The woman in this ad probably was hired almost immediately by a publishing executive impressed with her 75 wpm typing speed.

But, as you might suspect, she has more to offer than that. She is imaginative, creative and able to contribute to the profitability of her company. In addition to her listed skills, she may have abilities for marketing, editing, or business management. And what’s more important, she’s anxious to put them to work.

But the top level publishing executive feels confused, if not threatened. A woman brings him his coffee in the morning. If he lets a woman into his private domain (management), he'll be forced to reassess some of the things he takes for granted — like having his morning coffee brought to him. A secretary or typist in his firm is surrounded by the glamour of publishing. What else could a woman want?

But let’s change the scenario a bit and look into the offices of two well known publishers about town. At the first, the president has just received a report from his production department. It seems that this department, feeling the paper shortage, has managed to get enough paper by buying from a few different mills and also changing grades. The quality remains at the same high level, but the cost of the paper has gone down. At the second office, the president is reading a report on the sales of his book publishing division. Sales are up because of an aggressive new marketing program.

What does all this have to do with our rather passive applicant? Plenty. For the production head in the first office and the marketing manager in the second are both women. In these two areas traditionally off limits to women — production and sales — executives of the feminine gender are making their presence felt. They have made it to the top and the people who have put them there feel no regrets. In fact, they’re pleased—or they should be.

Women have proved they can be valuable. And yet many publishers continue to pigeon-hole them into low-level, menial jobs.

There is a great deal that can be done to make sure that women take their rightful place in the publishing business. Here are some recommendations—taken from people who have lived it—about how women can be integrated into the publishing operation.

**Equity starts with the recruiting**

In a large number of publishing houses, women are hired as secretaries and men are usually hired as salesmen, with assurances by the personnel manager that both paths will lead onward and upward to glory. For the men, perhaps, but for the women, rarely.

Admittedly, women are finally being hired as salesmen and college travelers and being brought into financial departments in other than secretarial capacities. But the surface has barely been scratched.

What can be done to remedy this situation? Publishing houses should recruit for a general overall entry position suitable to both men and women. One of the leading training programs currently in effect is at Doubleday, where everyone starts at the same level. Trainees spend some time in each department of the company before being placed in one department permanently.

Steps can also be taken which lead to job enrichment. Those entry and lower level jobs in which female college graduates are often grouped can be
for all the right reasons

Somehow you never hear about salespeople. It’s always the men who are selling the company product line, who are college travelers for textbook houses and space salesmen for magazines.

The marketing segment of publishing has opened up to at least one woman, though. She’s Elizabeth Geiser, who has risen to become senior vice president and publisher of the book division of R.R. Bowker Co.

“About five days after I graduated from college, I started with Macmillan as a secretary to an editor in the college department,” recalls Ms. Geiser. “And, ten months after that, I became promotion manager of the college department, with a secretary of my own and four copywriters.

“I stayed seven years in that job. And then I picked my head up from the desk and looked around and said, Gee, you’re not being paid very much to do all this. I realized then that you have to pick up and get out at a point like that. I don’t know—but I should have done it sooner than that.

“I think I am where I am today because there were people I worked for who recognized what I had to offer and did something about it. Bowker was recognizing women long before it became the thing to do. It was done for all the right reasons: the women had the quality and the management had the clear-sighted vision and honesty to recognize it.”

“It’s my job to see that the books we publish are of the right quality and that there is a focus and direction to our editorial development. I have to make sure that the right kinds of books are acquired and added to our list. Then, once they’re acquired and added, they have to be sold to the right market in order for us to make a profit.”

Ms. Geiser discounted the idea that sex was a determinant in hiring a salesman. “A bright-eyed, full-of-ideas self-starter with the kind of enthusiasm necessary for selling is what I’d look for in a candidate. True enthusiasm is the first ingredient necessary for a good salesman.”

structured so that they lead to more responsible positions if the female so chooses.

Helen Barrow, director of production and a vice president at Simon and Schuster, recognizes the medium of entry level positions and tries to vary job tasks to maximize the amount of challenge in all jobs.

I don’t think there are any areas for which women are less qualified than men. A woman is a human being born with the same kind of brain as a man. Sometimes it’s good and sometimes it’s bad. You go by person, not by sex.

“I think jobs can get very boring if you confine them to a very narrow set of functions,” she observes. “I try to construct my jobs so that there is something of boredom and something of great interest in each one. Everybody does cooie labor, including me. I wrap a package if somebody else is doing something for me. There are dull aspects in any job, but I try to break it down so that everybody has at least some relationship to the rest of the company and the outside world.”

Uncle Sam will get you

The Federal government has recognized that women in many cases do not have the same opportunities as men. The government has tried to remedy the situation through legislation, such as:

- The Equal Pay Act of 1963. This act attempts to eliminate salary discrimination on the basis of sex and requires equal pay for equal work. Many women have found that any legitimate gripes about salary discrimination are easy to file. With sufficient evidence they can cause reviews to be instituted in their companies without disclosure of their names.

- Title VII, Civil Rights Act of 1964. This act is more general than the Equal Pay Act. It prohibits discrimination in all phases of employment.

- Executive Order 11246, Revised Order 4 (1972). This, the most recent piece of legislation, calls for companies to institute affirmative action programs to provide equal opportunities for women. Failure to comply with this statute means loss of all Federal contracts for the company as well as loss of the opportunity to bid on any future government contracts.

One company which has established a fine affirmative action program is the R.R. Bowker Co., a division of the Xerox Corporation. (It is certainly by no means the only one, and many publishers have similar programs for their employees.) At Bowker’s New York office, which currently employs about 200 people, personnel manager Dorothy Bozone stated that there are 37 officers and managers, of which 54 percent are female and 46 percent are male. Officers and managers, according to OEO description, are “administrative personnel who set broad policies, exercise overall responsibility for execution of these policies and direct individual departments or special phases of operations.” In addition, Bowker employs 69 professionals, of which 74 percent are female and 26 percent are male. Professional occupations are those “requiring either college graduation or experience that provides a comparable background.”
Women still underpaid

Nevertheless, women still make less money than most men in equal positions. There are a number of reasons for this. Job descriptions for females are drastically inaccurate and many jobs for women are dead-end. There are often female exclusions from bonus groups where participation depends on initial salary level. Unfortunately, an individual manager's bias can still result in a female's salary being in the lower part of the applicable salary range.

Carol Rinzler, now an editor at Charterhouse, conducted a study which examined New York trade publishers and their practices concerning female employees. Her study reports that "in all cases the female dominated areas have lower median average salaries than the male dominated areas.

"If we include perquisites along with salaries we will find that at all levels women are less likely than men in similar or even inferior positions to have secretaries, larger offices, titles, Bigelow's on the floor, stock options, and contracts. As one female executive put it, 'It's not that I want a bloody refrigerator in my office, I just don't see why he can have one and I can't.'"

Still another study, this one carried out by the Chicago Women in Publishing, discovered that publishers discriminate against women by keeping salaries at a low level because they know that the supply is always greater than the demand. This is especially true at the lowest levels because many young, attractive and well-educated female college graduates are so eager to break into the field that they agree to do almost anything.

Publishers can correct this situation by equalizing salaries at entry level and equalizing salaries and fringe benefits all the way up the line. It is simply a case of motivating employees, and that's good business. Everyone wants to feel adequately compensated for their efforts.

Training women for advancement

Most of the women executives that BPI interviewed had come up the hard way. Publishing houses were small. Many entered the field during the Depression or war years when there was a scarcity of help. They did a little bit of everything and were promoted as opportunities opened up, on the basis of merit.

Then, too, at that time there were other ways that a woman could make it to the top. She could marry into the company, like Mary Walsh of John Day or Eleanor Rawson of David McKay. These women's husbands knew their abilities and made use of them, and the women have certainly proved competent.

A woman could be promoted with the boss, entering as his girl Friday and moving up as he did. Sometimes this can be a very legitimate method of promotion. Helen Meyer, president of Dell, maintains that most women promoted in this fashion rose because of ability anyway.

"The fact that her boss was promoted wasn't why the woman was promoted. She was contributing something to the company. Her boss depended on her, he needed her help and she was capable."

Finally, in the publishing business, a woman could move horizontally by learning one job well and moving from one house to another, each time at a higher salary and perhaps a higher title, but still doing

Women 10, men 3—
but who's counting?

Helen Barrow is vice president and director of production for Simon and Schuster. While many women hold the title of director of production, at some houses it simply becomes a designation for traffic manager. The more responsible jobs of estimating, buying and overall direction of the department are then carried out by a man who supersedes the woman in authority, if not in title. But Ms. Barrow has both title and responsibility.

"I backed into this job," she notes laughingly. "Would you believe that I typed labels? [Of course we'd believe it. All women who have made it in publishing typed at one time or another.] And I worked in the bookkeeping department, the mail order department—they even taught me the switchboard.

"One thing I should explain is that when I started the company was quite a bit smaller. I'm talking now about the late 30s. At the time I started, the production department almost didn't exist in the way it exists today. A great deal of the work that a production department does today was done by your suppliers.

"As a result, because the company was smaller, if your eyes were open, you got a look at everything that was happening."

The production department at Simon and Schuster today has thirteen people, including Ms. Barrow. That department produces all of Simon and Schuster's trade books, plus all the high-priced paperbacks, and as she puts it, "a few little odds and ends thrown in." Of those thirteen people, three are men and the rest are women, and Ms. Barrow readily admits that balance is due to the fact that she herself is a woman.

"Women aren't paid as much as men," she comments. "I don't know for sure, but I probably would be paid a much higher salary if I were a man. Nevertheless, it's changing because I think there is finally a recognition on the part of the management. They're making a deliberate attempt to equalize salaries."
You have to be able to go and say, "Now, look, either put out or I'm going."

"I don't believe that a woman's mind is any more or less attuned to numbers or attuned to fashion or attuned to color than a man's mind. I don't believe there is any difference. People are people, so I'm not going to say, 'Well, a woman can do that better.' It depends on the individual.

"I remember one of the first times I went into a pressroom. All kinds of heads turned and people were just about falling off the tops of the big letterpresses. 'Women in a pressroom? That's outlawed. You can't let her in here.' It's changed. They don't do that any more. You walk in for a color O.K. and you're there, you're the customer. You're there to O.K. that color work with your product manager and you do it.

"People ask me, 'Gee, how does it feel to be doing things with presses and numbers and paper when everyone else is being creative?' This is creativity to me. It's extremely important to me.

"I'm fond of saying that you can't bullshit a press and a press can't bullshit you. You know when you're on an even keel; you understand and accept each other at face value."

**Women in the pressroom, women in the bindery**

What about women who want to run presses and binding equipment? Thus far, they've been confined to dull, automatic jobs, such as cutting and stacking.

"Women in the printing area were at a disadvantage because of the union situation," explained Ms. Waterman. "The unions did not readily accept women and most printers are union shop. The rules are just now beginning to change.

"The first time I went to Meredith [Meredith Corporation, printing division, Des Moines, Iowa] when we walked through the bindery I commented on the absence of women there. I said, 'Look, the women are feeding, they're not really operating the bindery machines.' They said, 'Well, that's true. Up until a year ago, the unions wouldn't let us bring them in.'

"Now the rules have been changed but women don't want it. That's because the women there aren't used to the fact that they have this opportunity. It will take some time, but I think it will change."

**It works both ways**

A lot of managers don't want to give women a chance because they contend that the women don't take themselves very seriously either. It's a vicious circle. The woman doesn't take herself seriously because she knows her boss doesn't, and he never will because she doesn't take herself seriously to begin with.

Towers, Perrin, Forster and Crosby, a firm of management consultants specializing in human resource management, say that negative attitudes which have prevented women from achieving equal job opportunity are held by both men and women. In a recent report on improving the place of women in business generally, one manager said,

"We're wrestling with ways to make our male managers accept our professional female staff as being equally promotable employees. On the other hand, we're also encountering situations in which we have to convince a highly promotable female that she is indeed, promotable."

But management can help in encouraging women to take themselves seriously. They can encourage them to take management training courses and push them toward higher level positions. Despite the talk of their brasher sisters, some women need to have their confidence bolstered. Once they get into management positions, if they really have the ability to do the job, their confidence will improve and they will recognize their own potential.

Three leading women in publishing spoke about this problem of women not taking themselves seriously to BPI.

"Sometimes the women don't fight as hard for the dollar and aren't willing to move around to get that salary increase," observed Helen Barrow of Simon and Schuster. "That is something that hasn't disappeared yet. Women get bad feelings about themselves and their work."

"I think it's a problem. I think that women have been discriminated against but sometimes I think it's their own fault that they're not willing to put themselves on the line. In other words, you have to be able to go and say, 'Now, look, either put out or I'm going.'"
A lot of women don't do that."

Elizabeth Geiser felt it was not so much a case of inferiority, as one of women not being aggressive enough in asking for what they want and what they deserve.

Pushing through performance

"I think there is a middle road of letting your talents be known and pushing. I guess I'm the non-violent type, but I recommend pushing through performance. If you push and performance isn't recognized, then I'd recommend more drastic measures."

"I would carefully document what my performance had been, in writing. I'd note what I felt I could do in the organization beyond what I was doing now. I'd stick to specifics. Then I would take the document to my boss and ask if we could talk about it. That way it wouldn't just be hot air and it wouldn't be a case of not being recognized because I was a woman. I think advancement in all cases has to be pinned to present performance and future advancement tied to specific present assignments."

Ursula Nordstrom, senior vice president at Harper and Row and publisher of Harper Junior Books, gave her thoughts on what it's like to be a woman in publishing.

"You are going to have to live constructively, trying to never let feelings of bitterness and resentment damage you, and you are going to have to fight for the things in which you believe. I feel that women have just begun to scratch the surface of finding their rightful place in all aspects of the book world. I think the prejudices are deep, deep, deep. Our conditioning is very different from what men's has been and this makes it hard for women."

"Both women's conditioning and the prejudices that caused it are deep-rooted and have been there for many centuries. They will not be overcome in a few years."

"Talented women have a hard time because men feel threatened by them. I have heard men say, 'She threatens my manhood.' But I have never heard a woman say, 'He threatens my manhood.' I don't believe women feel the same threat that men feel. Eventually I think this situation will get better but it will take an awfully long time."

In sisterhood

In a great many instances, women have found it easier to band together to try and advance themselves, rather than fight the battle against discrimination individually. Three of the leading organizations of this type are the Women's National Book Association (WNBA), the Chicago Women in Publishing (CWIP), and the Club of Printing Women of New York. Publishers could aid the women in their companies by familiarizing themselves with the work of these organizations and supporting them in their efforts to improve the place of women in the publishing field.

It's not that I want a bloody refrigerator in my office. I just don't see why he can have one and I can't.

Virginia Mathews, president of WNBA, commented on how she sees it functioning.

"The WNBA has 1,000 members, divided into 10 chapters across the country. It prides itself on activities to further the careers of women in the publishing field. It tries to help women identify prominent roles for themselves and to aid them in making a contribution to the book industry. WNBA is a professional organization. I stress the word professional."

Roslyn Beiler, recently reelected president of CWIP, commented on the activities of that group. Its total membership is 130 and the criteria for membership is interest in improving the status of women in publishing and related fields.

"We do not consider ourselves a club and function more or less as a professional organization serving as a source of information and an exchange of ideas for our members," Ms. Beiler explained. "We hope to further the careers of our members and, indirectly, all women in the publishing field, by being informed of our legal rights, the benefits our companies should provide, the salaries we should expect and other similar items."

"Perhaps one of our main projects will continue to be a statistical gathering force which informs the industry and ourselves exactly how we stand in regard to salaries, benefits and room to move to the top."

The CWIP group began as an outgrowth of a survey that a small group of women there carried out. The survey was designed to gather information about the professional status of women in the publishing industry.

The most important part of the survey asked women to respond about how they felt about their cur-
rent job status. 126 out of 203, nearly two out of three, wrote comments with specific gripes about sex discrimination.

The leading complaint was that there was no room at the top.

"Women are not expected to be career oriented, thus are not allowed to be so."

"Job opportunities for advancement are not published."

There was also a great deal of complaint about discrimination with respect to job content. Often such secretarial chores as filing or envelope addressing were given to a woman, but not a man in the same position.

"Maybe my title should be associate editor and Xerox clerk," wrote one woman.

The Club of Printing Women of New York, the third group of this type, has about 100 members. This club has a slightly different orientation than the other two. Its membership is open to any woman working in any area of the graphic arts interested in furthering her career. The club holds meetings at which knowledgeable persons from any field of graphic arts are invited to participate in a program that will enlighten members on a facet of the field.

No men, no women, just people

Every woman that BPI spoke with said that the publishers should consider their employees on the basis of individuality rather than sex.

Helen Meyer of Dell, both publisher and a woman, stated the matter very succinctly.

"I don't think there are any areas for which women are less qualified than men," she asserted. "A woman is a human being born with the same kind of brain as a man. Sometimes it's good and sometimes it's bad. You go by person, not by sex."

Rita Waterman of Ms. echoed her sentiments.

"I don't enjoy being with people who think of me first as a woman rather than a person. I don't think I've ever really been treated differently or had any unusual experiences because I was a woman. Maybe some production people I came in contact with were a little more helpful because they thought, 'Aw, the poor little girl.' Then they realized that poor little girl knew what she was talking about and it was all over.

"Our printers and the men in the industry that we've worked with accept us the same way. Sometimes we get people who say, 'You gals are sure doing a good job.' So we say, 'You boys sure messed that one up,' and then as soon as we say that, they realize that they've missed the whole point."

No longer a gentleman's profession

The point is that women are people and publishers need to recognize that fact. The numbers of women who are in positions of responsibility are increasing and the women are becoming more visible. The women's movement seems here to stay.

While publishing may have previously been a gentleman's occupation, it is now big business. And if women can contribute to company growth and profitability, isn't that what business is all about?

Women were not born inferior. But men, and sometimes the women themselves, have made them that way. ☐