publications is not diminishing. It was therefore proposed that corporate publishers make their material available in parallel to cater for the needs of all their readers. In order to do so, institutions would need to train their publishing personnel for the challenges of electronic publishing, such as training copy editors to edit electronically and to check coding, and training designers to create electronic style sheets. The traditional typesetter is all but replaced by the designer in an electronic publishing model. It was established that online formats (such as HTML and PDF) are favoured above offline formats (such as CD ROM). Regarding archiving, it was established that a format such as HTML is not suited to preservation, but that an open source, non-proprietary format such as XML should be used for this purpose. It was finally determined that an XML repository is most suited for publishing multiple instances of a publication.

A report of the interviews conducted with publishing personnel at selected banking institutions in South Africa was offered. Table 4 in Chapter 5 provided a summary of the publishing practices for the annual report in the various organisations, of which the most notable differences and similarities are: most publishing operations are decentralised; some institutions have a single coordinator for the annual report, while

others have a planning team; all institutions have approval processes in place; most institutions have in-house editing and proofreading services; most organisations have the design and layout for their annual reports done externally; all organisations (with the exception of the SARB) maintain close contact with the communication and marketing departments in the planning and conceptualising process; all organisations produce their annual reports externally; all the organisations are publishing electronically, but do not employ a fully integrated publishing workflow model; all organisations have in-house publishing staff but they are not readily utilised for formal publications (except in the SARB); the archiving activities in most organisations are not centralised and, in some instances, are non-existent.

In order to explain best practices in corporate institutions, a theoretical electronic workflow model was created indicating the essential steps in the publishing process. A major conclusion of this study is that corporate publishing services should adopt an electronic integrated, parallel publishing workflow model for their formal, external publications. This model presupposes that multiple formats of the same publication can be created, utilising a single source document marked up in XML. This can be done by applying different style sheets to the document.

The conclusion regarding a publishing structure is that the interviewed organisations should consider the establishment of a centralised, core publishing service that can act as service provider to the whole organisation. This service will consist of a publishing manager, who acts as coordinator for each project, a copy editor and a designer and will be responsible for the coordination and creation of both the print and the electronic formats of formal, external publications. The copy editor should be able to edit electronically, should be well versed in marking up a document in XML and also be able to fulfil the role of proofreader. The designer should be proficient in creating style sheets. In the case of a specific design requirement, such as for an annual report, an external company can be commissioned to design the concept, which the in-house designer can apply.

Existing personnel in all the organisations interviewed for this study could be cross-utilised and trained to fulfil the functions required for formal electronic publishing. Regarding sourcing of personnel for publishing functions, corporate organisations could seek candidates at academic institutions presenting publishing programmes and from professional publishing organisations.

As is the practice at all institutions interviewed, the printing of publications can be outsourced, while the electronic release of final publications in digital media can be handled by an information technology professional.

It is concluded that organisations should differentiate between formal and informal, external and internal publications as this classification categorises the different publications according to the publishing process that they should follow. Regarding planning and content creation the recommendation is made that a formal publication such as an annual report could be standardised regarding layout, but that a different theme can still be applied by selecting different design elements.

Ideally, the proofreader and the author should check all format instances of the publication before production. The necessity for approval of formal publications by top management should be a definite consideration for corporate organisations as such a person can assess the information contained in the publication in its entirety.

Regarding marketing and communication, it is concluded that formal publications, especially the annual report, should be seen as part of a broader marketing and communication strategy. In the electronic environment this becomes an even greater consideration as the line between publishing and marketing becomes blurred in the electronic environment.

Finally, organisations could benefit from a centralised archiving function as this promotes the accessibility of information. Pertaining to electronic publications, the recommendation is that they be archived in print, PDF and XML to ensure longevity of the information and the preservation of the physical representation of the publication. Off-site storage is beneficial as a risk management practice.

7.3   Further recommendations

The main recommendation resulting from this study is that the practical implementation of an integrated parallel publishing system should be explored at banking institutions. In order to do so, several issues could be addressed. A scoping study could be carried out to determine the skills of current publishing personnel in banking organisations. Such a study would aim to establish what additional training would be required to implement such a system. Furthermore, an overall cost analysis

could be done at institutions to determine the financial implications of moving towards an integrated parallel publishing system.

The added value of electronic publications as part of an organisation's marketing and communication strategy could be researched. The result could be a proposed strategy for implementing electronic publishing.

Another recommendation is that research should be done to determine whether the workflow model proposed in Figure 7 is applicable to all corporate institutions, not only to the banking environment.

A final recommendation is that a study should be done to determine the extent of the contribution of corporate publishing to the publishing-related industry in South Africa, in terms of revenue. This would involve mainly production specialists, printing houses and paper manufacturers. Such a study would help establish corporate publishing as a major role player in the South African publishing industry.

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