How to Make a Company History to Activate Your Business (New Edition)

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==In the beginning==

"In the post-war recovery and growth and in the current period of peace and prosperity there has stood no single hero, no one company founder, but rather it has been the many and various Japanese citizens who have strived in their various pursuits to give birth to the products which fuel modern Japan.

In order to understand the modern Japan which went from defeated nation to economic giant, we must understand the thoughts and ideas of the many people who have left their mark on the process. The meaning of this is that those who survived the war have a responsibility to transfer their knowledge and experience to future generations.

Words are easily drowned out by the sound of the wind, and thoughts like water can leak from the mind.

However, a book is a common and everlasting asset to mankind.

> Today many people want to turn their knowledge and experiences in the form of a book."
>
> These are the words spoken by Taiichi Sakaiya upon the foundation of our company in 1984.
>
> The Japanese cities to which many young men returned had been laid to ash, and it was within this setting that many companies were founded. Beginning the year after the war in 1946 many passed their 50th anniversary in 1996 by focusing on celebrations or on the publishing of their history".

When you think of Company Histories you think of large companies with an in-house group of employees dedicated to its production in their "Company History Editing Room" that have produced such volumes in the past, but recently small and medium sized enterprises have increasingly been at the centre of these books. These books are generally produced through a process where the company's appointed managers research the company history and create exhaustive reference materials from which the book can be created. You can divide the structure here into two broad categories; the first is to have an outsourcing company examine your plans before you undertake the process, the second is to have an outsourcing company come onboard mid-production and check on your progress. No matter how inexperienced your team is in producing books and in the publishing world in general these two structures make it easier to understand.

When I founded this company in 1984 I had envisaged it becoming a publishing company involved in selling books in book stores; however I learned greatly from the wisdom of my friend Taiichi Sakaya, and his influence had a great guiding force on our company.

Those words were:

> "The Japanese post-war recovery was not simply the formation of the country of Japan, but was earned through the hard work of individual managers and individual companies. When writing the story of these people and organizations, there is no other option but to interweave the history of the Japanese economic miracle."

Whilst writing a white paper on trade during his time as the Minister for International Trade and Industry he remarked that when looking at the size of the change on the macro scale there was a need to summarize such specifics in writing. These words stimulated the core of our publishing spirit, and become a huge motivating influence on

our drive to produce company histories and entrepreneur biographies.

When we began producing company histories our staff were not only involved in editing but many were also fully engaged in managing and planning, with various editors being occupied with editing specific tasks. To be recognized as a highly professional organization in publishing we had to ensure that there were no notions of taking the customer's words at face value and putting them directly into book form. This is not to "generate sales" but the editor's responsibility to draw out the meaning of publishing a given book. That is a fundamental standard of operation in any company history, and must simultaneously be validated by the company's staff, to whom you direct questions such as "What are the reasons you are publishing this company history?" and etc. For us this is a significant underlying theory of company history which we have held from the start.

Then after 5 or 6 years of operation, a line up of 7 or 8 employees and experience in producing only 5 or 6 company histories, the foundational knowledge needed to produce company histories was not existent in our awareness of problems and our preparedness. There was a strong sense given such a state of affairs that if we were not to grasp the significance and necessity of company history and where company history stands in the modern organization then we would remain at where we were. Even though companies willing to produce histories were small, the number of companies with a history longer than 30 years was on the scale of at least 100 companies and as such the basic input for the market was set to grow, and in addition to this it was obvious that the new customers would demand a standard of ethics on the side of the producers.

At that point there began a meeting of those involved which was conducted at the conclusion of regular business and held weekly for 6 months. There they discussed the theory of company history and its place in the modern company, and as this was being heaped on we also received an offer from the Asahi Culture Centre to set up their "Shashi Kouza" (Company History Course). The Asahi Culture Center engaged us to bring together the knowledge and wisdom needed in company history production and to apply this in a course that aimed to increase the ability of companies to manage their heritage.

Our company history production had consequently begun from quite a theoretical and ideological standpoint, and the mere reasoning of "making company history" was an ultimately insufficient starting point. Up to now we have had a hand in producing over 400 company history books, and making a point of studying them from the beginning

and I believe that making an asset of that knowledge has been an outstanding methodology. In “What’s a Company History” we lay out the knowledge that we use and have gleaned from our productions that has become second nature so that all of those involved in company history production, from new employees to those involved in the planning, can know which aspects need to be considered from the beginning.

What is a company history? To define this from the start, there is no doubt that it is firstly a collection of “historical materials which testify to the management of a company or a group of people”. To place a high value on the historical path that one has walked and to put this on display in the future holds great social value for the company which it is published for.

However, to say that “the history is in the data” for us doesn’t seem at all sufficient. “What’s a company history” is a base reference to use when planning your company’s history, which is obviously the same as starting with the somewhat theoretical “What is company history to company X”, which for each company will be brought about through their individually contrasting histories, their corporate culture and their place in their industry among others. Company history is, regardless of size or length of history, the ultimate personalized product.

If you set out on this footing then there is the question of how much socially relevant historical material to put in your company history, whilst simultaneously balancing this against the question of whether or not your historical material truly reflects the culture and values of your organization. The balance of these two is a very important point to consider. Regardless of whether a company history is produced well or produced badly it will be a permanent reflection of your company. If your company produces a bad history then it is hard to claim it as a temporary lapse of a failure on the part of the editors. It is also worth mentioning that many companies have made poor judgment in the past and there are times when management decides to put a history together for the express purpose of putting this on display.

In essence a company history is really a way of bringing out your company’s core identity and to express you’re your company’s key characteristics. This is the true value of company history, its “ultimate technique”. For outsourcing staff such as our own company’s, the question of how far we can offer our objective viewpoint to managers and leaders is always a matter of differing opinions. When it comes to this we are left with little option but to build up our courage and make our proposals to company, where our days spent rationalizing various strategies makes us able to leverage our experience in

this setting.

The things discussed on the pages of the company history are not always exactly what suits the company, however many companies and organizations are planning their company history or history magazine and we serve many of them through only planning and editing at first, before they decide on writing.

Many companies lack a full time company history responsible working on the project exclusively and instead appoint someone to work on it alongside other responsibilities. Such managers bear an emotional burden on the success of the project, which, when they see a refined product as a result, often leads to unexpected levels of relief and excitement.

Company histories, first being produced on the central reasoning of "let's make a company history", are now however being used to exhibit company information, motivate individual employees and open their eyes to the real impact of their work. The generation of company histories made solely to the suit the managers of a company is gone, and a stakeholder focus has replaced it.

After the bubble hit many of these companies experienced the brunt of deflation. Many of these companies produced histories for the sole reason of saving face, and today many of those companies, regaining their success, have lost the sense of value that they saw in the history of their company. There has been a recent explosion of demands in vein of "When we put it down we want this to be this way and that to be that way" which is eroding the concept of the modern company history.

A company history is most certainly a medium through which you record history, however defining it as solely limited to past phenomena is to limit its role to speaking only about things which have already finished. Company histories are not something you can put together without the active participation of management; rather it is a form of creating your current reality, whereby a major role is played by management in determining what kind of future the employees will create then the company history acts as a guide from which employees can build their and the company's future. This is something that needs to be written in from the planning stage. It is from this perspective that we have written this book *"How to Make a Company History to Activate Your Business"*.

When more companies make better company history, those histories will motivate more employees and they will create stronger bonds of trust with your networks. By following

“How to Make a Company History to Activate Your Business” in creating your history, I sincerely believe that your writing progresses smoothly into a great history.

Atsushi Asada

Shuppan Bunka Sha

=== Section 1: What’s a Company History?===

== 1. Before you start producing your company history==

1. Company history’s connection to your business

“Company history is just an added cost and won’t be profitable right?” are words we often hear in response to our suggestions to managers on writing up company history. To be honest I believe that if you approach company history with such an attitude then of course it will of end up as such. Corporate profits are not just in semantics but in reality derived from the subtraction of production costs from the company’s sales revenue less any costs required to get those goods to market. This remainder is what we know as profit. Along with sales, supply costs and sales management costs are related to the work of every employee. The question of what workers are thinking about as they go about their business, or what managers are really striving towards is a question which managers all too often leave unasked, and is a question with a deep reflection in the company’s profitability.

What motivated people to start the company in the first place? What kind of company did this all start as? What did we sell? How has our company changed through its history? Furthermore what impact has our industry had on society? How have we helped our community? How did management respond to the challenges that the bad times brought? These are all pertinent question of history which define the company and bring a deep meaning to the work of employees.

When an employee understands this that employee knows their corporate DNA. They understand the connection to themselves and are imbibed with the sense that the struggles of their predecessors were a test of strength. A Company’s management will also benefit greatly from knowing when strategy is revolving back onto things which have failed in the past.

Company’s greatest readership is its employees, and stemming from this it is important

to understand how this group of people will react to which kinds of company history. If the company history is encouraging to the employees then it will certainly become the fuse which ignites their hunger for a challenge. In such a case I believe that the contention that the company history bears no relation to profit becomes a hard case to argue.

If you often hear your employees referred to along the lines of "It doesn't matter what we do, the employees don't get in the spirit" or "The employees lack vision" then you will need a company history which can give them a sense of purpose and meaning which makes it difficult to say that it's a mere waste of money.

If you would like to develop closer relations with your business associates then a company history is an excellent tool through which you can breach the gap and develop trust through understanding.

There is the example of an apparel company with dozens of contacts in their network consisting of many company presidents and section chiefs. To engage their partners it was decided to create a company history which included an interview with their company president. When they conducted the scheduled one hour interview they were able to cover ground and broach topics which their partners would not have considered before. They were also able to conduct interviews with some of their associates which talked about the shared history of their companies and gave insight into the long histories of their companies. We often hear of the extremely strengthening effect on the relationships with their partners that this history had. The company president had even been able to distribute copies to main partner companies in person while giving his compliments to the author. It was twice made the top discussion points in partner organizations.

The ability of the president of the apparel company to drive such a plan was amazing, but more than this it shows the modern rationale behind producing company histories and stands as a fine example of the potential of the company history format.

There is also the kind of company history used as a management tool.

This is not a format designed to be read by many employees, it is a format designed to deliver structured content to clients and partners.

Consider the example of a tools and manufactured goods wholesaler who, when celebrating an anniversary, distributed a company history to their clients. The history was designed as a personalized thank you which fostered trust in the company from the

clients. As a wholesaler they considered it imperative that they inform their clients of just how many manufacturers they carried, and so they added advertisements from 50% of the manufacturers in the industry. Many pages carried one advertisement with larger ones taking up and entire page. They created a highly personalized production while advertising over 100 suppliers. Not only did they mark their anniversary but they also used it to advertise their products and send a clear message of celebration to their partners.

Ask the wholesaler and they will tell you in no uncertain terms “We didn’t charge any money for placing the advertisements”, however the company did apparently make back its approximate publishing costs in “Shuugi” (Japanese anniversary gift of money).

Through this the company was able to achieve its objectives for the publication whilst cutting the costs of the production, and the result was to hit two birds with the one stone.

If you first consider who is going to read the book, then follow up with the question of what you want to convey to that readership and focus on that then the objectives will gradually become clearer. This is not a simple planning trick but is conclusive of any all types of company history and is the starting point for all company histories.

“Data File A: Reader demographics and their motivations”

When you think of all of your possible readers out there start out by considering what you would expect them to read, this is the first step in determining the objectives of your publication. Distribute this information to all employees involved in the company history production to allow them to add their thoughts, exchange ideas and understand each what various people have in mind for the end result of the reader reading the book. This is what will shed light on your objectives. Use a format similar to

If you distribute this to company presidents or senior managers first then it becomes very hard to make any changes to the content. When setting your objectives be sure to add the perspective of upper managers, and come to a conclusion which is both highly appropriate and based on shared opinions and perspectives.

Pg 22 の資料 A 読者設定とその理由

Data File A: Reader demographics and their motivations

Demographic	Number of People Number of Companies Number of Copies	1. Why do they want to read it? 2. What is the impression we want them to walk away from this book with 3. What is the result we expect from people who read this book?
Executives		
Managers		
Employees		
Clients		
Suppliers		
Shareholders and Associated companies		
″Old Boys″ Retirees		
Competitors, Peak Bodies		
Schools, Public Offices		
Mass Media		
Miscellaneous readers		
Other		
Summary of above		

2. The worst way to make a company history

There is no mistake that many companies thinking of putting out a history, the reasoning of "why are you making a company history?" is only generally considered once. There are various reasons for producing a history (which are covered from page 46 to 60 of this book). The company may present about 8 representative examples but the ones considered most important by any company are generally cited as "to activate leadership in employees" or to "bring the company together" (lit. strengthen centripetal force). With this in mind they consider the most important measureable to be how many employees see and read their book. They place a disproportionately large significance on this, deciding that the most important success factor is having every employee read the book.

This thinking leads them to immediately focus their planning on readability of the writing, or on including that which the employees find interesting at cost to other important inputs. However, when planning along these lines it becomes very easy to focus too much on content relating to the mechanisms and the core business of the company. If you were trying to increase readability for your employees, would it really end up as a focus on the company? I'd like to look into the theory of such a company history.

The top priorities of a readable company history:

1. Reduce written material as much as possible. Replace with many photographs of employees.

2. Include many articles written cooperatively with employees

3. Have the written section be set out in the most plain, readable language possible

Methods such as this are certainly ways of making your company history more readable, however when you review the imperatives you realize that there is one important role that company history plays which is at risk of being left in the dust.

It is perfectly reasonable to focus on the number one readership demographic; however it is necessary to ask whether it is appropriate to hang your entire plan from this fixing point.

In reality, creating a history which is highly readable to employees is not function of planning. Questions of positioning such as when to make the production known to your employees, or how early you should begin talking about your upcoming anniversary are of great importance and should be addressed throughout the process of planning and

execution.

Many companies don't place enough thought into the positioning of their anniversary. This is also not limited to anniversaries of foundation but anniversaries of many turning points which are usually not scheduled to a strategic timeline. The worst case scenario when going about a history such as this is to have your employees respond with "our company was making a history?" after being handed the final product.

In such a case it doesn't matter how much thought you have put into your objectives for the production, or how well it fits with an anniversary date. Would it not be wise to put out your history on the anniversary date, at a time when, after a strategized positioning campaign, your employees, suppliers and clients have higher awareness and emotional recognition of the event? This would certainly take care of continuity problems.

For instance, it is traditional for Japanese people to clean out their house for new years in the days leading up to the 31st of December, which provides time to carefully consider what kind of new year your would hope for. It is usually a time to wear those traditional kimonos which have never been brought out of the closet, head to a shrine to pay make a prayer to the gods, and hope a fresh start for the coming year.

There are 365 days in a one year cycle, and so to get through gives a sense of accomplishment. It gives a feeling of the day being both the end of one year, and the beginning of another. If new years day was not expected to be the celebration that it is, and as such not positioned with the expectations that is has, then it would not have the power to be such a moving celebration for so many.

Whether it is December 31st 2000 or January 1st 2001 the sun is not about the rise in the west, and in reality the day is a day like any other.

The fact that such significance is quickly forgotten in the days following is the hallmark of New Year's Eve and New Year's Day. In remembering an anniversary there is ceremony, and the ability of well run events to strengthen a company's "centripetal force", and additionally can be an opportunity start fresh, bring out new thoughts and create a new beginning. 20, 25, 30, 40 and 50 year anniversaries are excellent times to find value in such things. You could say for instance that it would be difficult to generate significance and hence value for a 17 year history without other factors contributing to the significance of the 17 year mark.

The knowledge of anniversaries that an employee has when he or she receives the history will affect the result, and if they haven't been warned then they will focus on the

distinction of the anniversary or turning point and won't take the information on board and try to make something of it. Does this mean that it will become the pre-New Year's clean up or the New Year's Eve prayer? To be honest, the anniversary may just be handled like any other year, but it will still not be such a total waste of effort. In addition to the benefits of raising consciousness of the event in employee's minds, the anniversary can be the opportunity needed for giving thanks to suppliers and customers or to launch a sales expansion which only comes once every ten years. For these kinds of applications where a strong and deep significance needs to be given, the role of company history is paramount.

Throughout our company history business writing plans and setting schedules for 18 years and over 400 histories, we have only ever been late twice. The second time we were late was due to the sudden and unfortunate hospitalization of the writer responsible for the production after only half of the manuscript had been written. We were unable to find a stand-in writer who could finish the manuscript with both an understanding of the client and in writing consistent with the original. We had to find a new writer and with the understanding of the client we delivered on the manuscript.

In other words, the timing of various elements needs to have been tackled fully in the plan. The necessity if this is driven by the timing's importance to company management. Simple anniversaries such as the foundation of a company happen every year to every company; however anniversaries which are multiples of 5 or 10 do not come around every year. These particular anniversaries are the opportunities to grasp at. These anniversaries give pretext for what cannot be said to be an ordinary anniversary, and bring what was previously deemed impossible into the realm of possibility. This will maximize the impact of your anniversary, and of the tools you use to celebrate that anniversary, the company history is indispensable.

We generally ask that our client companies start up a countdown to the anniversary in their office. For instance if you are 2 years out from your anniversary then count down in months in the order of 24, 23, 22, 21, 20 etc. Place it on the bulletin board to remind everyone of how far away it is. This can of course also be used as a space where you can inform employees about the progress of the history with statements such as "Currently: Shooting the photography" or "Looking for people who know anything about X person" which not only provides profile for your project.

Whether or not this provides a great source of information or data is not of huge importance; the benefits of a countdown are below:

1. The editing team and the editing manager often consider it necessary to bring employees into the fold, and to alert employees to the current status of the production

2. It can provide the opportunity to people to volunteer information or materials which can be used in the history.

3. It will raise awareness of the upcoming anniversary

4. Providing constant updates on the progress of the history will place implicit pressure on the editing team to stick to the timeline.

Of course if this does actually supply good information, documents or photographs then consider yourself lucky, however if it fails to provide even one lead then the fact that you have announced that the anniversary is approaching and it is this thorough profiling of the event which is the most important.

When handling people who provide information, remember that there will be times when they have to be told information sensitive to the plan. There is an inherent risk here regardless of the application. You may hope that your history is going to be read by employees and may by extension be limiting it to merely yourself to the production of a "history book" lacking input; the result of which is that you may not be catering to employee's expectations in the plan. Please understand the special importance that needs to be placed on tackling the questions of how much of the process of production to reveal, how much help you want from employees and how much of a focus you would like to place on the anniversary itself.

=2. How to remember an anniversary and producing company history=

1. What are the kinds of things you can do to mark an anniversary?

It is a good generalization that a history production is a good way for a company or group to see it anniversary, however before we speak in detail about company history it is I feel necessary to talk a bit considerations in engaging that anniversary.

The reason is I wish to link this definition into the wider discussion and also because much of this tend to get summarized only briefly in many discussion of the topic. I believe it is important for even the managers of the history to occasionally re-examine their positioning.

1. Management = Fresh project profiling, strengthening/changing systems and processes, corporate identity setting, memory management and distribution
2. Production/Sales = Strengthening sales and production plans, sales campaigns
3. Human Resources = Company trips, employee-family recreational days, new welfare systems
4. Corporate Culture = Events (e.g. Commemorative ceremonies and inaugurations), essay writing prizes, the creation of company history and company songs

Let us examine the role of the company history within this context. From a management perspective 1 and 2 are obviously important; however when you consider that you are focusing on an anniversary and extending the content to epoch-making plans may not be appropriate for content which is often deemed fate. In contrast 3 and 4 are opportunities which cannot be undertaken at the convenience of the company, and the content and thought-processes, in other words the recent lifestyle of the company referred to as the company culture, can be reexamined, revived, and restructured with the perspective of what the company looks like up to now.

This is to say that company history takes the opportunities given by 1 and 2 in the above list by examining the life of the company from the perspective of what it has done, how that has looked, what was being considered and how the company culture affected this. The gathering and editing of perspectives such as these are indispensible to management. Whilst the results of 1 and 2 are immediately felt in what the company is undertaking, the effects of 3 and 4 are not felt in so quick a measure, nor are they as easily visible. However their effect on the company's values and culture, its thinking and individuality, are the inputs to company culture, and as such are important factors in how the company fares in all aspects of business.

2. How do I capture the value of our anniversary

Your first decision in making a company history is the publication date. The problems of what objectives your history will achieve and when you plan releasing it are closely interrelated. So what factors are there to consider in the timing of your history? We have prepared a brief list below.

1. A date which aligns with your anniversary date

2. A date which aligns with the first day of your fiscal new year for the anniversary year
3. A date which aligns with the last day of your fiscal year and your anniversary year
4. Releasing as soon as possible after the posting of financials for your anniversary year
5. The day on which you conduct an anniversary ceremony
6. A date which ties in with, and is published close to, an anniversary ceremony
7. Beginning production after the year of your anniversary
8. Coinciding with large turning points in the company's history (Moving offices, construction of new building, initial public offering of shares, etc.)
9. Timed to coincide with the founder's, or top executive's birthday
10. Aligning with dates of the Japanese western calendar (for instance the first year of a given period or 2001)

1. A date which aligns with your anniversary date

This is the most common date to set your schedule to. Of course, when you're celebrating the year your company was founded or incorporated it is a general rule that you would want to remember it on the date that it happened. Given this structure and enough months of advance preparation, then despite the fact that actual production does not take as long, you can say that you are placing the history within the frame of the anniversary. Additionally, setting the anniversary date as the release date add extra meaning to your history which carries on after the release, and gives a more consistent looking plan for the company to relate to and draw upon.

2. A date which aligns with the first day of your fiscal new year for the anniversary year

As an anniversary year designed to commemorate the foundation of your company, there are many companies who wish to incorporate their good financial reports. A company in its 30th financial year may wish to have its history published on completion of this. If you the company were releasing its past financial data as well then this would be for the first 29 years of your company's financial history.

3. A date which aligns with the last day of your fiscal year and your anniversary year

For any company, asking what measure of year is most fundamental will show you that the accounting year is firmly rooted. With this in mind it can sometimes be beneficial to combine your anniversary with your financial year, releasing the book only after you have completed your anniversary financial year. This enables you to say for instance "our company has completed 30 financial years." One thing to consider however is that your 30th year financial data would take approximately a further 2 months to collate and report and hence it would not be possible to include this data. If you are considering including this data then please read onto the nest section (4)

4. Releasing as soon as possible after the posting of financials for your anniversary year

If you are considering this then you can, for example, release you history along with your financials for the final year of the historical period, which positions the content of your history very well. However in this case the history can only be published after the release of the financials, with the release date of the financials generally serving as a starting point for counting days to the publication of the history. Therefore the publication date for the history can often only be announced about one month before the actual publication. This format is less a statement of an anniversary and more a release of information heaped together on a short timeframe, and by eliminating the release date's potential alignment with other important dates the production looses a degree of significance.

5. The day on which you conduct an anniversary ceremony

There are companies which hold events aimed at commemorating events or thanking people. A considerable number of those companies wish to be able to give a gift of an articulated company history to the attendees on the day. We refer to these books as "manju books" because they are given as gifts to the attendees in the much the same way as we give manju cakes and other sweets. Handing your company history to attendees as they leave a commemorative event is an effective may to hit your objectives for the impact of the event.

6. A date which ties in with, and is published close to, an anniversary ceremony

An obvious request we commonly get when our client is running a commemorative event is that after going to trouble of commemorating their achievements in such a way, they want to have this events written about in their book also. In this case you'll need to book a photographer, select the photographs you wish to put in after they have been

developed, add explanatory paragraphs of the photographs, write an article about the night etc; hence it will take an amount of time between the event and the publication which will need to be considered well in advance. The best method for this is to leave some pages empty for the event, which you can then structure, color and edit from the moment the event is over reducing the time it takes you to get the book to print to the minimum possible. You cannot approach this thinking that 1 or 2 months is a viable time frame for final editing post-event

7. Beginning production after the year of your anniversary

We have seen an example with a Tokyo based pharmaceutical goods manufacturer that has produced a 10 year history. However this company began its history only after reaching its ten year milestone and then produced the book to look back on those ten years in a complete review. When you consider this strategy you can certainly understand its ability to create a clear picture of the recent history of the company on a large scale, and because the period of history being covered is set down from the outset comparing this period with future periods of ten years will become easier. In such a case there are important points in making this "company history kind of book", such as the involvement of employees in celebrations, or whether there are fundamental changes which have occurred through the hard work of employees will be duly covered. This creates a gap in one of the largest objectives of any company history, but in the view of the company this creates consistency in their strategy and the employees seem to understand this.

8. Coinciding with large turning points in the company's history (Moving offices, construction of new building, initial public offering of shares, etc.)

Another anniversary which can act as a period of reference for your company's history may well be linked to some other non-foundational event, the celebration of which can be of far greater significance depending on the company and the event. For some companies a more significant event is which year they were first publicly listed, or when they built their new office building and using this date as a reference makes more sense to these companies. Aligning your event with the date of an event which sparked a turnaround in your company and integrating the content of your history to focus on the change that this had is likely to stir up stronger reactions in your employees than a simple anniversary of foundation.

9. Timed to coincide with the founder's, or top executive's birthday

In cases where the founder is an almost sacred figure in the company the history will subsequently focus on his/her influence on the company at length and in such cases the line between a company history and a biography of the founder becomes and incredibly fine one. If it is a manager has left very large and indelible fingerprints on the company's success, then one method may be to time the release to coincide with his/her birthday. However if the managers do not understand the difference between a company history and a manager's biography then to them the methodology and objectives will seem to be subjective. (See chapter 7: The differences between Personal History, Biography and Remembrance Magazines pg 76 to 87)

10. Aligning with dates of the Japanese western calendar (for instance the first year of a given period or 2001)

At the end of the Showa period (Japanese traditional calendar, each era represents the reign of a different emperor) there were many people who talked about writing their histories in reference to coming and going of the Showa period. This is not an anniversary for the company but more of a turning point in society and a place to punctuate your history which is readily understood by observers. Also, by choosing the year 2000 as a turning point a given company may be able to structure their history as "X Company in the 20th Century" as a time period of focus.

There are many turning points in the company's history which can be made the focus of the company history as we have outlined above, and so looking to an anniversary date which is very near and abandoning the project on time concerns is perhaps a little hasty. There are many anniversaries that you can draw the line at, and so it pays to consider which one is right for company.

The question of how many years to cover will vary from company to company however the leading healthcare company we mentioned previously decided that 10 year intervals would be necessary to hit its strategic targets.

The company history is a format which is not simply a record of the history of the company, but is something which maintains good coordination and aids in knowledge management and transition. One reference to consider is the Isei temple (Shinto) which conducts a transfer ceremony, moving the shrine from one building to another, every 20 years. According to the household the shrine's architecture is rebuilt and changed over at the same time and the elders get the experience of sharing the construction with their pupils and passing on their knowledge. This tradition has been maintained since the reign of Emperor Temmu, with the latest in 1993 being the 61st time it has been

held.

When you consider this, the successful exchange of techniques and ideas between people, spacing it by 20 years seems to be a good suggestion. More than a publishing cycle, this is a point of reference for your company.

There is also the approach espoused by America's Peter F. Drucker is the "30 year review". In this a company tracks its own peaks and troughs over a thirty year period and parlays that information into a perspective on things such as new products and instances where it had failed to exploit the market. When you think about it, not producing such a history every thirty years makes it almost impossible to maintain cohesive records.

If you set a 30 year period, then those employees who joined the company in their twenties will be in their fifties when it comes out and so from the perspective of creating an accurate record given their many years of recollection. In other words, there are fewer limits on the amount information you can retrieve.

When a company fails to record its history in the first thirty years of operation it makes the compilation of that history at a later date far more complex an undertaking. Written into the company's being in the period after being founded is the base foundation on which the company was built. In many cases the records from the period whether on paper or other mediums are missing, making the data and materials are very hard to get your hands on, which is why in many such cases the memory of workers must be relied upon to fill the gaps. I can't help but to mention that relying directly on people's memory of events long since passed is not a very surefooted way to produce your first company history.

The publishing cycles of the above books are run on timelines from a short period of once every ten years to a broad once in 30 years, however many first histories cover 20 year or 25 year periods. Once the first history is recorded then companies generally choose to produce on a ten or thirty year cycle.

==Chapter 3: The background to and reasons why company history publications have become so much more widespread ==

20 or 30 years ago company history was only created by large companies which often had a single employee dedicated to the task, but nowadays large companies are making

way for the small and medium sized companies and there is a corresponding change in the makeup of companies producing history. In this chapter we consider the origins of this phenomenon.

1. Companies founded after the war get through their first period and are now seeing their anniversaries

Many companies were founded in post-war Japan. The final days of the war occurred in 1945, which after fifty years of reconstruction brings the year 1995. The majority of companies were founded between 1948 and 1972 and so these companies are currently experiencing their 50 year anniversaries one after the other. Before this they of course experience their 30 and 40 year anniversaries. Despite these opportunities many choose to forgo their 30 and 40 year anniversaries but don't want to ignore the opportunity of their half-century mark and hence numbers of company histories are increasing. If the company were to miss the 50 year anniversary then the next really round number to start at is the 100 year history, which given another 50 years of the loss of ageing records presents and extremely difficult challenge in reproducing anything but the later history of the company.

2. Internal changes in the state of the company (Changes in employee structure as well as changes of and in products, in place of management)

Young men in their late twenties towards the end of the war and who began businesses at the end of the war, are now entering their nineties and many are no longer in the loop and have retired. Having managers step into the void created by the loss of a founder is an extremely significant event for a company, and at the same time these changes in leadership often lead to a change in direction for the company.

Their skills and experiences are, from the perspective of tradition, subject to the "2007 problem" (The year the baby boomer generation is set to begin retiring). Those born immediately after the war started entering companies in about the 40th year of Showa (1965), from which times they became responsible for the high economic growth Japan achieved and during which time the companies accumulated a mass of experience and know-how. From the year 2007 those employees of most importance to the future of the company will start retiring, and the transition of knowledge from one generation to the next will be of urgent importance.

The makeup of the employee base was nearly all male in the period from year 20 to 30 Showa (1945-55), however females currently make up approximately one third of all

employees. It is a certainty that in such a case the company culture will have changed since the company was founded.

Such a problem is an intrinsic element of the company, but it is extrinsic elements which are generally met with strategies based on main product lines and products development. Companies by and large change the times, and with the life cycles of their products, from introduction to growth, from growth to maturity and finally into decline. If these companies do not produce histories in a shorter term then they will lose the history of their products, and the significance and meaning this brings to the company and to management will be lost along with it.

Immediately following the war there was a company founded in Osaka which was a direct sales outlet for hoists made by the Hitachi Company. The company from the beginning down smokestacks with fervor, and once they found them they used sample products and demonstrations to sell many units.

Today this company is not satisfied with only 5% of the total hoist market, but is moving into soil freezing technology with broad applications in undersea tunnel construction. What was originally a hoist sales outlet has now become a civil engineering company, and as such most employees understand it to be a civil engineering company. From a management standpoint it is only natural to want to outline the footsteps of the company from its first fundamental business application.

3. The price of producing company history is dropping

I think it's hard to imagine a company without printing equipment or partners who are printers, which some many readers have probably noticed has led to a decline in the price of printing. The prices began dropping in 1995 and in the past two or three years have been widely recognized as a facet of deflation. According to leading printing companies their predictions for the size of the market in 2005 will be one quarter of what it was during the bubble period. When you ask specific leaders in the field they will tell you that they expect this downturn to continue, and that they feel they are not nearing the bottom. The printing costs take up somewhere in the realm of 30% of the total costs of producing a history, so on a total cost basis the effect has been a drop in the price per volume of somewhere close to ten percent.

On top of this printing is undergoing a period of great innovation. The days of laying out your manuscript and handing it to the printer to have them set typeface, photographs and etc are gone. The structure the industry is moving towards is one where a publisher

can now lay out each page individually in-house, sending the draft to the printers for printing alone. Through the higher production efficiency at both our company and our printers, the time to print for any project is dropping rapidly.

This has wide implications for securing high quality prints and at the same time the increases in efficiency at the printer means that a production costing 10 million yen in the past is now being priced at 9 million yen.

Given the large influence this has on price, company history production companies must also respond to the competitive markets and must not leave the battlefront. Given our own company's estimates we consider it necessary to drop our prices by something close to 10%

With these societal factors and the hard work of production companies, the costs of company history are dropping significantly. With price for an average history dropping from 10 million yen to 9 million yen, the obvious conclusion is that it is much easier to have the history of your company recorded.

4. Calling for the selection of past data and material to keep in the face of a management rationalization

It has been a while since the beginning of the information age. There was a time when Bill Gates used to boast that he was going to "digitize everything", however in the current environment the moves by Google to "Systematize the world's data, and make more useful methods of access possible" seem more appropriate. The companies that were exposed to the post-bubble waves of rationalization made moves to eliminate information and data that was deemed "Muri, Muda, Mura" (Impossible, Wasteful, Uneven) as a means to increase efficiency, with the success thereof driven by the implementation of computerization and efficient management systems.

> **Translator's note:** The above quotes from Bill Gates and Google representatives have been retranslated back to English from Japanese and hence may not be in the original wording.

This rationalization gave rise to an era in which all past data and materials were either kept or all were thrown out.

Until now people such as the company mail clerk would use their own judgment in determining which items to keep, which to throw away and which to edit. It is only recently that decisions have been made as a company as to the kind of data and

materials that should be kept, and which should be thrown away. By standardizing your processes in this way you can integrate your data and materials, and many company can produce a history directly from this.

5. The increase in company publications due to the spread of personal computers and the technological change in printing and the familiarization of publishing to companies

The rationalization of the publishing industry can be defined on three key points. The rationalization is not confined to publishing and printing companies but has spread to non-publishing companies. The rise of the personal computer means that companies can now go to individual printers directly and have the content which they have created printed directly to the page.

Printings often run by companies through a desktop publishing system can generally be produced in-house, with the exception of high quality final products aimed at the customer.

The sight of companies producing such materials within the company has become a familiar one, brochures and pamphlets are now often self-produced and self-published by the company. With the increase in internal company publishing capabilities, companies are showing a lack of discord with industry, and there is no mistake that this is a significant contributor to the scene of rising company history publishing.

In classifying the reasons for the increase in company history publishing the above sated reasons can be seen a very significant factor.

20 years ago the most common years on which to put out a history were 40 year anniversaries, with the second most being 30 year histories. When we say 20 years ago, we mean approximately 1987. With the final year of the war in the pacific being 1945, 1987 becomes just over 40 years since then. It is easy to see that the companies founded just after the war would be the bulk of the companies producing history at that time. Because of this is it is easy to see the very close relationship between the year companies were founded and the years they publish their history.

Here I would like to give an introduction to the older company histories which were published by large companies in the prewar years.

Meiji Confectionary published “a 15 year history” in the 9th year of Taisho (1920), with “a 15 year history since foundation” being published by the Meiji Refined Sugar Company in the 10th year of Taisho (1921) celebrating the 15th year of their sugar

refining business.

The history of Mitsubishi Shipbuilding's Kawasaki Shipyard released in the 3rd year of Showa (1928) entitled "Company History"

The history of the Kawasaki Shipyard published in the 11th year of Showa (1936) entitled "40 year Company History"

Japan Battery published their "20 year Company History" in the 12th year of Showa (1937)

The Kobe Steel Foundry published its "30 year History" in the 13th year of Showa (1938)

Such publications led an era of company history productions.

Additionally the Bank of Japan published their history in the second year of Taisho (1913), which was followed by a stream of histories from financial services company histories from the likes of the Daiichi Bank, the Bouchou bank of Yamaguchi prefecture, the 107th Bank of Fukushima prefecture, the 90th Bank of Iwate prefecture and well as other assorted banks, security and trading companies.

From this we can see that company history publishing is not a recent phenomenon but was being published in relatively high numbers as far back as pre-war times. Readers of these books are liable to consider such representations of the company as being "unreadable", however even in changing times the necessity of these books does not change.

==4. The meaning and purpose of a published company history==

Whatever the objectives of your company history may be it is fundamental that your readers have an understanding of them before they open the book. Before getting into a detailed description of producing a company history, I would like for you to go over your own objectives again.

Firstly the primary reason that clarity in objectives is necessary is that if your production's objectives are in any way unclear then after a long period of editing your plan will be only weakly applied and your production's direction will be blurred.

Company histories in general take about 2 years to produce from start to finish; longer ones are on the scale of 5 years or more. During this time many small things pop up. The company's profitability changes, trading partners change, the company history responsible is changed or takes extended leave, management and company

representatives change, the company history gets outsourced to external managers etc.

When events like this happen to company histories with unclear objectives, it is necessary to once again consult with the readership and rebalance the factors of plan's content and material as well as the structure of the content.

Even company histories which have had their plans changed mid-way are not a total loss. However, if you make changes to the plan due to external factors such as those previously mentioned and your objectives have not been examined properly and are thus subjective or abstract, then being hit with an externality in these circumstances is to invite disaster. When you are unsure as to whom you are producing the history for and why then the perspective from which evaluate the work will become blurred and something as simple as having a proof read of the manuscript will lead to 2, 3, 5 or 10 rewrites. When this occurs you will lose time, money and control of the project as the project goes from simply being adrift to being lost in space, and it will be almost certain that you will not achieve the objectives which you will have lost sight of.

Examples situations in which you may want to change the plan:

1. In the research stage you collect far more materials and interviews than expected and this changes the content of the history you want to make
2. When conducting interviews you find that statistics cannot be found to back an important aspect of the history, and hence you want to either reduce that aspect or replace it with information on a different aspect.
3. After finishing the manuscript you find that it is more interesting than you anticipated and wish to change your publishing strategy.
4. You find that you were not able to obtain sufficient photographs from in and outside the company, and in order to make up for the lack of photographs you wish to increase the volume of the manuscript (for instance, by adding illustrated graphs etc)

Plans which can accommodate unexpected changes such as those outlined above indicate a structure focused on continuous improvement, and which can do so without risking the quality of the publication. These changes to the plan are aimed at creating new objectives which exceed or expand the previous objectives, and so it is necessary to put policies and procedures in place.

When you look at the plans set down and changed by former and latter parties, the

former party charts a path to a destination over territory he doesn't know and sets out without knowing the roads the car will have to travel ahead. Furthermore, the former party decides on the arrival time. The latter party decides which roads the car will take and will adjust pace of progress by adjusting variables such as the speed of the car, tire changes and backup plans in order to make the required time.

I believe it is wise to run an adequate assessment of the goals and plans before proceeding on the execution thereof

There are many small judgments which need to be made on a daily basis throughout the editing process on a company history, but if the objectives of the publication are unclear then standards on which you base your decisions (i.e. the perspective you take) will become blurred. The objectives which we will discuss from here should be thoroughly reviewed by yourself, and furthermore your company should decide which objectives are the best fit for you and seek to prioritize them as such. Through the process of prioritizing these objectives you will go a long way towards deciding what kind of content is most appropriate for your company, what kind of publication is most appropriate for your company, and what kind of time, energy and costs your company can realistically put behind such a project. If such decisions are not forthcoming then it means that you have not adequately considered this section of the company history plan.

Our company has compiled the following 8 main possible goals for compiling a company history:

1. To adequately sort management data and materials to pass on to the next generation of leaders
2. To study the footsteps of the company and use this as a management tool
3. To affirm the company's corporate identity
4. To raise awareness of turning points such as anniversaries among the employees
5. To deepen understanding of the company among the employees and their families
6. To express gratitude to stakeholders in and outside the company
7. To build an image of the company
8. To consolidate the company's contributions to society and the industry into one

1. To adequately sort management data and materials to pass on to the next generation of leaders

After the war Japanese companies had great ambition and this led to quite active management. There was the urgent problem of having to eat and at the same time there was the gargantuan aim of rebuilding Japanese society. For companies which existed before the war there was the strong wish to rebuild their company and get their former employees back from the frontlines to restart operations. For the companies born after the war ended there was the fundamental need to eat, as well as the priorities of maintaining and building safer lives.

Firstly, with those kinds of priorities in the post-war environment, there wasn't much time to look back for the first twenty years, and most companies failed to do this. In the companies that we have run histories for we have found that the records of most companies have dissipated. In the period after the war companies were groping around for innovative ways to increase production or sales, and on the same track it is now nearing the time for these people to retire and so the problem of how to pass on the wealth of knowledge and skills that these workers have cultivated is an obviously pressing one. Even in companies that produced so many goods or had so many ideas or was so effective in application of its core abilities, you cannot say that a simple look back at how they maintained stability and developed the company is adequate, much less say that the loss of the people who were fundamental to the creation of businesses management systems would not be damaging to the business.

It follows that the company's materials to this point, the unwritten knowledge of the company's undertakings held by the employees and other information to be passed on and that this information be tied in with a rational project of the company's. The everyday data and materials used by management, production and so forth, are comparatively well managed but without being arranged, rationalized and titled as such much important data is scrapped and forgotten. Also, many companies undergo changes of direction many times and often key material on past undertakings is thrown out with the old business models.

After experiencing these problems countless times I hope you too can see the importance of sorting out which material's to keep and which to throw away, and apply this from the start in your company.

Until now the standards against which to judge the value of materials were mostly vague and their interpretation differed from person to person, and so a consistent

arrangement was difficult. If this happens then the company which has gone to great pains to preserve its know-how in management, production and sales, will not be able to apply it, and the company's spirit and the ethics on which it was founded will not be transferred to the younger generation.

You cannot save all of your material. Using the publishing of a company history as an opportunity to define a classification system on which things will be kept and which will be disposed of, and then from what is being kept the content of what to republish in the company history can be determined. Once this history has been made it can serve as a reference on what selection standards for the gathering and arrangement of historic materials going forward.

2. To study the footsteps of the company and use this as a management tool

There's the old saying about learning lessons from the past (Onkochishin in Japanese), but up until now companies have simply looked back and considered it as one of the ingredients in their current makeup.

The past of any company contains remarkable events, and occasionally a company's top management has considered these events in selecting the new route for the company to follow. Such companies find it important that each of their employees hold a shared set of values.

There is also a connection which gives those with the knowledge of the past an insight into the future. In order to extract value from this knowledge, the merit of the each of the past events must be evaluated and explicitly defined. For a company to exist today, it follows that in its past its ratio of good to bad events favored more good events.

At the same time the company should, while reflecting on the events of the past, focus on the reflections of those good events with clarity. The objective should be to have the way forward for employees and management defined within the company history. (See chapter 17 "How do I handle things which are hard to put in writing?", reference pg 156~158)

3. To affirm the company's corporate identity

For each and every human being, the questions of "Why am I here?", "What am I doing?" and "Where have I come from, and where am I going?" are of fundamental importance, and as such can be the source of fundamental problems. During the course of our long lives and during our long working lives, nearly everyone runs into some of these

problems, which leads to trouble.

Is not the same true of corporations? With a company history the significance of your company's existence and the value of your company to society can be made clear, and through this questions such as "Why does our company exist?" and "What benefit does our company have for society?" will be given much more clarity as people connected to the company develop a clear understanding of the environment of the company policies and ethos.

It is necessary that company history be used to clearly answer the fundamental questions "What exactly is our company? Where have we come from, and where are we going?" For the company itself it is necessary to pose such questions to itself on an ongoing basis. For people and employees who are troubled by the search for meaning in work, making it clear what contribution they can make to the company and what those contributions in turn bring in the form of the company's significance to society will bring spirit to their lives. In this way an important role of the company history is to clearly set out the company's corporate identity.

4. To raise awareness of turning points such as anniversaries among the employees

When you publish a history it will not be to celebrate any other turning points than your own, and so to have your employees go about the business of the company post-history production it will be necessary to develop lucid recognition of those turning points.

To achieve this you must link as many people as possible to the project by using the specific devices of content in your book.

Throughout the process of making a company history you will need your editing team leaders and editing employees to cooperate to generate excitement in the content as a starting point for generating interest throughout the company. Expanding the circle of people which have an interest in the project is one of the secrets to making a good company history.

5. To deepen understanding of the company among the employees and their families

In companies which exist long enough surpass landmark anniversaries, differences in the thinking of top management and junior employees often come to a head. Many companies for example experience gaps in their feelings of solidarity, the company spirit, thoughts on future direction as well as differences in such things as the feelings of gratitude towards partners and stakeholders, however many of the gaps are bridged

through sharing the company's history and sharing the experiences that go with that. New employees and in particular younger employees were brought up in a different environment and so it is natural that their generation will be born with different values.

However as a company such things cannot be left as they are. Having every person in the company share the company culture is necessary to have the company's projects and core business to be tackled in a positive and pro-active manner.

When structuring the history to become a shared history is not possible the history will be published from the perspective of giving everyone a shared knowledge of the history. This means that not only will you expect that your employees will be the number one readers of the history, but that more than just knowing the history of the company but that there will be no shortage of material on which to train and educate employees. For the high-potential employees an understanding of what kind of thinking has led the company to overcome the difficulties of its worst troughs and knowledge of the link between the company's past and the company's future will generate a sense of trust in the company.

In addition to this, for a company's employee to be able to perform diligently in their roles the understanding and cooperation of their families is absolutely necessary. Whilst the primary readers of company history are the employees themselves, company history is the best kind of teaching material which will lead to the inclusion of families and the development closer ties to the company. Hence the importance of producing histories which are easy to look through whilst still maintaining focus.

6. To express gratitude to stakeholders in and outside the company

The historically accurate company history as we know it plays a large and important role in conveying the relationships between the company and local communities, and between the company's products and everyday people without mistaken information. A company history can convey accurately the sense of gratitude and sincerity towards customers and society, and this can be a big factor in the image of the company. To turn the tables and take another perspective; if you company were mentioned throughout the company history book of another company along with all manner of thanks, would you not be incredibly happy? When you meet with a supplier it's a manner of etiquette to say "Thanks very much for your continued service", but instead of simply words which will be forgotten in a day, define your courtesy in a clear medium, and consider applying it in a company history.

7. To build an image of the company

Let's separate the main structural elements of the company history into the following four points:

- The image of the company held by employees
- The image of the company held by other companies in the industry
- The image of the company held by trading partners
- The image of the company held by the local community

Nowadays local communities and residents are developing a stronger focus on their local companies, and company's daily activities come under the watch of many concerned parties. When the company grows to become a large company and its effect on the industry and the community is correspondingly large, its thoughts and attitudes towards trading partners, peak bodies and the local community becomes a very necessary position to be clear on. Company positioning, PR and the congruency of external messaging are significant reasons for undertaking a company history project.

The economic historian who coined the term "Industrial Revolution", Arnold Toynbee (not to be confused with his nephew and social historian Arnold J. Toynbee) once said:

"There is prosperity in cities with a respect for history. There is a future for companies with respect for history" (translation, not original wording)

If we could take the liberty to write this another way;

"Companies which hold history to be important, hold the future to be important" is the way in which we consider that statement.

For example; throughout a company's process of development, there are many products and services, as well as trading partners which may today be only a small proportion of the company's overall business today, but without the contributions of which the company would not exist; for such companies the possibility that young employees walk away from such important factors in the company's makeup is to embrace instability.

It is safe to say that for employees and trading partners, that the act of embracing a company is deeply connected to the moral status of that company is an undisguised fact.

8. To consolidate the company's contributions to society and the industry into one

When a company has a firm economic base the company's ability to influence society will increase, and because of this the company will be expected to show leadership when it is needed, and to lend its abilities where it can which will lead to a point where it seems to exist to serve only the community. In response to these demands most companies tend to act somewhat as public institutions do and respond with as much help as they can. Despite a company operating in a small market it may still be considered a leading company by pretense, and for society, the industry and the community the meaning of the company's existence is multifaceted and must be strengthened. Many may think that a company is only working in its own self-interest, but in reality as the scale of the business expands the influence of the business expands, and the interests of the business correspondingly expand into areas unrelated to profitability. This means that once a company becomes a mid-level player in the industry or better the company its interests appear to stop shifting, and those industries and societies also stop looking at all aspects of the company. In such a case, is not demonstrating the human aspects of the company the most adult thing to do.

The creation of company history necessitates revealing some company weaknesses to a degree, and so a company cannot go into a publication without confidence in itself. The creation of a company history is a natural way to overcome such hurdles, and is easily combined with perspectives on the company's contributions to society and the industry.

The making of a company should act as a corpus of the works of the company. The company has the ability to reinterpret the process of development the industry took, and to reproduce this with words and historical materials. That is to say that in order to shed light on the process by which the products and the industry developed and took shape, the publication of your company's internal materials must play an important part, and you must understand the significance of the contribution that this makes to the industry and to society.

There is a wholesaler located in the Kanto and central regions which focuses on the sale of personal items to hoteliers and resorts. For a long time before the war until after it hotels operated by placing a large bar of soap much like a bar of clothing soap, at every bath. The customers would use the soap everyday until the bar wore down, at which point the hotel would replace it. Eventually however the continuing focus of customers on cleanliness took hold and customers demanded small personal soaps, so the wholesaler made an offer to some soap manufacturers to have them produced; much to the delight of hotel and resort proprietors. You can now see such small soaps everywhere. However, even after such an innovation many customers considered the

one person per soap model as a waste of resources, so the company made further approaches to manufacturers to create a shampoo-like liquid soap which became a big impetus for its push into higher end hotels.

This company is now entering its 60th year of operation, and to think that the liquid soap that we all use in our homes today was created by this company racing ahead of the industry to establish products, and that this has not only had such a great affect on our daily lives but also played such a large part in increasing the Japanese sense of hygiene is incredible.

If the company had not mentioned it there would be no way of knowing these things, and think of how much pride would company employees gain from knowing this. These things are, we believe, of fundamental importance in the education of employees.

Throughout the world there are many companies, however the number of companies which have their history reproduced is not nearly as large. The companies which have their history put to paper are the regional or industry leaders in their field. There are also times when such companies act as leaders in unrelated industries or in broader society.

Company histories are not just published to furnish a company's self-interests, but there is need to consider it as a way to execute a plan for the company's contribution to both the industry and society. Moreover a company must understand its own positioning and culture in order to understand what kind of contribution is possible, and which is not.

==5. Latest trends in Company History==

1. Company histories which are integrated into a company's existing publishing system. Companies demanding a more external role for the history. (Publishing integrated into management activities)
2. Company histories have begun considering the reader
3. The introduction of general publishing techniques into company history (wider readership, multiple volumes, multiple plans and individualization, visualization, larger volumes, colorization, reader-participation based volumes)
4. The progression of outsourcing production
5. The shifts in the valuation and evaluation of company publishing

6. The waves of recent phenomenon (digitization and moves towards networks)

7. The development of web-based company history

1. Company histories which are integrated into a company's existing publishing system. Companies demanding a more external role for the history. (Publishing integrated into management activities)

In recent years we have seen a shift towards many more motivations for publishing a history. In the past a company history has been produced by and for a single company, however we are now seeing a large role for the company history external to the company. This format collates company information and integrates a message, and is a positive step by companies to put out a pro-active image of their company through the medium of a published book.

In the former company histories of the Meiji era, very few if any of the company histories were produced with the intention to be distributed to every employee. Back in that era the idea that you could use a company history as an effective way to educate employees was non-existent. The histories from this era were nicknamed "change of pillows" because they were just the right size the be used as floor pillows during lunch breaks in traditional Japanese Tatami-matted rooms, and this generation saw a great number of those pillows produced.

By far the most common message held in these volumes was a simple record of the past aimed at distributing company materials and data and scholars and researchers, as it seems that most of these people already had knowledge of the companies' contributions to society or its changes to policy. Since that era the scope of company history gradually began to change.

The libraries with the most company histories are the Fukakusa libraries of the famous Kyoto and Ryukoku Universities. And the universities' permission we were allowed to delve into their collections and were able to determine what the reasons and motivations for publishing the histories were by reading the foreword and afterword of each book. From that era onwards the slow trend towards more readable histories begins, and we see the first diversification of types of company history that we will delve into more thoroughly soon.

Corporate publishing is a sector of the business that cannot proceed without the

go-ahead from top management which seems to be a sign that histories are being considering as more management tools nowadays.

To put it more explicitly; for companies who are voicing concern on the information aspect of the four factors of management (people, things, money, information), the company history provides a specific application for and platform for information both in and outside the company.

2. Company histories have begun considering the reader

When a company history is applied in the organization as a management tool, the objectives behind that tool must naturally be made very transparent. That objective puts the reader first, and remains clear on the reader's state of mind.

In histories up to this point you could say that convenience to the reader was not a priority.

There are many functions of company history that are currently in demand such as it being a rational, economic, exhaustive, and readable comprehensive record, lately however we have seen a much higher valuation placed on overall convenience to the reader. That is what it means to place to reader's state of mind first, and have it stated clearly in the plan.

Our company also sells books in bookstores through our general publishing activities, and nearly all of the books on sale in those stores have a clear target reader towards which the writer strives to reach, and reaching this objective is a big deciding factor in whether the potential readers open their wallets. For normal company histories which are being sold commercially, staying in the mind of the target reader will have a significant effect on the final product. Products which can take a reader by the hand or make a reader exited will become more logical as a publishing product.

3. The introduction of general publishing techniques into company history (wider readership, larger production runs, multiple plans and individualization, visualization, larger volumes, colorization, reader-participation based volumes)

In relation to this, the following changes are the most remarkable.

*Wider Readership

The readers of company history nowadays encompass broad groups such as employees, customers, suppliers, shareholders, retired employees, other companies in the industry,

future employees, universities and schools, local community residents, libraries and research institutes, and all kinds of potential readers who can access the company's proposed theses

***Larger production runs**

Once you have the target reader clearly set out, the number of readers to whom you will be distributing your book will increase as a result. The effect of this has been a trend towards larger production runs. If the number of trading partners to whom you distribute the book increases, the number of related groups increases and as a result the number of people to whom your book is distributed increases and more book must go into the original print run. As a rule print runs were once calculated as about 20% higher than the number of employees a company had, however now print runs are generally about 2 to 4 times the number of employees of a company.

***Multiple Plans and Individualization**

When delivering a large number of copies to all of the various readers, you can provide them with the simplified descriptions of the company, or come up with individualized plans, and in doing so focus the devices of content in the book and in doing so create multiple and individualized plans.

***Visualization**

Making this kind of devices easily understood at a glance – originally being doorstop-like volumes of data, the movement to more readable designs seems only natural – the movement towards more readable histories has led to the liberal use of photographs, illustrations and diagrams.

***Larger Volumes**

When editors try and make progress towards a visually oriented history through their page layout, a demonstrable effect is that the trend towards demanding larger physical dimensions for the book. Traditionally volumes were most often A5 in size (The same size as the monthly Gakkan Bunkgei Shunjuu), however in the post-war period publications were always made in B5 in size (The size of university notebook). Since the beginning of the Heisei era (from 1988 onwards) we have seen the rise of A4 bindings, as well as the even bigger B4 bindings

There seems to be something of a western influence driving this. American influence is especially noticeable in that the development of cameras occurred early in America and,

being unscarred by the war on home soil, many photographs of companies remain. Of course American adoption of color photography was early, and although we se history being spelled out in words we see many American histories with a great number of photographs being interwoven. In the west, using the dimensions of A series paper is the orthodox sizing for books and there is the perspective that it has a higher turnover, but we can say that those photo album-style large histories have had an effect on the sizing choices of Japanese company history.

A home appliances manufacturer in Osaka produced their 75 year history in a B4 sized 120 page magazine format commemorative magazine. According to the manager of that company's production an American history was being used a reference to guide the publication.

More than 50 years have passed since the end of the war, and within that timeframe the number of companies which have preserved photographs is increasing. By conveying history as much as possible through living imagery rather than writing it, the company history becomes a photo album and it seems such publications are fast becoming a pillar of the Japanese company history market.

***Colorization**

When you have laid out your pages to be visually pleasing and have enlarged the size of your book, the next demand we often get in making the history more easily read is to increase the number of colors going into the final book. Now color printers and color copiers have become the norm, and to general readers even things that could be called color seem monochromatic, which is why we are seeing a demand for more vibrant color. To meet this challenge we are striving towards more and more color histories.

***Reader-participation based volumes**

There has been a recent explosion in the number of volumes incorporating reader-participation. Many companies now wish to employ the method of incorporating the reader into the content of plans and so forth, and introducing employees throughout the page structure of the book. Insofar as the objectives of the history, this is not just being left as a record, but is driven by the intention to make employees conscious of the company and its anniversary.

A focus on the mixture of men and women in the story is, to a history, something which is widely called for. In this way the method of company history does not stop at the managers who are putting it together, but must transform to align with the

transformations of company management.

4. The progression of outsourcing production

Through our research we have found that the majority if company histories were completed in-house until about the 40th year of Showa (1965).

It seems to have been the case that most companies gave a publication the scale of a single full time employee; however they would only produce the manuscript in-house, after which they would rely on the expertise of the printing company for printing and binding.

Today we see a vastly different methodology. The reason is that in order to bring about the aforementioned changes such that high quality books can be produced and that these books can be of value both inside and outside the company, outsourcing of processes must be undertaken. The ability to outsource such things as editing has really been dropped into the lap of the industry.

5. The shifts in the valuation and evaluation of company publishing

It seems to many observers that when a company creates a history they only insert the sections of history which make them look good. However, recently companies have become hesitant to hide potentially sensitive information.

For companies clearly positioned as a publicly accessible institution, and operating in a society embracing the liberalization of information through the penetration of information technology, companies can no longer keep hidden sensitive information, and if you try and hide information pertaining to sensitive issues that employees and trading partners know about then trust in the company history will be lost and questions will be asked of the company and its management..

Additionally the burgeoning field of “Company Document” publishing incorporates the path of the company and the footsteps of management into a format which is naturally designed to be sold, and many of these high quality content books have been produced.

There was the old tale by Kobako Hanato “Doterai yatsu”, and the NHK’s smash hit television series “Oshin” which tells the story of half of the life of an old lady operating a supermarket in the Hokuriku region

Recently our moves to commercial publishing formats such as for the “Sony Autobiography” saw it being sold in bookshops, and which has been followed up with

new editions. Another history our company has published was from the burger chain Mos Burger entitled “Yume Miru Zassoutachi” (The weeds of our dreams), which covers the history of the Mos Burger chain of stores from before it was established to the place it occupies in society today as the Tokyo Stock Exchange-Listed Mos Food Services Inc., of which we sold 45,000 copies. Even now we are receiving constant orders for adjustments and must republish revised editions.

Another which our company has helped produce 14 years ago was Sony Life Insurance Co. Ltd.’s “Nobiru Keiei no Kenkyuu” (Researching Extended Management), which documents the managerial strategy and path the home electronics maker Sony took as it moved into the insurance industry, which sold 40,000 copies. 4 Years ago we released a revised and updated second edition, which has so far exceeded 25,000 copies and is still selling.

These companies obviously have great brand recognition, and we can say with certainty that a document of the company’s history would be trustable enough from the reader’s perspective. At the same time, the right choice of writer can lend a unique perspective on the company and its functions, as well as giving some assurance to the potential readership of the quality of the content.

In analyzing in details the appeal the history has to readers, how to achieve that appeal, and how to distinguish your company above and apart from the rest of the industry, the direction your history takes will surely change. When you can display trends such as these it will bring about change in the value delivered to the general readership, and through the company history will show that your company is in the ring throwing the punches.

6. The waves of recent phenomenon (digitization and moves towards networks)

We believe that these kinds of trends are shaking up the company history industry. This period of great movement is intriguing and is leading us to come up with new plans with which we are reshaping publishing.

One of these plans is aimed at moving in on the burgeoning digital publishing industry. It seems that it will be a strong undercurrent in the future of publishing.

These books differ from traditional published works, in that before they are sent for printing they are converted to a digital data stream and stored on hard disk. In days gone by, a company would finish the manuscript and send it to the printers, only to start up rounds of communication on editing and spell-checking, as every time something is

resolved the printer must recheck the block-print page. This process takes time and labor costs can be high. Once the manuscript is completed then the layout must be structured on a computer with adjustments made on-screen, which completes the core editing process. Once proof reading is completed the data for the book is saved to an MO (Magneto Optical) disk, and this final copy is given over to the printer. In other words, at this point in the process you have saved the data and are undertaking large amounts of communication.

After this, the printing functions of plate setting and film processing (blue print and color adjustment) are carried out, however at this point the digital publishing process only engages the term printing as a medium, and without the production of "books" as we know them many possible mediums can be considered.

When we launch a planning process for publishing we consider the "4 T's". They are "Theme", "Timing", "Title" and "Teacher" (Teacher being the term for the author of the history, this could also be read as Author), however in recent years we have been considering another T to add to this list. The fifth T is "Technology". This is the consideration of what technological innovation your history engages.

It is a situation where, by using magnets we have magnetic tape, by using light we have CDs, by using phone lines we can go online, by using printing functions we can create books. It is a question of what technology to use as an intermediary, and what the products of such mediums will be.

For the most part, if you are clear on the digital data you can find many applications for it. One example is that of a leading car manufacturer, who after publishing their company history in book form, rearranged their digital version and republished it on their homepage. In the world of cars and motorbikes this company something of a maniacal following, and so the placement of something which can be easily recognized as a company history on their website held great value in the support of that following. There are also companies which engage DVD company histories for video or voice-over, separately to their book-medium histories.

It can be said that the introduction of digital mediums has been significant for the convenience of authors. For DVDs, a function by which you can freely hone your search by keyword, field, or era will bring your plans closer to one which is written from the reader's perspective.

The high probability is that we will see the continuing simplification and digitization of

company history, as well as seeing more video and DVD publications not being made into books. There is no mistake that these will not simply be histories aimed at building a company image but will incorporate manifold functionalities. Do you produce a functional history? The trouble of creating it leads to call for it to be plain and simple to read and for it to be inviting for general readers, but at the same time it draws calls for the content to have application and maintain convenience to the reader, given the great pains the company has gone to producing it.

We often see that companies that are already leaders in their field are not simply cataloguing the path their company has taken but are arranging and positioning their records for practical applications, and are doing their best to release only excerpts of their documentation and not the entire articles. We believe this methodology will have a great influence on the direction of company history in the years ahead.

Though we can say definitively that we are in the age of digitization, it is certainly not the case that we will publish all of our company histories in data format, leaving the book format to extinction. The publishing of physical books and digital books each have their strong and weak points, so please understand that the appropriate format will differ depending on the application of history.

7. The development of web-based company history

In this section let us delve into the themes of book-based company history production. Additionally we believe that the people who read books are investigating the histories published as books, but here a gap opens and it is worth considering, even for non-book company history mediums.

Many companies have their own histories placed on their webpage. Some good examples are probably Honda and Sony. These companies are publishing their histories in fine detail on their websites

If you look into the Honda website, under the listing of spirit you will find reading material called “Novel: Honda Research”. The content of this is described as a book published in March 1994 called “Novel: Honda Research”. The entry for Honda on the internet encyclopedia “Wikipedia” has a very detailed content on Honda’s history and present situation, and when you consider the level of detail and number of updates in the content it is easy to see that it is indeed Honda which is maintaining and managing its own article.

Moving on to the Sony Corporation, they have a detailed year by year listing entitled

“Company History”, and in addition to this they also have the book “SONY HISTORY”. This book is a revised version of their 50 year history book, telling the story of the company from their foundation in 1945 to 1995. This was originally a book which was compiled, edited and sold to the general market by Sony, but as the selling period for the book had passed the company decided to place this information on their webpage.

These two companies are representative of Japanese companies and, given their relative celebrity and influence, have placed the information that many people want know on their webpage, but no matter what conventions are applied this is web-publishing on their site. It seems that the company is not planning to update this content in regular, set intervals

Our company has already obtained the trademark “WEB 社史” (Web company history) and we are planning on producing company history on this second front alongside our book-based company history . Web and book publishing each have their own advantages and disadvantages, however given the environmental damages associated with paper printing, and society’s unceasing advance towards digital formats, we believe that the future will give way to an era of company history being published digitally.

The Advantages and Disadvantages of Web Histories

	Printed medium		Web
	Strong Points	Weak Points	Predominance
Characteristics	Printed on paper then bound. Mobile and easily referenced. Represents a tangible good.	Expression is limited and so editing is difficult. Deletion and editing incurs high costs	Data I presented via computers (among others). Data search capabilities are excellent
Versatility	Books can be carried with the reader and be read more than once. Can be delivered with a sense of high quality.	Must be printed to paper. If you don’t have the physical book in your hand you can’t read it. Books are heavy	Can be referenced anywhere through a terminal (Computer, Mobile Phone, PDA). Can search by keyword, information source etc. with freely determinable search criteria
Photographic retouching and updating	If you’re not concerned with the quality then low price	Corrections and updates are difficult. Post–printing editing	Updates and corrections are easy. It is usually possible to have update and correction

	editing is possible.	and updating is extremely expensive	costs limited to the production costs
Scale of content	You can add affectuous expressions.	Limited to what can be expressed on a page. Cannot link to external information sources etc.	Anything that be applied to a computer monitor, such as video and sound, can be engaged.
Cost	The more volumes you print the lower your per-copy costs become	The cost is proportionally high for the number of copies. Cost of paper and printing inputs is high	No paper or print costs. Number of copies is irrelevant, and low cost data conversion is possible
Content	The transfer of information is one-way (This can also be a disadvantage)	Once printed the information is set in stone	Can be updated or added to at any time. Can create single year histories. Users can engage interactive content
Presentation method	A wide range of generational groups from children to the elderly can engage the format	Can only express what can be placed on a two dimensional piece of paper	Various content can be generated in 2 dimensions, 3 dimensions, video and audio content and etc. It's possible to print only the sections you wish to print, or set up data transfer.
Confidentiality	Physical management of data is possible (unless it is distributed)	The completed books are stand-alone objects, and the readership cannot be effectively limited	You can restrict certain pages to certain users. You can restrict groups of users to certain areas

Production timeline	No specific timeline (but slower than web publishing)	A set period of time is needed between the creation of the block copy and the delivery of the final goods (a number of days for printing and binding)	books will not be printed or bound, and so the time between completion and delivery is very short.
Results	Many people are accustomed to reading books	Once the books are delivered you have no way of knowing if they were read.	You can collate data on when, where, how much, and for how long people have read. You can analyze pages which are well read.
Effect on Environment	You can use recycled paper and soy-based ink out of consideration for the environment.	Book manufacture uses a lot of paper and so there is a limit to how much consideration you can give to the environment	Does not use paper and is more thoughtful of the environment. Good for companies who take the environment seriously.

As this is a company history which is placed on a website, it is not limited to your existing site but can be an exclusive and personalized expression, moreover a specialized website. We often hear people say "Let's not get too carried with the unnecessary," however in a web-based company history readers can interact with the company and so copious functions completely separate from a physical book are possible. It is worth thinking about web histories as something with a completely different value proposition to a book history.

We have added a comparative table of the advantages and disadvantages of book format vs. web format histories. Please go over them and consider the possibility of producing a web-based company history for your organization.

=6. The differences between Personal History, Biography and Commemorative Magazines=

Within the pages of a company history, why are personal histories interwoven? There

are probably a few suspects to line up, but the truth is that this is a common problem. When looking at the company's history, scope, management and budget, a considerable number of companies determine that a personal history of the managers is the more appropriate vehicle for their history.

Even for companies already considering a "company history", it is worth considering the many possible roles a personal history, a biography or commemorative magazine could fulfill.

On that point let us go through the various differences between each.

1. The difference between Personal History and Biography

The primary difference between a personal history and a biography is the writing style. In other words the biggest difference is whether it is written in the first or third person. "I was born 15th of August in the 20th year of Showa" is a method of writing used in personal history (or autobiography) whilst "Ichiro Yamada was born on the 15th of August in the 20th year of Showa" is the more objectively worded style of a biography, and this is the general categorization we follow.

For a company which assists in the production of many other parties' books such as ours, we determine a personal history as one in which the author writes subjectively about the things they wish to talk about, in contrast to biographies which are written from an objective third person observer perspective. By focusing on that which you would like most to talk about you have more freedom to determine the content, however the objectivity of the content will be rated poorly, and when people see you as writing only that which suits you, the authenticity of your account will be heavily questioned. Biography, on the other hand, allows you to respond through interviews and various questions, hence your story is passed through others and so it is not possible to twist events. In exchange for this your publication will be considered far more objective and hence more valuable.

Personal history uses the "Person" as the focal point and writes in the period they went through, along with the group that formed around the central events. The central character of the story need not be famous, nor had a primary role in determining the success of the business model. However, when you set out to write the book you encounter the problem of whether the reader knows the character.

Biographies focus especially on activities of the central character throughout a given time period, and so if you do not write the characteristics of the time and place and

furthermore the sense of society that the person existed in then you cannot successfully convey their greatness. Simply saying “This person was great” to someone will not be sufficient to convey the amplitude of their achievements.

It is never necessary to make everything well known to the general reader, but if you do not make special mention of the particulars of the industry and region then you will not be able to effectively translate the achievements that defined the place and time. These are the questions asked of biography by objectivity.

For biographies it is obviously ideal to interview the central figure whilst they are still alive, but I believe there are very many situations in which this is not possible. If you indeed wish to form the subject around the way that the central figure lived then you have little option but to base your writing on older interviews and data, and then it will still be objective. It follows that the character will therefore depend on the person writing it, and this will determine the good and bad points of the production.

For personal histories, let us say that the quality of the content will be determined by the evaluation of that person’s achievements. To use woodblock printing as an example, a personal history carves the image of a person into the block and fills it with ink like an intaglio print; the biography carves the areas around the person, defining him or her by their environment they existed in, such as in a relief print.

Typically, we find many cases of answers to third person interviews being incorporated into the manuscripts of personal histories. We also see a move towards having professional ghost writers pen manuscripts not only to save time access their skills, but also to give the book wider appeal having been passed through the hands of a third party professional. This kind of book exists somewhere in between the definitions we gave for the two earlier.

A book we own at present is a personal history of a somewhat chivalrous man dating to the 20th year of Meiji (1887) in a place called Gose in Nara prefecture. It is a mere 80-something pages but with a layout which is aimed squarely at the reader and containing descriptions which were clearly not the work of amateur, it is, we believe, highly likely the work of a ghost writer of the time, and as such is an object of intense interest to us.

As the biography of the venerable elder statesman Shibuzawa Eichi, it is a famous example of the work gathered by the Kouta Rohan of the Eichi foundation. From years gone by translating the path of a single person into words has meant incorporating

many other people of the time into the story, and in this we see the impressions left by many others as well.

2. The principle differences between a personal history of a manger and the history of the company.

In the next section we lets discuss the circumstances under which a history centered around a single person will become a personal history, and the circumstance under which it will become a company history. Lets glance over the issue first. It's an extremely rough method by which to separate it, but these are the assorted factors:

	Plan Centered on Individual	Plan Centered on Organization
Written with Bias	Personal History	Company History
Written without Bias	Biography	Company Documentation

To put it another way, the company history is a personal history of a company, and so is written with the bias of the company. The question for the company personified as author, is what kind of things you want to write about yourself when putting out a personal history, so consider what you will and will not communicate. The managers of the editing process must have the significance of their responsibilities thoroughly conveyed to them, and we feel they must have an interchangeably equivalent sense of the joy of editing.

Analyzing the question based on the experiences we have had, we believe that determining whether to publish a company history or to publish the personal history or biography of the managers of the company will be based heavily upon the three factors listed below

1. The number of years of operation of the company
2. The scale of the company
3. The purpose of the publication

Firstly for factor number 1, where the number of years a company has been in operation is 30 or more and the top echelons of the company are staffed by the first generation of employees, we see a significant trend towards personal histories of the managers. For point 2, we find that a good yardstick for the scale of the company is approximately 80 people. Above 80 people and company history becomes the high-demand option, below

80 people and we see personal history and biography become more popular. Finally to speak of the 3rd factor, the purpose of the publication, the first thing to consider is exactly who you want to read the publication, and then to consider what result you expect from them having read the publication.

For instance, in a company in which many individual ideas, inventions and personal sagacity have determined much of the company's success, have led to turning points in the history of the company, where the company has weathered the storm through the abilities of the managers, where there are people who are considered to have revived the company, then an objective of the publication would be to capture the character of such people. A personal history is focused on the individual, and hence seeks to encapsulate the influence these people had on the company's management through their experiences down to their speech and conduct. This methodology focuses as much as possible on the actual person being made the subject, with discussion of their effect on the company through their experiences, language and conduct coming secondarily.

In the case of company history, arranging by year on the vertical axis, arrange the data pertaining to people significant to the company, including the managers, as well as significant events, on the horizontal axis. A company history seeks to focus on people as mediums for the big-picture evolution of the company, and the subject is made to be the company itself as much as possible.

For any given company there are many different ways to approach the production, and there are many companies which align the production of both a company history and manager's personal history with a company anniversary. Be aware that in the plan the objectives, intentions and role will differ, and so the lines between those factors must clear clearly delineated and created separately.

When we meeting a senior manager of a company based in Hyogo, we immediately understood his distress to be at the level of emotional breakdown.

The manager was "the life of the project", and had shifted responsibility to a specialized department, but was however hitting a wall with the question "Isn't our company history really a personal history of the company president?" and being neither able to make progress or pull out, was stuck between a rock and a hard place.

At that point the founder was in his eighties, still coming to work every day and with much vigor still in his step, the managers thought of him as a man of wonderful achievement. Due to this there was a strong predisposition to placing the events of the

history in the president's perspective, giving his input into all of the events which made up the content, which was the crux of the difficulties of the managers difficulties. The company was originally founded before the war as a personal business and this was the first history written since its incorporation after the war. No personal history of the founder had then been made either.

However, the company's history was considered along the lines of "Half of the founder's life WAS the company", and furthermore they thought that fulfilling their responsibilities to society was impossible to achieve through company history. From the way that they came to this conclusion, it is apparent that there is probably a generational gap between the senior managers who joined the founder of the company and those who later joined after the company became a public company.

At the time the company president and those involved in the history were in close communication, and after showing us a great deal of documentation they invited us to make a proposal. The company president's office was a great distance away, and so it was necessary to paint the image of the company as a structured group. They also wanted the company president to lay the grounds of the philosophy and soul of the company.

The result of this was the production of two books entitled "Company History" and "Foundation". "Company History" presents the history of the president and upper management as a structured group, whilst "Foundation" describes the thoughts of the president, the philosophy of the company and anecdotes based of these. When we first explained the differences between the two proposed books to the manager his expression brightened and he began to tackle the editing work with renewed motivation.

The above example was handled well, but before an editor considers it as a possible method they should give a once over consideration the interrelationship between the life of a given person and the company.

Having founded the Shuppan Bunka Sha Corporation in February 1984, and seeing things from a founder's perspective, I would like to agree with company founders, however it will never be enough to continue saying "I am the company" forever. To continue to say this is to say that if you were to die tomorrow then the company would not exist. This is probably not something that could really be said of any single person in the company.

The single most important role the founder can play is to develop management strategies which ensure that, if he or she were to disappear, that the company would still maintain its position and that it would continue to develop, and furthermore the development of management systems is testament to good management. On our experience we have seen this unanimous opinion from all founding managers, whether they be company founders who think seriously about the future, or one of the many owner operators who think similarly.

When thinking about a single person's life, even that of the founder is not just limited to the dimension of the company. Nearly everyone has parents, aunties and uncles, immediate family, distant relatives, friends, neighbors and acquaintances; surely it is insufficient to write only of that person in the context of the company. It is easy to see the company as nothing more than one of the many theatres sets in which ones life performs.

Additionally for companies managing a history that are covering a 20 to 30 year time frame with 80 or more employees, it will be highly unlikely that they will be able to include everything the company has achieved in their history. Certainly those in the upper echelons of the organization tend to be the ones who make the greater contributions to the company, but the success of the top managers needs to made known as part of establishing a succession plan for the sake of raising the bar on future revenue streams.

In company history, if those at the top don't select the person who has made the largest contribution from within the group of key contributors to the organization, the company history will not be a true representation of the company's history. This is the difference between company history and personal history. The difference lies at the core of the writing, and this implies a difference in the relaying of the perspective on history.

3. The difference between Company History and Commemorative Magazines

Now we will move on to the differences between company history and commemorative magazines. This is, in our interpretation, something which many people already have an understanding of, and if so please bear with us.

Company histories are books which collate the history of a company. Please refer to the Appendix F "Year Ledger" on page 128. This divides the general events of the company by year and then again along the lines of documentation type. With this you can easily

glance over and outline of the history of the company. By using these specified and arranged factors, you can quickly and effectively respond to the need for quick and accurate historical facts as you write it into the manuscript.

On the other hand a commemorative magazine is publication that can be applied whichever epoch your company is going through. For example, when a company wants to commemorate the construction of a new office building, confining discussion of the past to this topic makes it a commemorative magazine. There are many commemorative magazines produced to coincide with a company's anniversary of foundation, but the format is not limited to just those anniversaries.

Other anniversaries to consider are the birthday of a given person, remembrance of the death of a given person, commemoration of incorporation or IPO, completion of the home office, hitting the 10 billion yen capitalization mark, making a certain sales number, wrapping up a major product, in addition to many more opportunities that present themselves as dates to commemorate.

In a commemorative magazine a company has the opportunity to publish information on themselves that doesn't generally filter out, giving the format a greater sense of gift value, whilst the mainstay of commemorative magazines is the thank you-gift format. Therefore it is necessary to structure the layout of your pages to achieve this and plan for it accordingly. To this end we see many publications that employ the incorporation of many photographs while weaving the patterns of the publication around the events that have led to its subject event. The simplest and quickest way to give a production a brilliant feel is to use a great many photographs, and if you wish to convey a sense of gratitude then placing photographs of the people and companies you wish to thank is a very direct way to position your book. If you want to add to the sense of elegance, then you can try planning for an interview with a famous person to add to the magazine. For instance, inviting an interview discussion with a female newscaster and publishing this will be a great way to brighten up the pages.

A fiber wholesaler was making its commemorative magazine and decided to undergo negotiations to have the company president's favorite female newscaster appear in the publication. Her response was that she would do it for one million yen, and this being outside the budget it was decided to have a writer who had won the Naoki prize for literature; which serves a reminder that close consideration of the budget is necessary. However these projects bare little resemblance to company history. As it is a commemorative magazine it is permissible to publish discussions with guests who have

no relation to the history of the company, but to place such things in a company history book is to blur the focus of the book, and if you do so you will end up with a very odd company history.

Because of such points of differentiation and the fact that a commemorative magazine is designed to publish information about only a discrete set of events, once you have hit those targets it is undesirable to publish further exhaustive historical information. For companies that have few people to give testimony or do not have a long trail of documentation to follow, the editing of a commemorative magazine is a much simpler undertaking.

In this may we can separate out the content of company history versus the content of commemorative magazines. I believe that even readers tend to be bothered by the question of which is the better direction for a project, but please remember that these two different kinds of publications focus on differing kinds of objective and hence will require two fundamentally different methods of planning. Hence it is a good idea to consider your objectives thoroughly before embarking on any given project.

In addition to this, when an organization lacks a core management group such as in for-profit enterprises, the planning and objectives for the project will once again be difference. For example, for organizations such as unions and cooperatives the content of their character could be found in friends of the members or in the work they do, which is not so much corporate management as it is management by a parliament of its members. Where the unproblematic progression of everyday business and the prevention of stagnation is a serious point of concern, and also when management has not enjoyed huge success, you could say that the production of a commemorative magazine for “Gifts and Thanks” as the main drive, as opposed to a complete history, is the obvious editor’s choice.

Every editor must adequately consider the objectives for the organization, and furthermore give a thorough examination of the content readers wish to see in the company history or commemorative magazine. Once you have covered these you will see a much greater sense of direction appear for your planning and production stages.

==Section 2: When Planning your Company History==

=7. Planning conditions which your company needs to be aware of.=

After undertaking the examination and selection process for your company history, and then determining whether you will commemorative magazine or company history format, you must next consider the planning stage.

The basic planning points to consider are the 5 Ws and 3 Hs.

1. When (do you begin, when do you publish)
2. Where (do you plan, edit and print)
3. Who (is going to be responsible for which editing functions)
4. What (are the themes, what kind of book)
5. Why (are you publishing)
6. How (are you publishing)
7. How many (pages, books)
8. How much (are you budgeting)

These points from 1 to 8 make up the foundation of the plan.

Let's look at the points in order to see what they tell us about company history planning.

1. When (do you begin, when do you publish)

This determines your editing timeline.

Work backwards from the publication date, determining when you need to manuscript to be completed and when you need the documentation to be collected and arranged by.

2. Where (do you plan, edit and print)

This determines where in the company you choose as a central location

This important factor hits you as soon as you begin your production, where you are immediately hit with the question of where to put your gathered documentation. This is the point at which you realize that the very real problem of where to store your records has just been uncovered. We often hear that, as the head of general affairs is leading the project, the desk of the head of general affairs becomes the dumping ground for the material. Even if it is not the head of general affairs and instead some other manager, it

is likely that the editing of the history is a responsibility concurrent with others and hence the desk will crowded out with other business affairs.

For starters, those being requested to compile a history will, in our opinion, require at least 2 desks, one bookshelf and one dedicated telephone. This is the bare minimum that you will need to ask for. If possible, try and have the area be in a place as far away from your everyday work desk as humanly possible.

The most important thing to remember here is that most of the documentation you use must generally be returned to its original owner, and hence you must be clear on what you have borrowed, from whom you have borrowed it and when. You have to set yourself up as being able to instantly respond if you receive an urgent request for material to be returned. Even though this may seem like a small thing, it is a necessary fixture.

3. Who (is going to be responsible for which editing functions)

Who is going to gather the documentation, create the plan, pen the manuscript, and edit the production?

The various job functions are expressly laid out in "Appendix G: The Production Process of Company History and Commemorative Magazines" (page 130 to 131). For example, when looking over the processes and working out which roles can be shared or delegated, you cannot just consider staff internal to your company but must also consider engaging outsourcing.

To start with the collection of documentation, it is highly likely that this will have to be covered in-house. But once you have collected the documentation you can then send it to a contractor to be sorted. However it is probably not a good idea for external staff to be wandering around rifling through your office files. As a specialist in this field we can give you advice on what kind of documentation is needed and what kind of documents are not, but that's about the limit of what we can do.

An Osaka television station outsourced to us and drew a clear line that whatever they placed in a given room of five "tsubos" (about 16.55 meters square) was available for us to review, and what was outside the room was not. That particular company wanted to implement a database through which it could retrieve documents (called a "Skewer System"), and we conducted our operations in that room with three of that company's employees as helper and handlers. Often we needed more documents, but the company didn't want people wandering around the station at random. It seems like an obvious conclusion to us.

4. What (are the themes, what kind of book)

This factor asks the questions; what theme are you going to set for your book? Is it a company history or a commemorative history? What sized binding are you looking for?

The preceding paragraph defines theme selection. Please refer to “Eighteen, Selecting a Book Binding” (page 158 to 165) when deciding on an outline for your binding.

5. Why (are you publishing)

What is the significance of your publication? That is the central proposition that you must answer first in deliberating the aims of the book. The crux of the aims and objectives discussion was handled previously in this book (Chapter four: The meaning and purpose of a published company history; pages 46 to 60).

6. How (are you publishing)

This is a highly specified methodology.

For example, planning and researching internally, whilst outsourcing the writing and editing to an external party; or working on everything up to the manuscript in-house, and having the process from there handled by an external party. These are methodologies which must be considered (please see section three of this book)

7. How many (pages, books)

This is a question of quantity.

After tackling the obvious questions of quantity such as how many pages to make it or how many photographs to insert, you often find yourself looking at a plan and thinking, for example, that “this book could really use a few more photographs”. It is necessary to determine provisional estimates for these things, but they should not be solid limitations.

For example, once you have a clearly determined production number for distribution, it is necessary to print approximately 30% more than you estimated or you will find yourself short of copies once the final copies are sent for delivery. Increasing a print number midway through the run is very expensive, so please take note. The final print numbers will need to be settled at about the point at which you have completed your final manuscript editing, but over the course of the planning project it is necessary to use a provisional number.

8. How much (are you budgeting)

When it comes to expenses there are internal costs from things run internally, and there are external costs for things run by external outsourcing parties. When it comes to the books there are both software and hardware costs. These costs comprise of both fixed and variable values. Once you have grasped these points you can move forward on your production without wasteful expenditure. To a certain extent it is most likely necessary to consult external professionals on these calculations.

We recommend getting a detailed statement of budgetary projection in advance. We hear many stories of companies who have moved forward with ideas such as "you should be able to do it with 10 million yen" or "try and do it for around 10 thousand yen per book".

When you cannot obtain detailed estimates, it means that the estimator lacks the specific knowledge to make them. Some recent clients of ours were somewhat surprised at the detail of our own estimates on outsourcing prices.

By going over the above points in detail and well in advance of your project, your time, your costs, and planning will all progress in a rational manner, and you can focus on producing a quality publication.

= 8. Previous histories and writing from the second book onwards =

There are companies which, having been established fifty years ago in the post-war era, have previously compiled histories for their 30th and 40th anniversaries and for whom their 50th anniversary represents their 3rd company history book. It depends on the strategy of the individual company or managers, but the production strategy often changes between the first and second history.

One meaningful example is the full overview type of book, no matter how many or few histories have been published previously.

The overview is an effective way to increase awareness of history, however the value of that historical awareness has to be evaluated as a part of the historical backdrop, and hence it must be left to the individual managers to determine the accuracy of the historical content the book. No one can pass judgment on the authenticity of potential content immediately, but given the passage of time a correct evaluation will develop.

In other words, even though you have defined the publication as being a company history to this point, some being to consider whether a rewrite at that point would add value to the publication. Regardless of the number of books you have published, you can limit the detailed discourse to a portion of the publications

Your management may be preparing the project proactively but it is not uncommon for the fruits of their labor to turn around in 3 to 5 years. Management may think that things will be the same as the previous history, but in reality it is not unheard of for the appreciation of the book to drop significantly.

In the example of an auto-manufacturer, after the retirement of a controversial but highly rated financial manager, many of the policies and systems that he instituted were gradually repealed via cultural change. Following this, the company began to suffer downturns in performance and was considering allowing itself to be bought out in 1999. In this case the managers considered a previously compiled company history to be very accurate, but if they were to publish a second history using the assumed accurate content of the first history as a base without the managers checking the facts, then I don't think that you could not call the second book an accurate history to be left for future generations.

This is a difficult problem, but for the managers of company history it is an important factor in the management of historical knowledge. This is the first role of company history, and hence the staff need to be trained using the "knowledge of the history of our company" as a theme.

So when you're not thinking of making an overview for your second history, what kind of books can you plan for? Before making your decision, please consider the differences between three kinds of company history - True History, Abridged History, and Short History – which we will describe below.

*True History

This is a history of the company which begins its commentary from before the company was founded and moves through an exhaustive account of events up to the present. Hence it is the same as the full overview.

*Abridged History

This term is used to describe an abbreviation of a single era of the company's history. Because of this you can interpret it as meaning that the generations that are not

abridged have full overview histories already written about them. This is not going to be an exhaustive coverage of the history and hence it will be necessary to show readers the reasons why you omitted sections of history.

* Short History

This term does not refer to histories biased in their omissions or inclusions, but rather means a compression of history. For instance, submitting an exhaustive history which weighed in at 200 pages to higher scrutiny on the inclusion of content may compress the manuscript to 100 pages.

Now if you are going to be putting out your second history and you are thinking that you want to produce a true history as outlined above but wish to abridge and truncate the section in relation to the era covered in the previous history, then there is a special method that can be used for the post-first history sections. As a full historical account it is again pivotal to include the entire history, so by covering these sections as a compressed overview you are able to deliver a short history. These strategies have their good and bad points.

Producing a “true history” comprises considerable time and cost commitments. Additionally it is often unclear whether spending more time in any given area will lead to greater results.

Producing an abridged history will allow you to avoid doubling up on costs for researching the previously handled section of history, but those who can only get their hands on a copy of the second book will not receive a thorough overview of history, and as the history has only been checked once questions of accuracy will remain.

With a short history you can leave an outline of the history for future generations and ni doing so skip a lot of costly exercises, but with only summarized content the fundamental proposition of company history, that it is a record of history, becomes a role which is problematic to fulfill.

You must make a decision by going through each of these strengths and weaknesses while staying mindful of your objectives. Occasionally a company may be tempted to think “let’s gather up some documentation first”, “let’s write the manuscript first and see what happens” or some other method of moving forward provisionally, however we must say that this is a terrible way to go about company history production. The reason

for this is that the way in which you go about gathering documents and materials for true history is different to the way in which you go about gathering materials for an abridged history and as such the gathering stage will be planned differently.

If you theorize about this question with the people involved from the start and spend time going over the theory it may cause a little acrimony, however by going through every theory early on in the process you can save yourself a lot of headache later, so please spend as much time as you can allow talking through the objectives and the planning of the publication.

= 9. The role of your company's managers =

1. The role of the manager of the history.

・ Is communication between internal staff and outsourcing partners being managed well?

Company history comes about through the contributions and coordination of many people and as such is not something that any one person can point to and say that they have made. Because of this a company history represents an amalgam of the wisdom, information and opinions of many people. This provides a great fantastic opportunity for leaders to show their ability in managing diversity. This alone is a cause for moving cautiously, however the level of cooperation between the internal staff and the external contractors will have large implications for the quality of the workmanship; in other words, it has to be said that there is a strong relationship between the condition of the final company history and the ability of the people in your editing room to adjust.

・ That which is demanded of the internal/external communication responsible

You will need a manager that posses the aforementioned ability to adjust and the ability to state forthright that which needs to be made clear. The production of a company history book engages both planning and editing functions and hence it is extremely important to determine a standard by which to judge ideas and information. The quality of information is, to certain extent, proportional to its volume, and this requires a degree of flexibility in inserting a variety of information and documents as well as taking onboard the opinions of others. However this flexibility leads to you changing policies this way and that then it will generate distrust and anxiety, and the result will surely be to invite a trend of increasing costs. Because the effect of changes will be large

and felt on many fronts, it is often necessary to give a polite refusal to the input of data of ideas. We would really like your company to put in place manager who understands this point. If not then the quality of content will be left half-done.

・ **The corporate organization and history; those who know the industry**

When selecting a manger who fulfills the above criterion, selecting a manager too young often means that they will lack sufficient first-hand knowledge of many aspects of the company history and so it is better to go for an elder employee to run the project. Also, dealing with outsourcers often means conducting business in a polite manner as the majority of negotiations are not handled in an aggressive manner, so please select someone who is competent to deal with problems without getting angry or pushy.

The result of thinking along these lines is that many companies end up appointing a retiring senior executive to the position, with many appointing an internal auditor as an advisor. Appointing these kinds of people will provide a window through which your employees can observe and learn which we believe makes for a superior team structure.

・ **The manager sets the standard for competence**

The willpower of the editor must be prepared to "absolutely produce a good history at all costs"

It is common for a company history to take many long years to produce and many events occur in the interim. Even so we are sure that if your manager embraces his/her role with fervor and proceeds with a clear understanding of the objectives in mind then the production will go well, however we have of heard cases in which a project has been stalled halfway and discussion has become deadlocked.

It is a difficult proposition for middle managers and those with a lot of non-history work on their plate to begin with, and this is something that as an editor and creator, the manager must absolutely be aware of. To put it another way, the managing editor must create and every scenario of company history production. To use an orchestra as an example, the manager is the conductor directing the coordination of internal and external employees with his baton and deducing how to bring together the activity of the whole, this is the very activity to be exercised.

For these reasons we believe that it is necessary to have the will and spirit to publish a high quality history. As an outsourcing professional of the industry we must add that, in all honesty, when a manager is putting everything he or she has into a production we

feel that we must also push extra hard to get better results. Our company runs on passion, and our work is tangled in emotion, so when we see passion we respond by pushing ourselves harder.

A manager at one company spoke to us in plain terms once and said "We're going to pay you to do this for us only because we can't do it in-house, so you guys just do it". You cannot call a project such as this a company history. Of course if they were to ask us to do the any or all of the production then it would be something that we deliver, however it would remain a simple "book of company history", whereas the essential purpose of a company history should be thought of a being to activate the company's core abilities and strengthen the centripetal force holding the group together. If the production gets to such a point then the book will be useful as little more than an expensive luxury.

As our company was working on that clients project we often found ourselves reflecting on how disappointing it was.

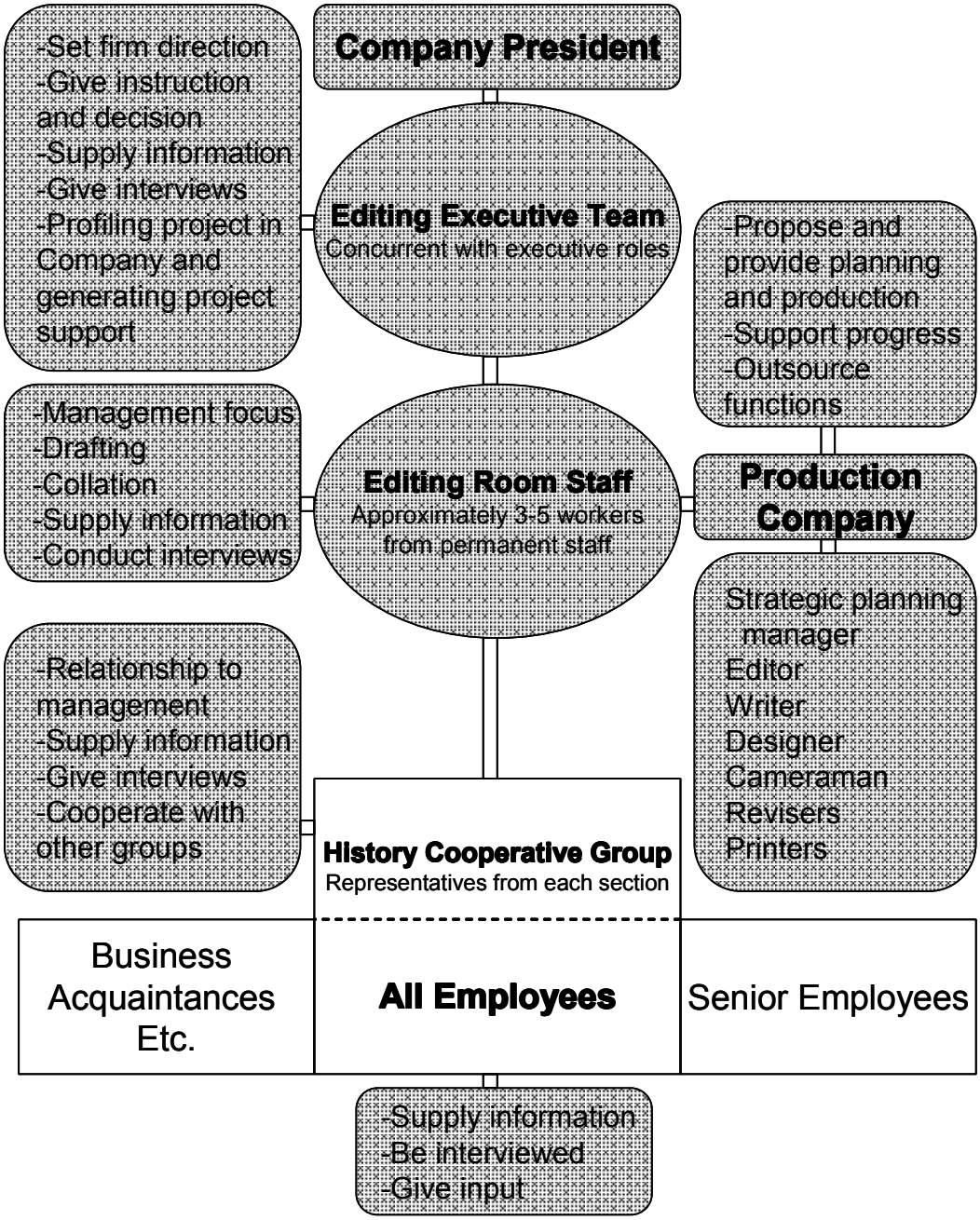
2. The role of the editing executive team and editing room

Now let's switch from examining the role of the manager of the publication and look at the editing executive team, and answer some questions on the practice and application of an editing room.

When you consider the functions that an executive team must serve, the two most important roles are the twin roles of investigation and decision making. The things which they deliberate and decide upon are the plans drawn up in the editing room, the editing procedures and policies, the content of the manuscript, as well as such crucial inputs as the budget.

When it comes to the makeup and structure of this leadership group many companies take a combined approach, but as the group is going to be made up of representatives of each main department who have spent a great deal of time in the company it should be made of 7 or 8 at the smallest scale or 14 to 15 at the largest scale. As the head of the executive team will be a generally well-known senior executive who engages the entire company, it will be easy to pick up the history and have the entire company engage the production as well. Executive teams should also include a few experienced staff from the central office, PR and the office of the company's chief executive. However it is usual to take not one but two specialist staff in any one of those areas.

Data File B: Organization chart of editing group (pg 104)



The editing staff of the editing room put together a tentative plan and policy structure which they present to the executive team, who then examines the proposal and makes a determination on how to move forward. The editing room staff then acts on the consolidated plan. There are companies which, without offering up documentation, ask an outsourcer to develop their plan, however, given that the external staff cannot be shown the documentation and materials on which they are planning the plans that they make will certainly be mono-dimensional regardless of the company involved. Therefore it is necessary to appoint a knowledgeable manager who can gather the right

information and work together with an outsourcer to plan the project.

The second most important role of the editing room is the gathering of documents and materials. As mentioned earlier, an outsourcing party can give you much advice in gathering materials; however given the amount of obstacles to outsiders collecting data within a company it is not possible to outsource this process in its entirety. You can have an outsourcing party set up a ledger (see page 128 for an "Annual Ledger"), or sort through your collected materials, but you cannot have an outsourcing party do the work of actually collecting the materials within the company itself.

The third role of the editing room is to make discussion on the manuscript congruent. This role is probably the most difficult part for the manager of the production. The history is generally timed to align with an anniversary, and hence it is fundamentally the creation of a present. Being basically a present, quarrels between internal and external staff are something that you will want to avoid at all costs.

However in reality, when Mr. A has a verbal disagreement with Mr. B the manager has little choice but to step in and act. When there is a divergence of opinion on a line of interview questions then you can cancel the interview, however if you are at the final editing stage of manuscript editing and have a divergence of opinion along the lines of "That is wrong" followed by "no it's not", it can lead to confrontation. Hence if you do not have the manuscript checked early and regularly it can lead to significant problems later on.

In the case of one company the then president kicked off a courageous company history project, but having failed to interview the founder of the company for the production saw the company founder condemn the book as not being a formalized history. The editors were forced to include an interview with the founder at the last minute. The manager spent many sleepless nights on the project, and having such bad memories attached to the finished book dislikes the sight of it. The level of quality of the book is of no relevance, but the manager simply dislikes memories of the project.

To avoid such cases a manager must first listen to many opinions, but then refuse to publish the impossible or useless.

One manager borrowed a photograph of a deceased former executive of the company from his widow, but not having used it in the final book was asked "but why did you borrow it then?" by the distraught widow. When you borrow photographs and there is a possibility that you can't place it in the book be sure to tell the person in advance, that

way things which are unusable can be quickly returned with a polite statement like "Thank you for letting me use this as a reference".

This problem with the photography also extends to rewrites of the manuscript so please proceed with necessary caution.

The fourth role is the interview process. The interviewees should be invited by your own internal staff and not outsourcers, and whilst outsourcers can advise and support, they lack the trust of the interviewee and hence cannot conduct the interviews. It is also rude to the interviewee to substitute the interviewer for a different writer for the article.

The materials for the interviews need to be arranged well in advance and the interview needs to be scripted for time and content, attending to the subject on the day is, as a matter of polite conduct, something that you will want to put as much effort as possible into doing. Accompanying the subject to and from the interview is especially important for the company's senior employees.

= 10. Outsourcing editing processes of your Company History=

1. The things that you can have outsourced

So what can you have outsourcers, that is to say production companies, do for you? Let's have a look at the main ways:

A. Advisory capacity

The core business of company history publisher is company history publishing, and hence they can essentially act at the level of adviser to a publication team.

B. Provision of core competencies as a knowledgeable professional organization

Planning and editing are obvious functions, but proof-reading and graphic-design are areas in which the knowledge and skills to handle a publication are, we believe, necessary. Certainly an editor can proof-read a manuscript on their own, but this function is quite often outsourced to professional revisers. Graphic design is a field with a high degree of specific knowledge and specialization and hence we see graphic design being outsourced quite often. If you outsource graphic design you must impress the important points you wish to achieve on them, and they in turn must be able to break this down clearly. An important point to remember when outsourcing is that if the results they give do not hit the aims you had made clear or has not been checked

through thoroughly, then you cannot call the outsourcers professional

C. Showing clear leadership in the shared role of manuscript checking and proof-reading

As we will define in more detail later (pages 165 to 167) manuscript checking and proof-reading is where managers show their real ability. For that alone we are sure it's an area in which managers will seek solid support from professionals. For this the important points are whether the outsourcing company shows leadership and whether or not they give you good advice.

D. Proactive involvement in your scheduling

The management of the schedule is influenced quite heavily by your manager; however it is necessary for the outsourcing company representative to fixate on schedules which look likely to run late, and to give notice and advice as they see fit and sometimes be stern with the manager when things look likely to unravel. You really want to get a partner who is proactive with your scheduling.

E. Someone who is running the costs through their head backwards whilst keeping the goal in mind

I think this depends very much on the character abilities of the individual outsourcing company, but when our company constructs an estimate we include a broad spectrum of information on costs, and if the client wishes to change the proposal we invite them to lay out their own estimates.

This is of course obvious to a professional, but in the company history market up to this point it has been much as stated previously.

The way that the managers of a production company should be calculating their estimates is by firstly having a good grasp of the relevant costs, and then subtracting these costs from their budget forecast, hence they should always have a sense of running the costs backwards. Whenever something changes in the plan, being able to give you a rough estimate of the impact this will have on cost is a matter of sincerity. If it becomes apparent midway that a change in content or a change of binding will need to occur and they do not inform you of the resulting change in price then be resolute in protest when they come to discuss final prices.

2. How to divide out tasks between the internal staff and external staff

Unless you are yourself a printing company then it is quite difficult to print your book without outsourcing. However the question of where to draw the line on outsourcing differs for each company. Here we examine, for those who are considering the idea, the circumstances under which you should outsource certain functions. Please refer to "Data File C: Advantages and Disadvantages of Outsourcing", which examines the advantages and disadvantages of outsourcing on a function by function basis.

This is especially important for the manuscript which has a large impact on the quality of the final work so it is necessary to move carefully on this. If you think of the history as the company's own personal history book, finding someone inside your own company who has the knowledge of the company's position and the skills to write in clear and concise wording is certainly a stroke of luck, but in reality such workers are rare.

If you're are struck by the question "do I need to outsource the entire manuscript?" then rest assured that this is never the case. One method is write a rough draft of the manuscript yourself and then have an external writer rework it and finalize it. Since it is the personal history of the company you can have it written in the subjective opinion of the company, but you would probably not want it in the direct wording of your writing manager. In this case it would be necessary to solidify the manuscript in objective terminology. This is a difficult thing to do and hence it is necessary to appoint an external writer.

On the other hand if you appoint a writer to work the manuscript from the interviews onwards, then the addition of the company's self-image to the manuscript will require a great deal of effort. It is certainly not an easy task but as the writer is writing in place of the company and because of this is it necessary to classify the writer as being a ghostwriter, shadow-writer, associate writer or any of those such classifications.

As they are capable of good hard writing, hiring someone with journalistic credentials will give your company history more concrete analysis, but the possibility that the completed manuscript will be incongruous with the company's ideals will be impossible to discount.

When considering the needs of the writer it is necessary that they be totally absorbed in the piece. This is to say that writing is a psychological undertaking which varies widely relative to the writer's personality between conducting the interviews and writing the manuscript, and that writing, being internal to the writer, means that you must get used to them being psychologically affected employees, who are subject to bouts of stress. The writers who can handle this stress with minimum disruption are the ones who you

can call professionals.

Therefore in the world of authors and freelance writers, sharp witted and famous writers from a journalistic background are not the only ones at the top of the quality scale, some of the highest quality writers are people you may never have heard of. Be sure to understand this, and give your writer sufficient information and documents and include them in production process as much as possible.

= 11. Setting up competitive bidding =

If you are electing to use the services of an outsourcing party, it is first necessary to select which company you will outsource to. Next we will define how best to go about the process of selecting the company to which you will entrust much of the success of your project.

When selecting a partner it is necessary to examine the quality of its planning systems and also its budget projections. If you can get the best quality for the best price then it is of course the best outcome, but if you select only on price without much consideration for the strength of their planning then there is a danger that it will not produce actual results. It is therefore necessary to achieve a balance between the cost and the content of the plan in your final decision. I think that all industries have an equivalent to this, but in setting up "competitive bidding" the company sends the same basic outline of what they want to many potential outsourcing companies at once, and given the same number of days in which to develop their offer you can examine their bids on their merits.

1. Comparing the content of the bids

Firstly it is necessary to include in your proposal general information relating to your company which will not cause harm if leaked. Publicly traded companies have a great deal of information on them in libraries or on the internet which can be easily obtained, but information on private companies is not easily obtained without applying directly to the company. At the very least give them information on the things you would like a plan to include and the direction you would like it to take, then inform them timeline you are following and be clear on the final day on which you are accepting bids.

The bids you receive will be explained to you in detail, but the best process to undertake is to not just talk to their representatives, but speak to as many people involved in their

bid as possible and make your decision only after detailed discussions.

Comparing the content of the plan the production companies propose will mean taking a measurement of the current capabilities and production values of the company. The most important aspect of this is determining how well they have researched your company and how much they have tailored their bid to your company. That is to that measuring this is measuring is measuring their production capabilities.

In practice having received proposals and decided on a company gives progress over and above what the plan promises, but sometimes this is not the case.

There is an eminent need to confirm whether the production companies that have tailored their bids to you situation actually have the capacity to carry out their bids, and in addition to selecting the company with the greatest abilities you should select based on the detail of their plan, hence you should give out more detailed information on your company to the bidders and then discuss this with them.

However high price does not necessarily guarantee high quality, so next we will discuss price.

2. Comparing the price estimates

There are two methods for comparing on the price number

1. Take the individual terms and conditions of the proposal and negotiate on price for these items
2. Take the total budget for the project and negotiate on how much of the proposal can be effectively implemented

The first method involves taking the terms and conditions of the project and calculating where the price will go from there, hence it is a method of dropping the price for the various items. However those negotiating for your company needs to put a great deal of consideration onto each of the terms, and hence if the managers do not study the company history to a certain degree and have a clear understanding of the history the company wishes to produce, then they wont be able to effectively negotiate these terms.

The terms to consider are written below.

- The planned date of completion
- The way in which the manuscript will be produced (written by staff, written by

production company, a mixture of both, how many interviews, where to use interviews, etc.)

- How many manuscripts, how many pages
- The binding (the format, the binding style, the number of printed pages, the number of colors employed in the body and the covers)
- The number of black and white and color photographs, final print numbers

Putting these points in writing and handing it to the production company will conversely result in you being able to negotiate price directly by adjusting these terms.

3. Comparing price vs. content

Next we consider setting a price and then allowing the content to argue on its merits, which as a company involved in the bidding process, we see as the wisest approach.

The reasons are:

1. You only need to have decided the total budget number and the completion date, so preparation is easy
2. You start with setting the budget, so you can set a number you are comfortable with
3. Fixing the numbers and comparing on the plan means that the only time the price will change is when you make an alteration to the plan once it is underway

In reality the problem with the first method is that as you are not providing much information with which a company can define their bid, and so the bids of approximately equally rated production companies will tend to appear very similar in content. There are also cases in which a company puts forward a good bid but the lack of detail makes the production process unclear.

At the same time point 3 obviously gives a restriction to the cost and time a project can take, which forces the competitors to focus on showing their knowledge base in the bidding process, making it easier to identify the professionals. Furthermore, using this method you can think clearly about turning the plan in the production process, and focus on checking the important details of the content.

At this point of the process you only need to have budget and your final publishing date decided as well as a list of your basic necessary requirements for the book. If you hand this to the bidders in written format then you can focus on gathering materials until the

final day to accept bids.

It is however most certainly not the case that, as you have already set the budget, you do not need any cost estimates with the proposals. Ensure that the bidder attach their costing to their proposal.

You will be able to run direct comparisons on each company's plan by checking the individual items you specified they hit and through this get a firm grip on the differences between each company, and as each company places its own thought processes into their bid it makes it a highly effective method for ascertaining the realistically good and bad points of any given bid. If a company submits a very rough set of estimates or the estimate is laid out in an unclear manner then you will be able to get an understanding for that company's culture and approach.

It is also necessary to check how much alterations in the plan will cost once the project gets underway. Be sure to check now what kind of scale the price would increase in response to say an increase in the number of pages, and break this down into per unit costs.

= 12. Tips on selecting outsourcing partners =

In the last chapter we touched upon how to go about setting up a bidding process for your history. Through this process you will select one company from the others to award your contract, and the main points to stress in this process are: A. the good and bad points of the individual plan, B. The total price, and C. the level of service provided by the production company. We believe that you should get a firm understanding from a simple comparison of the aforementioned points, but aside from these there some more extremely important points. They are: D. the strengths and weaknesses of the writer, and E. the potential for compatibility problems between your employees and the employees of the production company.

Firstly, if you are going to be outsourcing your manuscript then you are going to be engaging a writer for manuscript creation and to conduct interviews. The handling of this writer is very important. There is also the simultaneous question of what level of writer the outsourcing company is hiring.

When our company started producing histories thirteen or fourteen years ago, it was a very difficult time to manage writers. At the time there were few writers who wrote

company history, and given this restricted supply companies went with who ever seemed like they could write the piece. But as the pay steadily began to increase, and writers became harder to find, we began a groundbreaking project “Manuscript Distribution Service: Themenet”.

In the course of our normal work we were not attracting large numbers of writers and as a manuscript writing service, we were able to use this to attract large numbers of writers. Our company at that time was based only in Osaka, however through the number of orders we received from Tokyo we were able to expand to a Tokyo office the following year. In addition to attracting writers we were able to begin full company history production services in Tokyo within two years of opening our office there.

Our company has at present over 1000 writers registered with us; however these people have been selected from an applicant pool ten times that size through a written application and interview system. Of course every year we have writers leave the system, but at the same time we have a larger number of fresh applicants selected.

In October 2006 we found many cases of copyright infringement and this caused trouble for our clients. In this age of the internet, where content misappropriation, misuse and abuse has become so easy, we have ceased the use of external groups and in order to prevent such problems are proceeding with our own writers.

It’s true that this specific problem was exacerbated by our business of attracting writers, however the number quality of writers a company has access to is a large determinant of the quality of company history, and so it is something I believe we must move cautiously on.

In our experience the quality of writers you can provide is proportional to the quantity of writers you have access to. That is to say that to select a high quality writer it is necessary to select from a large pool. On the same point it is also necessary to confirm the activity of your production company in regard to interviews and writing. It has to be said that any production company which lacks detailed information on their own writers represents high risk. It is also plausible that after selecting a production company and interviewing the writer you find that you are not satisfied with the writer. If you are not introduced to the new writer as soon as he/she is selected then communication will weaken.

On point E., talking about “compatibility” may seem like a strange term to use, however we believe that compatibility of the client company and the production company is a

factor. How much does the company understand your company culture? How well can they adapt to your culture? The company you select will be working with you for the long term and hence this is a point which we believe you should consider at length.

==Section 3: How to edit and produce your History==

=13. How to go about collecting and sorting data and material=

1. Sorting the documentation and creating a database

Once you have decided on the direction of your project and selected your outsourcing, it's time to get on with the business of producing your history.

As a specialist in company history planning and production, one of the things we highly recommend for managers publishing a history, and which solves many problems simultaneously utilizing a range of technologies, is the material gathering and arrangement system.

Please see "Data File D: Material Gathering Checklist" and "Data File E: Publishable Photograph Management Sheet". The material gathering checklist is laid out with a list of materials on the vertical axis and the year on the horizontal axis, and hence is a chronological ledger of all the materials you have on a year to year basis. By laying out a chart of your material like this the materials you have for each era, and more importantly which eras are missing, is apparent at a glance. The basic rules of gathering materials is firstly to give pride of place to documents which relate to "Head management's direction", and then by searching for documents which back up and flesh out the history, such as "other internal documentation" and "external documentation", you can set up an efficient gathering and arrangement process that is without waste. If you set out your photograph collection out in the same manner as data file E attributing year taken, content of the photograph, source identity (name, division), date of planned return to source, location stored and giving it a serial number will make it much easier to find and use them when you write them into the book.

From here you can extract the arranged materials to make your timeline, but in our company we apply a different methodology to that of a simple chronological arrangement of documents. We use a format laid out in "Data file F: Annual Ledger". The information obtained in the gathering phase is placed in an "annual" chart and separated by the kind of information it contains, where it is arranged so that the

company's history can be reviewed. A point of particular importance is to stipulate the business areas to which a given item relates, such as whether it relates to all management or only top management for example. This arrangement by type is immensely important, and moreover the number of items a company can collect is highly variable, and so by arranging your data and documentation this way you will be able to examine what is available to you thoroughly. The success or failure of the annual ledger will determine which categories of historical material are appropriate for you to pursue. If you have too few categorizations then it is the same as not categorizing them at all, and if you have too many categorizations then the documents will be too dispersed and the operation will lose efficiency. Also, changing the categories means re-categorizing from the start and hence doing so results in a significant loss of time, and so it is best to set categories for the first two or three years as a kind of test, and then proceed to arrange the rest carefully.

In addition to this, adding the number of employees on a year by year basis gives a good indicator of the changes the company is going through, and so it makes for good figure by which you can chart the effects of various historical factors, so please include this number.

Because one of these pages represents a whole year in the company, a fifty year history necessitates 50 of these pages, so for companies such as trading companies which have manifold business interests, or large complex companies with broad scope, writing a separate page for different industries or staff, and thereby having many pages per year.

Please refer to the company history production schedule as outlined in "Data File G: The Process of Producing Company History and Commemorative Magazines".

As specified there, we would like you to produce the annual ledger over the course of two distinct periods. If you don't bother with doing it a second time because you think you don't have time or that it's troublesome then you will most certainly miss some or other vital pieces of information.

The reason that it is necessary is that the first time you set about gathering inputs you set out to find out what you don't have. Once you have determined what your research lacks then you can determine that which you should set about searching for, and that which is unnecessary, and from there develop a plan which aims to fill the specific information targets you wish to hit

Data File D: Material Gathering Checklist

		Period	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
		Japanese Calendar	s. 60	s. 61	s. 62	s. 63	h. 1	h. 2	h. 3	h. 4	h. 5	h. 6	h. 7	h. 8	h. 9	h. 10	h. 11	h. 12	h. 13	h. 14	h. 15	h. 16
Items		Western Calendar	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004
Head Management Direction	Management's then-reality	Business reports																				
		Mid-Long term management projects																				
		Annual plans																				
	Decicions inputs to management	Director's meeting minutes																				
		Draft plans circulated for ideas																				
	Decisions of management	Internal memos																				
		Contract papers (joint operations, leases, acquisition)																				
	Presidential announcements	Start of fiscal year, start of year, shareholders meetings																				
Other internal documents		Sharholder's meeting records																				
		Company outlines, new employee guides																				
		Internal memos																				
		articles of association for successive generations																				
		organizational structure charts																				
		product catalogues																				
		PR documents such as press releases																				
		related industry papers, written published articles																				
		Sales Promotion, campaign plans																				
		Newspaper advertisements																				
		Posters, leaflets and printed advertising																				
		Stills from television advertisements, scripts from radio advertisements																				
External documentation		Legal documents (including those pertaining to antiquated laws)																				

	Related industry information, industry papers, other writing																			

Data File E: Publishable Photograph Management Sheet

Legend: ☆ = Photograph owned by company, ○ = Photograph required, △ = Photograph to be requested

Year	Serial Number	Published	Potographic content	Axis taken	Plan	Current	Supplier/Owner	Date taken	Remarks
					0 2 4	0 0 0			
					6	0			
49	1		New employees report	Horizontal	○			26th Dec	
49	2		Punchcard machine	Horizontal	○		Taken from pamphlet for Tokyo Heavy Equipment	27th Dec	
49	3		Head Office Insurance Nakanoshima	Vertical	△		Hitachi		Also in Hitachi's X anniversary hist.
49	4		Central office building	Vertical	△		Hitachi		
50	5		PCS computer	Horizontal	△		Mr. John Doe		
50	6		Opening ceremony, national online system implementation	Horizontal	△		Hitachi		

Data File F: Annual Ledger

19XX (Showa XX)	XX Years since foundation	XX Financial periods of operation	19XX-YY-ZZ – 19AA-BB-CC
A. General Management Envrronment and Management Direction	B. Management plans, slogans etc.	C. Organization, People, Education	D. Central office
・00.00 Leave a single space between the date and the description of the event which follows ・00.00 Write dates and numbers in half-width characters, also start each point with a bullet point such as this ・ Start a new line by holding alt and pressing enter ・12.21 Management plan launched for year 13 of Heisei (2001) ・01.01 –eg; 1st of January. Write in point 9 MSP Ming-Cho font ・02.28 When opening a new line do not adjust the space around the date. Continue writing as above			
E. Notable items related to customers and managers	F. New product developments and product launches	G. Factory, internal and external	H. Sales branches
I. Popular Attitude (Executives, Retirement aged employees, External staff)	J. Related companies	K. The attitude of the wider Industry	L. Notes, Published works, Printed materials, other
Sales Revenue: Operating Profit: Income Before Taxes: Capital: Ord. Shares Issued:	Employees: (Male:) (Female:) Temp: (Male:) (Female:) Total: (Male:) (Female:)	Representatives Executive: Managing Director XXXX, Executive Director YYYY, Directors: AAAA, BBBB Auditor: CCCC	

For example you may find that a in the first half of the 30's of the Showa period the "Personnel Department" was a common sight, but how many of "Section Chiefs" or "Division Managers" of Personnel do find these days? Researching the former managers of such a division will deliver an understanding of the people. If there is some documentation remaining from the era then referencing that will likely fill the voids in your ledger.

Also, people's memories are generally linked to other memories and can be reached through them. The managers file the documents and fill their information in the ledger, and using this as a reference guide seek out each manager asking them about the events of their department and fill the box with documentation relating to this. You don't need to fill the boxes in one go; you can gradually fill them over the course of many exchanges with each of the managers. Collect material once and collate the findings on one the one page. Once this has been done redistribute it to managers where the newly referenced information can act as a stimulus and this often leads to new information. If you patiently continue repeating this pattern with the external staff, senior employees, business associates then you will gradually fill the white space on your annual ledger.

When using the information on the ledger, some details of the documentation will be skimmed off in order to make it a one-glance document. If you hit the 5 Ws and 1 H (When, Who –as in who was the project responsible etc-, Where, What, Why and How) then you've got enough information. The reality is that when you go to write the manuscript the annual ledger will be used as an index by which you can search for materials which you can then find and use in the writing. Where material hasn't been entered into the ledger, be sure to always write its name/title along with any necessary comparisons and photocopies if possible.

One upon a time we used to write out the annual ledger by hand, but nowadays we input the information into Microsoft Excel. Using excel you can stretch out each item to as much space as necessary and it's even possible to change individual pages from B4 to A3 etc. There is however a limit to the amount of data you can input, and hence you must prioritize providing depth in the details on how to directly access the original documentation in your shelving or locker system over and above simply adding the name of the document.

Data File G: The Process of Producing Company History and Commemorative Magazines

Step A: Planning

1) Decision to publish Company History
2) Appointment of managers
3) Setting up the Executive Team *
4) Setting out the Basic Policies
5) Setting up the Editing staff **
6) Deciding Editing policies ***

*Does research and decision making

At most 14-15 members, at least 5-6

** Creates detailed outline and reports to executive team

Does the actual work editing

• This group is a standing committee

• The group may have to be full-time depending on the scale of the history

*** This considers the content and character of the manuscript, which charts, photographs and documents to use, the way the material is sourced, and how that material is arranged to form the history

⇩
⇩

On to step B

Step B: Compiling and Sorting

1) Document sourcing policy and strategy
2) Deciding the arranged ledger (annual ledger)
3) First round of material gathering (by the Editing Room staff)
4) First round of data skimming
5) Second round of material gathering (targeting senior employees, external employees etc.)
6) Round two of data skimming
7) Round three of material gathering (to the whole company)
8) Round three of data skimming
9) Reinforcement of ledger sections lacking depth
10) Preparation of ledger documents is completed

⇩
⇩

On to step C

Step C: Interviews/Manuscript

1. Have the writer read the materials
2. Produce a layout for the content
3. Set interview policies
4. Run interviews
5. Complete Interviews
6. Produce tentative chapter list
7. Reexamine tentative chapter list
8. Check the opening section of the manuscript
9) Write draft manuscript
10) Check draft
11) Rewrite manuscript (final edition)
12) Check manuscript (for general content etc.)
13) Final manuscript edits
14) Manuscript completed

⇩
⇩

On to step D

Step D: Editing

1) Arrange Manuscript
2) Consolidation of format
3) Specifying layout
4) Sending to press (and designing the binding
5) First proof
6) Re-proof
7) Check blueprint and coloration

Step E: Printing and Binding

1) Print
2) Bind
3) Complete

Step F: Distribution & Support

1) Distribute
2) File materials used in production
3) Define search rules for remaining arranged material

Data File H: Annual Ledger, FileMaker version

Name: **** Basic Annual Ledger (no 35)	Executives	Executive staff	Number of Employees		Male	Female	M-F Ratio	
Year: 1992 Heisei: 4	President		staff:	Employees				
				Temp Staff				
				Gender Totals				
Overview	**Business, General**		**Management Policy, Slogans**		**HR, General Affairs, Training**			**Total Sales:**
	02A22 27th Annual Business Reporting Meeting		*A* Year 27's Management Strategy Slogan: Toward Global Company Make All Strong!		03A07 responsibile: Chief Clerk Training This day and the 15th			
	05S22 26th AGM		*A* Year 28's Management Strategy Slogan: Lets act with the spirit of building a company		03A08 responsible: Chief Clerk Training This day and the 14th, high level employee training			
	06A15 New Information System				04A01 Company Entrance Ceremony, 78 new employees 17 graduating high school on 19th March			**Ordinary Profit:**
	11A23 Central, Branch and Sales offices connected online				05A30 Heirachically Spereated Research			

					Enacted			
					06A07 Important Policy Research Enacted Also on the 28th			
					06A28 Company Softball Championship Hosdted in Western Japan, Eastern Japan on the 9th of August			**After Tax Profit**
General Management, Accounting	**Sales, Clients**		**Marketing, PR, Adevertising**		**Main Products**			
02A29 157,880 new shares issued to support swaps for Convertible Bonds	*A* Imports for 92 total 47,284 Tonnes				08A01 Manufactured Meat Poduct "Motsu Hot Pot" goes on sale			
04A17 1 for 1.2 share split, 2,575,576 new shares issued								**Units Sold**
								Total Capital
Technology, Knowloedge, Patents	**Branches, Retailers, Factories, Stores**		**Subsidiary Activity**		**Exhibitions, Events**			
	08A03 Gifu Sales Established				03A10 Attended the '92 International Food and Beverage Expo			**Total Shares Issued**

					FOODEX until the 14th, hosted at the Makuhari Messe International Convention Complex			
	10A01 Design change in factory uniform				02A25 Attended PORK FESTA '92 until the 26th, Godanda TOC			
	11A02 Ibaraki Sales Established				05A10 Participated in the 1st Naruohama Softball Championship			
Related Associations	**Social Environment**		**Industry Environment**		**Other**			
	02C13 The Police Department and the Tokyo Local Preosecutor's office detain managers for questioning at Sagawa				02C20 America Business trip			
	03C14 The Nozomi bullet train line opens, transit time between Tokyo and Osaka is cut to 2 and half hours				04C23 Raw Materials Manufacturing Office, South America, America Business trip			

					until May 1st			
	06C15 Japanese Government begins assisting in global emergency peace keeping operations				08C17 One year anniversary since constructing the main temple			
	C The post-bubble economic recession worsens				10C01 Received Letter of thanks from Governer of Hyogo Orefecture For volunteering services			

Recently we have also begun to introduce annual ledgers produced using FileMaker (see Data File H: Annual Ledger, FileMaker version). By using this you are free to place as much data in the ledger as you need, you can also digitize the documents in question and link them directly to the page as well as adding a search function turning to turn it into a mini-database. The good thing about a database is that it is not only easy to search quickly, but having created it once it is subsequently naturally suited to freely adjusting the layout and storage of documents, and in your next history you can apply this to cut back on the necessary number of staff for gathering and arrangement. Additionally, it is always possible to engage the search system of the database to create a digital system through which a company can instantly reference and use its documentation as a development aimed at knowledge management.

In overseas companies it is sometimes common to have individual companies outsource their document gathering, sorting and filing done by a third party, however in our country it is not yet a clear option to move forward with. The current process necessarily involves individual companies using their own effort to gather, sort and file documents, however in the case of large scale clients engaging libraries of information, the cost of a database is huge and difficult to customize. Implementing a practical database for such companies at a low cost, whether for large companies or SME scale, often means first implementing a small-scale FileMaker mini-database as a platform to guide such a project.

2. Information Sources for Company History

When considering your plan for the history, if you've planned it around a previously existing and fairly standard example of another company's history book then this discussion will be short, but if the kind of history which suits your objectives is rare then it is often the case that you will not be able to find an appropriate example. There are a few places in which you can access various company histories so we will list them here for you to look through.

The Tokyo Chamber of Commerce and Industry Library

3-2-2 Marunouchi, Chiyoda-ku, Tokyo City. Ph: 03-3283-7580

The Kanagawa Prefectural Kawasaki Library

2-1-4 Fujimi, Kawasaki-ku, Kawasaki City. Ph: 044-233-4537

If you are from a listed company then you can access the Tokyo Securities Exchange and reference the company histories of listed companies.

Tokyo Securities Library

3rd floor Tokyo Securities Assembly, 1-5-8 Kayaba-cho, Nihonbashi, Chuo-ku, Tokyo. Ph: 03-3669-4004

Osaka Securities Library

5th Floor Osaka Securities Assembly (Annex), 2-1-5 Kitahama, Chuo-ku, Osaka City. Ph: 06-6201-0062

Osaka Nakanoshima Government Library

1-2-10 Nakanoshima, Kita-ku, Osaka City. Ph: 06-6203-0474

Matsushita Memorial Library

1-1 Saganakadai, Sourakugunkidzu-cho, Kyoto-fu. Ph: 0664-72-7776

Lately many libraries have been making search functions available for their catalogues online, so why not look the up on the internet and search first before making the trip?

=14. How to create a structured layout =

1. Internal layout of the company history

Please refer to "Data File I: Internal Layout of the Company History"

Company history, from a publication perspective, can be divided into the six parts of Binding, Preliminaries, the Frontispiece, the Main Text, the Appended Documentation and the Post-Script.

On the surface this seems to be a considerably orthodox company history. We will be fixing a detailed outline of what each of these entail so please read through that, but first we will run through a number of important explanations.

“Binding” is the foremost visible of the six, and the professional binding companies to whom we outsource give significant input into the paper and the materials choices and act more as graphic designers than printers.

We include the “frontispiece” as one of the 6 structural aspects of a company history, but in truth it is not a total necessity for every company. Different companies in different industries may want to display different skills and characteristics, and so I believe it is necessary for each company to consider what kind of structure suits their objectives.

There are the main ways of going about creating the “Main Text”, but not all of the elements of these are necessary in the final product. The various ways of putting the text together have their various strengths and weaknesses and so it depends on the circumstances the individual company finds itself in as to which they should select.

The first method, named “Footsteps of the company, the entire path”, certainly traces the path of the entire company, however understanding this in detail for each and every department of a company is rather difficult. If you go through each detail in the tenure of each manager then the manuscript will be lengthy and the book will be troublingly large, not to mention the high capital and time costs associated with such an undertaking.

The next method “Separate theme, tracing the footsteps”, is thematically closer to a commemorative magazine than a company history. For instance one runs over the structure of a large manufacturing plant. The method involves following the start of the plant project, completion of the plant, and activity which followed from there; essentially, using this method it is possible to compile many elements into a single book. This book develops by distinguishing certain events as themes and collating it, hence that which relates to the whole can be made to be next.

The third type is “Tracing the footsteps of the respective departments”, where the progress made by each department may be clear, but the collective movement of the company may be difficult to ascertain. In other words it is difficult to understand how

important any given event is relative to another. Being hard to understand, this relativity of importance is a big problem for companies given that most of them choose to go with the first method of writing a history in its entirety rather than the second or third methods.

I should add that even when large companies select the second or third methods they often do so in addition to compiling their entire history in a separate medium. It is especially true that the first company history a company compiles is generally the first via the first method. The reason for this is that it is necessary for the first history to cover the period since pre-foundation. If for instance one of the original directors passes away then the vast array of historical knowledge goes with them and so you will be limited in the spectrum of history you can access

Data File I: Internal Layout of the Company History

	Production Aspect	Production Content
Binding	Front cover, Front case paper	Book title, Company name, Company badge, Anniversary (eg; 50th year of operation)
	Endpaper	This is often not printed. That which gives an impression of the company such as maps of the area, illustrations and aerial photographs are the norm
	Title page, Centre title	Book title, Company name, Company logo, Anniversary (eg; 50th year of operation)
Preliminaries	Introduction, Prologue, Acknowledgments	Engage a representative from the company (such as the president) to write these
	Contents	Frontispiece contents, Main text contents, Appendix contents
	Thanks, statement on editorial supervision	Thank around 3 to 4 partners (supplier, dealers, etc), and about 3 to 4 people from peak bodies or related groups. Make statement about the content being checked by someone such as a professor you ar familiar with (be sure that this actually happens).
	Legend	Editing rules and terminology, Book production determinations, anything that would be useful to know when trying to understand the book
Frontispiece	Imagery Photograph	Select a photograph which gives an image of the company which can be readily conveyed to readers
	Seeing history in the photo	Publish a photograph which shows the path of the company

	Photograph of the current company	Anything which gives a perspective oon the current company, its outline, an external perspective or conveys the scene the business operates in
	Photograph relating the company and society	Photographs which show how the company gave birth to the company's projects or social undertakings
	Photograph relating the company's products and production environment to society	Photographs which show how the company's products have impacted society, and what the company's contribution to society is through those products
	Thematic Photography	Photographs which especially capture a theme such as remarkable results or a significant project's conclusion
Main Text	Capturing the path taken by the company as a whole	Capture the essence of what the company has achieved within the contexts of its industry, society and the backdrop of the era in which it happened. Apply this for the history of the company, its leadership, its people, its management, its technology, its culture, its industry, its production economies, society and the world.
	Capturing the events of a single theme	Instead of cataloguing the path taken by the entire company, publish only that which relates to certain themes or projects
	collating the paths taken by respective departments	Instead of cataloguing the path of the entire company at once, the history is divided out and collated by department
Post Script and Appendix	Internal Documentation	In managing documentation publish the documents which are important to show the next generation such as your yearly numbers
	Industry Documentation	Industry documentation which is necessary over and above showing the path of the company
	Annual ledger	Collate, itemize and publish the year on year progression of the company. Publishing that which makes the path of the company and the path of industry in the socio-political context easy to understand
	Epilogue, Editor's	Many are written by the editing staff and chief editor. They generally comprise a

	note	discussion of the process that brought them to make the book etc.
	Document reference list	Documents that you have referenced or books you have borrowed from should be listed here.
	Index	Construct this so that odd or industry specific terms and names can be searched
	Imprint or labeling	Publishing date, Publisher's name and address, Rights owner, Producer, etc. should be placed here
	Staff list	A list of persons who were engaged in the production of the history at some point (If you maintain a list of those who worked on the history both in and outside of the company then it will be easier to avoid missing someone later)

In any case, when you are considering the corrections to make to the script it is necessary to create a highly detailed annual ledger. Once that has reached a degree of completion it is a perfectly valid consideration to reexamine the methods you employ in applying corrections. We will explain how to create a corrections guide from your annual ledger in the next section, "2. The tentative table of contents chart

There are many companies who insert direct messages from top management and the company as a whole by engaging seated discussions and interviews as well as such devices as staff questionnaires to employ outside of the main text of the body.

The "appendix" is the section in which you lay out management-related materials, annual ledgers, company outlines, afterword and imprint, reference lists of those who provided materials, staff lists etc. This methodology is of significant importance in positioning for the editorial success of the materials gathering process. Having your materials and annual ledger sorted in an easy to understand manner will provide solidity to your content, and will strengthen a highly orthodox, documentation-oriented history significantly.

The index will also be a place where you should add as many entries as possible. This is a tool that will be used from the first page onwards; however the specific application of this in company history has manifold variations, but ensure that it is a dictionary-like in structure and can be used to look up names, peculiar words, product names etc. and designed for ease of use by employees.

However the index itself is dependent upon determining the individual page layouts, without which the manuscript cannot be completed, hence when creating a history with an index one must budget approximately one month more editing time than with a

history sans index.

2. The Tentative Table of Contents Chart

Now we turn to the application of the content chart we have just created, but we will proceed on the premise that your annual ledger is complete. By looking at this content chart in depth you can understand in no small way the particular defining moments in the company's history. The specific kinds of numbers you insert at these points will differ based on the type of industry and business conditions, however good examples are charts which show changes in sales volume peaks, large financial year contracts, profit margins, operating margins, industry growth rates, GDP comparisons etc. which will show the various crossroads of your company's history. If your crossroads are not clearly demonstrated it is generally the case that your annual ledger is incomplete or patchy, which tends to mean your people have not looked over enough documentation, leading to the selection of inappropriate graphs and statistics. Everything that your company undertakes is reflected in the numbers and it is by comparison of these numbers over time that you really get a feel for how the company has changed in the intervening period.

Data File I Tentative Table of Contents Chart

No.	Company:	Tentative Title				Date:	
Chapter Title	Section Title	Subheadings	Pages (book)	Pages	First draft	Second Draft	Manager
Chapter Number ..	Factor 1: Central character introduced Manuscript, proportion of book, draft pages, pages total	1)					
		2)					
		3)					
		4)					
		5)					

Central Content From mm/yyyy To mm/yyyy Manuscript Proportion of Manuscript Draft Pages Total Pages		6)					
	Factor 2: Central character introduced Manuscript, proportion of book, draft pages, pages total	1)					
		2)					
		3)					
		4)					
		5)					
		6)					
	Factor 3: Central character introduced Manuscript, proportion of book, draft pages, pages total	1)					
		2)					
		3)					
		4)					
		5)					
		6)					
Reference					Name of creator		

If, after looking over the numbers thoroughly you decide that there are seven distinct historical periods then you will need seven tentative table of contents chart. As the dates are not set you can set the periods covered by each chapter to cover the number of years you think most appropriate. Divide the major things that happened in this period into three groups, then divide this into approximately 6 subgroups aligning them from biggest to smallest in specialization. Place the items for which you will need to conduct interviews last on the list so that they can be handled by the writers, but as the structure of the storyline must be handled by the editor it must be laid out so that the history can be analyzed and grasped by them.

Another important piece of information to insert is the number of pages per chapter, or more specifically the number of pages it will become after being formatted to a publishable state. Using this number the editor can tentatively determine where in the chapter it should go and how much it should take up.

For instance, in a book of 300 pages and 10 chapters each chapter should average 30 pages, but in reality it won't be such a round number. Half of being a company is dealing with the rises and falls, and this will be reflected in changes to the number of pages attributed to a given chapter. The proportion of pages attributed must be the responsibility of the manager of the history to determine, but it is of fundamental importance that the input of the editing management team be considered.

There will also be times where it is difficult to understand what is going on by looking at the headings, and so by adding explanations of what kind of central content you are adding you can make it easy to grasp exactly what is being introduced in the chapter.

Any explanations you give to the editing management team will be based on graphs and statistics, and hence should ensure that these are sufficiently explained.

==15. Interesting plans which you can use in your Company History==

1. Commemorative discussion

This plan involves inviting an external group to discuss the future prospects of the company. Industry researchers, Journalists, and famous people from the industry all possess specific knowledge to discuss and can be readily thrust into a detailed discussion. When engaging a female newscaster for this role, it is often the case that she backs up the opinions of the company president.

When conducting the discussion ensure that you select a room with a clean, clear wall against which to shoot, and also that the room has enough space for you to capture a wide angle when shooting. If such a room cannot be found then try getting the lobby of a hotel. Amateur photographers cannot hope to achieve the same standards required for printing that we ask of professionals, so please be very firm in selecting a professional photographer.

2. Employee Discussion Forum

This method involves selecting a group of promising young employees set to carry the company forward to have a relaxed discussion.

By allowing those who do not normally participate in the daily management of the enterprise to step forward and engage in free and frank discussions, you can give the company an open and transparent feel which will appeal to the normally negative younger generation with a group of pages dedicated directly to them.

The general format is to have them discuss things with the company president, but the main purpose must be to get the young people speaking freely about the objectives and direction of the company.

3. Employee Surveys

Introducing individual employees on the pages of the history is one of the better methods of generating interest and focus on the history in your employees; however you would likely run out of pages if the book were this alone. In lieu of this it is possible to insert the results of employee surveys. You can either publish individual responses or you can use numerical results of charts and graphs, but depending on which path you take the questions will vary widely in style.

Supposing you choose one of the above, let's take a moment to consider the content of the questions. Most company histories have a layout based on text and photographs so some of the more charming layouts are difficult to pull off, however inserting pages of returned questionnaires is not and unconventional way to input some fun factor into your history.

4. Senior Employees and Trading Partner Columns

Trading partners that have been with the company for years are an invaluable resource. Many are ready to speak immediately, and having been close to the movements of the company for a number of years they can approach the history from a different angle and

their accumulated years of interaction. So how do we put this in the book? They will provide a degree of objectivity, and though it's not uncommon to use a script written by the contact themselves, the book itself is not only designed as the company's "personal history" (see chapter 6), but there will also likely be objection to publishing them in the same manner as the employees. The same problem can be said of senior employees and retirees. In these cases, how about setting aside a text-box or column for them? Placing their words directly on the page without edit or comment from your company. If they talk especially about unique aspects of the company's history then this will add a sense of depth to the main writing.

5. Separate Volumes

When making selection in during your editing process you sometimes see a trend towards greedy editors who want "to write more of that" or "add more of this", leading to the bloating of the structure into something that can no longer be called a summation. To avoid such a situation arising you can separate out your history into separate volumes.

In one example a plant engineering company produced along the following template:

1- An orthodox history comprising an account of the experiences of management and an accurate record of their history

2- An internal newsletter-like commemorative magazine with a fun format aimed at employees, including many comments from current employees and their photographs.

This system produced a volume which provided useful reading, and a volume which is fun to read. By engaging the editing process the communication was invigorated throughout the company.

6. Inserting comic characters

One company wished to prepare a company history primarily as a record of management but had the secondary objective of using it as an introduction to the company. Cultivating fresh young leaders in the industry was something of an issue in the industry, and they felt that their explanations would be perfectly expressed using manga/comics.

Out of the planned 120 pages of the book, 16 pages were separated and dedicated to the comic which was themed upon the company's role in society and the value of their work,

and which got good reviews after development. Continuing in this vein it is common to separate out the volumes and produce a pamphlet style, manga only, company history. Company history has a reputation for being heavy reading, though you could say that by producing manga in this way you are giving your publication a lighter image.

7. Soliciting Written Impressions

How about inputting some written perspectives into the company history book to ensure that it's read by as many employees as possible? By offering a small prize for a winning entry you can collect far more perspectives. When you're worried that you'll have insufficient applications, try making a response sheet. Prepare questions for such a sheet along the lines of the following example questions.

Example questions:

1. Now that you've read the company history through, approximately how long did it take
2. Was it on the whole easy to read?
3. What was the most interesting point of history set out in the book?
4. After reading the history did you gain an understanding of the factors which brought the company to where it is today?
5. Is there anything that you will reference and utilize going forward in your work?
6. After reading the company history, would you be able to give us some words on the company?
7. Was there anything you feel could have been added to the history?

When planning something that is readable to employees, hosting a discussion is often a fairly representative method, but sometimes it is more appropriate to annotate a list of employees and place their comments directly with their photograph. There is also a chance that this will infringe upon personal information protection laws which come into effect on April 2005 so please check this as we outline next.

However at the same time the provisions on the protection of personal information are aimed at preventing misuse of that information (such as its sale) and given the difficulty of applying such basic information as in a company history (such as name, position, and photograph) it is realistically unlikely that this will pose a problem.

We would like you to be proactive in involving your employees in the history, but if you are worried or have a particular concern then please consult a specialist.

==16. When penning a readable manuscript ==

1. Functionalities of a manuscript which achieves the objectives

“I’d like you to get a move on with the history” was a statement made by the company president and founder of a construction company in Kagawa prefecture. To get a grasp for the situation, the president had once taken the elevator from the top floor of his new office building down to the first floor and after opening the door was confronted with “hey grandpa, could you pass me that bit of rubbish over there?” This was quite a shock, especially as his photograph was widely circulated in memos. With that he decided that to commission a company history so that people had a greater understanding of who he was, although his stated objective was to have “a history where all of our employees come across throughout the volume”.

We thought that these two objectives were antithetical, but thought it potentially possible to produce a history where “all employees came across throughout”. We had already given a clear yes answer. But as we delved deeper into the company’s objective setting for the history we realized that it was really that the president wanted his employees to know who he was. When we considered mediums which would potentially hit this objective, we presented the idea of having the history written as a dramatic comic book. As the company was founded in the Shikoku region we enlisted the services of the artist Yusuke Aoyagi who resided in Kochi and who has previously worked on “Fishing in Tosa” for the 180 page, B5 dramatic comic, and at the same time we included responses from 850 of the 1000 company employees.

We were able to fulfill the expectations and objectives of the client so thoroughly only because we were able to gain a thorough understanding of the true objectives and thereby present a comprehensive strategy. However this is not a company history. Histories are not quite as people focused, and given the absence of hard data or appended documents, we can only really call this a dramatic comic.

If you are considering such a publication then one method is to first make your manuscript for the history easier to read. However it is worth noting that some histories do not necessarily require especially readable manuscripts.

That is to say that many histories take the direction of being a company's "dictionary" or "encyclopedia" Sections and headings are made to be as specific and detailed as possible, with large indexes and lots of photographs and data, and through this it becomes possible to use it as a kind of data storage device.

When taking such a perspective the effectiveness of the history is contingent upon the history being easily checked and referenced.

2. What is a History Manuscript which is made to be readable?

Let's touch upon the methods by which you can create a company history manuscript which is readable.

Three types of strategic devices you can utilize to achieve readability are structural devices, writing devices, and design devices. They are listed below:

A: Structural Methods

1. Trace the life of a person
2. Employ headings which reflect interests of the reader, Use strange or strikingly odd titles.

   Use simple and interesting headings (i.e. avoid such titles as "Company X is Founded: 1935-1945")
3. Ensure lettering sizes for headings (large/medium/small) is congruent throughout
4. Put the number of years in the larger titles
5. Structure your chapters so that they logically lead into the next

B: Writing Methods

1. Stop using long sentences
2. Be careful about how you use Chinese characters (only for Japanese where writers should avoid writing in ways that a newspaper would. A potential equivalent in English may be using terms or expressions that have fallen into disuse)
3. Giving only about 2 pages per subheading

4. Avoid enumerating statistics (use graphs and charts instead of writing them into the script)

C: Design and Layout Methods

1. Use a great deal of photography
2. Allow some blank space
3. Larger type will add ease (A4 and B5 books tend to be around point size 14 to 15, although business books sold in shops are point size 14 as a rule, with a few being printed in 13)
4. Make the positioning of your headings clear
5. Vary the main text and headings, the notation, the photograph captions and the division of page layout

It is especially true of your employees who make up your number one readership that when skimming over the table of contents, the degree to which it appears interesting will be a very large factor in the rate of readership. This is because the headings listed in the table of contents will form a large part of the reader's awareness of the content.

3. Be wary of copyright

One thing you most certainly must be aware of when compiling your history is problems arising from copyright. Recently this problem has seen a sudden jump in the number of cases and is consequently experiencing heightened community awareness. Going overboard when you're trying to build interesting features is one thing, but avoid anything that could be construed as infringing copyright. At the same time however, if you're aware of how far you can go then it can lead to the application of newer methods.

For example, if you wanted to use a line from the author Natsume Souseki then you do not need permission from a publisher, you could copy and republish his entire works freely. Japanese law stipulates that copyright expires 50 years after the originator of the work passes away, and so Souseki's work is no longer under copyright.

Written below are some broad points to understand and proceed with caution on.

- In principle, all writing is subject to copyright

However,

1. That which is not written as the object of copyright (such as the constitution)
2. That which is distributed by public offices and distributed for general publicity (Various statistics etc.)

are treated as exceptions to this rule.

- Things to watch for when quoting data from other books in the main text of your own

1. Ensure that in places whereupon you are quoting, that you clearly separate them as such

    E.g. Place the quote in quotation marks

    Separate the quote out from the main body, placing it 2 or three lines below the main text

    Place the quotation marks in a different typeface

2. Ensure that your quotes are the lesser of the content

    I.e. Ensure that your quoted material is smaller in content than your own in your chapters, plotline and other such things. If the quoted material becomes the crux of your writing then you will infringe upon copyright

3. Be clear on references

    E.g. Placing "Published 2002 (Department of Health and Welfare)" and such directly succeeding the quotation, or demarking it with something such as a * symbol and referencing it outside the main body

If you follow the above then you shouldn't fall foul of the law for any run of the mill quotation.

However be certain to obtain permission from the holders of the copyright in advance when reproducing pictures and graphs. When you do this it does not usually bare any extra fee or charges. (Check copyrights at the Agency for Cultural Affairs)

There are also some cases where you must pay heed to the copyright of even internal company memos and writing.

Company history publishing as a production engages and applies historical

documentation, such as business reports, company outlines, catalogues, internal memos and etc., and when the production of those is outsourced the copyright does not belong to the company, with the exception of everyday business reports.

When mediums such as these have been outsourced in your company it is necessary to make sure that upon completion the originators of the material understand fully that you intend to use the documents show the activity of your company in your company history.

==17. How do I handle things which are hard to put in writing? ==

In the history of any company there are things which present a difficulty in getting put to paper. However writing only that which conveniences you ensures that your publication loses its sense of authenticity.

In the case of the Tokyo-based general contracting industry leader, they had used prisoners of war as slave labor both in Japan and overseas during world war two and the managers were at a crossroads as to whether they should talk about this in the history. When they checked the details it seemed certain it was in fact their company, but a wall had been put up around the issue and no one spoke of it with only the employees who had joined shortly after the war having any knowledge of it.

At the time there was much discord in the media about Korean people pursuing compensation from the Japanese government and Japanese companies, and so placing such an admission in their own company history would be a potential invitation for activists to create further problems. As a specialist in company history it is my opinion that it should always be as truthful as possible, however in this case of this history it was determined that “the true documents related to this should be added without commentary to the history, and we shall broach the subject more directly in a future history publication”. It was a tough call to make, but to have made a history which hurts people as its main focus would be a disservice to those who sincerely wish to leave a record of the company’s progress. This is not just a problem for construction companies but a broad scope of small and medium sized enterprises are also faced with the same proposition, and hence I do not think that this problem will not go away if just one company decides to pay compensation. The solution to this problem seems like it must lie with broader resolution between Japan and the countries connected to the issue, with participation from both this generation of leaders and the next.

I don't think that this kind of advice is incorrect; however we have had cases with other construction companies who have been involved in so-called “dirty dealings”, where the company president has had to resign and the politicians involved forced to face snap elections, and where the response here was that “we should be honest and clear on this”. There were many employees who had direct knowledge of the affair still employed and if the events around this were not written into the history then the whole history would lose the trust of the reader, and be discounted.

There was also the dissent and dismissal of various executives that was not released in the mass-media, and when discussing how this should be handled the executive staff admitted that in creating the environment invited the problem they bore responsibility, so the emphasis was to write of what exactly had occurred, and to furthermore use this as a lesson to the next generation of employees with discussion aiming to balance the two.

This is not the only example, but I believe it serves as a reminder that if you wish to have a company history which can be used to educate employees or bring together a sum of knowledge, then you cannot only write about what your company has done well, but write also of what your company has not. What exactly constitutes success will change within the socio-economic context of the era in which it occurs, and so you can position your bad times as being what got you through a tough market etc.

Please bear in mind that any company now looking back on its past, the good factors in their history must necessarily outweigh the bad factors for the company to still be in existence and operating in any context today. Believe in this, and write honestly and from the heart about those difficult topics.

==18. Choosing the right book binding==

Lets take a close look at the specific physical shapes a company history book can take. The things you must decide are listed below:

1. Format (Size: A4, B5, A5, B6, Non-standard)
2. Pages (How many color, how many monochrome)
3. Photographs (How many color, how many black and white)
4. Paper (Case, front cover, endpaper, frontispiece, body text pages, appendix)

5. Binding and Manufacturer specifications (Printing method, paperback, hardcover)

1. Format (Size: A4, B5, A5, B6, Non-standard)

This question is of how big to make your book. Until recent years all histories were B5 in format, but recent trends have stressed the aesthetic element, and with that book sizing has gotten bigger, with A4 now having caught up to B5. There has also been an increasing trend towards having tailored size bindings, taking a standard binding such as A4 and cut down on the height and breadth of the book, making a non-standard A4 binding. There are also a number of paperback sized histories.

Also be aware that when we say A4 or B5 we are referring to the paper on which the main text is to be written and not the covering, binding or casing.

2. Pages (How many color, how many monochrome)

This is about how many pages you wish to put into you publication. When it comes to the relationship between the number of pages and the printing, you must bear in mend constantly that each manuscript A1 page will become 8 pages (or 16 pages for anything A5 or smaller) in the book. The way it becomes 8 pages is by printing four pages per side.

This means that one side of the page will contain pages 1, 4, 5 and 8, whilst the back will comprise pages 2, 3, 6 and 7. Folding this one sheet into four pages means folding the page twice to lay the pages in order where the front page is page 1 and the back is page 8 with the back of those pages comprising pages 2 and 7 respectively. In the same way the front side of the page must have pages 3 and 6, whilst the back must have 4 and 5. One of these eight page folds makes one “piece” and all the pieces folded in together makes one book.

Therefore in principle you can use this to change between monochrome pages and color pages. You can use this to cut down on any wasteful color printing costs, however if you try and use this to force another 2 or 4 pages of photographs in for little extra charge then the entire eight page piece will be printed in color and will cause your binding, printing and other costs to suddenly increase. As professional editors we avoid such costs by arranging the pages structure of color and monochrome strategically at the piece before it is folded, as a first step in production. Please ensure that you get enough professional advice on this point so that you can cut wasted costs and arrange your

pages with poise.

3. Photographs (How many color, how many black and white)

This point deals with how many photographs are ideal, to which I am afraid there is no good answer. There are photographs that you'd like the print, but you don't know if it will reprint well, or if it will fit in with the book as a whole when printed.

You must first consider whether you'd like the production to be one full of photographs, or one in which the text is the main focus. If you'd like a history with a great many photographs but find yourself unable to gather them in sufficient number then consider approaching a related group and republishing photographs from related books, and paying the relevant fees. When it comes to the ratio of color to monochrome please refer to the preceding paragraph on the topic. Once you have determined which kinds of photographs you wish to print and the way in which you wish to print them then you will need to determine how many colors will go into the pages at the same time as you determine specifically which photographs will be printed, as the number of colors will change the appearance of many photographs significantly.

4. Paper (Case, front cover, endpaper, frontispiece, body text pages, appendix)

This point will examine how we will go about using the paper. There are literally thousands of kinds of paper. There are also materials used in the binding other than paper such as cloth and plastic (such as hard and soft PVC), so you must consider these many raw materials also. Also, many past books have been printed with paper which is no longer being manufactured, so please consider that you may not be able to obtain the paper you want for your history. Even so, if you find a book already in production which fits your printing wants then simply copying that binding is quite easy.

There are also two broad categories of paper, cream book paper and white coated paper. In general if you'd like the writing to be more readable then choose the former, if you'd like to see clearer photographs then choose the latter.

For book paper, the definitive name is the brand "Nenshiyoushi". In order to stop ink running the paper oxidizes it, and after forty years the oxidation can spoil the book paper. Recently many manufacturers have begun to use deoxidization to render the paper neutral, and of these the high grade Nenshiyoushi is said to last 400 years. Understandably though, no one has yet proved this point. Although you cannot deny that the numbers are high, the poor choice of paper thickness has meant that the paper is not held in high regard by binders and editors alike.

In recent years we have also seen a surge in the demand for recycled paper. There has been a wave of managers selecting this medium out of consideration for the environment. In past years comparisons between the newest papers of the same brands meant a huge price difference, however recently the quality differences have been less visible and with the drop in prices this means that all papers are of comparable use, and that there will almost certainly not be a loss of image from using a cheaper paper. Please do not forget, however, that the range of papers available is still quite narrow.

Also on the topic of the environment, there has been a move recently towards using inks based on soy beans. There is also a rising trend towards using CTP film as opposed to regular publishing film. If you have concerns over the environmental impact of your book then please apply these kinds of materials and manufacturing techniques in your printing plan. However as there is a difference in the cost factors and methods of editing, we advise that you check these points thoroughly before making your selection.

5. Binding and Manufacturer specifications (Printing method, paperback, hardcover)

This refers to the cover binding method. Physically hard covered book are called hard covers, whilst physically soft covered books are called soft covers. Books bound by wire in the spine are called “centre woven”, and is a cheap method often employed by weekly magazines, but whilst it is good for magazine style histories it is rather inappropriate for general histories.

Histories have always had the image of being a hardcover volume, but recently we have seen many companies opt for soft cover out of concern for costs, readability and the overall feel of the book. By the way, this book is soft cover.

The covering of the book employed has a strong correlation with the overall binding costs, and hard cover books with their solid heavy covers strongly bound together are a significant time and cost burden when compared to soft covers. Of course we wish to drop costs but even today many clients consider it poor form to hand anything but a hard cover history to a trading partner, and so our company’s somewhat underhanded strategy is to produce a hard cover for those external to the company and a soft cover for those internal to the company. If you are considering this then please discuss it with your printer from the start of your talks.

There are also different methods of weaving the binding, with the 2 kinds being woven string (basket weave) or glue only (Ajiro). For books generally sold at bookstores Ajiro is the norm, whilst basket weave seems to be limited to dictionaries or encyclopedias. The

difference between the two is that basket weave is more costly, though far better able to withstand the ages. For this reason we always recommend basket weave binding to our clients.

There are all kinds of shapes and sizes in books and so it is easy to be confused when trying to find out what the standard is, but when it comes to history the sizing will be determined by your objectives for the piece.

Recently the most common aspects have been an A4 size, encased, weave-bound hardcover, at between 200 to 250 pages in length.

If you would like a history with more photographs that is easier on the eye then you should consider A4 as the minimum size. If, however, your objective is for a record of past events then you would want to reduce costs and hence an A5 or B5 size is the most appropriate. If the page sizes are increased without dropping the number of pages then the costs are obviously increased. When you are considering the value of a company history from a preservation and permanence perspective then it is worth considering a case for the book, as well as considering whether you will have to scale back the size out in order to not appear to be overdoing it. So you must consider all forms of problems and then make your decision.

This is the reason that your objectives for the production and the expected reader result must be clearly stated from the outset, and if you fall down here then you will most certainly come unstuck when it comes to the sizing and the number of pages of the production.

We also have to take a look at the price here. When the number of copies is held constant and only the dimensions of said number of books are changed, then the price shifts dramatically. You should ensure you are fully aware of such price changes.

The cost factors of a book are outlined in “Data File K: Movements in Cost”.

Looking at this chart, as you move from left to right costs will increase with the change made.

==19. The horrors of proof-reading ==

When proof reading it is pretty much impossible to produce perfect writing, but this is the reason you must make doubly sure that there are none.

That is to say that you should seriously consider having the draft proof read by both your own staff and the company to which you are outsourcing. You should go as far as to divide up individual tasks, over and above mere discussions. In other words divide up tasks so that the most appropriate eyes are in the most appropriate places (for example external readers will probably miss the spelling of company employees) and ensuring that these tasks are distributed effectively is the role of the company's internal staff.

In addition, there are instances where a professional proof-reader or editor will need to go over sections (such as details over which year a currency shock occurred in). These need points need to be talked over by both organizations, and roles need to be made clear so that there is no wasteful doubling up of roles.

If occasionally there are mistakes such as spelling "taxi" as "atxi", then it's not the end of the world. External proof-readers know which sections of a text they must absolutely get right and it is their responsibility to prioritize them, so occasionally mistakes such as "atxi" happen.

Data File K: Movements in Cost

Cost	Small ＞＞＞＞ ＞＞＞＞ ＞＞＞＞ ＞＞＞＞＞ ＞＞＞＞ Large				
Dimensions	B6	A5	B5	A4	
Number of pages	Increases with number of pages				
Number of Photographs	Increases with number of photographs				
Number of printed colours	1	2	3	4	4 & special
Paper	Medium grade	Book & high grade	Coated paper	Annual paper	Recycled paper	Art paper
Covering	No cover or case	2 color cover	2 color case	4 color cover	
Binding	Centreweave (hotchkiss stop)	Ordinary non-lined	Sewn hard cover		
Number of copes	Increases with the number of copies (per unit costs will drop as print run increases)				

Just yesterday in fact I found a spelling error in the English to Japanese dictionary (The Learners English Dictionary, published by Shougakukan) I occasionally reference. The manuscripts for dictionaries are written by specialists in the field and proof-read many

times, but they still contain errors. Be aware that despite being looked over from start to finish by outsourced professionals, there are of course going to be letters misplaced or missing altogether in your manuscript. The crux of the point is that you must make sure there are no errors in the areas that count most.

==20. The horrors of proof-reading ==

To say that scheduling your publication is an important point is to state the obvious. However if you believe that the way forward on this is obvious then your are sadly mistaken.

To take a very early example, there was a company who wished to give thanks to the founder of their company for his hard work and success by planning, editing and publishing their history. They went straight ahead and passionately interviewed the many people of relation to the event, but along the way they started encountering discussions of many other strange events. In the hopes that it would make their company president happy they included even more interviews so that they could cover all of this information in the history as well, which not only made the book significantly thicker, but also dragged out the editing process by another two years. In that timeframe there was a major turnaround in the industry and the company's outlook was unclear, and furthermore it was no longer the anniversary of the company. All their hard work had gone up in smoke. This publication's timing issues could be related to a simple miscalculation in planning, but it is important that the scheduling of your production be actively managed throughout the production process. If for example you see some processes of production begin to slow down then the processes that follow will not run on time despite your having to contend with the approaching deadline. In order to achieve the stated deadline you will have to compress the remaining functions into the allotted time by running revisions at all hours of the night and working weekends, which will put you at greater risk of missing editing mistakes. "Errors are only natural", "Use white-out tape to correct it" and "Reprint the whole thing" are some of the more humorous examples of approaches to the problem.

The schedules for company history process management that our company uses are made to be extremely detailed.

We start at the beginning of production by stipulating a clear schedule in our contracts and furthermore promise to hold ourselves and our clients accountable to this schedule.

We also divide our fee paying system into three periods comprising “Contract period”, “Mid-Production”, and “Completion Period”, and we stipulate in principle dates on which we ask for transfer.

However, when production is not proceeding particularly well then the second payment becomes incredibly difficult to ask for, as we cannot ask for payment for work which we have not done. Because of this we determine to stick to the schedule. Furthermore we ask that we receive confirmation notes from the client to notify us that they have completed parts of the schedule such as completion of the manuscript and finalizing draft-checking.

As specified previously, in the twenty years of our company’s operation we have only been late on a production twice, and even then the reason was mostly that the client company had sent us too much data, so even for us scheduling presents difficulties. There are many different methods by which you can maintain appropriate scheduling;, so upon contracting with an outsourcing partner it is necessary to discuss any and all particulars in regard to this.

==21. Preparing for distribution and methods of shipping ==

There are three methods by which you can have your books delivered. They are by hand, by post or by home delivery service. It is of particular importance that you consider who physically hands to book to the reader. It depends on the relationship to the reader, however presidents, executives, senior and middle managers should be considered thoughtfully. It is best if you place book inside an envelope before sending it, but when you would hold the receiver in high esteem it is best to send it in an envelop personalized by the author. If you aren’t able to do this, or better to hand it over personally to those who have made written contributions or sat interviews for the book then it would be a matter of politeness.

Recent years have seen a decline in the cost home delivery services, so much so that our company has been using less general postage services. Home delivery services are also general companies so you can get lower costs for a high number of packages as well as generally being able to negotiate lower prices.

When sending please remember that you must also send a greeting card along with the book. When wrapping please consider that there are packages designed specifically for the purpose of sending books which you can obtain by asking your outsourcing company,

packaging companies or your printing company. When you are sending out large numbers of books it is not a considerable cost or effort to have your company name printed on the back of the envelope.

Delivery systems can generally be left undetermined until after you have completed your final revisions for the company history. Once you have reached that phase then the processes are handed to outsourcing partners, who then edit the blueprint, adjust cover and binding colorization, adjust main text and frontispiece colorization, print, bind, and check the product, which in all takes at least one month.

During this time you it is best to prepare so that distribution can take place as soon as the books are printed and the goods are checked

We heard an example of one problem encountered by a company, we'll call it Company A, that sent its company history out to companies one after the other. At a meeting between the representatives of companies A, B and C, discussion turned to Company A's history which had been delivered to Company B but not yet to Company C. The representative of Company C assumed he had not been sent one and this was a source of shame for the representative of Company A, who made considered it a serious grievance. The manager of the history heard of this and immediately sent books to Company C, but Company C thought they had only been sent them because it seemed like they were demanding them and after reading them through once they sent them back to company A.

This is a matter of grievances between companies and hence it's not really something that would get out into the open often. It is also not the case that Company A was setting a priority on the people it was sending out the histories to, but no matter how good a history you write, having taking the wrong path like this its relation would most certainly be soured.

=== Section 4: Know the Costs===

==22. What the costs are and how to manage them ==

In addition to taking a planned approach to dropping wasteful costs from company history production, it is exceedingly important to know the costs in full detail.

Firstly, in order to properly acquaint you personally with the costs we will explain to you one single point. That is that the production and publication of company history is

not a completely specialized field, and that skilled workers from other industries can still produce good estimates given the right inputs. Within this you find some people say that when you still haven't researched or written the manuscript then you couldn't possibly run cost estimates, which may well be true of generally sold publications in bookstores, but if you do not have detailed estimates for your company history when you go to outsource then the process will from there will most certainly not obtain the desired result.

The cost planning is constructed from planning the production process and the timeline together, and it must hijack the production as the process moves forward. Of course, if you start research and find that there's not a great deal of material to work with then you may decide to reduce the number of photographs or decrease the number of pages. However such contingencies should already be factored into a detailed plan, and so when a change is made to a factor of the budget you should know clearly how the bottom line is affected.

When the content of the project is changed in some way there are times when the cost changes and there are times when the cost doesn't. In preparation for cases like this, writing the estimate such that changes to the inputs can be quickly and clearly factored in is an essential feature that the manager must write into the budget. Please look over any and all examples of such budgets you find in detail.

Next we will look over what the main budget points that we look at are, and explain just what they mean briefly. This estimate comprises only the basic draft plan from writer, to interviews, manuscript writing, and printing and binding functions. Also, please understand this is merely our method, and different companies may use different content and terminology.

Item Estimated	Quantity	Unit Cost
1 Planning	2	3
4 Manuscript writing – main text	5	6
7 Manuscript writing – Appendix	8	9
10 Editing	11	12
13 Layout – Main text	14	15
16 Layout – Frontispiece	17	18
19 Layout – Appendix	20	21
22 Photo editing – Monochrome	23	24
25 Photo editing – Color	26	27

28 Binding design	29	30
31 Data entry	32	33
34 Proof-reading – main text	35	36
37 Proof-reading – Appendix	38	39
40 Photography	41	42
43 Block copy data production	44	45
46 Printing and Binding	47	48
49 Management fees	50	51
52 Transport	53	54

1. Planning: These are costs born from the planning process. You do not know what kind of plan you will come up with until you start planning, and so costs born from your lack of ability to place orders are classed as planning costs. As production related costs they can include reading up on materials on related companies, researching the industry, scheduling internal company meetings, production of the plan and etc.

2. Quantity: This is based on the number of pages to be written

3. Unit Cost: If the size of the binding changes then the size of the plan will change, and hence unit prices for an A5, B5, A4 etc, will only increase to the value of the next binding size when moving up to the next size.

4. Manuscript Writing – Main Text: These are expenses derived from getting the manuscript for the main text written. Writer interviews, script writing fees, daily allowance for transit to and from regional interview locations are all included in this. However business trips which require overnight lodgings are calculated elsewhere.

5. Quantity: Quantity is calculated on the number of 400 character pages (about 500 words in English) of writing needed.

6. Unit cost: A given unit cost is multiplied by the number of 400 character pages of writing needed. The number of pages required will change the unit cost per block.

7. Manuscript Writing – Appendix: This is for fees related to producing Company Timelines, Company Profiles and other such documents which are based on available data and published at the end of the history.

8. Quantity: Where possible the quantity is determined by the number of 400 character pages required. Where this is not appropriate an equivalent number is

calculated.

9. Unit Price: The unit price for a 400 character page of a manuscript applies. The number of pages will change the unit price.
10. Editing: Costs attributed to staff managing the editing and production functions.
11. Quantity: Where possible the quantity is determined by the number of 400 character pages required. Where this is not appropriate an equivalent number is calculated.
12. Unit Price: The unit price for a 400 character page of a manuscript applies. The number of pages will change the unit price.
13. Layout – Main text: These are costs attributed to the design and layout of the main text of the book. The pages of the main text, the frontispiece, and the appendix comprise different forms of editing and are hence separated
14. Quantity: The number of pages
15. Unit cost: The main text is generally the largest of the three, and hence by following conventional patterns it should be cheapest per page
16. Layout – Frontispiece: As the frontispiece uses a great many photographs, the costs related to selecting and designing the photography used go here.
17. Quantity: This is the number of pages of the Frontispiece
18. Unit Price: Frontispiece design is the most diversified and costs are the highest of the three layout functions.
19. Layout – Appendix: This comprises the various support documents which are published in the back of the book, and are the costs related to the laying out the timelines and etc.
20. Quantity: This is the number of pages of the Appendix
21. Unit Price: If the book is being produced as per the standard production pattern then this will be approximately as costly as the main text layout, however appendices which are based on more complex designs will become more expensive.
22. Photo editing – Monochrome: This is a specified entry for photograph editing costs. This includes planning for an inclusion/exclusion standards framework. This is the

entry for single color photographs.

23. Quantity: Calculated as the number of monochromatic photographs
24. Unit Price: Comparatively lower per photograph than a color print.
25. Photo editing – Color: This is the budget entry for costs arising from
26. Quantity: Calculated as the number of color photographs.
27. Unit Price: The cost of printing per photograph.
28. Binding Design: Binding costs include costs arising from the design of the book's case, the cover, the endpaper and even the spine.
29. Quantity: A history with differentiated sizing, or histories with short print runs will be more unified in quantity
30. Unit Price: This will vary according to the individual binding
31. Data Entry: Nowadays we generally receive manuscripts from writers in digital format so this cost has largely disappeared. This cost is only really a factor when we receive manuscripts in or data in hardcopy from the publishing company and in such cases costs are incurred.
32. Quantity: Counted in the number of characters.
33. Unit Cost: Calculated per-character
34. Proof Reading – Main Text: This items relates to the costs of proof-reading the manuscript
35. Quantity: Counted in the number of characters.
36. Unit Cost: Calculated per-character.
37. Proof Reading – Appendix: This is the cost related to proof reading the appendix
38. Quantity: Counted in the number of characters, however graphs and charts which cannot be counted in characters are counted in pages.
39. Unit Cost: Calculated per-character or cost per page/chart as applicable
40. Photography: Using a cameraman to take photographs of items which are necessary. Daily allowance for transit to and from regional photography locations are included

in this, however business trips which require overnight lodgings are calculated elsewhere

41. Quantity: The three methods of calculating are counting the number of raw photographs, counting the number of final photographs or counting the number of days required to take the photographs

42. Unit Cost: The calculation takes into account the number photographs mentioned above and comes up with a per-photograph price.

43. Block Copy Data Production: This item relates to the cost of designing the printing block so that the original data can be printed. In many cases this data is input via a Macintosh computer.

44. Quantity: This is the total number of pages

45. Unit Cost: This is calculated per page

46. Printing and Binding: Unless you are a publishing company this function will be consigned to an external party

47. Quantity: The number of books to be printed

48. Unit Cost: This will be based on a an estimate which primarily considers the number of books printed

49. Management Fees: You could refer to this as the cost of management. Our company takes the relatively small fee of 10%

50. Quantity: Not Applicable

51. Unit Cost: Not Applicable

52. Transport: This covers the specific costs of daily commutes for interviews, photography and etc. Long distance business trips and overnights stays are calculated separately.

53. Quantity: Not Applicable

54. Unit Cost: It is not possible to place a per unit price on this item

==23. The types of costs and knowing their specifics==

Within the cost framework there are both fixed and variable costs, but lets look at the specifics of these costs. By knowing these you can avoid wasteful expenditure and link together a plan to apply your production expenses most efficiently.

In the aforementioned costs there are two kind of expenses, Hardware and Software. Additionally, these two have their own fixed and variable costs. We have set this out on a chart below. However, it seems that the variable which is the biggest factor in cost changes for the history is a change in the number of pages in the manuscript.

Budget Factor	Hardware of Software	Change in the number of pages of the manuscipt	Changes to anything other than the manuscript
1 Planning	Software	No	Number of Pages and Sizing
4 Manuscript writing – main text	Software	Yes	No
7 Manuscript writing – Appendix	Software	Yes	No
10 Editing	Software	Yes	No
13 Layout – Main text	Software	No	Number of Pages and Sizing
16 Layout – Frontispiece	Software	No	Number of Pages and Sizing
19 Layout – Appendix	Software	No	Number of Pages and Sizing
22 Photo editing – Monochrome	Software	No	Number of Photographs
25 Photo editing – Color	Software	No	Number of Photographs
28 Binding design	Software	No	No
31 Data entry	Software	Yes	No
34 Proof–reading – main text	Software	Yes	Increases to the number of Revisions
37 Proof–reading – Appendix	Software	Yes	Increases to the number of Revisions
40 Photography	Software	No	Number of items photographed, Number of photographs
43 Block copy data production	Software	No	Number of Pages and Sizing

46 Printing and Binding	Hardware	No	Number of Pages, Sizing, and Print Run

(Items 49 and 52 not included)

The above costs are each interconnected. Their interconnectedness is charted in “Data File L: The Relation between Appearance and Content, and Shifts in Costs”. When looking at this it is apparent that the variables with the biggest effects on costs are the variables which shift the books specifications for the printer.

Printing and binding costs stand to affect a large proportion of the costs; however this comprises both fixed and variable fees. The factor which affects the production run is listed left on the chart.

Paper Costs are Variable; Film Plate Costs are Fixed; Sealing is Fixed

Printing Costs are Variable; Binding Costs are Variable.

In addition to checking each of these items thoroughly, considering specifically how to control your variable costs through effective management is a significant learning point.

==24. How to capitalize on your expenses==

When it comes to managing the everyday expenses of the company history, it is often treated as a PR or HR budget item.

		Costs affected by the change												
		Planning Costs	Interview and Manu script writing	Data Entry	Editing	Photo editing	Photo graphy	Layout costs	Proof Reading	Cover and Design	Printing and Binding	Delivery	Postage and Freight	Total Change
Factor affecting the cost	Increase in the book’s dimensions	■						●		●	●	■	●	5
	Increase in manuscript pages	■	●	●	●				●					4.5
	Increase in					●	■	●	■		■			3.5

	photographs													
	Increase in photograph colors					●	■	■	●		●			4
	Increase in final pages	■						●			●	■	●	4
	Increase in number of proof-reads								●		■			1.5
	Increase in printed colors				●			●	●		●			4
	Increase in print run										●	●	●	3
	Change in binding	■								●	●		●	3.5
	Total Change	2	1	1	2	2	1	4.5	4.5	2	7	2	4	*↑

Boxed denoted with ● are factors with a large effect. A ■ represents a smaller effect

In the totals a ● represents 1 point, whereas a ■ represents 0.5 points

* The totals in the direction indicated here have a greater effect on the total and are of more importance to the plan

It is surely most often characterized as PR due to the nature of it being distributed information, much as other forms of PR. As the history is often distributed to employees in much the same way as memos and hence treated as an HR expense, however, a certain methodology is to calculate the externally distributed and internally distributed versions separately.

Also, contracting for history services are usually paid through in the same way as construction contracts, which is to pay one third up front, one third mid-contract, and one third upon completion. In our experience a company history takes approximately 2 years on average from start to finish, with between one or two budget reappraisals in that time. After paying the first and second payments it is quite normal to reassess the sums and renegotiate. If everything is proceeding normally then that's fine, but some of

the companies which come to us for discussions to drop or renegotiate costs or fees every time they come to us.

Company histories involve a general management fee which if dropped once will drop costs across the board, so if this can be reduced a bit every year then there will be a noticeable effect. Having said that, when it comes to the costs of company history there is also the rather troublesome taxation office, to whose standards non-adherence means rather problematic results.

At this point it is best to think of the contract as three separate but interrelated contracts. Those three comprise the initial planning and research contract, followed by the second manuscript creation contract, and finally the book production contract, as three connected agreements for the singular production.

If the agreements are clearly in agreement with each other, and are accompanied by an invoice then there shouldn't be a problem. At least in our experience of history production we haven't heard any reports of clients dissatisfied with this system.

The thought process in approaching budgets and expenses varies from company to company, and so before you sign with a company, ensure that you are firmly on the same page with the outsourcing group. Negotiating terms once an agreement has been reached often leads to non-negotiable problems arising, so please subject the agreement to earnest caution.

==In Summation==

"What kind of Company History is the ideal Company History"

For me, the manager of a specialist production company on the subject, this is a rather large proposition, and at the same time is an imposing question confronting the managers of many companies. From our perspective we believe that ideal means a history which fulfills the demands for historicity, whilst simultaneously delivering the sense of identity that the company puts forward.

Comparing a 5 million yen history with a 30 million yen history to see which is the richer is a meaningless exercise. As books, their comparison should be made much as a comparison of books is made. As the more expensive of the two, I am certain that the 30 million yen book will comprise higher quality furnishings, giving it a higher value from a "hardware" mindset. However a company history is a book that revives that company's

history and culture, their ethics, and their vision for the future, and so aside from comparing the quality of the binding, there is no way to measure their worth.

To put it another way, is it not whether a company is able to produce a history which reflects themselves to the point that they can look to the book and say “this is what we are like” that defines the value of the history? I dare say that the biggest critical success factor for your company history is to have your employees or partners look upon it for the first time and say “this really is our company”, or “this really reflects your organization”. A book that is handed to you and upon opening wafts over you with the sweet distinctive scent of your company is a good history.

So what is a “history which reflects my company”? It is a history which reflects the distinctive qualities of your company. There is an expression about fashion designers focusing their upcoming shows on the seasons which follow them which can be useful outside the fashion industry. There are some fashions however which, however you look at them, are simply too embarrassing to be worn in the street. However these are designed to emphasize a point, which makes them fantastic clothes that will never see the market.

I’ve used fashion shows as a metaphor for how they are used by designers to emphasize a point with their clothes, whilst the expression of the distinctions, characteristics, and features of a company, is the secret to a history which “reflects my company”.

Think with this mindset, and consider your company as a living, breathing person. There are times when it exhibits traits such as tastes, habits, likes and dislikes, and other specific character traits. Think for a moment about what they are and I am sure that by using your own experience and the exchange of other people’s ideas and opinions, that you can grasp the true meaning of your company. This is what is to be expressed in your history.

There is one aspect of history I would like you to be adequately cautious of, which is to have management attempt to use your anniversary to mark a change in the company direction and image. When this happens the character and image of your company becomes an obstacle. In such cases you must first consider what you want to change, and what you want to become, and then you must express thoroughly the “persona” of the history you wish to produce.

In any case, the manager must at the very least speak to the related employees, and have the editing team talk over a basic theory of the history with related parties.

Finally I feel I should define the central problems of company history publishing.

The main constituent of company history is of course the company. It is not the president, nor the chairman. To say nothing of the writer who pens to manuscript, nor the company which produces it.

External production companies are professionals who sell their expertise, and principally are there to carry out production according to the client's order. Furthermore, publishing is a spiritual exercise, and whether it is written in house or by writer it is a something that your heart must be in. You must be constantly striving to create the best in order to be successful. At the same time you must realize that this is not a manufactured product, whose quality comes from a kind of spiritual work which cannot be replicated by machine, and so managers who wish to use this must apply outside expertise where it can be most effective.

But whichever way you look at it the publishing base is still the company, so the crux or leading role of the publication is played by the company itself. Even when a company begins to encounter problems with the history post publication, the party which deals with this is the company itself. If there is a case of copyright infringement or someone begins defamation or libel proceedings then simply saying "the contract writer did it" is not going to be an easy way out. The copyright for the history belongs to the company whose history is being written, and hence representatives of that company would be the ones finding themselves in court. When publishing a product there are certain responsibilities to the community which are implied, and that is something that you should be keenly aware of as a manager.

In addition, the act of publishing a history demands that your external staff are firmly on the same page as you in thinking and the allocation of ultimate responsibility, so that you can work together to and resolve and all fundamental problems which arise.

==資料編==

英訳しておりません。

Appendix not translated.

==Shuppan Bunka Sha Ltd. – Company Profile ==

- Locations:
  - Osaka Head Office

    8th Floor, Senba Grand Building

    3-4-30. Kyutaromachi, Chuo-ku

    Osaka, Japan, 541-0056

    T: +81-6-4704-4700

    F: +81-6-4704-4707
  - Tokyo Main Branch

    2nd Floor, Wakayagi Building

    2-20-2 Kandajimbo-cho, Chiyoda-ku

    Tokyo, Japan, 101-0051

    T: +81-3-3264-8811

    F: +81-3-3264-8832
- Web Addresses
  - http://www.shuppanbunka.com/
  - http://www.shuppanbunka.jp/
  - http://www.shashi.jp/
  - http://www.shashi.co.jp/
  - http://www.archive-service.jp/
  - http://www.shuppan-kyoudo.com
- Executive President: Mr. Atsushi Asada
- Capitalization: 50 Million Yen
- Founded: 6th of February in the 59th year of Showa (1984)

- Incorporation date: 2nd August in the 61st year of Showa (1986)
- Shareholders
  - Mr. Atsushi Asada (Executive President)
  - Mr. Taiichi Sakaiya (Author)
  - The Kanjuku Company Ltd.
- Core Business
  - Planning and Production of Company History
  - Planning, Editing and Publishing books and magazines for the commercial market
  - Researching, Sorting, Editing and Analyzing Company Data
- Periodicals:
  - Monthly Audio book series "The Twelve People Who Made Japan, with Taiichi Sakaiya" and "Understanding the Era from the Perspective of Taiichi Sakaiya"
  - Tape and CD series "Management Lectures from Kazuo Inamori"
  - "Tamisuke Matsufuji's FEB REVIEW"
  - The monthly business magazine "Relieve"
- Publishing Company Registration Number: 88338
- Commission Code: 3665
- History Production Business Partners:
  - SMBC Consulting (Tokyo, Osaka)
  - Asahi Culture Centre (Osaka)
  - Daimaru Osaka (Shinsaibashi, Kyoto, Kobe)
- Major Clients:
  - Tohan Co., Ltd.
  - Nippan Co., Ltd.

- Osakaya Co., Ltd.
- The Taiyo Corporation
- Dai Nippon Printing Co., Ltd.
- Toppan Printing Co., Ltd.
- Nissha Printing Co., Ltd.
- The Kyocera Corporation
- The Asahi Broadcasting Corporation
- Keihan Electric Railway Co., Ltd.
- Mos Food Services Inc.
- The Hieizan Enrakuji Temple
- Other

- Registered Tredemarks
  - Book Planning and Editing Service "Soubon Koubou" (創本工房, Registered Services Trademark)
  - The next generation of histories "WEB Shashi" (WEB 社史, Registered Product Trademark)
  - Arrangement and Editing of Corporate Materials and Data "Skewer System" (スキュワ・システム, Registered Services Trademark)
- Registered Writers: Approximately 1000 (in the Kantou and Kansai regions)