

my life in prin

A 44-page, large format publication exploring the richness that print brings to the lives of people in all sorts of places and in all sorts of situations.

Starring 16 individuals, each with a small personal story to share...

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my
life
in
print



how print puts us in touch with ourselves

FABIENNE CERRI,
36, leafs through
the pages, in Saint-
Germain-en-Laye,
of a book that her
mother read to her
and that she now
reads with her own
young children

Can you picture a world – your world – without print? Seriously, give it a try. Take away your books, your framed prints, your children's drawings and comics, and the photo albums. Ditch the calendar, the tax statements, the shopping lists, the cards and invitations on your shelf. The musicians among you can say goodbye to their sheet music. Oh, and the magazines go, too.

You're left with a world that's pretty bleak. Yes, you can still access information all right – and plenty of it – but there's little soul, less personality in a life without print. Funny, that. On the face of it, print is just a neat, convenient and effective means of passing on information. But dig a little deeper and you see there's so much more to it; a medium that is part of every aspect of our lives, whether it be family time, work or play.

Print enriches our lives; it connects us with ourselves and all that we hold important. Few things affect us in quite the same way, perhaps because it has the potential to carry ideas, feelings and images in such a tangible form. It's an experience, a lesson, a memory or the promise of things to come. And it's a moment, a moment like a mother reading to her child.

THE BOOK CASE

We read to our children because our parents read to us and we loved it. Because we recognise that reading teaches language skills, introduces concepts about the world and stimulates ideas and imagination. And we want to pass all that on to our children.

There is plenty of research that supports the multi-faceted benefits of reading aloud in this way – and more on that later – but according to experts, the most important of these is that reading aloud is a period of shared attention

and emotion between parent and child. 'Children ultimately learn to love books because they are sharing them with someone they love,' observes Professor Zuckerman¹ of the Boston University School of Medicine. This, he says, reinforces the idea of reading as a pleasurable activity.

And for most of us, that pleasure never goes away – it develops into a lifelong attachment to books, a fondness for your favourite stories that goes way beyond the diversion of an entertaining read. Picture one of your best-loved books and you can probably remember the weight of it in your hands, the feel of its pages, its smell and colour. Holding a book takes you back to the time you read it – to the smell of sun cream associated with a holiday read, or a sense of revelation inspired by the book that nailed a feeling you couldn't quite articulate. A book's beautiful cover may identify it, but these are the things that truly define it in our memories.

You immediately know that a book has been loved by someone, because the cover is bent and the pages are dog-eared. There's something indefinably comforting about holding those pages – and the way we refer to reading affirms this. We talk of "curling up" with a good book, of losing ourselves in its pages. Somehow, it's just not the same with an e-reader, whatever its merits.

GENERATION FACEBOOK

For those who think that we're attached to books simply because that's what we grew up with – that the latest generation of screen-savvy children won't have the same experience – there is plenty of evidence to suggest otherwise. The fact remains that we're likely to repeat an experience we enjoyed in childhood: we liked it when our parents read to us, so we do the same

Our brains process the content we read from a tangible source – a piece of paper – in an emotional way. You could say that we have a psychological affinity with print

THE WORLD'S BEST-SELLING BOOKS, according to BOOKSELLER WORLD:

- #1. THE BIBLE (6 Billion Copies)
- ②. QUOTATIONS from CHAIRMAN MAO TSE-TUNG (900 million)
- ③. THE AMERICAN SPELLING BOOK, Noah Webster (100 million)
4. GUINNESS WORLD RECORDS 2003 (94 million)
5. THE WORLD ALMANAC and BOOK of FACTS, WORLD Almanac BOOKS (73 million)
- ⑥. THE MCGUFFEY READERS, William Holmes McGuffey (60 million)
7. DR. SPOCK'S BABY and CHILD CARE (50 million)
- ⑧ A MESSAGE TO GARCIA, Elbert Hubbard (40 million)
- ⑨. IN HIS STEPS WHAT WOULD JESUS DO? Rev Charles Sheldon (30 million)
10. VALLEY of the DOLLS, Jacqueline Susann (30 million)

Passionate Torino fan FEDERICO SMORTA, 16, holds the ticket from the first football match that he ever saw his team play

with our own children. (It's what UK psychologist Sheila Keegan refers to as the 'parenting train'.) Besides, children have made up their own minds.

Frank Kühne, from German children's book publisher Carlsen, recently reported that never before has there been a time when young people read as many books as today. 'Reading is cool again,' he says. 'While "generation computer game" had limited reading abilities, it has become more important again for "generation Facebook".'

And let's not forget how lending or recommending books we like to friends or family is a way of sharing an experience that has made a connection with us. If something makes us laugh or cry (in a good way), we want to share that emotion. And that's a simple thing to do by lending your own, well-thumbed copy...

PHYSICAL THERAPY

There is a scientific basis for the strong bond we have with printed material. Put simply, our brains process the content we read from a tangible source (ie a piece of paper) in an emotional way. You could say that we have a psychological affinity with print.

Just think how much more pleasure you get from receiving a handwritten birthday card in the mail, compared with an email that says exactly the same thing – somehow the physical medium means so much more. That's partly because it takes more time and effort – you can exchange a dozen emails in the time it takes to find a stamp for your mail, let alone the time spent choosing the card.

It's also because, even if the letter is word-processed, there is still something of the sender's personality in their signature. In this case, it's simply because it represents the sender in a personal way – but a whole industry has

WHY BEDTIME STORIES BUILD SELF-ESTEEM

There's much more to the bedtime reading ritual than a useful calming period in the children's evening routine. After reviewing scores of studies on its effects, researchers have confirmed that reading to young children stimulates their development and gives them a real head start.*

Reading aloud, especially in an engaging way, not only promotes literacy and language development (children who start out as poor readers in their first year of school are likely to remain so), but also supports the parent/child relationship and improves the child's social and emotional development – their ability to learn coping strategies and their overall understanding of the world.

Here, it's not only the reading itself that is important but the emotional quality of interactions and

discussions related to what they see on the printed page, too. In this way, children not only learn about the narrative being read but also learn about their own personal narrative, something that is important for their self-esteem.

And making the most of all this for any parent is very simple – all they have to do is describe pictures in the book, explain the story's meaning and encourage the child to talk about it all.

The colours and textures of print, combined with the physical act of turning the pages, enhance the sensory aspect of storytelling. And if the parent also makes connections to the child's own experience, explains new words and suggests what might be motivating the characters, even more dimensions are added.

*Source: *Reading Aloud to Children: The Evidence*, by Elisabeth Duursma EdD, Marilyn Augustyn MD and Barry Zuckerman MD, 2008





Sisters AMELIA and PHOEBE HILLS, 10 and 12, proudly present the hand-made poster they produced to tell their parents the reasons why they should be allowed to have a pet fish

Did you know?

Legend has it that the tradition of Valentine's Day has its origins in third-century Rome. A priest called Valentine (later Saint Valentine) defied Emperor Claudius' ban on marriages, continuing to wed young couples and, when caught, was sentenced to

death. One grateful bride visited him to keep his spirits up and on his final day – 14 February AD269 – he left her a note thanking her for her friendship and signed it: 'Love from your Valentine.' The oldest Valentine card in existence, meanwhile, dates from the 15th century and is kept in the British Museum.

grown up around the way our personal penmanship reflects our personality. Regardless of our handwriting aptitude, we tend to write more carefully – more personally, perhaps – in a letter because we know it will be delivered straight to the recipient, with no danger of anyone reading its content over their shoulder (or on the network). And because it's there for posterity.

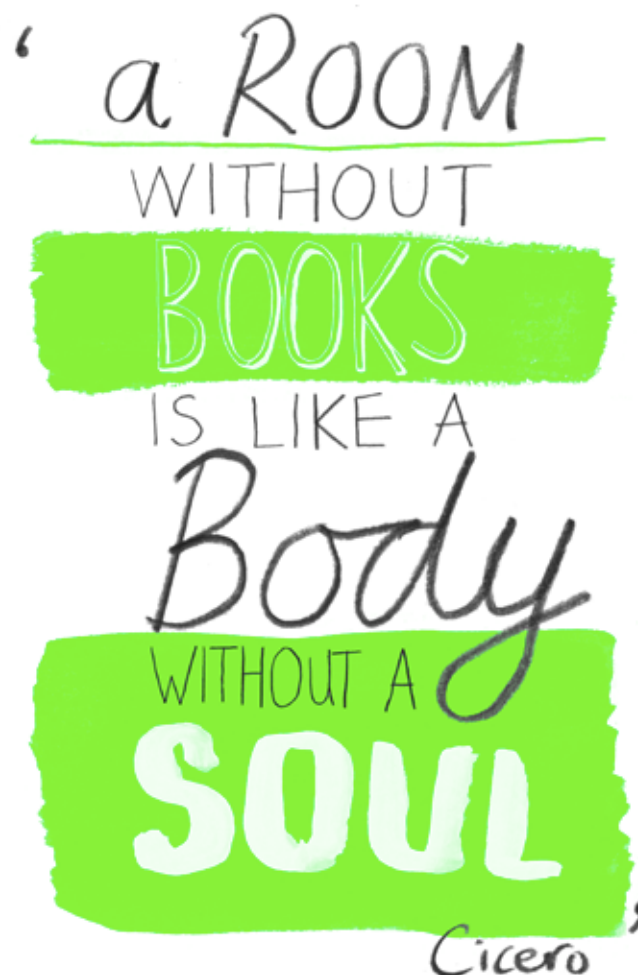
Keegan points out that letters still have a weight that emails don't – emails are transient, whereas a letter or card has longevity and is emotionally charged. There are those who keep every important letter they've received. Not everyone goes that far, but it's a sure bet we've all got a meaningful few tucked away.

Research from Mintel² confirms that, on the whole, we spend more on cards for special occasions such as engagements or weddings – partly because we know the card may be kept as a keepsake and we want to choose something we feel reflects the status of the occasion. It seems that we choose how we express ourselves in print in a particularly careful way.

THE FABRIC OF OUR LIVES

There are countless other examples of our emotional link with all things print – things we experience every day and probably aren't even consciously aware of. Take the feeling of a wad of banknotes in your pocket (infinitely more satisfying than an electronic bank transfer noted on your statement); the thrill of poring over the map of a city or country you're about to visit; the posters stuck on your child's wall.

There is something special about the anticipation (and, later, experiences and memories) invoked by theatre or match programmes, concert tickets, printed menus for



special dinners – the list goes on. These are tangible teasers, inviting us to look forward to an event – and they become collectable keepsakes of a special experience.

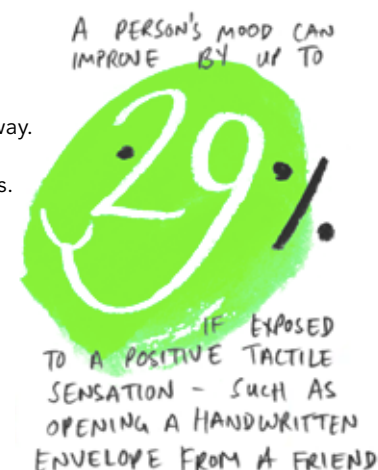
This effect can also be seen in the way we relate to historical documents. If you enjoy history programmes on television, you'll have seen how excited historians get about holding an illuminated manuscript, original journal or early printed edition. We're back to that physical connection – these things represent a tangible link to the past. Whether it's a signed constitution or a simple letter, someone at another time, in another age created that document with their own hands – they touched it. And whether we admit it or not, we imagine that if we could only touch it ourselves, we might perhaps feel a little of what it was like to be there.

THE PERSONALITY OF PRINT

It's this very human link that epitomises the essence of our experience of print. It can provide us with delight or comfort and solace. And let's face it, there aren't many inanimate objects that we, as adults, can turn to in this way. As entertainment, reminder, information, object of value or simply something interesting, print plays endless roles. From a Post-it note to a copy of the Koran, print has personality. It has meaning. The very way we relate to it confirms that nothing can ever quite replace it.

References

- 1 Reading Aloud to Children: The Evidence, by Elisabeth Duursma EdD, Marilyn Augustyn MD and Barry Zuckerman MD
- 2 Mintel Oxygen, Greetings Cards – UK – October 2010



the unique place of print in the media mix

**MICHAEL
GIAMANN, 44,**
behind the counter
of his Berlin
butcher's shop,
holds up the advert
he placed in his
local paper that
helped his business
defy the recession

Here's some food for thought. Last year, 92 per cent of direct mail in the UK was opened¹. For any business needing to get its message across, that's an eye-catching figure – and it compares very well, thank you, with email open-and-click-through rates, which declined to 11.2 per cent in the second half of 2009². Meanwhile, 70 per cent of Dutch consumers said they would miss their door-to-door drops if they stopped, in research³ carried out last year.

What do these figures tell us? Simply that, as far as business and commerce is concerned, print is far from the dying medium that many pundits would have us believe. Not only is it alive and well, it performs a still-vital role in commercial success, particularly when combined with other marketing media.

But more of that later – first, back to basics. At a very fundamental level, print is essential to businesses of every shape and size. Where would we be without address labels, packing slips, instructions and user-guides (simple and complicated) for our consumer purchases?

Consider the self-employed decorator placing an advert in a shop window or the small business advertising in its local newspaper. Both methods bring publicity and customers; both are just as important to these businesses as the (excellent) results that can be achieved by multinationals including print as part of a global marketing strategy.

RULES OF ENGAGEMENT

All business hinges on successful communication with your customers, and this is where print's unique attributes come in to play. Top of the list here is its ability to engage the reader – which is, after all, the key to successful marketing. Why does print engage the consumer better than any other medium? Because you invest the time to pick it up and

look at it, because it's something you actually touch, and it therefore involves more of your senses. And because it's pretty hard to ignore something that is addressed to you.

So far, so touchy-feely – but scientific research into neuromarketing provides robust evidence to support this. A study⁴ carried out at Bangor University last year used functional magnetic resonance imaging (fMRI) to demonstrate how our brains process paper-based and digital marketing differently, concluding that physical materials leave a 'deeper footprint in the brain' even after allowing for the increase in processing for tangible materials.

The study revealed more activity in parts of the brain relating to introspection when viewing direct mail. It also showed that physical media triggered more activity in the parietal cortex – the area of the brain associated with the integration of visual and spatial awareness. This results in printed marketing being seen as more "real" by the brain, which means, in turn, they can act as a cue for memory.

By contrast, online materials elicited responses in the temporoparietal junction, an area that has been associated with filtering out irrelevant information.

But perhaps the most striking finding to come from all of this is the way physical prompts are found to elicit brain activity in regions closely associated with emotional processing. Other studies have shown that emotional processing can generate a positive response to brands, and enhanced levels of engagement. We have traditionally looked to "the creative" to arouse emotion and, it seems, overlooked the medium itself.

This research indicates that physical media can stimulate an emotional reaction that results in enhanced recognition, giving subsequent communications a more receptive response. Establishing a more visceral emotional





Did you know?

Reader's Digest
— now the largest
paid circulation
magazine in
the world, with
40 million readers
in more than
70 countries —
started in 1922
as a direct
mail project.

Marketing manager
ALIX SEELEY, 28,
with some of the
magazines sent
to thousands of
donors that help
raise vital money
for her major
hospital charity

connection in this way can be vital for setting brand recognition and paving the way for future messages.

MAIL BAGS THE TOP SPOT

It makes sense, then, that direct mail is a reliable, time-tested method of communication with the customer and an invaluable tool for building personal relationships. The first letter shop (direct mail production and handling house) was established in the US in 1880 and, more than 130 years later, the medium is still going strong, despite competition from an increasing number of sources.

While it's a common perception that people don't like door-to-door advertising (so-called junk mail), the statistics at the start of this chapter suggest otherwise. And recent research⁵ confirms that direct mail has regained its position as the consumer's favourite direct marketing channel. But what do the marketers think?

In Belgium alone, sales results at Carrefour have been shown to be up to 50 per cent lower if door-to-door advertisements are not delivered, or are not delivered on time⁶. Meanwhile, a leading UK hotel chain found that direct mail outperformed all other channels in driving new bookings, delivering the strongest ROI⁷.

'Direct mail is back, pure and simple,' says Mark Thomson, the Royal Mail's media director. 'According to a recent report from the Advertising Association and Warc, direct mail is the media route that is experiencing the strongest growth, registering a 12.7 per cent increase in spend in the last quarter of 2010. These figures are backed up by our own research, undertaken for the *Future of Marketing* white paper, which reveals marketing directors are planning to increase investment in mail over the coming years.'

IT'S GOOD TO BE AN OUTSIDER

We've all got our favourite ads, and sometimes ~~by~~ BIG and BOLD is the best way to see them. Here are the best outdoor campaigns in EUROPE from the last five years, as judged by Epica.

2010: WRANGLER 'Red' CAMPAIGN,

by Fred & Farid Group, PARIS

2009: CITROËN 'Cornering Lights' campaign,

by EURO RSCG, DÜSSELDORF

2008: JOHN LEWIS 'Shadows' campaign by LOWE LONDON

2007: PEPSI 'Dare For More'

CAMPAIGN by BBDO, DÜSSELDORF

2006: JOBSINTOWN.DE 'Wrong Working Environment'

CAMPAIGN by SCHOLZ & FRIENDS, BERLIN

'when it comes to **MARKETING,**
ADVANTAGES over **WEBSITES.**
and then it's gone, but a **magazine**
table or in **YOUR** bag, so it's **MUCH**
– **YOU** have more time with

MAGAZINES: GIANTS OF MARKETING

While direct mail goes from strength to strength, other print media have important roles to play, too. Newspaper and magazine advertisements capitalise on the reader's relaxed state of mind and time spent with the title. This goes some way to explain why research⁸ shows that magazine advertising continues to be the strongest driver of brand persuasion – as measured by increments in both brand favourability and purchase intent/consideration – when compared with television and digital media.

A recent Dutch study⁹ used neuroscience techniques, including fMRI, to look at how magazines communicate with readers. One interesting finding was that a one-page, full-colour advertisement in a magazine elicits a more positive response than a 30-second TV commercial.

The same research found that there is a strong relationship between magazine and reader, based on trust – and this reflects on the content of the magazine, including the adverts. In other words, the perception of trust in the ads is strongly influenced by the perceptions of trust of the specific magazine title (the halo effect). When readers are engaged, perception and processing of advertising is significantly higher in terms of positive desire, visual processing, trust and attention. So, a good, well-placed, relevant magazine advert can be a great investment.

When it comes to brand engagement, customer magazines tend to work even harder than their consumer counterparts because, as Branwell Johnson, associate editor of *Marketing Week*, puts it, they 'bring together two strong levers of engagement and connection – branded content and direct marketing'.

According to Julia Hutchison, chief operating officer of the UK's Association of Publishing Agencies (APA), the

customer magazine sector remains buoyant in print, while making the most of new digital opportunities alongside it. Small wonder when you consider that, according to the APA, more people read customer magazines than national newspapers. Customer magazines can be (and are) picked up and put down, they're left around and other household members pick them up and flick through them. But most valuable of all, they allow a brand to engage with a customer for up to 25 minutes at a time, says the APA. That is valuable time in the customer's hands – and mind – and a valuable opportunity to build brand engagement.

POTENT PUBLICITY

Next up in the print stable are catalogues and brochures, both efficient workhorses in their own right. Royal Mail research¹⁰ shows that 63 per cent of shoppers refer to a printed catalogue as part of their buying decision, even if they make the final purchase in-store or online. Catalogues are kept for future browsing by 40 per cent of home shoppers and remain in homes for more than four months.

Brochures, meanwhile, provide the space and time for the reader to become immersed in the brand. They offer the opportunity to draw the customer into their world, beyond the showroom, ushering them into the right place to make a purchase.

It is here, as with all print media, that design may be used to great effect as a commercial tool – the opportunities for optimising page layout in brochures and catalogues are unmatched outside print media. There are some instances where only print will do this effectively. Print is the only way, for example, for paint manufacturers, fashion companies, jewellers and interior decorators to realistically display the exact colours, textures and design of their products.

Magazines have distinct
You tend to see a **WEBSITE**
stays on **YOUR** desk, on **YOUR** coffee
MORE USEFUL for explaining complex topics
YOUR AUDIENCE

Judith Franssen,
International Marketing Director,
RANDSTAD

PRINT IN THE MIX

There is no doubt that print offers unique attributes in business. But it works even better when combined with other platforms, as a great deal of research attests. Dynamic Logic's⁸ analysis of cross-media campaigns, for example, demonstrates this synergy. It concludes that three media platforms – television, magazines and online – contribute incrementally to brand metrics but at different levels, bringing various strengths at different points along the purchase funnel (buying process).

The study found that, when used in combination with television, online increased the impact on purchase intent by one per cent. But when magazines were added to this mix, the impact of the campaign increased by seven per cent.

Meanwhile a Brand Science study¹¹ reveals that adding direct mail to a campaign increases ROI by up to 20 per cent. The same research found that online campaigns paid back 62 per cent more when mail was included in the mix. Elsewhere¹⁰, we find that posted catalogues inspire 37 per cent of online purchases.

Enough of the statistics: you get the picture. Print is very much in demand, and new developments will only serve to ensure its longevity. Earlier this year, Superdrug in the UK launched the first customer magazine with digital watermarking technology, which allows customers to scan images from the in-store magazine on their smartphones to access web content or buy products.

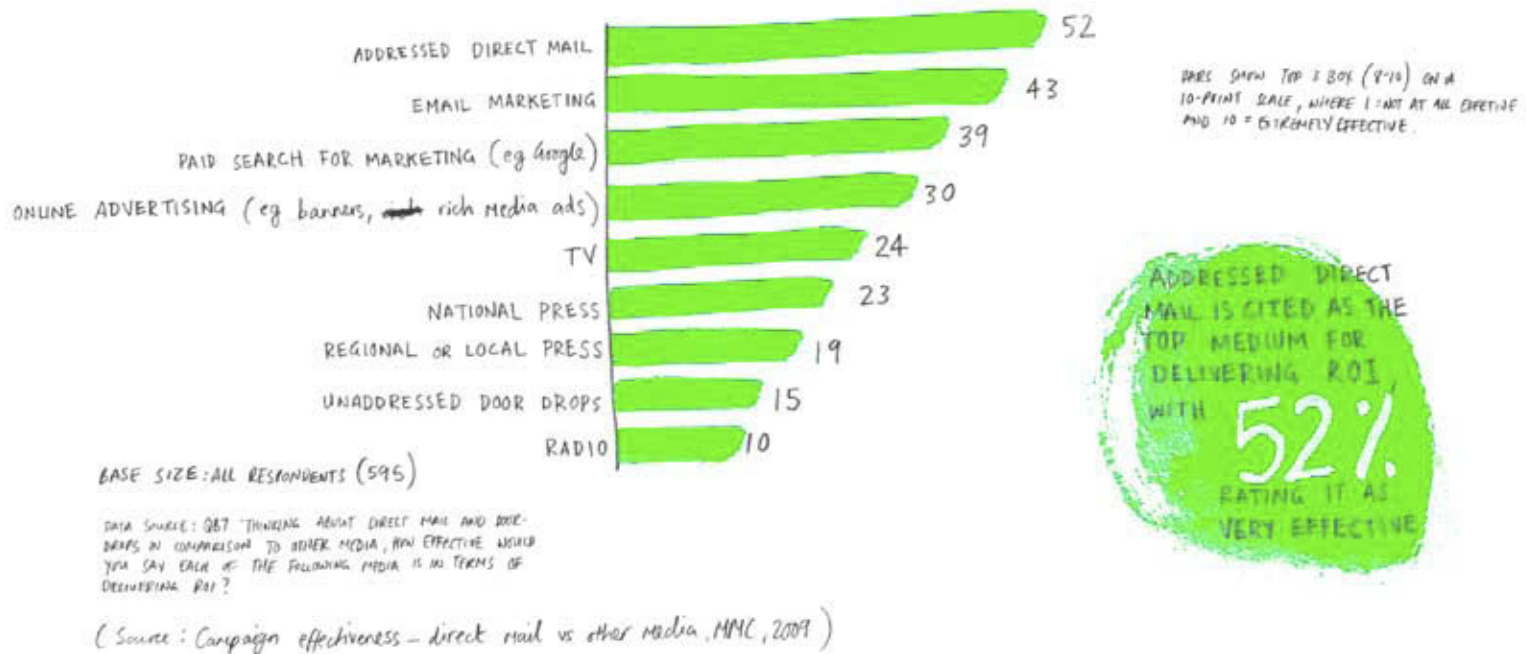
Neuroscience will continue to show how marketers can fine-tune printed media through techniques such as eye tracking. Meanwhile, data analysis and suppression will ensure direct marketing is targeted ever more accurately.

One thing is sure, there are interesting times ahead – and print will continue to play an important role in the

Magazine advertising continues to be the strongest driver of brand persuasion when compared with television and digital media



DIRECT MAIL IS PERCEIVED AS BEING MORE EFFECTIVE THAN DIGITAL MEDIA IN CONTRIBUTING TO A STRONG RETURN ON INVESTMENT



SENSATIONAL PRINT

One of the reasons print works so well in marketing is because it is more engaging, more memorable and involves an emotional response. But what if you could intensify that response? Our mood increases when we're exposed to a positive tactile feeling, taste or sound. The sense of smell affects humans emotionally up to 75 per cent more than any other sense.

It follows, then, that involving more senses in advertising can promote more emotional attachment to the brand. And research by Brand Sense agency and Millward Brown in the UK confirms this. In fact, involving more senses in advertising causes "super-additivity" of the brand experience - it not only adds to but multiplies its effectiveness.

This was put to good effect recently when The

Aroma Company created four fragrances to bring the BBC's *Filthy Cities* documentary to life. A scratch-and-sniff card was duly distributed via libraries and the *Radio Times*, bringing much publicity - schools were particularly interested in the educational potential of "smellyvision". It must have been commercially successful too, as the BBC is exploring plans to do something similar again. To put a more solid figure on this effect, Val Lord, MD of The Aroma Company, says that Unilever upped its redemption rate by 50 per cent after using this method on a coupon last year.

Print is ideally suited to this type of marketing. Aromas can be suspended in a varnish added during the printing process, while sound chips and tasting strips can be added to any print material. When it comes to branding, it's another way that paper makes sense.

business mix because, quite simply, nothing else achieves the same results. But perhaps we'll leave the last words to Steve Hanney, CRM and direct marketing expert:

'I find a high-quality direct mail piece that respects the environment and is timely and relevant is the real "dark horse". Some customer loyalty magazines generate huge uplift in response rates and increased dialogue, as they have staying power and do not fall foul of spam traps and may even make it to the dentist's waiting room table, which an email never could. It's all about quality.'

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JULIE, 29,
an employee at a Paris supermarket, holds some of the many "money-off" coupons that bring customers back to her till every day

why print and paper are key to a sustainable future

DANIEL VON BEHR,
a 42-year-old
German motorbike
courier and “art
handler” holds up
the envelope
that he and his
customers use
again and again
throughout the day

Paper has had a bad press, if you’ll excuse the pun. There are endless misconceptions about the paper and print industry, concerning everything from deforestation and energy consumption right through to landfill.

So let’s start at the beginning. Making paper doesn’t destroy forests – quite the opposite, in fact. It’s easy to forget that the wood that provides fibres for the pulp papermaking process comes from well-managed forests. This means it has many advantages, not least of which is that the trees in those forests perform a vital job for the environment. As it happens, paper is a relatively small consumer of wood – of the wood extracted from the world’s forests, 53 per cent is used for energy production, 28 per cent is used by sawmills and only 11 per cent is used directly by the paper industry¹ – but nonetheless, three or four new trees are planted for every tree cut down. This means that in Europe, forests are increasing annually by an area the size of more than 1.5 million football pitches².

It’s not just the paper industry that benefits from these managed forests. First of all, growing trees absorb significant volumes of carbon dioxide, and we don’t need to tell you that’s a good thing. Managed forests not only help to combat the greenhouse effect and play a part in stabilising the climate, but the paper industry goes to extraordinary lengths to ensure that the forests’ diversity and the wider environment are protected. Meanwhile, forests provide habitats for animals, plants and insects, prevent soil erosion and stabilise water levels.

All of which means the paper industry plays a valuable role in conserving the environment and will continue to do so in the future. Reassuringly, the total area of forest that is sustainably managed is growing every year. And, just in case we need further confirmation, the Intergovernmental

Panel on Climate Change has this to say: ‘In the long term, a sustainable forest management strategy aimed at maintaining or increasing forest carbon stocks, while producing an annual sustained yield of timber, fibre or energy from the forest, will generate the largest sustained mitigation benefit.’

CERTIFIABLE PEACE OF MIND

Paper and paper pulp are among the most regulated industries, which means it’s simple to identify whether any paper manufacturer is environmentally responsible. The easiest method is simply to check for FSC (Forest Stewardship Council) and PEFC (Programme for the Endorsement of Forest Certification) accreditation. Both are independent global initiatives aiming to ensure sustainable forestry management practices and deter illegal logging and deforestation. They check all members of the supply chain, so if you specify you want FSC or PEFC paper, your printer will have to have a valid accreditation, too.

The good news continues, because the next stage in paper production – the pulp and paper mill – is largely carbon neutral, too. The paper and wood industries are at the forefront of manufacturing when it comes to on-site electricity generation and have invested large sums to increase their energy efficiency and replace fossil fuels with renewable sources to produce steam and electricity. Half the energy used to make paper in Europe comes from renewable sources³. Used cooking liquor from the pulping process, along with waste products from timber can be used in this way.

Add to this the fact that paper and print are so easily recyclable. Paper recycling is not a knee-jerk response to environmental pressures – it’s been around almost as long





ESTER
CONDORELLI, 50,
a nurse, carries her
groceries packed
in one of the paper
bags that her local
supermarket in
Caselle Torinese
has been providing
since plastic bags
were outlawed
in Italy

how GREEN can ONE MATERIAL BE?

NOT ONLY CAN PAPER BE RECYCLED EFFICIENTLY, IT CAN BE USED IN SOME UNEXPECTED WAYS TO REPLACE OTHER, LESS SUSTAINABLE MATERIALS...



IN THE FRIDGE

YOU KNOW THOSE TRICKY-TO-RECYCLE PLASTIC TRAYS THAT SLICED MEAT COMES IN? YOU CAN GET THEM IN PAPER NOW. MARKS & SPENCER HAS BECOME THE FIRST UK RETAIL CHAIN TO DITCH PLASTIC PACKAGING FOR FSC-APPROVED PAPER ON SOME OF ITS LINES. IT LOOKS GREAT, TOO.

AT THE OFFICE

A PC MADE FROM PAPER? WELL YES, YOU STILL NEED THAT CHIP THING AND A FEW WIRES, BUT GET THIS - THE CASING CAN BE MADE OF PAPER. PEGA HAS PRODUCED A PAPER-BASED BIODEGRADABLE SHELLING THAT IS STRONG ENOUGH TO MAKE LAPTOP COMPUTER SHELLS AND OTHER CONSUMER ELECTRONIC PRODUCTS. IT CAN EVEN BE INJECTION MOULDED.

IN THE LIVING ROOM

WHO WOULD HAVE THOUGHT PAPER WAS STRONG ENOUGH TO WALK ON? SURPRISINGLY DURABLE, PAPER FLOOR COVERINGS LOOK PRETTY COOL, TOO - VERY SIMILAR TO JUTE.



UP IN THE LOFT

LOFT INSULATION MADE FROM RECYCLED NEWSPAPER WITH NATURAL ADDITIVES THAT MAKE IT INSECT, RODENT AND FIRE RESISTANT - SERIOUSLY, YOU CAN'T EVEN SET FIRE TO IT WITH A BLOWTORCH. IMPRESSIVE.

BACK IN THE KITCHEN

SEVERAL COMPANIES MAKE KITCHEN SURFACES FROM RECYCLED PAPER, USING ECO-FRIENDLY RESINS TO CREATE DURABLE COUNTER TOPS THAT LOOK SIMILAR TO GRANITE. THE MATERIAL CAN ALSO BE USED IN ALL KINDS OF ARCHITECTURAL AND DESIGN APPLICATIONS, FROM WALL COVERINGS TO CUTLERY HANDLES. TRULY CUTTING EDGE THEN.



as paper itself (the first paper was made from recycled fabric, after all). Recycling as we now know it has been an integral part of the paper industry for more than 100 years, and in 2009 more than 72 per cent of Europe's paper was recycled⁴ - the highest figure ever.

The fibres in paper pulp can be re-used up to seven times before they become too short for making paper, with different end uses determined by the number of times it goes through recycling. Even the de-inking process is environmentally friendly, with end products being used in the production of cat litter and soil conditioners. Meanwhile, the range of eco-friendly inks is growing all the time.

PAPER VS PC

From high-quality brochures to newsprint or toilet paper and, ultimately, as a source of biomass for energy production, few products may be so satisfactorily recycled as paper. Its eco credentials have been much maligned by proponents of electronic media, but some comparisons between the two make for interesting reading.

Printing an on-screen document is a one-off cost and provides a long-lasting, sustainable resource that costs nothing to access - once the paper is used, it's no longer a drain on power or natural resources. Meanwhile, the digital option relies on a huge technological infrastructure that must be online 24 hours a day, seven days a week and 365 days a year - every time the document is accessed onscreen, it demands additional power.

Alex Wissner-Gross, a Harvard physicist researching the environmental impact of computing, says that performing two Google searches produces the same amount of carbon dioxide as boiling a kettle of water. That's not to say that computers are particularly inefficient in terms of

Did you know?

Sometimes the simplest ideas are the best. So if you want to be environmentally friendly and save ink, the best thing is to use less of it, right? With this in mind, the Dutch company Spranq designed Ecofont back in 2008. It's based on Verdana with lots of holes punched through the font so that less ink is used. Earlier this year, 180 Amsterdam launched 180

EcoDIN, another eco-friendly font that turns the first idea on its head, removing the outlines of each glyph and leaving behind the dots. Less, as they say, is more.

the energy they use, but what is often forgotten is that as computers become a bigger part of our lives, they consume more power. Meanwhile, the paper industry is constantly finding new ways to make the production process more energy efficient.

On top of that, electronic waste is the fastest growing component of the municipal waste stream – increasing by 3–5 per cent a year according to Greenpeace. At the same time, the volume of paper that ends up in landfill is actually decreasing.

As we have become more concerned about sustainability, ideas that paper use encourages deforestation and is bad for the environment have grown. The truth is, it isn't – the paperless office, even if it hadn't emphatically been proved a myth, isn't any more energy conscious than its paper-using neighbour.

Of course, it's not all about energy. Many (if not most) decisions about resources boil down to what's good for the bottom line. There are definitely commercial benefits to using sustainable materials. For a start, you can actually enhance customers' perception of your brand through using environmentally friendly products such as recycled paper and soy inks.

CUSTOMERS CARE

People do increasingly take note of how companies behave. A 2010 survey⁵ on how environmental considerations affect consumers' buying behaviour indicated strong concerns about environmental and ethical issues. More than 80 per cent of respondents highlighted CO₂ emissions, pollution and over-use of resources as key concerns.

That said, environmental sustainability is only one factor in the decision to buy – price, quality and availability

THE SWEET SMELL OF SUSTAINABILITY

Masuga™ was created after Woolworths asked for a paper to support its 'Good Business Journey' goals of protecting the environment and empowering people. Woolworths wanted a smooth, uncoated environmental paper in a natural shade – and the manufacturer, client and agency collaborated to achieve this. The result? An innovative, 100-per-cent-recyclable paper that uses 90 per cent sugar cane waste fibre – with the remaining 10 per cent made up of FSC-certified timber fibres.

Its socio-economic credentials are equally impressive – for example, 25 per cent of the shareholders of the sugar mill supplying Sappi are local cane farmers.

Masuga™ is the third range of recycled papers offered by Sappi and the first unbleached text and cover grade of its kind on the market. Its sleek good looks make it ideal for printing annual reports, corporate stationery, books, brochures, tags and folders.

On a technical level, the new paper combines a natural-looking canvas – offering potential for plenty of end-use options – with the smooth surface that is characteristic of a coated grade. The other bonus? It's exported globally, so we can all use it.

6 WHEN PEOPLE USE MORE PAPER,
SUPPLIERS PLANT
MORE TREES.
OUR POLICIES SHOULD DIRECTLY

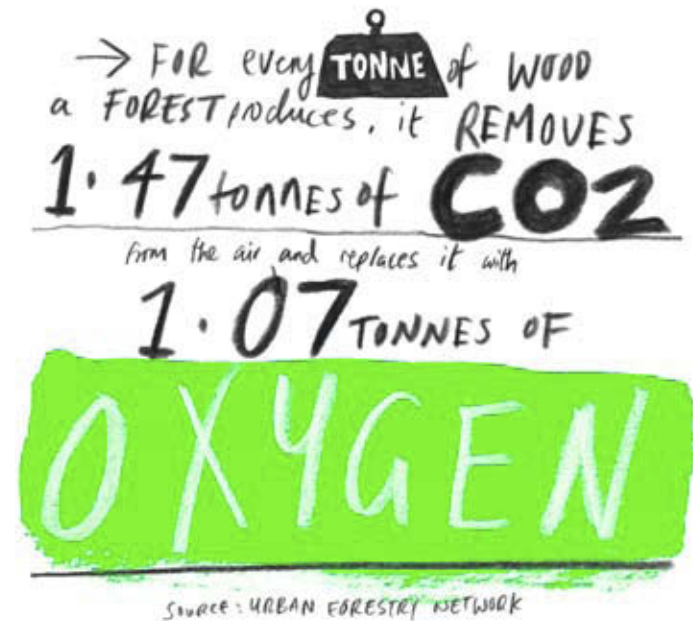
PROTECT
IMPORTANT
WILDLIFE
HABITATS

NOT TRY TO REDUCE OUR
DEMAND FOR PAPER 9

Edward L. Glaeser, PROFESSOR
OF ECONOMICS at Harvard University.

The number of paper-derived products that can replace other, less sustainable options is impressive

Marketing manager RUUD SCHRAMA, 33, holds aloft the industrial pallet made from recycled paper that his Dijon company successfully markets alongside traditional wooden counterparts



are still more important. But 79 per cent of respondents said that a company offering products and services with low environmental impacts would be more likely to win their loyalty. And two out of every three consumers consider ethical and environmental assurances to be important in developing loyalty.

So, sustainability is certainly important to customers. It's also a wider commercial issue, whether in terms of hitting a sustainability target in a business plan or driving down costs. Many organisations have found that recycled paper can help reduce their environmental impact without changing the quality or budget of their marketing publications and other customer communications⁶. And switching to recycled paper can actually cut costs too, as has been demonstrated successfully in some businesses, and customer and business-to-business magazines⁷.

As sustainability becomes an ever more important issue, both ethically and commercially, paper's role is growing – as a green medium in itself and also through its ability to replace other, less sustainable materials. Perhaps the most obvious of these is paper bags replacing plastic ones. Italy has garnered publicity since it introduced a ban on plastic bags at the start of 2011, but the country is not alone. Others that have introduced similar bans or restrictions include Belgium, Ireland, Hong Kong, Rwanda and Kenya. Other countries, such as the UK, have also considered banning plastic bags but backed off – for the time being.

The number of paper-derived products that can replace other, less sustainable options is impressive – from paper packaging solutions that replace plastic, to paper pallets that are 100 per cent recyclable, the list is long. And it's growing.

In this way, and by helping companies meet their corporate social responsibility targets and improve profits, the pulp and paper industry will continue to be a vital part of our successful and sustainable future. Teresa Presas, managing director of the Confederation of European Paper Industries, sums it up nicely: 'We are at the core of green growth. The paper industry is perfectly built to support the new bio-economy through its knowledge of renewable raw materials, recycling, bio-energy and use of by-products. Paper is part of the solution.'

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SCUOLA ELEMENTARE
EDOARDO DEFASSI



the enduring adaptability of print and paper

Teacher ROBERTA
GANDINI, 47,
displays the poster
that her pupils
in Turin made
for the school
Open Day

Humans have expressed themselves through symbols and art since prehistoric times, when our essential materials were as basic as stone, wood, animal hide and bone. Then, we used cave walls as a blank canvas. Fast forward several thousand years to Ancient Egypt and things were rather more sophisticated. People wore linen, worked with metal, built homes from mud-brick and stone and wrote on papyrus.

Papyrus wasn't unlike paper, but it was another 3,000 years – in 105AD – before that medium, as we know it today, was developed in China. And while the manufacturing process has changed considerably and modern paper is more refined, it hasn't changed that much in the past two millennia. How many other tools would still seem so familiar and fit for purpose after such a long period of time?

There can be no doubt about the enduring nature and adaptability of paper – it has been used for nearly two thousand years to endless purpose, although communication and the expression of ideas was, and is, its fundamental *raison d'être*. And this was given something of a boost with the invention of the printing press in the 1440s.

Gutenberg's printing press – once it properly caught on – brought speed, affordability and a wider audience to the written word, leading in turn to the spread of ideas and the dissemination of knowledge thanks to increased literacy and education. It has even been credited with bringing about the end of the Middle Ages and ushering in the Age of Enlightenment

AN AGENT OF CHANGE

Let's take a look at the spread of ideas. For centuries, people have fought for their rights, and the arrival of the printing press made this much easier by providing a quick, widespread means of communication. Pamphlets, leaflets,

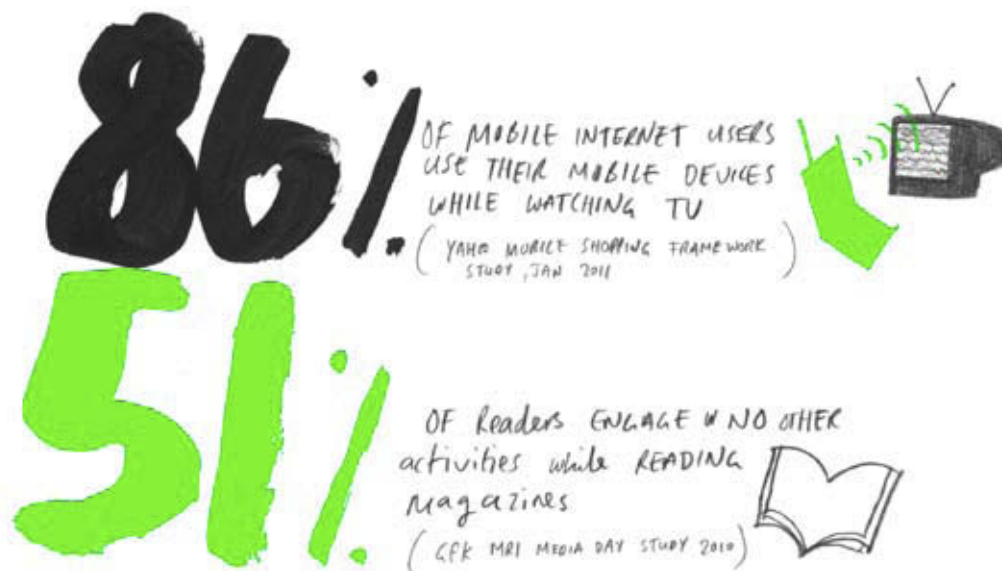
newspapers and placards have played an essential role in getting the word round, keeping people motivated and mobilising them – and continue to do so right up to this day.

In 1642, England's Civil War was fought not only on the battlefields but also through propaganda. This period saw a vast outpouring of tracts and pamphlets from royalists and parliamentarians using the medium to spread news and ideas – and from others on virtually every subject under the sun. The most famous of these, by John Milton and called *Areopagitica*, made the first plea for a "free press".

So it was in the 20th century during the Spanish Civil War, when high rates of illiteracy drove people to come up with rousing imagery and succinct slogans to deliver their message. Striking posters were plastered on the walls of all Spain's major cities in the 1930s – some urging citizens to evacuate or to help fellow citizens, others bearing political propaganda to win hearts and minds.

Print as an agent of change is as potent now as it always has been, even taking into account the far-reaching effects of the internet. As this publication goes to print, youths in the Libyan city of Benghazi are exercising their newfound freedom of speech in newspapers, even multilingual ones. The *Berenice Post*, an Arabic and English weekly, is just one of 50 new publications to have sprung up, most of them produced by young citizens. The publishers of another newspaper, *Sawt*, have set up a mailbox outside the Benghazi courthouse to allow Libyans their own voice.

The internet certainly has a role to play in such events too, but can it always be trusted? As users we are not always in total control of our electronic media: somebody somewhere may be pouring in code, tracking our communication, hacking into or wiping documents.



Only recently, Google questioned whether the Chinese government had been disrupting its Gmail service. After all, it's easier to put blocks on electronic media than to raid houses searching for books and papers.

Just as humans have an enduring need to express their ideals and to strive for fairness and freedom, paper has an enduring adaptability to serve this purpose. It looks set to be the same in the future, with nothing able totally to replace its portability, reliability and endurance as a medium of communication.

FILL UP YOUR SHELVES

It's clear, then, that print is a vital tool for disseminating ideas and ideals, but how about its role in communicating facts and information – its role in education? Rewind to the invention of the printing press. The wider availability of printed texts led to a rise in literacy, revolutionising information. It brought knowledge to the people, and print continues to fulfil that same function today.

Quite simply, paper and print are eminently practical materials. In developing countries, these two are fundamental tools of trade for teachers, and it's no exaggeration to say that they can change the course of people's lives. Even in the developed world, where it sits alongside digital media, paper is still central to the education process. It's simply irreplaceable.

According to a new study published in *Research in Social Stratification and Mobility*⁴, children who grow up in households with many books go further in school than those without books, regardless of what country they live in or the socio-economic or educational level of their parents. As few as 25 books is enough to make a marked difference. Studies also show that children who are read to from an

WHEN IT'S OK TO THROW PAPER IN THE STREET...

Ticker-tape parades are largely a New York phenomenon, which is a shame because by all accounts they're extraordinary events. These days, the parades – where shredded paper is showered over the streets from nearby buildings – mostly celebrate a New York sports team's victory. But the most lavish parade ever was on VJ Day in 1945, when 5,438 tons of paper were thrown onto the city's streets. That's a lot of paper. Here are five more parades we wish we'd seen:

- *The Statue of Liberty dedication ceremony in October 1888*
The first-ever ticker-tape parade was a spontaneous event – little did those Wall Streeters know what they were starting.
- *Teddy Roosevelt's triumphant return from Africa in 1910*
Probably the only ticker-tape parade ever held to welcome someone home from safari – but then Teddy Roosevelt was a very popular president and

he had, after all, been hunting specimens for the Smithsonian and the American Museum of Natural History.

- *Albert Einstein, 1921*
Simply because, among all the former presidents, war heroes, astronauts and sports teams to ride along the "Canyon of Heroes", he remains the only scientist to be honoured in this way.
- *Charles Lindbergh, 1927*
To celebrate the first non-stop solo transatlantic flight, after six pilots had failed previously – this was surely one of the great moments in history.
- *Amelia Earhart becomes the first woman to be fêted by a ticker-tape parade in 1932*
It was actually her second parade, but the first had been shared with her pilot and co-pilot. This time, after becoming the first woman to fly across the Atlantic solo, the paper-strewn streets were all hers.

‘PAINTING

IS JUST ANOTHER WAY OF

KEEPING

a DIARY’

Pablo Picasso



Twenty-year-old student ANNE THORMANN clutches the textbook, annotated with Post-it notes, that she uses in her studies at the London College of Communication

The distracting nature of the internet has given rise to 'cursory reading, hurried and distracted thinking, and superficial learning'

earlier age have better language development and tend to have better language scores later in life (see p6).

The educational power of print is unquestionable, but there are still some who would argue that it is no longer relevant in our digital age – that print is already being replaced by digital media. But is that really the case? And do we even want that to happen? The evidence points to a place for both print and digital – in education and in general use – and here's why.

DEEP READING VS POWER BROWSING

There have been several studies that question whether prolific use of the web is affecting our brains – specifically, our ability to concentrate and to analyse information.

Nicholas Carr, author of *The Shallows*², is arguably the most vocal of those questioning how the internet may be affecting us in this way. He puts up a convincing argument, with neurological research to back it up, that the distracting nature of the internet has given rise to 'cursory reading, hurried and distracted thinking, and superficial learning'. That these aspects of the internet, in other words, are impeding the powers of concentration, comprehension and retention engendered by reading. And he's not alone in thinking this.

Business psychologist Sheila Keegan is currently researching the same subject. 'In the past 10 years, it's become apparent that the brain can easily change – parts of it are hardwired, but not all of it,' she explains. 'The more you use the brain's neural pathways in a certain way, the stronger those pathways will become, while those that aren't being used won't grow. What we're finding is that neural pathways are being changed by the use of the internet.'

'Reading a book is quite a linear activity – you've got one strand of concentration, if you like. This means people

SPEED READING

Have you read Tolstoy's *War and Peace*? One of the most celebrated works of fiction it is also, famously, one of the longest – a fact that deters a fair few people from reading it. Not Howard Berg, though.

The American speed-reading guru claimed to devour the novel in just 15 minutes, according to his entry in the 1990 *Guinness Book of World Records*. That claim has never been proved, but there's no doubt that this man can read quickly – 5,500 words per minute at the last count. Most of us manage a comparatively paltry 200 words in that time.

The thing is, reading quickly has its advantages – especially when it comes to work. You might not want to hurry through a good novel, but when you've got a stack of reports to get through, it's a different matter.

And since we have such a choice of media these days, it would be interesting to

know which is the quickest. Luckily, Jakob Nielson has done the legwork for us. In 2010 he conducted a readability study on the printed book, the PC and the two highest-profile tablets (Apple's first-generation iPad and Amazon's Kindle 2).

The chosen reading matter was a short story by Ernest Hemingway, 'because his work is pleasant and engaging to read, yet not so complicated that it would be above the heads of users', explained Nielson.

The conclusion? Books win, coming in 6.2 per cent faster than the iPad and 10.7 per cent faster than the Kindle. The PC monitor, meanwhile, performed rather dismally and was universally disliked as a medium for reading. So if you are going to read *War and Peace*, go for the printed version...

DID YOU KNOW?

THE TECHNIQUE OF PAPER MAKING SPREAD SLOWLY THROUGHOUT THE WORLD AFTER BEING INVENTED IN CHINA -AND ITS SPREAD TO THE MIDDLE EAST INVOLVED MORE THAN A HINT OF DRAMA. DURING 'THE BATTLE OF TALAS RIVER', BETWEEN THE ARMY OF IMPERIAL TANG CHINA AND THE ABBASID ARABS IN 751, THE CHINESE WERE DEFEATED AND SEVERAL PRISONERS TAKEN TO SAMARKAND. SOME OF THESE WERE ARTISANS AND KNEW HOW TO MAKE PAPER -AND THROUGH THEM (SOME SAY IN RETURN FOR THEIR FREEDOM) THE TECHNIQUE SPREAD TO THE ISLAMIC WORLD.



can “deep-read” – it’s a very creative process and allows you to process the information and reflect on it. When people are reading online, there’s all kinds of information coming in, and the way we absorb that appears to be quite different. People tend to remember more that they read in a book than they do on screens.’

The conclusion must be that print and PC both have their place when it comes to gathering information and learning. But, because we process information from different sources in different ways, there is nothing that encourages total understanding and comprehension like print. If you want to truly learn something, rather than accomplish a quick fact-finding mission, print is still the ideal medium.

THE HIGHLIGHTS OF PRINT

Cognitive processes aside, it’s just not easy to take notes from electronic material, what with all the swapping screens and typing as well – and we can easily annotate text books in a way that make them more useful to us. When Amazon tested its Kindle DX on US college campuses³ last year, the response was less than glowing. At the University of Seattle, as many as 80 per cent of MBA students who participated in the pilot said they would not recommend the Kindle as a classroom study aid. Students elsewhere complained they couldn’t scribble notes in the margins, easily highlight passages or fully appreciate colour charts and graphics. It’s safe to say that print will continue to play a central role in education for some time to come. The truth is, it’s practical and we like it.

We like it so much, in fact, that we have a tendency to keep, to admire and to collect it. The enduring nature of printed documents is neatly illustrated by the fact that so many of them are displayed in museums or are still changing

hands between collectors decades, even centuries, later. Manuscripts, pamphlets, posters, stamps or manuals – these provide a community with a tangible record of events, a glimpse into the past or of history being made.

The same can be said of art. As a representation of events, ideas or simply beauty, its full impact can only truly be experienced when viewed physically. While some art isn’t meant to be permanent, that on canvas or paper is – and it’s another thing we like to visit, collect and display, whether as originals, reproductions or prints. And where would simple creativity be without paper? From sketching out a new fashion collection in an art book to scribbling an idea for a joke into a personal jotter, creative people in all walks of life turn to paper to capture the first inkling of inspiration.

The enduring nature of print itself is due to its permanence, its reliability – you can be sure that the message you want to communicate will be as you intended, or that the image you love won’t have changed. It’s also down to accessibility. There’s no waiting time, no problems with network access or outdated software, there’s no need for electric connection, no batteries that die. Print just is. And in an ever-faster-changing world, that’s a truly cherishable – and enduring – quality.

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NICOLAS TREMBLEY, 45, curator for the Syz Collection in Geneva, stands in front of drawings by Pierre Charpin that he likes for their abstract, condensed strength in a Paris gallery





how print allows us space to be who we really are

Thirty-year-old
Swiss fashion
designer **TONIA
GEISSBÜHLER**
takes time out from
a busy day to lose
herself in the pages
of her favourite
magazine

Print connects us with others in an intimate way that no other medium can. It links us in countless ways to the world around us, and to the particular space we occupy within it. It identifies us, trumpets our achievements and reminds us where we came from and what we've done. Take a look at your mementos: all but the most ruthless declutterers will have a good deal of printed stuff in among the school ties, badges and pebbles.

We are connected to each other today more than ever before through phones and online media – the rise of social networking sites has been well-documented – but the connections made via print still seem stronger, longer-lasting and more tangible. In the digital age, a letter or postcard from family or close friends means as much, if not more, than it did 30 years ago. We've already explored this experiential pleasure of print in Chapter 1, but there's another reason why personal printed memorabilia are so fundamentally important – they are physical links with the people we care about and they reinforce our closest relationships and our place within them.

Take love letters – surely everyone remembers their first or most poignant one. They bring a bittersweet pleasure that has been enjoyed by countless famous couples throughout history: Napoléon and Joséphine, Frida Kahlo and Diego Rivera, Henry VIII and Anne Boleyn, to name but a few. The fact that a love letter from John Keats to his fiancée Fanny Brawne was auctioned in London for an astonishing £96,000 in March 2011 speaks volumes. Reading and touching such a letter gives us a privileged insight into the most intimate of conversations. And if you were the intended recipient, coming back to it allows you to relive some of the experiences that made you the person you are today.

LITTLE PIECES OF US

Increasingly, we need these links with our past. 'It's personal history, creating a story of your life,' says psychologist Shelia Keegan. 'We like finding out where we belong in the world... and what we've kept is proof of where we've come from. Because we're more mobile, we don't have a sense of "this is my place", as previous generations did. So we have to create that sense of belonging in other ways.'

As well as creating and strengthening our bonds with others, paper and print enable us to record our own lives, thereby leaving a legacy for future generations. Births, marriages and deaths are all recorded on paper certificates, which we cherish. We keep our school reports, exam certificates, passports and letters of promotion because each represents a new chapter in our unique story – they document our transition to a different phase of life, or remind us what we've learned or achieved, or simply where we've been. These little pieces of history are self-affirming.

TELLING OUR STORY AS ONLY WE CAN

The more organised among us go a step further than the traditional shoe box stuffed with paper, and create scrapbooks. Since the early 1400s, when people began compiling notes and literature in "commonplace" books, scrapbooking has been a popular hobby. There are few things as profoundly satisfying as creating a book filled with photos, concert tickets, postcards and other little pieces of your past, and 600 years on, scrapbooking is still going strong. Every week, all around the world, enthusiasts gather in houses, halls and stadiums for meetings and conventions. Hundreds, sometimes thousands, share tips, ideas and encouragement. In Europe and the US, scrapbooking retreats are becoming increasingly popular, providing

GERRY LAMESTA,
50, holds aloft
his well-loved,
well-travelled
and well-stamped
passport outside
a place he has
become very
familiar with –
Turin airport



PASSPORT

A LONG JOURNEY

450BC

THE FIRST KNOWN REFERENCE TO A PASSPORT COMES IN THE HEBREW BIBLE – IN A LETTER FROM KING ARTAXERXES OF PERSIA REQUESTING SAFE PASSAGE TO JUDEA FOR ONE OF HIS OFFICIALS, NEHEMIA.



1414

THE EARLIEST SURVIVING REFERENCE TO A "SAFE CONDUCT" DOCUMENT IN BRITAIN APPEARS IN AN ACT OF PARLIAMENT DURING THE REIGN OF KING HENRY V, WIDELY CREDITED WITH INVENTING THE FIRST TRUE PASSPORT.

1643-1715



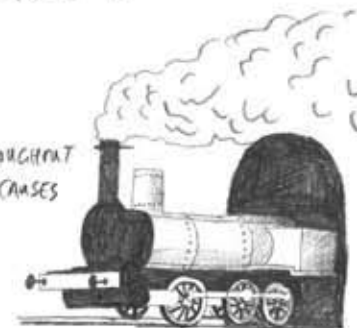
DURING THE REIGN OF KING LOUIS XIV IN FRANCE, THE LETTERS OF REQUEST BECAME POPULAR AND ARE DUBBED "PASSE PORTS."

1815

BY NOW, ALMOST EVERY EUROPEAN COUNTRY HAS SET UP A SYSTEM TO ISSUE PASSPORTS.

1861

FRANCE ABOLISHES PASSPORTS AFTER AN EXPLOSION OF TOURISM THROUGHOUT EUROPE BROUGHT ON BY THE RISING POPULARITY OF RAIL TRAVEL CAUSES A BREAKDOWN IN THE PASSPORT AND VISA SYSTEMS. OTHER COUNTRIES FOLLOW SUIT.



1914

WITH THE ARRIVAL OF WORLD WAR I, PASSPORTS ARE REINTRODUCED AS A TEMPORARY MEASURE.

1920

THE LEAGUE OF NATIONS HAS A CONFERENCE ON PASSPORTS AND THROUGH TICKETS, RESULTING IN THE ISSUING OF GUIDELINES AND A GENERAL BOOKLET DESIGN.

1980

PASSPORTS FINALLY BECOME STANDARDISED UNDER THE UMBRELLA OF THE INTERNATIONAL CIVIL AVIATION ORGANIZATION.

SOURCES : WIKIPEDIA , PASSPORT CANADA.

people with space and time to collate their most important memorabilia in a way that can be enjoyed for generations to come. We love having our histories laid out in this time-honoured way – of course, it's convenient to be able to carry 1,000 photos around on an iPhone, but most of us still print out our favourites to put into albums.

Another form of personal storytelling that we continue to cherish in its paper-and-ink form is diary writing. Many of us will have kept a diary for at least some of our lives – and who isn't fascinated, amused and, sometimes, toe-curlingly embarrassed by returning to their diary's pages to rediscover what they wrote and the experiences they deemed important at a certain time?

It's unlikely that we would be moved in the same way by scrolling through the archives of a blog – we certainly wouldn't be able to smile at our self-conscious adolescent handwriting or remember the trip to buy that particular shade of maroon ink. Surely, these most private thoughts and memories should be recorded in the most personal way possible, in our own handwriting. Every physical detail of a handwritten diary contributes to the overall experience of reading and re-reading it.

There is even evidence to suggest that writing a diary can make you happier. A study conducted in California in 2009 indicated that putting feelings down on paper reduces activity in the amygdala, the part of the brain responsible for controlling the intensity of our emotions. 'Writing seems to help the brain regulate emotion unintentionally,' says Dr Matthew Lieberman, a psychologist at the University of California. 'Whether it's writing things down in a diary, writing bad poetry, or making up song lyrics that should never be played on the radio, it seems to help people emotionally.' ›



6 I NEVER TRAVEL
WITHOUT MY
DIARY.

ONE SHOULD ALWAYS
HAVE SOMETHING
SENSATIONAL
TO READ ON THE
TRAIN 9

OSCAR WILDE

In an age when we are
bombarded with information,
a magazine, newspaper
or book invites us to shut
out the demands of modern
life and cocoon ourselves
for a time in printed content

BOOKS AS BADGES

Let's finish where we began – with books. Just as memorabilia and diaries tell the stories of our lives and give us a sense of belonging, so books are a reflection of character – and often a conscious one. The bookshelves in our homes remind us, and tell others, what we care about, what interests and amuses us, and often where we've been. The same goes for the books we read in public that help others to identify us: the student on the metro, earnestly turning the pages of a Sartre play; the business traveller, free of the tyranny of emails for the duration of a flight, leafing through a John le Carré novel; or the office worker taking advantage of a few precious minutes at lunchtime to immerse themselves in a piece of historical fiction. By consciously, or unconsciously, sharing a little information about ourselves, we make valuable human connections with those around us.

We even develop a relationship with the books themselves – we make them our own. Where we find inspiration or beauty we underline sentences or passages or we turn down pages. We doodle over pictures of people we don't like – we just can't help ourselves (see 'To Scribble or Not to Scribble'). American philosopher Mortimer Adler went as far as to say that purchasing a book was only a prelude to possession. It could only be considered truly owned once it was 'dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back'.¹

Finally, reading in print is good for us. In an age when we are bombarded with information via a wide variety of screen-based technology, a magazine, newspaper or book invites us to shut out the demands of modern life and cocoon ourselves for a time in printed content. ›

TO SCRIBBLE OR NOT TO SCRIBBLE?

For some people, it's unavoidable. You come across an interesting observation in a book and you have to – need to – mark it so that you can easily find it again. For others, annotating textbooks is an essential part of their study. Many teachers and lecturers actively encourage annotating texts in order to understand them more fully and encourage a deeper reading. For others, though, it's nothing short of sacrilege to mark a book. Which camp do you fall into?

Perhaps more to the point, what do authors think of people scribbling in their books? Mark Twain, for one, was very keen on it and was not averse to adding "marginalia" to other authors' books. The Booker prize-winning author Margaret Atwood, meanwhile, recalls: 'I inherited my brother's

Pride and Prejudice and it was illustrated with Mr. Darcy and Elizabeth, and my brother had drawn voice balloons over them. In the famous proposal scene, he's got Mr Darcy saying, "Grr" and Elizabeth is saying, "Eek!" That impulse to scribble on pages and pictures and walls is pretty ancient.'

Writing in this way can be regarded as literary archaeology. Margaret Atwood's example reveals how it can provide a fond insight or a memory of childhood, but it can also give us an insight into history. In 1977, while Nelson Mandela was imprisoned on Robben Island in South Africa, a Shakespeare text was circulated among the inmates. Mandela wrote his name next to the passage from *Julius Caesar* that reads: 'Cowards die many times before their deaths.'



DAISY PACK, 34, shows her baby son, Edgar, a diary she wrote as a student – one of several she has filled since she began keeping a diary at the age of 13

Did you know?

Diaries and journals are invaluable to their writers. But it so happens that the most expensive book in the world is also a handwritten journal. The work of Leonardo da Vinci, it is full of the famous artist's drawings, sketches and notes – including his

thoughts on the link between art and science. It was bought in 1994 for \$30.8 million (worth more than \$45.5 million today) by Bill Gates – who, we're pleased to note, shares this treasure by displaying it in different locations every year.

Reading a book for just a few minutes can be enough to reduce stress by more than two thirds, according to research carried out in 2009 at the UK's University of Sussex. After subjects had read, silently, for six minutes, their heart rate had slowed significantly, their muscle tension had eased and their overall stress levels had reduced by 68 per cent. 'Losing yourself in a book is the ultimate relaxation,' says Dr David Lewis, cognitive neuropsychologist at the university. 'This is more than merely a distraction but an active engaging of the imagination, as the words on the printed page stimulate your creativity and cause you to enter what is essentially an altered state of consciousness.'

No other medium has come close to competing with books in this way. In the Sussex study, reading beat other forms of relaxation hands down – listening to music, having a hot drink, walking and playing computer games all had a lesser benefit. Even by comparison with electronic reading devices, the printed book is ahead of the game. Research conducted by Jakob Nielson in 2010 found that users were not only able to read a printed book faster than an iPad or Kindle, they also found the experience of doing so more relaxing (see p31).

Books, especially, require – and therefore help us to develop the necessary skills for – sustained attention, the opposite of busyness. They demand that we relax, they give us licence us to "zone out". Books remain unrivalled in enabling to get back in touch with ourselves and our identities. And never more so than when the book in question happens to be a diary.

References

- 1 How to Mark a Book, Mortimer J Adler PhD



