

## **Chapter Three**

# **CONTRIBUTED PAPERS**

# BOOKS IN NATIONAL DEVELOPMENT

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One of the first achievements of the International Book Year was the framing of a "Charter of the Book" on a world-wide scale. Adopted by seven international organisations professionally connected with books, the Charter outlined the treatment which should be accorded to books commensurate with their vital role in society.

## Education - A Basis for Development

Education, which is the primary function of books, is the basis for all development. Education is the basic investment in human beings and, therefore, the most essential factor in human progress. Investment in people is the most effective way for a society to develop since it helps produce conditions essential to successful modernisation.

That education is the basic capital investment that pays a nation rich dividends in the long run is a truism nowadays which no one can deny. But in order to lay the foundations for modern development, education has to be oriented to manual and other vocational training and also to self-education. This is not to undermine the importance of what Prof. Robert Escarpit in The Book Revolution calls the "literary books", for man does not live by bread alone. Non-utilitarian books like poetry, fiction, are both a means and an end. They inspire and entertain and develop the reader's personality. But three-fourths of the total world titles to-day consist of "functional books" which inform and educate and are the main factor in the growth of modern society. These books enable us to keep pace with new technological advances and provide an opportunity for learning new skills or perfecting older ones.

## Books - A Basis for Education

"Books remain essential tools for preserving and diffusing the world's storehouse of knowledge." Thus begins the Preamble to the Charter of the Book, Article II of which emphasizes that "in an era of revolutionary changes in education and far-reaching programmes for expanded school enrolment, planning is required to ensure an adequate textbooks component for the development of educational systems".

## Relationship of Books with Other Media

Despite the rapid strides made recently by other media of mass communication, the book continues to remain the most essential tool of learning; radio, television, film and other audio-visual aids have their own

supporting role in education. But they are a supplement, not a substitute to books. For a while it was thought that with more enjoyable and colourful transmission of knowledge these media had "an agreeable consumption" and might therefore have an adverse effect on books. But this fear has turned out to be unfounded since they only whetted people's appetite for more information and knowledge and further stimulated the urge for reading.

It is true that radio and television, by their very nature, can easily reach simultaneously a larger number of people than books. But they are much more expensive than books. Again the knowledge acquired exclusively through instant media is transitory and superficial. It goes as easily as it comes. Books convey information of a high order of complexity with more penetration than the audio-visual aids. Reading a book engages and occupies an individual far more deeply than listening to the radio or watching the movie or the television; hence the retention of the information conveyed is more enduring. In other words, the book serves basic, advanced and continuing education in depth in a way in which radio, television and other mass media cannot. Books have also the quality of standing merely on their intrinsic worth. As rightly pointed out by Thomas J. Wilson, former Director of the Harvard University Press, "Of all the major means of communication, only the book and the motion picture are financed entirely by the price which the purchaser pays for the product itself."

Books, however, can be a source of maximum benefit if their use is judiciously co-ordinated with other media of communication and audio-visual techniques and devices. In the world of today, none of these media can yield optimum results if it is utilised to the exclusion of others.

### Books and Human Development

In his "Guide to Book Publishing", Datus Smith compares the book industry of any country to "a small switch that can set in motion and control an enormous machine or an electrical system carrying power to remote areas". This brings out the important role which the book industry, capable of being organised with small investment, plays in the overall development of a nation. We have already discussed how books are the principal instrument of education at all levels. We shall now see the invaluable contribution of books to cultural, social and economic development.

Books are an imperishable treasure of the wisdom of mankind through the ages. In the words of Thomas Carlyle: "All that mankind has done, thought, gained or been; it is lying as in magic preservation in the pages of books." They serve as a repository and means of preservation and dissemination of the cultural heritage of a people. The poetry and drama, the legends and epics, the traditions and values, the history and philosophy, the religion and mythology of a people, a society, a region or a period are all embodied in the pages of books, which transmit them faithfully from one generation to another. Books are the ambassadors of the cultural genius of a nation. No country can build up a national culture without the strong foundation of good and abundant books.

The social importance of books is too obvious to be emphasized. In responding to social needs, books are the most penetrating and free means of communication. The primary social function of a book is to inspire, inform and entertain. Beyond this, its larger purposes are to ensure freedom and diversity and contribute to social growth and political stability. Because of its independence from the advertising revenue and political influence with which the other media of communication are often menaced, the book is a true vehicle for the new, experimental voice and for the expression of minority views, dissent and criticism. No advanced society can function, and no less developed society can advance, without making a major, intensive use of books.

Books are also an indispensable instrument for the economic growth of a country. This is particularly true of the modern technological society which makes intensive use of the latest scientific and technical know-how contained in functional books. These books are the major means of providing readily accessible and vital information in the crucial developmental fields of science, engineering, medicine, agriculture and industry.

We therefore conclude that books play a vital role in cultural, social, economic and hence in human development. If we look at the largest book producing countries - U.S.S.R., U.S.A., U.K., West Germany and Japan - there would appear to be a direct positive correlation between book publishing and social and economic welfare. Thus the quantum of production and consumption of books is a very good index of a nation's general stage of overall development.

#### Promoting the Indigenous Book Industry - Significance and Need

Despite its overwhelming importance as an indispensable means for human progress, a great quality of the book industry is that it requires only limited capital investment and is capable of efficient organisation in small enterprise. Even in a developed country like the United States, book production and distribution represents half a per cent of the gross national product. In Japan it is about one per cent and in India it is only 0.1 per cent.

Foreign books are useful for many purposes during an interim period and for some purposes for ever. They present a world view and give an insight into the culture, the thinking and the achievement of other countries and thus broaden the mental horizon of the reader. Foreign books also help the indigenous book industry in its efforts to publish its own books. They have a special role in the present technological civilization and rapidly changing world by keeping us in touch with new advances in the fields of science and technology.

In order to be useful, books must respond to actual needs and interests of the readers. It is only an indigenous book industry that can reflect local ideas, culture and traditions. The nearer the books are calibrated to the needs of a specific country, the more effective they become as instruments of development. A book industry cannot be prefabricated and laid on from abroad if it has to suit the specific requirements of a nation. It is therefore a nation's own thinkers, writers and artists who can produce books that can enrich its culture, fit into its

educational system, narrow the gap between its intellectuals and the common man and ensure a speedy availability of books to meet its changing needs and environment.

### Role of Government

Such being the importance of books, it becomes the bounden duty of every government to ensure adequate supply of books needed by its people. Government can achieve this objective by playing a dual role of publisher and promoter. As publisher it can assume direct responsibility of providing suitable textbooks and supplementary readers for its children and adult neo-literates at a price that they can afford to pay. Few private publishers in the world today have the resources to bring a whole generation of ideal educational literature within the reach of the common man. This means that the educational authorities charged with the transformation of educational systems must involve themselves in one form or another, in the fulfilment of this national need. According to an official agency of the U. S. Government, "Even in the most affluent societies, such as that in the United States, it has been found that the financial capacity of children, or of their parents, to provide the books required for their proper education is not adequate to meet basic needs" and "about \$400,000,000 is expended annually by public authority to buy textbooks and school library books for elementary and secondary school children". Pleading for the provision of adequate funds in every education budget for the purchase of books, Dr. Malcolm Adiseshiah, formerly Deputy Director-General of Unesco, in his Sital Primlani Memorial Lecture last year revealed that "this provision of the essential tool of education is not only the characteristic of socialist countries..... it is the normal practice in all countries where education is effective and truly universal." The State intervention for the provision of adequate school textbooks and library books is even more necessary in developing countries. The nature and extent of government involvement are not however rigid and should be viewed realistically in the light of national needs and available resources. Beyond selecting and purchasing textbooks for schools and libraries, they may range from the improvement of the necessary instructional materials through research and editorial development to direct publishing and distributing monopoly. In the opinion of Miss Barbara Ward, the well-known British political economist, State intervention is a real and present factor in countries at the lower and intermediate stages of economic growth. But "this must be considered an expedient, short range solution, because unless a State is prepared for, or elects to risk educational totalitarianism, textbook publishing must ultimately be diverted to the private sector, which would not otherwise fulfil its social mission."

Another important function of government as publisher in a democracy is to bring to the notice of the people the problems that face the country and to inform them what government policies and programmes are. Here again the involvement of government does not end with mere informing. In the present dynamic world when a nation progresses, the nature of its need for printed material also changes. The concept of publicity, indeed the whole meaning of information, becomes deeper,

wider, and more sophisticated. So the facts in a government publication need not necessarily be restricted to statistics and reporting about development and current problems of a nation, but can extend to imparting to its citizens and to the world outside a genuine understanding about its land and the people, art and architecture, history and culture, philosophy and traditions, to the extent that the private sector is unable to achieve.

Lastly, it is also government's responsibility to publish or assist in the publication of research monographs and scholarly material, which it would be uneconomic for the private sector to undertake. There is a vast scope of such publications in any country in developmental fields like education, science, agriculture, industry, natural resources and so on.

### Government as Promoter

No less significant is the role of government as promoter of books. Book publishing is a complex industry the development of whose infrastructure depends upon government support in a variety of ways. Government can help the industry by identifying and encouraging creative writing; ensuring adequate supplies of essential materials from indigenous sources or from abroad, like paper, printing and binding machinery; organising training courses and seminars for book personnel to keep the industry abreast of the latest developments in the skills and techniques of book production and distribution; establishing a network of libraries, including book mobiles; reducing postal rates for books to promote their widest circulation; providing financial incentives like special tax dispensation and proper credit facilities to the book industry; making people book minded through regular book exhibitions and schemes for the promotion of reading habit specially among children; releasing periodically an up-to-date national bibliography and select lists of titles on special subjects like science and technology and juvenile literature; undertaking research and surveys on a national level relating to various aspects of publishing and marketing of books and making the results available to the industry and the national planners so that book production and distribution are integrated with the national development plans, and by guaranteeing the freedom to read with, of course, due regard to copyright and national interests. The promotion of a book industry is not difficult because its claims on the resources of a nation are modest. As it is, the industry already exists in one form or another in the developing countries. It is therefore easy to stimulate and aid expansion of those of its areas where promotion is urgently needed without waiting for the integrated overall development that an ideal national plan should prescribe.

# THE NATURE AND FINANCING OF PUBLISHING

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I propose in this talk to focus attention on the problem of financing the publishing business, in the private sector and thereafter in the public sector. The emphasis will be based on experience in India which is basically the experience I have, but I also will include the experience I have acquired in the course of my research work on the industry in the United Kingdom and the United States of America.

What are the financial implications of the publishing business in the various sectors? I have heard a lot of talk about books and how they cannot be compared with other commodities. So far as the financing of books is concerned, it is the same as for any other commodity. In the book trade, the romantic approach is wrong, and the unfortunately high rate of demise in the book business is due to an inadequate appreciation of the financial problems right from the initial stages.

What I propose to do is first to outline quickly the publishing process and analyse the types of financing for the various processes. What has one to do if one wants to start a new publishing house? As the first step, any sort of publishing activity would require finance for setting up office premises and for the purchase of fixtures and adequate furniture for the office. Inevitably personnel are required to get the organisation going. Under personnel, you will require the normal administrative staff which in publishing is exactly the same as in any other industry. You would need accountants, clerks, stenographers, messengers and packers. On the other hand, you also require skilled editorial help in the context of conducting the business and this is quite difficult to get.

Thereafter, assuming that your organisation is set up, you would have to spend money on editorial services and manuscripts. You would locate, examine and assist the authors, would edit the manuscripts and after the manuscripts have been produced in book form, you would need the warehouse in which you stock the printed copies, so that the physical facilities for this would have to be identified well in advance.

Now supposing you have put up all these facilities for a new publishing house, if you get the manuscripts, quite a lot of time goes on the editorial effort to improve them. When the manuscript is in its finished form, the next step lies in manufacturing the book. Most of the publishers do not have their own printing and binding plants. The publishing industry is distinct from the printing industry and does not have to invest in printing machinery. Some publishers do put up a printing plant. Now the only point in relation to the production process which is important from the financial angle, is whether publishers supply the raw material,

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\*This is an edited version of the transcript of an extempore talk given to the Seminar.

namely, the paper and binding materials. This may require carrying of a large inventory of paper, etc. Many publishers cannot have this inventory and have to depend on the printers to supply the paper, in which case the cost rises to the extent the printers load on a certain margin of profit on the supply of the paper. You will have, therefore, to bear the increased cost against the saving which you may effect by not having to lock up your capital in the inventory of paper, binding materials, etc.

The production process itself takes quite a long time. It involves spending a long time in reading the proofs of the manuscript, not once but at least thrice. One has also to bear in mind that the initial preparation of a new manuscript for the press involves time and labour. I would like to emphasise that the lead time for producing a book is very long. One has to accept that even recouping the investment in the initial stage takes much time. Accepting the built-in difficulties, if the book is printed, you have the problem of releasing it and distributing it to the book trade, to the wholesalers and retailers, which involves large investments in sales promotion. The problem thereafter of recovering payment from booksellers is also a headache of the book trade. You will always carry a stock of books, because most publishers print sufficient copies for at least 18 months to three years and it generally takes 18 months to three years to sell out the whole edition. The inventory is always a great problem, because this is a most risky business and because of the nature of the business, I would say that it is not possible to avoid dead stock. Dead stock is a common problem of book publishers.

Now let us see how book publishing can be financed. Here again differences in financing exist, depending on institutional arrangements and the banking facilities available in various parts of the world. It is quite clear that to set up a publishing business initially, a certain amount of fixed capital is necessary for such purposes as purchase of furniture and fittings and equipment. In many under-developed countries it is difficult to find finance for this type of thing. In the developed countries like the U.K. and the United States, it is easier as there are hire-purchase agreements. In the under-developed countries however, it is the publishing company or firm that is required to pay for these facilities.

Even when you have these facilities, you will find that the cost of administration and even warehousing is very heavy from the very start. In the beginning, it will take at least a year and a half before one can hope to see any financial return on your investment. The cost of administration and editorial services will be a major burden in the operation of the business and there must be adequate planning to provide for it. So far as financing advances to authors is concerned, no bank will lend money for this purpose. However, after the manuscript is ready, and the fixing of the printing programme has been planned, it is possible to use some suppliers' credit. The printer generally gives two to three months' credit after he has delivered the books to the publishers. Let us suppose we print 2000 copies. If we can sell 800 copies, then we may recoup our printing bill. But it does not leave enough margin for your editorial and administrative costs which have

to be recouped once the business has been running for some time. After the publishers place the books in stock and release them, there are three problems of financing. Firstly there is the problem of giving of credit to wholesalers. Here it is the banks which often finance this credit, provided the distribution is in large shipments. If you sell 400 or 500 copies per shipment you can draw bills of exchange and bankers will advance the credit, but of course charge interest.

Since the demand for different titles cannot be gauged accurately and as dead stocks can be large, banks are very nervous about giving loans on the security of published books. It is a very real problem, and the financing of an inventory of books even on a marginal basis by financial institutions becomes a very difficult proposition. Therefore, in these circumstances, the need to use your own capital becomes even greater.

Then there is the problem of financing paper and raw materials if you are supplying them yourself. Every banker is happy to lend against paper, provided it does not deteriorate. The credit needed for the publishing business can be got from banks, but there are certain outlays which are non-financeable, some of which I have already mentioned.

What should be the ratio of borrowings to equity capital in a publishing business? In under-developed countries, the attitude of well-meaning publishers is that they should invest little money of their own. This is very risky. Since the gestation period is long and as stock accumulation is often large, and further as this is not a business in which profits are great, a high level of debt or a high level of borrowing means a larger interest payment burden. And it is important to remember that this amount is not easily recoverable, and very high interest charges often cause losses.

The next point when you start a publishing company is how many years will it take you before you can pay some dividend to the shareholders, or have some profit on your own investment? In America, I find that the waiting period is as long as seven to eight years. There is a long waiting period in England, say, five or seven years. In some under-developed countries, however, the waiting period may be shorter. The point that needs to be firmly re-emphasised is that the gestation period for the publishing industry is long, because of the inherent structure of its operations.

In India, whatever I have seen of book publishing indicates that it is a super-depressed industry and it is necessary to ask oneself why it is so and why its profits are low. One often finds the publishing company working for years, either at a loss, or on a 5 or 10 per cent profit margin on the investment. This low profitability of the industry is internationally prevalent. For instance, in America hundreds of publishing houses are started because it is believed that publishing is an easy business. But the failure rate there is also appalling. In India, one of the reasons why the profitability is low, unlike other industries, is that publishing does not enjoy the protection of the government, though almost every other industry enjoys such protection. It would be fair to say that this is one reason why in the developing countries the book publishing industry has not made progress. The Government of India, like Governments of other under-developed

countries has not the moral or political courage to protect the local book publishing industry against competition from abroad. Most raw materials like paper and binding cost less in the advanced countries than in under-developed countries, because these raw materials in the latter countries are subject to stiff local taxes or import duty. To start with, the cost of the indigenous raw materials in India is much higher and yet the books manufactured abroad are allowed to be imported duty free. It is almost impossible therefore for the local publishing industry in the developing countries to compete on the basis of cost. If the Governments place an import duty on books, Unesco will create an uproar and we have not the courage to deal with this problem. Also most publishers in developing countries are too small to arrange for international marketing in which economies of scale can operate. It is basically these structural and historical factors that keep the sales low.

Let us think of the comparative profitability of book publishing in relation to other industries. The flow of capital is ultimately determined by profitability. Now one finds, for the reasons set out earlier, that in most developing countries the profitability of other industries is much higher because these industries are invariably protected by the Government. Two other generalisations can also be made. In the first instance, it may be said that in the context of profitability the textbook business is more profitable than the general type of book business. One can also generalise on equity capital coming into the book publishing industry -- it is not going to come easily under these circumstances from the public.

Now this brings us to a few salient points connected with the book publishing industry in developing countries. There is a very clear need for State financing. But this may result in the nationalisation of the book industry as a whole. Frequently the idea is floated that the book publishing industry can plough back its capital. But you can plough back something only if you possess that thing! If there are losses only, you cannot plough back losses! In India, we have been able partly to recognise these difficulties. But we have not been able to tackle the fundamental problem. We have been able to persuade the Government to give substantial income tax relief to the publishing industry. But the tax concessions have some value only if there are substantial profits. However this is a step in the right direction. Most developing countries should consider granting such tax concessions to the publishing industry.

Most public sector publishing in the developing countries is in relation to school books. Sometimes State Governments undertake this activity because this is undoubtedly a sector of the industry where the sales are maximum and the profits are the highest. They have been taking over school book publishing under the guise that they are helping the school children. How is this publishing sector organised? In some States, school books are published by the Government and financed like other Government Departments. Then there is the co-operative society structure in which the Government pays in some initial money, resulting in the society becoming self-financing. Then there are the state publishing corporations. In some States, the Government forms a separate company under the Companies Act and allows it to operate. A final structure is one where the Government creates the editorial

materials and then allows private publishers to publish the books on a royalty basis. These are the basic structures of the school book sector. All these involve public money. How much more public money they require depends on how efficient they are.

Now coming to the college sector, throughout the world the Universities have their own presses. This involves use of University funds. Then there are the so-called subsidy programmes for producing college books which are based on the assumption that the students being poor, State subsidies have to be given to lower the prices of the needed books. In India, the National Book Trust has a big programme which is being subsidised by the Government. Then there is the British Educational Low-priced Books Scheme. There is also the so-called PL-480 programme under which American books are subsidised. There is too an Indo-Soviet programme under which the Government of the USSR subsidises books. The general argument of these programmes is that they are necessary because students are too poor to buy college books. The financing of such programmes depends entirely on the budgetary position of various Governments. It also depends on the relationship existing between the Governments. For these reasons, the financing of such schemes is unfortunately subject to fluctuation.

It may also be argued that the production of language textbooks by Universities requires Government money. They say that we must translate British and American books into Hindi, Gujarati, etc. But as this market is a limited one, you cannot sell much. The private sector cannot undertake this type of publishing. So the State Governments or the Central Government come in; they first translate and then produce the books. This is an area regarding which we cannot come to any conclusion. In India, we have a Rupees 18 crore project and by which Rupees one crore was given to each of the State Governments to translate foreign books into the State languages. Such projects are current in many other countries. Finally, we have in most countries a Governmental publishing sector. There are institutions like the National Book Trust in India started by the Central Government. Then there are Sahitya and Lalit Kala Academies; these are autonomous bodies. In my view, if these bodies are allowed to produce books, some pressure should be put on them to become self-financing. Initially, the Government may however give some financial aid. I would say that in relation to book publishing, the State should try to see that these institutions are run efficiently. I am not saying this in relation to other cultural activities.

This I think covers in broad terms the publishing sector and the financing of the public sector in the publishing industry in most countries. I have pointed out the various structures in relation to the financing of the book industry. Then there is the attitude of the banking systems and I do not think we can make any rigid generalisations on these matters. The book publishing industry has various problems and how they are tackled depends on the Governmental attitude and also the attitude of the industry itself. But if you are a professional financier, you should not think of investing in the publishing industry!

# THE ROLE OF THE EDITOR

A. KAMM

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Whatever the size of the organization concerned in publishing books, whatever the process by which the original idea of the author reaches in book form its intended readers, the editorial function is a necessary and vital part of the operation. Already, during the discussions at this Seminar specific problems have been raised and questions asked by participants which are relevant to the role the editor, or the person or people performing the editorial function. For example -

"Who will decide what bias a publishing programme should have?" The Editor, basing his judgement on market research.

"We need expertise to direct our authors to produce the right material." The necessary expertise is that of the Editor.

"How can we adapt the rich heritage of our oral tradition to the medium of literature?" By the employment of editors to decide what shall be used and how it might most appropriately be adapted for different readers.

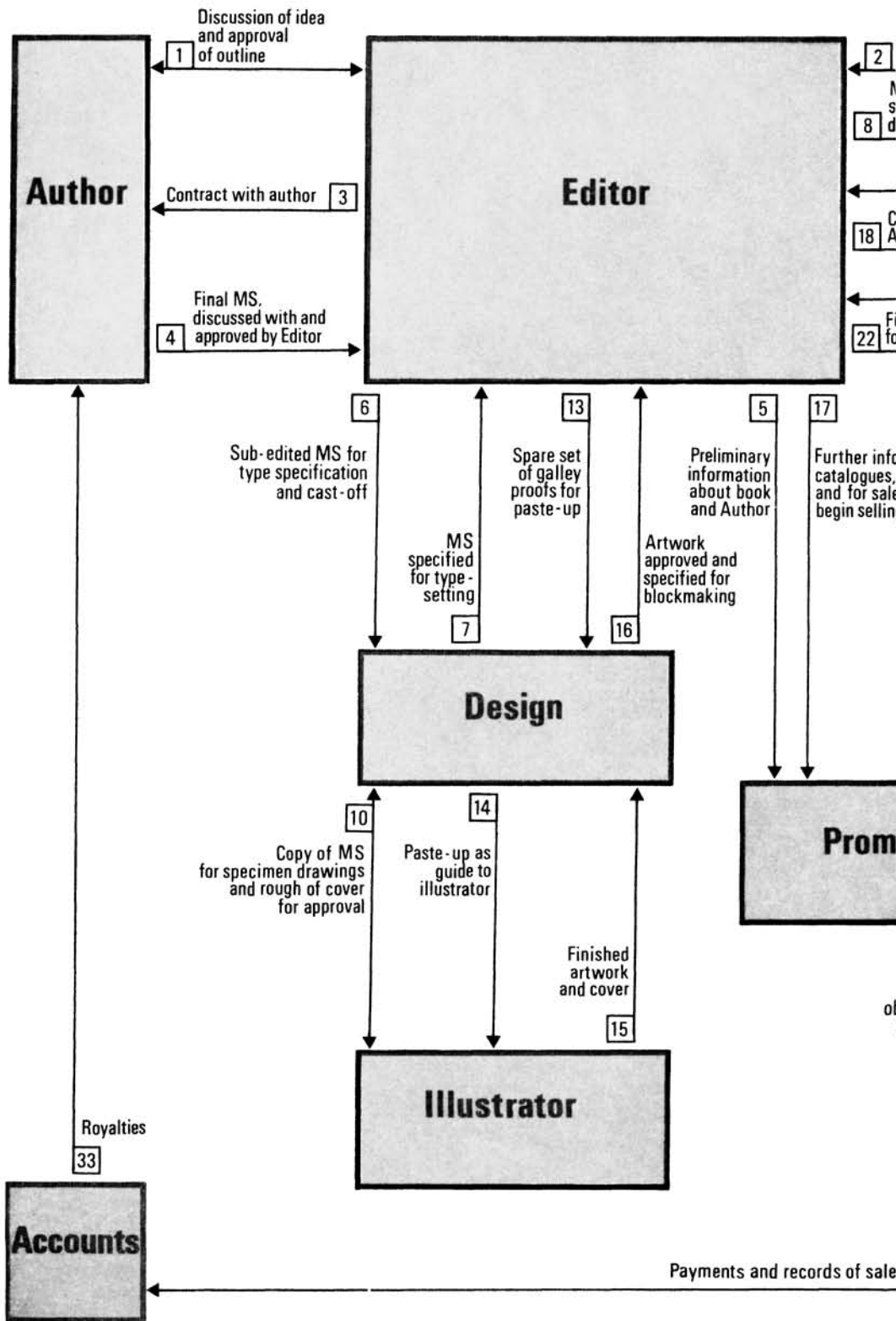
"How can we find out what material exists in other countries which might be of value to us?" It is one of the editorial functions to liaise with publishers in other countries and search for suitable material.

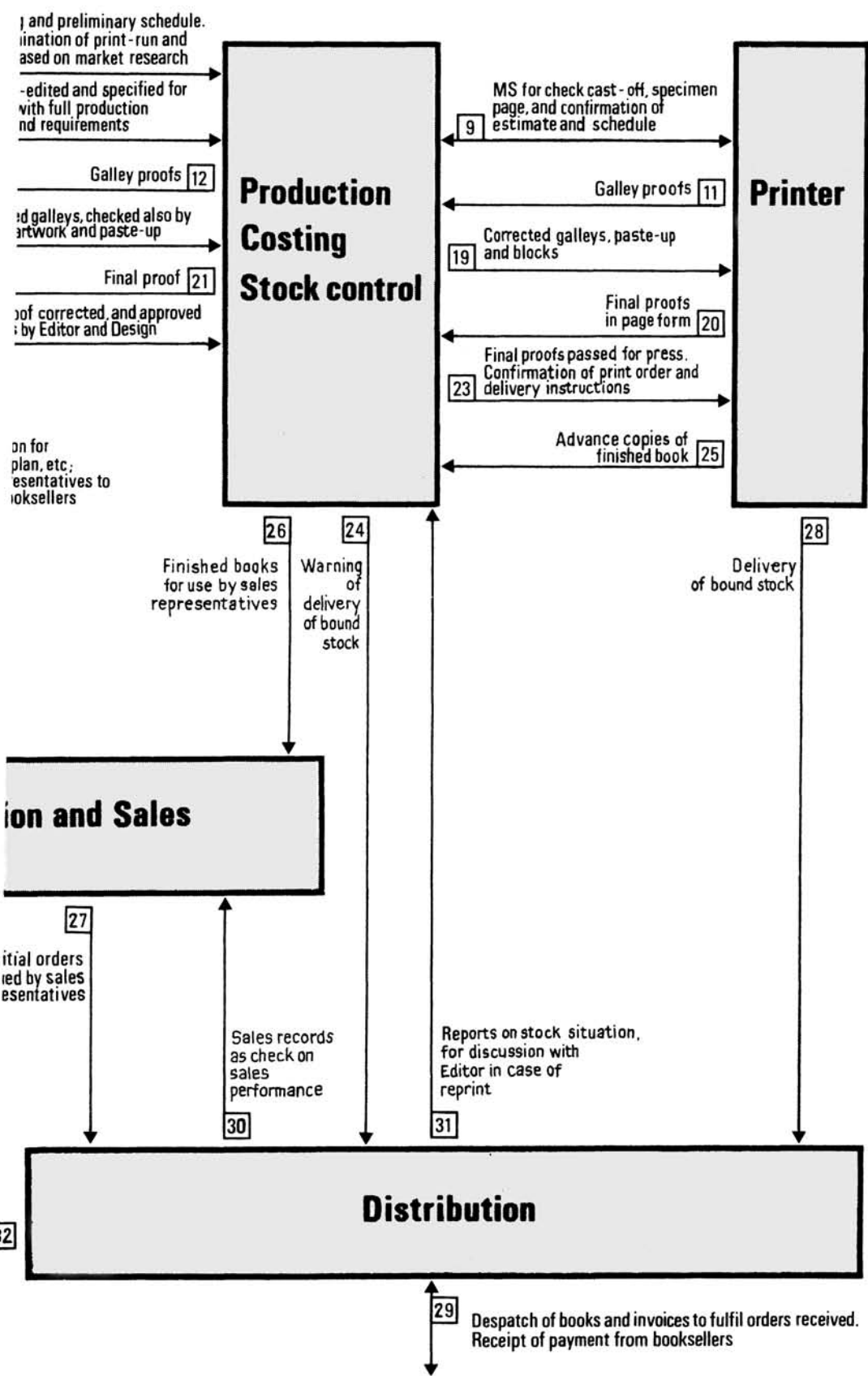
"It has been said that books should cater for mass aspirations. How do we achieve this and who will guide us as to what these aspirations are?" Through the work of the Editor, once again based on his market research.

"There are in my country many authors with unpublished manuscripts. Who will process them for publication?" The Editor.

"We must give thought to the interest level of the books we publish. Who will give the necessary guidance to authors?" The Editor.

"Who will decide what books we should publish?" The Editor, basing his decision on market research.





How can we train authors? By training first and employing editors. Produce editors, and the editors in their turn will produce the authors. At one time an editor may be handling the work of (and at the same time training) ten, twenty or thirty authors.

These are just some of the functions of an editor: some of the ways in which he can contribute to the development of an indigenous literature which is relevant to its readers and to the economic growth of a national book industry. But his most vital role is to create and maintain an atmosphere in which the author can give of his best. This means understanding not only what is involved in the craft of writing, but also how each individual author likes to work. The relationship between editor and author is a personal one, based on mutual respect. And the editor's work can, and frequently does, start before a word of the book has been committed to paper by the author. Where such understanding and such a relationship exist, there need be no question of what the author may feel as resentment at interference with his creative process. Indeed my own experience as an editor is that the greater the skill and craftsmanship on the part of the author, the more he will respond to whatever guidance the editor has to offer: and as an author, I have myself welcomed the help and encouragement of my editor.

The relationship between the editorial and other publishing functions is illustrated by the chart between pages 56 and 57. The Editor should be responsible not only for the content of a book, but also for its design. The designer, or the person performing the design function, is the architect of the book, using the facilities available to him to produce the most appropriate form and aesthetic appeal within the budget allowed. The designer understands artists and their work as an editor understands authors. He will direct the artist to produce the right form of illustrations to match the content of the book and the process by which it is to be printed.

The Editor generates the original publicity for the book. He also plays the absolutely vital role of producing the material in the most acceptable form for the printer. Indeed out of the 33 stages illustrated of the total publishing process, the Editor is directly or indirectly involved in no less than 18 of them.

The "Specimen Training Programmes for Editors" (see Appendix 4 of Secretariat Working Paper) give in three stages an outline of the knowledge and skills required to exercise the editorial function. In some small publishing organisations, the whole function must be undertaken by one person, or by the Publisher himself. In others there may be a staff to perform the various stages. But these stages must still be undertaken if books appropriate to their readership in every way are to be created, produced, promoted and distributed in the most efficient and economic way.

It may take some time for the necessary creative editorial skills to be exercised in many countries. But the role of the Editor in the economic production of a book is a factor which can and should be exercised immediately. Two ways in which he can help keep costs to the required minimum are -

- a) Provision of all the material required at each stage of the production of a book at the time laid down in the schedule between publisher and printer.
- b) Adequate and accurate sub-editing of the manuscript for fact, consistency of style, argument, usage, etc, and preparation of the "copy" for the printer.

It is the printer's job to set in type what he is given. If you give him an error to set, the chances are that he will follow that error; and if he does so, he is entitled to charge you for correcting it in type. The situation in many developing countries seems to be that a succession of revised galley proofs is the norm rather than the exception. It is a fact that recently the whole tertiary textbook publishing programme of a country has been held up not because of the lack of printing capacity, but because the available type-setting facilities were not such that they could undertake the setting, correction and revision in galley-proof of manuscripts which were unedited.

Let one illustration of the importance of copy preparation suffice. I was recently involved in the publication of a book, from the creation of the material to printed and bound copies, during the course of a training workshop. The text of one short story for children was typed out for the printer from a corrected version of the author's handwritten manuscript. This, under normal circumstances, would have been regarded as satisfactory material to pass to the printer. But I introduced into the operation an extra stage of copy preparation of the typescript, a stage with which most participants were unfamiliar. The editor found in  $2\frac{1}{2}$  pages 29 errors made by the typist, mainly in spelling and inconsistency of usage. When the galley-proof of the corrected typescript came back from the printer, it contained only four errors. If the copy had not been prepared for the printer beforehand, there would have been 33, with the resulting extra cost of correction to be borne and the loss of time, which would have been disastrous to the schedule.

Corrections to metal type are costly out of all proportion to the original setting charge. They are even more expensive where film-setting is employed, and though film-setting is becoming an increasing factor in book production in developing countries, there is at present an extreme shortage of technicians who can make corrections to the film on to which the image of the type has been imposed.

Publishing, whether it is operated commercially or on a subsidised or Government basis, is still a business, and must be run on economic lines as a business. Even if overheads or other factors are not regarded when the selling price of a book is calculated, they still have to be paid and accounted for ultimately to some agency or other.

I have found, too, in my examination of certain developing book industries, an understandable desire to be self-sufficient, to look inwards. But in book publishing you need to look outwards or sideways as well. An uneconomic production can be made highly profitable if a portion of the edition can be exported or if a co-production can be arranged, or if the translation rights can be sold. Britain has a

thriving book industry not so much because it has a high rate of literacy, but because it is able to export over 40% of the books it produces. And this figure does not include the sale of rights. One answer to the problem of developing book industries and small or fragmented markets lies in co-operation between countries. The Editor, who is the main-spring of the publishing process itself, is also the contact or agency through which this co-operation may more readily be achieved.

# IDENTIFICATION AND ENCOURAGEMENT OF AUTHORS OF TEXTBOOKS

S. GOPINATHAN

Editor, Oxford University Press, Singapore

It may seem trite to suggest that the first point is to establish the importance of the writer, for without authorship of some kind books cannot come into being. What I have in mind is the distinction that I think publishers ought to make between the author, as commonly understood, and the editor who writes books on a variety of subjects and levels as part of his work. The latter feature is unfortunately not uncommon in some countries, but this is a trend that is to be condemned for it can do publishing a real disservice.

Several factors will have to be borne in mind when attempting to identify a textbook author. The first is that the textbook author is likely to be an experienced teacher who understands both the limitations and the opportunities offered by the classroom situation. He would need to have had at least three years teaching experience, preferably at a variety of levels. It should be remembered that lengthy experience does not necessarily mean more expertise. An experienced teacher is the one most familiar with individual student differences and potential and with the examination requirements that are a part of most education systems. The second factor to be borne in mind is that the individual concerned should be an enthusiastic teacher who enjoys the teaching situation and who feels the need to communicate with his pupils. When both the ability and the need to communicate is there - and communication can mean also the desire to gain acceptance of a particular approach, etc. - some of the problems involved in writing textbooks, especially the problem of motivation, are more easily solved.

Ability to teach and enthusiasm would seem to imply that the person selected to write a textbook would have kept himself up-to-date with developments in his field. Yet it is a factor worth noting if the textbook to be published is not to be depressingly similar to its rivals. Even enthusiasts are likely not to have been conscientious enough to have kept up with the required reading.

The problem of motivation was mentioned earlier. One particular aspect that requires consideration is the question of rewards, both monetary and professional. Adequate rewards should be available to the textbook author and it helps considerably if the author is in need of these rewards. It is certainly not wrong or ungentlemanly to state clearly what royalties the author may expect to obtain over a certain period of time, and to provide some advances on the royalties. In some countries authorship is seen as a sign of ability and the author's teaching career is thereby enhanced - the editor should use this fact to motivate his author.

Finally, in developing countries where there is no established tradition of writing, especially the writing of textbooks, the editor cannot afford to wait for the arrival of unsolicited manuscripts. The editor has the responsibility of familiarising himself with the school situation, the market needs for various types of books, and the requirements of examinations and to establish the necessary contacts with the training colleges and schools which will be his main source for authors.

Authors, once decided upon, must be encouraged at all stages of their work. This is especially important in a developing country situation where authors tend to be unsure and need the advice of editors, readers, teachers who may be asked to test material in the classroom, etc. The first important pre-requisite is that the editor establishes a sympathetic and personal relationship with the author. This may take a great deal of initiative and effort on the part of the editor, but is necessary and has to be done. The editor has got to know the textbook author and to see him as an individual with his own needs and problems, interests and talents, and only on the basis of a close and harmonious relationship can the best talents of the author be brought to fruit.

Secondly there needs to be complete honesty on the part of the publisher, especially as regards financial and other arrangements. A satisfied author is likely to be the one who feels he has had adequate recompense for his efforts and therefore is the one to continue to write and to encourage his friends to do so. An author who feels cheated is likely to do both the publisher and the publishing industry grave damage - especially in a situation where there are few authors. Many authors are often not clear about such items as subsidiary rights, payment for permission to use extracts, illustrations, types of royalties, etc., and it is helpful to have these things settled early in the project.

Yet another way of encouraging an author is through the provision of services. Often the editor is the person most familiar with syllabus requirements, competing books and market requirements. This information, if passed on early enough to the author, would enable the book to be written within the framework of the necessary context - market need.

In developing countries it is important to try and create a pool of indigenous textbook writers - they best understand their nation's educational needs and can bring to the books they write the insight into environment and experience that is the work of a good book. It is likely that writers in the humanities are easiest to encourage and the need is likely to be greatest in writers for science and technical subjects, an area that probably needs priority development since science and technology are a major factor in socio-economic development. Other priorities include the encouraging of writers of children's books, but any attempt to develop a pool of textbook authors must be done on a systematic basis and such planning can perhaps be best done by National Book Development Councils of the various States.

# TEXTBOOKS AND SUPPLEMENTARY EDUCATIONAL MATERIAL

P. R. EARL

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## I: SOME PRINCIPLES

### What is a textbook?

In its earliest use in English, one of the senses of the word 'text' was 'gospel'. One is reminded that 200 years ago the only textbook in many English schools was the English bible - the authorised version of King James I. For a long time it was the main source of reference. Similarly, for centuries Euclid was learned and trusted as a textbook.

In another sense the word 'text' - from the Latin meaning 'to weave' - referred to the tissue of words, the web of the writing. 'Style' is an often misunderstood word, suggesting artificial contrivance; let us call this the nature, the taste, of the writing - has it a good taste?

A great factor in the influence of the testaments of the Christian faith - as I think of the sacred writings of other faiths - was that they had for many people a marvellous taste. Euclid was more an acquired taste.

Both these books could be spoiled by being forced on those for whom they had an unpleasant taste - the quality of a medicine rather than a food.

To us, then, a textbook is distinguished from other books by being regarded as a standard work, used in the study of a subject, combining within it those two elements which affect its value: an authority or authenticity, and a taste.

Here an interesting question arises: if the appeal of a book falls away, we may alter the flavour - by re-writing it or otherwise altering the presentation; but if its appeal fails because of a change in the idea of its authority, what can we do?

### The Publications Branch of the Department of Education in New Zealand

Perhaps the best way of approaching the factors involved in the production of textbooks is to refer to what we know best, our experience. I hope that in particularising about my own country I may be taken as offering an example, not a model.

Our government publications branch began, largely for reasons of economy, to supply simple readers at a low cost. That was in 1907; but it really developed rapidly thirty years ago because of the growth of a certain spirit in the country - basically it was a feeling for a changing authority, a different flavour of life.

A young child's sense of authority is centred in the home, the flavour of life is largely contained within the home. There was a new developing sense of home, a new centre of gravity that was to be found in our own country rather than in the distant lands that most of our forefathers had come from. There was not a wish to be exclusive. We

could not ever call ourselves self-sufficient - indeed, we owe gratitude to those from whom our culture was derived. But we would examine and define our own experience; we would determine our priorities in accordance with the feelings of the people for a certain kind, or certain kinds, of life; we would evolve our standards, choose our own methods; we would ourselves experiment and try to invent.

Essentially, the textbook is grounded in the home, on the immediate living experience. From that base it moves out to encounter the wider experience of the world beyond.

### Texture, or Taste

This is intimately connected with the kind of authority and experience embodied in the book. But more narrowly considered - as the kind of writing or kind of artwork in a book - it depends first on the qualities of the editors, the literary editor and the art editor. Not first on the writer or artist, for they will be chosen and to some extent guided by the editor.

The qualities of the textbook will depend first on the qualities of the editors, and the primary qualities we look to are a sense of language and art and a sympathy with the reader. If it were not that it has many interpretations, we might use the word 'love' to combine these qualities. They certainly include a capacity to respond specifically to the particular - to a word or cadence in the language, a line or texture in a drawing, or to the whole organisation of a piece. And to respond warmly to the nature and situation of a child sitting at his desk, perhaps in a state of uncertainty. (Because teachers are often looked to as the natural editors of textbooks one must ask if these qualities are necessarily present also in a successful teacher?)

Next, we look for imagination: the ability to see the end - or at least beyond the present; and the persistence to keep after it. These may be described perhaps as adding up to an editor's sense of conviction.

Then we come to experience: the record of education and work.

In making an appointment, we try by oral interview and written exercise, to test the best applicants for these qualities and this experience - which will give a textbook a good taste.

## II: THE MECHANICS

I have spent some time on principles governing these two matters - the definition of authority and the selection of editors - because I think they are all that can hold generally. According to our success in following them, the standards of our textbooks and supplementary material will be determined.

Other factors that affect the production of textbooks and allied materials vary so much according to circumstance - in fact, if we accept these general principles they must vary - that a further account of one's experience can have only incidental value.

Nevertheless, I will give some account, briefly, of our purposes, methods and problems.

### The Face of Authority

We have seen - or are seeing - a change in the way in which authority is applied in our textbooks - particularly in social studies. At one time, the matter was simple. When it was decided that a topic should be treated, you found an expert on the subject who could write suitably - a story or essay. He would be a person who had sufficient acquaintance with the primary materials of research, which he would have digested and interpreted for his readers.

Now we are tending to present the pupil with the primary material itself and to ask him to digest and interpret it. This requires that for the material of our textbook we employ the researcher rather than the lecturer.

We then have a publication which throws a greater responsibility on the individual teacher for the guidance and support of the student. The material for study must be accompanied by greater advice to the teacher on how to use and interpret it; and those who put the material together must have a greater knowledge of teaching method. The combination of researcher, writer, and teacher in the one person is not always easy to get; and it may be necessary to combine the services of several individuals.

Partly this present tendency gets its impetus from a reaction against the use - or perhaps the misuse - of authority in the past. But it is greatly bound up with the conception of a society in which decisions emerge from a reasoned consensus of the whole people: each citizen should be trained to recognise evidence, evaluate it, interpret and generalise from it. It is one conception of a democracy - which takes us back to the importance of particular circumstances, which I mentioned above.

This way of using authority leaves us with questions regarding the place in the lives of the young of accumulated experience and different orders of ability. Do you tell them, or let them find out, or tell them by letting them find out? Do we assume some known truth? How do we reconcile economy and ultimate effectiveness in our method?

### Different Forms

The inevitable form of the essay or story was the bound book.

Primary materials may be presented in a book; but they may be equally, or perhaps more logically, presented as a collection of documents - sets of statistics, copies of reports, facsimile reproductions of agreements, reproductions of pictures, photographs, combined with film strips, films, tape recordings. The study kit, contained in a box or envelope.

### Combination of Interests and Talents

When we as a government agency propose to produce a new syllabus or handbook for teachers - a change in the basis of study material or practice - it is because of dissatisfaction with what we already have.

Typically, that dissatisfaction will be felt to the point where there is a meeting. This will usually include representatives from the Department - inspectors of schools and curriculum officers - from teachers' colleges, from the teachers' organisations, very likely from

the universities.

They will discuss the matter to the point where a committee is formed, which will establish criteria and set lines of action. The committee itself may produce a document or they may assign a person or persons to produce it. This is usually issued as a draft for trial to selected schools and individuals. From the trial will come a further draft. Up to this point, the executive function has usually been carried by a curriculum officer, who will also be responsible for the in-service training of teachers. The draft, with the executive function, now goes to the editorial staff.

Up to this point, we have been dealing largely with matters of authority. If we think now of what I referred to as the 'taste' of the publication, very likely the best that can be done is to give it the neutral flavour of clear, accurate writing and proper arrangement. Perhaps that is generally appropriate; but if circumstances allowed I would like the editorial function to begin much earlier, perhaps right at the beginning, or at least with the committee.

In the case of the texts which support the syllabus, this is generally the case. Most of them are issued in the form of 'bulletins' - studies of single topics which can be more easily revised or added to or discarded than a full textbook; and these are initiated and carried through jointly by curriculum officers and editorial staff. The authorisation for publication is given by a superintendent in the Department, controlling the publications branch, who is responsible to an assistant director-general.

With major comprehensive textbooks, perhaps supporting extensive innovations in the syllabus, something like the procedure for handbooks and syllabuses may occur.

### Design

When one of our publications has excited immediate interest, I notice that generally the first attraction is to the design and illustration. That is natural, and one must suppose that with students in school the reaction is the same as with adults outside the school. One's hope is then that the text will support the first impression.

Yet we think of a textbook as a literary object. My feelings with regard to the art editor are the same as to the literary editor. If we could have a book conceived together by both editors and the author and artist, in company with - I feel like saying the angels in heaven - but mean those others on earth who must guide and approve, then we would have a really good book.

# CHILDREN'S LITERATURE

## A. KAMM

It would be understandable, in view of the fact that for 15 years I was associated with children's book publishing in the West, if this paper were to be taken as written from that point of view. I would ask you at the outset to resist the temptation to do so. If I have any qualifications for introducing this topic at this particular meeting, they are that I was closely involved in the deliberations of the two main international seminars on children's literature in the national languages to be held in South Asia during the past decade.\* The views and ideas I want to express here are not so much my own but those collectively of the participants in those seminars, and evidence of them is contained in the respective reports.

To what are we actually referring when we talk about "children's literature"? The most satisfactory definition is perhaps a negative one. The books that children are concerned with fall into three categories -

- 1) The textbook, by means of which, and the teacher's guidance, the child follows a prescribed course of study.
- 2) The school reader, or supplementary classroom book, written with a controlled vocabulary and designed primarily to provide reading practice or to increase the child's reading ability.
- 3) The children's book, in his first language or the language in which he reads fluently, and by means of which he can, on his own and of his own volition, use the skills of reading which he has acquired at any stage to extend his imagination and increase his awareness of the world around him.

It is this third category with which I am concerned. The book which a child, with or without adult encouragement, might be expected to take from the shelf and enjoy on his own, or use for reference, for background knowledge or for discovery. And where the right kinds of book are available, there is no reason why reading for information should not also be reading for enjoyment. Nor do I feel that in this gathering it is necessary to justify the importance of children's literature in the educational development of the child, even if we had not already had this reaffirmed by various speakers, notably the representative of Fiji.

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\*Mr. Kamm was Technical Director both of the Fifth Unesco Regional Seminar in Teheran in 1964, and of the Unesco Workshop on Children's Literature in Colombo in 1972.

As has been stated many times, the object of education is not so much to instil knowledge into a child as to teach him how to find things out for himself. Factual books of all kinds are vital for the exercise of the "discovery" method of teaching, whereby the children build up a knowledge of a subject through experiment and the use of books, and create their own reference books in doing so.

But fiction, at its best, is every bit as "educational" as any textbook or reference book. Fiction can tell us about ourselves, even facts which we will not admit to anyone else, and about the races, traditions, cultures and feelings of others. It can teach us about our responsibilities to others, particularly about the child's responsibilities to adults, and to minority groups. It can enable us, too, to enjoy the experiences of others.

To justify the existence of a national children's literature is one thing. To generate it is quite another. How can we ensure that there are children's books in adequate numbers, and of sufficient range, quality and attractiveness? The prime answer lies in the establishment of adequate school and public library services for children. Not just in order to expose children to books. But in order to make the writing and publishing of them a viable proposition. Children's books in this region need to be priced within the buying capacity of the child or his parents. This is virtually an impossibility where there is no library system which can absorb a good part of any edition which is produced, and thus ensure economic printing runs.

In many developed countries the children's book industry is under-written, in effect subsidised, by the State and Local Government authorities through the provision of school libraries and public library services for children. In Britain, for instance, about 80% of the sales of quality children's books are to schools and public libraries. Even in Malaysia the figure has been estimated at over 40%. These sales are not alternatives to those which otherwise might have been made to the public. They are extra, additional sales. But the equivalent figure for Sri Lanka, for example, is only about 4%.

Of equal priority is the encouragement of authors to write for children. Writing for children is much harder than writing for adults, because of the necessary limitations of length and subject matter. I do not believe, in fact, that anyone should be allowed to write for children until he or she has first learnt and practised the craft of writing. In other words, the best source of new children's writers is those who are already experienced in other fields of writing. Novelists and poets in particular, for the poet is a craftsman in precision and the choice of language. I would not myself try and turn, for instance, teachers into children's authors simply because they know the needs and tastes of children. I would turn first to those who have already proved themselves as writers, and persuade them to accept this new, and exacting, challenge. To be sure, the monetary rewards of writing children's literature are not, at the moment, great. But the challenge itself is often an incentive, particularly for, say, a novelist, who needs something new to try while he re-charges his batteries for the next adult novel.

The best children's literature is written from the point of view of a

remembrance of childhood, not necessarily from a knowledge of educational methodology and psychology. There should be no condescension when writing for children, whatever their age. The author needs to regard the child reader as his equal. This is why the best children's literature has that universal appeal - the appeal to the adult as well as to the child. And this is the simple and most valid test of a good children's book. It appeals also to the adult. This universality of appeal crosses boundaries too of time and place. The greatest children's books appeal to successive generations of children - they are meaningful also to children of different lands and backgrounds and cultures. Children, basically, are the same the world over; they have the same likes, dislikes, games, fears and joys. Children's literature, at its best, is one of the most potent unifying factors of the modern world.

I feel, too, that we must try and rid ourselves of the artificial restrictions raised by questions of "age-groups". I know how difficult it is for the hard-pressed parent, teacher or librarian, with little time and perhaps less knowledge at their disposal, to assess a book's suitability unless there is some indication on it of the age-group for which it is intended. But it is equally hard to assign a chronological age to a book. One book, it may be suggested, is for children of 8-10. But what is the background of these children? Are they, for instance, from a rural or urban area, for this factor will affect their general understanding of a subject as well probably as their reading ability. An educationally forward child of 7 can and will often respond to a book which is intended for 11-13 year olds. An eleven year old may only have a reading age of 7 and will certainly not respond to a book which states that it is for younger children. What is much more important is the interest level both of the book and of the child. A child who has a particular interest in a subject will be able to read and needs books on that subject which will be in advance of his normal reading level.

For this reason too I avoided bracketing limitations of language and style with those of subject matter and length as requisites of writing for children. The language of children's literature should not necessarily be restricted to the grammatical language of the classroom. The best writer possesses a natural simplicity of style, which will be heightened when he is restricted in the length of his book. He will then automatically concentrate on situation, plot, character and dialogue, the four essential factors in writing for children. It is the function of the editor to guide him and perhaps sometimes even to correct him in cases where the level of writing may tax the potential reader too much.

When writing for children, the author must be free to use language to create illusions of time, place, situation, and effect. As in this wonderful description -

"Then a searing flash split the night in two. For a long moment the whole sky was one flickering blast of greenish light that seemed to blind and dazzle and beat down at the very soul. And for that one last moment, Midir appeared poised on the very edge of the raised catapult platform, with Liadhan struggling in his arms, the lightning flare playing all around them both.

"Then, the woman still locked against him, he sprang outward into blazing space. In the same instant, the darkness cracked back again, and the pursuers blundered together in the place where he had been. The dreadful hare-like screaming broke off as though cut with a knife.

"Phaedrus thought of the black jagged rocks and the tide running far below.

"Then the thunder came, peal on clanging, crashing peal that seemed to shake the very roots of the great rock, and boomed hollow under the vault of the heavens, and rolled and reverberated away into the hills."

Rosemary Sutcliff. MARK OF THE HORSE LORD  
(Oxford University Press, UK)

A writer may well be faced with situations in which the conventional dialogue of children's literature may be unacceptable. How does he represent reality when strong language would be the natural product of a character's reactions? One writer has done it this way -

"Over the river of milk, Louie cursed. He cursed the milk itself. He cursed the bottles it had been in. He cursed the crates the bottles had been in. He cursed the floating tops. He cursed the bottles that hadn't been broken. He cursed the road. He cursed the gutter. He cursed the van. He cursed his job. He cursed his luck. He cursed the day he was born."

E.W. Hildick. LOUIE'S LOT (Faber, UK)

If we accept the freedom of the writer to use language to create the necessary suspension of disbelief on the part of the reader, and the universality of appeal of great children's literature, then we may apply normal literary judgements to stories for children. A good story has a beginning, a middle and an end. To be true, a good adult story may have a beginning, a middle and no end that one can grasp at first reading! And this is the one great difference between writing for children and writing for adults. A good children's story must have an ending which satisfies the reader and leaves him with a sense of security, for many children read not only for enjoyment but because reading also gives them a sense of security.

Here is an example of a children's novel with a beginning that I feel will interest a child as much as it amuses me -

"He was late for school again. He was a fat, untidy little boy known to most people as Sprat. One day at the Papine primary school Sprat Morrison ate forty cents' worth of sprats: his lunch, Alvin Barrett's lunch, Desmond Harris's lunch, and Desmond's sister's lunch. It was the result of an elaborate bet as to who would get to sit at the back of Miss Watkins's health science lesson. Of course, Desmond's sister told all, and a caning was handed out to all the other participants, a special extra being reserved for the main criminal. Shirley Harris, as chief witness for the main prosecution, was let off with a scolding on

gambling and getting mixed up in 'bad boys' games'.  
Miss Watkins spoke for fifteen minutes at prayers the next day on the sins of gluttony and dishonesty, and the news of Sprat's performance spread through the school."

The story itself follows fairly conventional lines - the apparently feckless hero making good, getting due praise and reward. But the author has succeeded in introducing an ending which is equally skilful.

"Sprat went slowly across the yard to his father. There by the shed leaned a brand new, sleek, gleaming bicycle. It had red grips on the handlebars, gears, two bells, and a carrier behind for books. The frame was enamelled a deep navy blue, and there was a nameplate riveted on below the headlamp, which read 'W.J. Morrison, 4 Hillside Drive, Papine.'

"With a strange feeling of elation and fate, Sprat took the bicycle from his father. His throat went very tight.

"It's nice," he said. "I like it very much."

Jean D'Costa. SPRAT MORRISON

(Ministry of Education and Collins Sangster, Jamaica)

To me it is the understatement in Sprat's final remark that reveals the hall-mark of the really good children's writer.

What could be said to be the priorities in generating a national literature for children? Here are just four -

1. The folk-tales, myths and legends of the child's country or culture. These must in any case be collected and retained as a part of any national heritage. They can be rewritten and arranged at any level of readership that is required.
2. The story of everyday life, which again needs to be written at different levels. It has often been suggested that such books should in content and illustration reflect the reader's own background and culture. Yet exhaustive but stimulating discussions, at the recent Unesco Workshop on Children's Books in Sri Lanka, led the participants to the unanimous view that this point has in the past been over-emphasised. It was felt that except at the very youngest level of readership, children not only respond and like, but actually need books which reflect cultures and backgrounds other than their own. And it is in this field of children's literature that the translation comes so much into its own and can and should be an integral part of a national programme.
3. The picture story book, which may consist of 50 per cent or more illustration. This is the first kind of book which a child comes across, and it will be read to him by the teacher or, in the right sort of home, by the parent. The pictures are not everything. The text must be such that it holds the attention not only of the child, but also of the adult who is reading it. For this is the kind of book

which, if liked, is going to be demanded several times a day.

4. Non-fiction of all kinds, that can be used to supplement what is taught in the classroom, and particularly science. The writing of science books for children presents particular problems, not only of terminology but also of environment. Because all examples and analogies must come out of the child's own experiences. The author too must be bubbling over with enthusiasm for his subject and with the desire to share that enthusiasm with the reader. I have already given two quotations above from a book written and published in a developing country. Here is another -

"Have you ever seen an artificial satellite?  
Perhaps you may have seen one without knowing  
what it was.  
You see a satellite at night as a bright speck moving  
in the sky.  
It is often brighter than the brightest stars.  
But you can see it moving as you watch it, unlike  
the stars.  
Don't confuse satellites with meteors (or 'shooting  
stars').  
A meteor flashes across the sky and vanishes in a  
few moments.  
A satellite seems to move much more slowly.  
You can watch it for some minutes before it  
disappears.  
Meteors are natural objects.  
They are little pieces of rock that burn up in the air.  
Artificial satellites are man-made objects, going  
around the earth - round and round and round."  
Reggie Siriwardena. SATELLITES  
(Hansa Publishers, Sri Lanka)

This very short book is a particularly good and ingenious example of the point I am making. For from enthusing and encouraging the child reader, the author turns to the subject of gravity, explained in terms as simple and evocative.

One should never underestimate the importance of illustration in a non-fiction book, particularly in the form of a diagram or chart. A diagram in the right place can be more effective than several pages of descriptive text. Thus a non-fiction author needs to think visually as well as verbally. He must plan his thesis in terms of illustration as well as text, and thus offer a continuous flowing exposition which employs both media equally.

## 74 Contributed Papers

I hope that I have been able to suggest that children's literature of quality can come (and in two specific cases actually has come) from developing book industries. And if it is necessary to sum up the needs, they are: the development of school and public library services for children; the encouragement of existing authors of genuine quality to try their hand at this new form of writing; and editors who will research the market and guide these authors.

# PROMOTING THE READING HABIT

ABUL HASAN

When we talk of the reading habit we take two aspects for granted - the ability to read and the facility to read. The ability to read presupposes the establishment of a system of education which provides literacy to all. The facility to read implies, among other things, the establishment of a network of libraries within the reach of every citizen. For historical reasons, our country is still lagging behind in providing this ability and facility to a large majority of its people. However, we are endeavouring to rectify this situation as early as possible, as would be evident from our Constitutional Directive to provide compulsory primary education and our schemes of adult literacy and expansion of libraries.

## The Economic Problem

Whatever literacy and library facilities we have in India today, the problem of our reader goes much deeper. In terms of pages read it is estimated that the per capita annual rate in the world's leading publishing countries is around 2,000 pages, while it is only 32 pages in India. Even among our literate people - men, women and children - the reading habit is not much developed, for economic reasons. Our potential reading public is handicapped by the lack of purchasing power and has often to make a Hobson's choice - between a good book and a good shirt. Even in our economically better-off States, books hardly figure in the housewife's budget. Except for religious books, textbooks and professional publications, we seldom spend money on books. We invite poets from all over the country for public recitals, but ironically display a lack of enthusiasm when it comes to buying their poetry in the form of books.

The economic basis of our book industry has to undergo a thorough change before we can expect our readers to buy books. The answer lies in large print-runs of paperbacks resulting in low unit cost within the means of the average reader. Here again we enter a vicious circle. Large print-runs pre-suppose a large readership and the large readership can be built up only by developing the reading habit.

## Catch Them Young

Lasting reading habits are best formed at a young age when the mind is most impressionable. Every home and school must provide facilities for reading to children at a young age. Once the reading habit is established at the kindergarten stage, it is carried through the rest of one's life; if not, even the art of reading may be lost. The promotion of children's books and children's magazines should, therefore, be given special attention. For this reason and also because the

number capable of reading books is now far greater among young people, books for children are considered to be the most important books in the world.

### Reading by Ear

Japan has made many interesting experiments to promote the reading habit among young children. One of the Japanese projects which has met with great success recently is 'Reading by Ear'. Before thrusting books on children and commanding them to read, children are quietly and slowly trained by parents who read interesting stories and books aloud to pre-school children between the ages of three and five. Children, of course, love to have parents or teachers read books or tell stories to them. Even the most mischievous child will listen intently when someone is reading aloud or telling stories. The child's vocabulary is also built up by the time he comes to read books himself. The child also gets the knack of following the plot of a story unconsciously, which greatly facilitates reading at a later stage. The experiment has proved that the child who has undergone this training invariably grows up with a real interest in books.

When the Japanese children enter the primary school they borrow books from the school library and read them for 20 minutes each day to parents, mostly to the mother, even if she is busy with domestic work. In ten hours of reading, three or four titles are finished in a month. The mother and the child feel very close to each other and are quite happy at this point of contact. Thus, a romance of reading develops between the two which stimulates the reading habit of the mother also. The parents sign the school diary showing the titles and the number of pages read by the child. The school teacher examines the diary and fixes a seal of honour on it if the child has read the prescribed number of pages in a month.

### Children's Impressions of Children's Books

Another successful subject in Japan is the national contest of children's impressions of children's books, sponsored by the Japan School Library Association and the Mainichi Newspaper Company. This is an annual feature which has been in existence since 1955. The Association selects some of the best books for primary, junior and senior high school children and the working youth. The books are both fiction and non-fiction, but not textbooks. Books selected for the contest are advertised in the Daily Mainichi and publishers pay fabulous amounts for full-page advertisements. The selected titles are then reprinted in large numbers - 200,000 copies each for the primary, 120,000 for the junior and 60,000 for the senior high school age groups. Children of the relevant age group are asked to write their impressions of these books. A Committee examines all these book reviews and the Crown Prince and Princess award prizes to the best child reviewers and also to the school to which they belong. The entire expenditure of the scheme is met by the Daily Mainichi, which also publishes the best reviews.

There is thus a give-and-take policy in this scheme. The publishers pay heavy advertisement charges to the leading newspaper

of the country and the newspaper pays almost an equal amount to meet the expenses of the scheme. Both in turn receive wide publicity and a large circulation of their product. The impact of this project on the development of the reading habit among Japanese children can be judged from the fact that about 1,600,000 children participated in the contest in 1968.

### Books as Gifts

Giving packets of good books to the child as a gift on festive occasions like a birthday, New Year's Day and Xmas is another good tradition which promotes and sustains the reading habit in the child. Once the child becomes interested in books, he would be excited on receiving books on such occasions and would like to develop a library of his own. A packet of selected books for the summer vacation would be most welcome to the child. There could be other occasions also for giving books. I am reminded of a Japanese friend who gave 500 books to his daughter as part of her dowry and was not surprised to know that she valued this gift more than any other.

### Book Clubs

Earlier I referred to inexpensive popular books which could play a vital role in the development of reading in our country. This brings us to the Home Library or the Book Club Movement. Apart from its economic advantage, the movement brings the village reader on a par with the urban reader. This is important because a majority of our people live in villages which have no book shops. The fear that such schemes of selling books by mail will damage the retail book trade is unfounded. On the contrary, book clubs breed a new clientele of book readers, who will eventually become customers of the retail bookshop.

Although book clubs have made some headway in South India we still do not have more than half-a-dozen book clubs in India with a total enrolment not exceeding 40,000. Considering the size and population of our country, this is but the appearance of a few stars in the sky. We hope that many more book clubs, including some for children's books, will be started soon. On its part, the government should also facilitate the free flow of books by devising special concessional rates for book post packets.

### Book Markets

An important area in which government can help to foster the reading habit is the establishment of book markets in all important towns. While we make provision for vegetable markets, grain markets, cloth markets, etc., no town in the country has, as yet, a book market. Even in a place like New Delhi, there is not a single bookshop where publications in a particular regional language may be readily available. Indeed a lover of books has to go from shop to shop and locality to locality in order to buy books of his choice and interest. Here I am reminded of an American publishing expert who once remarked that in India books were not sold but purchased.

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The proposed book market should have attractive and specially designed stalls for youngsters. Such a market can also be a centre for national integration, bringing under one roof publications in all the major Indian languages. It could also develop into an attractive social and educational centre.

### Book Kiosks

Another step which the government can take to popularise books and to promote reading is to set up book kiosks at vital points in collaboration with the agencies concerned, e.g. at petrol pumps, railway stations, post offices, schools and in places of children's interest. This is done with success in foreign countries and there is no reason why it should not be a success in India, where such devices are conspicuous by their absence.

### Book Journals

Book journals are a necessary means of promoting the reading habit and catering to the special needs of the book reader. We have two book journals in English, viz. Indian Publisher and Bookseller, Bombay, and the newly started Indian Book Industry, New Delhi. Though primarily meant for the adult reader, they sometimes issue special numbers on children's books. For example, the August 1971 issue of the Indian Publisher and Bookseller was devoted to children's books in India. Apart from this, there are some magazines for the juvenile reader. All these journals should carry select bibliographies of children's books. This service is available to some extent for our books in English. The real need is to extent the service to juvenile literature in the regional languages.

### Network of Libraries

It is necessary to set up a network of libraries throughout the country if we want to attain a fair degree of readership. The fact that 90 per cent sale of our books is to institutions and libraries lends further support to this need. Universities and schools should insist on compulsory library hours for every student each week. Students should be guided by expert library staff and should have direct access to books. A study recently made on some students of a secondary school of Ambala in Punjab revealed that only 18 per cent students make an intelligent use of the library. Until we are able to set up libraries in every school, we should at least have mobile libraries touching every village and all distant places.

All libraries should have a special children's corner with lending services. If possible, a three-dimensional visual display of scenes from well-known children's stories may be arranged in the Children's Section. This will not only add to the attractiveness of the library as a whole but will also tempt the child to read the book.

### Book Fairs and Festivals

Book Weeks, Book Fairs and special book releases organised by professional bodies are also important. They not only provide

information about books but also help in fostering book-mindedness in the people. They lend prestige to the book as a commodity and create the kind of psychological atmosphere which is vital to the reading habit. Educational institutions should also organise Book Weeks and Fairs every year to promote reading among the students.

### Reading For Pleasure

When I refer to promoting the reading habit of our children, I mean the reading that is done not as drudgery for the examination, but as a hobby for pleasure. Unless reading develops as an automatic activity, outside and unrelated to the classroom, it can make little contribution to the intellectual growth of the student and hence to his overall personality. According to a survey made recently a typical Indian student reads for less than an hour outside the class attendance, compared to four or five hours of reading by his counterpart in the U.S.A. or the U.S.S.R. .

In a symposium organised last year by a progressive secondary school in New Delhi as part of its Book Week Programme, some student speakers bluntly remarked that they had no time to read. According to them, the syllabus was so crowded and the examination demanded so much concentration on textbooks, that there was hardly any time to read outside the prescribed textbook. This is an important point for consideration by those responsible for framing our syllabuses and formulating our educational policy.

Reading is the mainstay of education and children are the largest consumers of books all over the world. Besides, reading is vital to the progress of the publishing industry in any country. It would, therefore, serve not only the national interest but also the interest of our publishers if adequate steps are taken to develop the reading habit of our children.

# BOOKS FOR NEW LITERATES

PROFESSOR S. MATHAI

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I am glad that at this Seminar on "Priorities and Planning for the Provision of Books" a session has been set aside for consideration of questions relating to the provision of literature for new literates. I cannot claim any right to speak on this subject: I have been connected all my life with university education, and am not an expert on adult literacy or related matters. But during the last two years or so I have been actively associated with an organisation for the promotion of literacy internationally and have had occasion to read and discuss literature on literacy and adult education and have travelled widely to visit institutions and centres doing literacy work or supporting it.

Though the term 'new literate' should include the young boy or girl who has just learned to read and write, in common practice it is applied only to the older person who has acquired literacy relatively late in life. So what I propose to say about books for new literates will be about problems of providing materials for groups of persons who have been brought under the operation of an adult literacy programme. I may say right at the outset that the problems connected with the production of books for new literates are wholly of a different order from those connected with the production of books for school-children or college students or general readers.

Although large-scale and systematic efforts to eradicate illiteracy from the world are comparatively recent, there is already a large body of literature on various aspects of literacy work. A good deal of research and situational study has been conducted by various persons in different places, and much thinking and experimentation is still going on. On the subject of reading materials for new literates there are several useful books. I may commend to your attention, if you have not already seen them, the following publications:

Developing Readable Material by Dr. Edgar Dale  
The Art of Readable Writing by Dr. Rudolf Flesch  
The Provision of Popular Reading Materials (Unesco)

There are also several Conference, Seminar and Workshop Reports that are very useful.

Since this is not a conference of experts on literacy I shall refer to some points to be borne in mind when we address ourselves to the task of book-production for new literates. These are elementary points and would appear to be obvious to the expert: but we need not despise the obvious and it may be useful to remind ourselves of things that we do know.

Books for new literates must be related to the level of reading ability actually attained by the group for whom the books are intended. Since we are talking of adult new literates we must always remember that books meant for them cannot be like books meant for children who have just learned to read. The older persons have a certain maturity and a great deal more knowledge of life than young persons. Books put in their hands have to be written in simple language but the information sought to be conveyed has to be at a comparatively advanced level. The writer or writers of these books have to possess a special skill in conveying advanced information with a limited vocabulary and at a 'low' reading level. The danger of insulting the intelligence of the farmer or factory worker who knows his job, but has only just learned to read, must be avoided. This requires a great deal of patient study and preparation on the part of the writer and producer of the books. The writer must have a clear idea of what it is that is sought to be conveyed by way of information through the specially written book; and he must find out how much the reader already knows about the subject-matter of the book. Except in remote rural areas in some developing countries, many of the non-literate population now sought to be brought under the impact of literacy programmes are knowledgeable people with a good deal of skill and traditional wisdom. What they need is new knowledge and the ability to pursue knowledge for themselves. This is the main argument for literacy programmes in a world in which new communication media have greatly developed. Ability to read and write is a fundamental need of civilized man and the endeavour to abolish illiteracy from the world is justified on that ground alone. But it has been said that if our object is to convey information and demonstrate techniques, we can achieve it more quickly and efficiently through audio-visual means: the effort to make vast populations literate is waste of time and money. There is some force in this. It must however, be borne in mind that only by reading for oneself can a man give himself the opportunity to reflect on the new knowledge he acquires. A totally illiterate person, however well informed, cannot make notes for himself, cannot communicate with others through the written word, cannot understand instructions and descriptive material that may accompany the tools or equipment or fertilisers or other products that he buys; he would be handicapped in several other ways. A modern worker has to deal with his union, his employers, his co-operative, and often has to fill in forms in triplicate or quadruplicate. Literacy is essential even in this 'post-literate' era.

Books for new literates have to serve a dual purpose: they must convey information and they must help to advance literacy. The writer must therefore have both knowledge of the subject-matter and skill in writing graded readers and textbooks. One of the defects we sometimes find in books written for new literates is that they are conceived primarily as aids to the development of reading skill and therefore suffer from uncertainty of aims with regard to the specific technical information that is supposed to be contained in them. We speak of 'functional' or 'work-oriented' literacy these days: it is not

literacy for its own sake; it is literacy directly and intimately related to the function in life and practical interests of the group being educated as workers and citizens. So the writer of the book should seek to convey specific information. If the group of people who are being made literate are agriculturists by profession, it is not merely about seeds and fertilisers and such things that they wish to know: they also wish to know about agricultural co-operatives, how to deal with government officials who come to help them and perhaps embarrass them in the process, and so on. So a great deal of particular information relevant to the totality of their lives, and not merely the narrow piece of technical activity in which they are involved, could be conveyed to them by suitable written matter. So the production of reading material has to be related to the specific needs of the learning group. If the object of the literacy course is to bring about behavioural change, the actual problems of the readers' existence - whether factory workers, farm workers, or women being taught family planning, improved family life and all that sort of thing - must be understood by whoever is going to produce reading materials for them.

How do we set about writing a book or pamphlet for new literates? There is always some danger that sophisticated people like us might project ourselves into the situation of the new literates and really write books for ourselves rather than for those people. To avoid the risk of the book being somewhat removed from the realities of the situation some of the following guiding principles may be useful.

Observe a class at work before you start writing for them after they leave the class. Discuss with a few new literates what their problems are, both with regard to reading ability and to the content of books to be put into their hands.

If you are writing a book, say, on the production of bananas you must really study the subject of bananas. It is not enough for you to be knowledgeable about the 'register of words', the lexical aspect of the situation, and so on - all these are important - but you must know bananas; the 'topic' must be studied carefully. In this you will probably need to collaborate with other people. The writer, the actual professional writer, by himself may not be able to make a very good job of this without assistance from other people who grow bananas, for instance.

Find out how much the prospective readers already know. This harks back to what I said earlier - they may know a good deal. Collaborate with a specialist in the field, if possible, and with others engaged in other aspects of literacy work. The specialist should not be someone who habitually lives in Paris or New York, but should be one who has worked with the people in improving banana production in that area, someone who knows what the special problems are, such as the pests that attack bananas in that place, and so on. The book produced should help not only to improve literacy but also further knowledge, skill, productivity, etc.

Obtain the criticism of others before the book is printed or mimeographed; in other words, before the book is actually put into circulation it should have gone through a screening process involving

various people interested in the promotion of literacy, in helping to develop the socio-economic life of the area, in improving the general pattern of life there.

We live in a world in which everywhere 'planning' is the order of the day. The day of the old 'missionary' method of doing things is gone. So, however well-intentioned any of us might be, it will not do for us to ignore what the government of the country, or the administration of the area concerned, or other organised groups and associations are doing. In producing reading material the effort should be co-ordinated with any programme that government or other agencies have in the field. Otherwise the effort of different groups will be like loose bits of a jigsaw puzzle that don't add up to make a picture. This really means that the total effort of promoting functional literacy in an area, of which writing books is a part, should be a co-ordinated or unified effort. Everyone concerned should get together periodically and find out what the others are doing.

Another aspect of this matter, which may seem a little outside your immediate concern, must be mentioned. Books and pamphlets are written to be read: how do we ensure that what we produce is read? It could happen that material produced for new literates is not read by anybody. It may remain on tables and shelves at exhibitions and seminars, and not much used unless there is a follow-up programme for the new literates. It could also happen if the books are not related to the actual level of literacy achieved by the learners. I may mention an experience of mine when, a little over a year ago I was travelling in Africa, visiting a number of adult education and literacy centres. I was talking to a government official in a place where the entire literacy campaign was planned and executed by the government. He said to me something to this effect: "This whole thing is a bit of a fraud. Periodically the government sends out inspectors to various centres, and people who have learned to read are given certificates. Some of the people who receive certificates were actually seen to have been holding their papers upside down!" The fact was that they had not learned to read at all: they had learned by heart the passage that was supposed to be read by them in the test. I suspect the Inspectors knew this, but like Nelson on a famous occasion they decided to put their telescopes to their blind eye. My informant went on to say that at the beginning of an election period government and politicians become enthusiastic about "the liquidation of illiteracy in five years"; a vigorous campaign is organised, a great deal of noise is made and some activity set in motion. Then, when the election is over and the government is established they cool off till the next election.

This sort of thing happens in many places. Many literacy campaigns are hurried and intended to produce apparent results rather than real results; the training is most perfunctory and the real literacy attainment of many people involved is very poor. If some books are later put in the hands of these people they naturally do not have the ability to read them with pleasure or ease. People read only if they can do so with ease and facility and derive some pleasure from the act of reading. This is true even at the university level, as we have

found in India. In many of our universities English has been ousted from the place it occupied a few years ago. It was hoped that English would continue to be used as a 'library language' at least at the post-graduate level. But in actual practice students who do not have a fairly sound knowledge of English do not read many 'English' books at any stage.

Another aspect of this matter is that illiterate people very often are also poor people. So books that we produce for our village folk, whether in Africa or Asia, have to be given to them free of cost or sold to them at a very nominal price. It will be a good idea, at the end of a literacy course, to give a few books as a kind of present to the trainees, instead of giving literacy certificates only. This will of course cost some money. Where is the money to come from? Fortunately, that is a problem I do not have to worry about now! I can only say that some money has to be spent on making books easily available to new literates and this should be considered as part of the total cost of a literacy project. If you expect new literates to spend money on buying books for themselves, very often it just will not happen.

While I am on the subject of supply of books, may I also suggest that the activity of book production should be accompanied by a movement for rural and village libraries. There should be a wide network of libraries all over any region where a literacy programme is in operation, so that in addition to any books that you might be able to put into the hands of the new literates there would be other books available to them easily in some little local library. I need hardly point out that a library movement will have beneficial social effects of wider consequence than just helping literacy work.

I said at the beginning that some of the reading material for neo-literates could be mimeographed. In certain situations this may be the only practicable way of providing reading matter. But having said that I must say that it would be a great thing if reading material for neo-literates could be attractive to look at. Some of you may remember what Ruskin said about books: even the appearance of books is important. A book must be a work of art, not only with regard to what is inside it, but even in its cover and general get up. But here again money is involved. Perhaps we could put some attractively got up books in the rural libraries that I mentioned earlier.

These then are some of the problems connected with the production and supply of books for new literates. What can we, who have come together from different countries, do about them? Quite clearly, books for new literates involve some kind of pooling of our resources, and collaboration among specialists - writers, printers, scientists and artists. I would suggest three or four main things to be borne in mind when we try to tackle this matter.

We must learn from one another's experience. Now, books for new literates cannot be universal in character, because of the multiplicity of languages and the great variety of local peculiarities. So, if you were writing a book for people in Nigeria, another for people in Uttar Pradesh here in India, and still another, say, for people in the hinterland of Turkey, you couldn't write the same book for all of them: the books would have to be different. The question

therefore that would naturally arise is whether there is any purpose in discussing production of books in general terms. I imagine that the answer to this question would be that while the actual books and other material may be different there would be broad general principles that we can evolve by discussing things together. That is one of the intentions of this seminar. We learn from one another's experience, but we cannot entirely take over somebody else's experience: because experience is always local, immediate, particular.

Then, secondly, we must share expertise. Expertise can be of different kinds and at various levels - in subject matter, in the literacy aspect of book-production, organisational expertise, in printing techniques, and so on. In the Commonwealth it should be possible to make plans to make available to any region or community any skill or talent or know-how that the region or community lacks. The services of experts should be available wherever a felt need exists.

Related to this is the sharing of technical resources and facilities. A book may have to be planned on the spot, as it were, but we could not expect every group going through a literacy course to be able to print and produce books for itself. In the physical production of books there is need for a great deal of co-operation and sharing.

In many of the regions of the world there are peculiar problems that need the assistance of linguists and other specialists of that kind. For instance, in many of the native languages of the world, particularly in Africa, the literacy problem is complicated by the fact that the language has first to be reduced to writing: an alphabet has to be created, and symbols devised. I have visited centres in Africa where this was being done. They usually use a modified Roman alphabet as the most convenient. But many of the sounds of African languages cannot be reproduced accurately in the Roman alphabet. So special symbols have to be invented. In all this any local effort may prove to be insufficient; it must be backed and supported not only morally and by means of advice but also with money and operational assistance from wherever such assistance can be had.

There is need for constant criticism of what we do, in the good sense of the word criticism. Helpful and constructive criticism within the framework of the Commonwealth would enable us to improve our techniques and achievements constantly.

Then, finally, if we are to provide criticism, share expertise, learn from one another's experience, and pool our resources, there is obvious need for gatherings of this sort. Conferences may seem the most wasteful things in the world: they would seem to benefit no one but the people who travel to attend them. But this is not true. Now, at the end of my own conference-going days, looking back on a fairly long life and on several hundred conferences, I can say with some certainty that there is a gain not only to the individual who participates, but also to the society or institution from which he goes - gain in the form of heightened awareness and clearer understanding of problems and possible solutions. But we must see that we do not always send our big administrators to conferences; we must send also the little fellows, actual teachers, writers, technical

people. A conference literally is a 'bringing together'. A conference is an occasion when all of us bring our special talents, knowledge, experience, and we go away a little more heavily loaded, having acquired some more burden of knowledge and insight from other people. So I hope there will be more seminars and meetings of this kind at which we can think and plan together.

Before I conclude I should like to make one other suggestion: if we really want to tackle the problem of illiteracy and contribute to the improvement of educational standards in the Commonwealth, we might make a recommendation that there should be a Commonwealth Literacy Fund established, which could be utilised among other things for the production of reading materials - which is our concern now and for other purposes. As I have indicated, you cannot produce good reading material if you are also doing a number of other things for which money is needed. So I strongly recommend the establishment of a Literacy Fund which will enable us to take concrete steps to improve literacy standards in the Commonwealth and try out some of the suggestions that have been made here. It is my conviction that unless we greatly improve literacy levels in the developing countries all our efforts to raise standards of higher education and bring about economic development will be largely ineffective.

# THE PRINCIPLES OF TRANSLATION

PROFESSOR V. V. JOHN

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I must begin by explaining the odd circumstances in which I have been identified as a person qualified to talk to so knowledgeable a group on the subject of translation. I have published no translations from or into either of the two languages that I know best, namely, my mother tongue Malayalam, and English. But I had the good fortune to be educated under school system that sought to make all pupils efficiently bilingual. I was unaware in those days that elsewhere in the country there were schools that apparently thrived on the notion that if you wanted to acquire the right sort of proficiency in English, you had to throw the mother tongue out of the window. I was yet to come across the fervid search for national identity through the simple device of refusing to learn any language other than one's own mother tongue. I grew up accepting bilingualism as one of the basic postulates in our sort of education.

I later discovered that there were simple-minded people in the country who felt that, with the coming of political freedom, there was no further need for the educated citizen to know any language other than his own. As a teacher of language myself, before my ignoble escape into administration, I was dismayed by the serious recession in language studies that decision-makers were conniving at. By the time I came to head one of the State departments of education, and subsequently to head a university, both positions in a region other than the one in which I was born and brought up, matters had come to such a pass that effective communication in the class-room and elsewhere on the campus became impossible except through the local language. And since the mother tongue of the students was not rich enough to meet the requirements of higher education, and the vast majority of books in the library were in English, I came to the conclusion that one of the most urgent jobs I had to attend to, was to promote the idea of bilingualism in the university.

One of the devices we thought of, in this connection, was the production of bilingual readings as a common textbook for the courses prescribed in the mother tongue and in English. The first of these bilingual textbooks entitled Pratidhwani (meaning: echo) was published in 1970. It contained 12 literary pieces, presented in parallel texts in English and Hindi. The idea of the book was explained in a preface I wrote, of which also the English and Hindi

versions were presented on facing pages. I should like to quote a few lines from it:

"This book is an experiment. By presenting parallel texts in Hindi and English, it seeks to give the student an opportunity to see how the same ideas and themes are presented through two media. It is also hoped that this would help in some measure to remove the fear of English that impedes the studies of many students. It should also help to correct the indifference to the mother tongue that distorts the studies of some.

"Some of the texts presented here were written originally in Hindi, some in English, and a few in other languages. The translations are not always literal. The differences between the two versions are themselves likely to be instructive. Why did the translator take liberties with the original text? Perhaps the student would disagree with him, and could attempt a more faithful translation."

A second Bilingual Reader was produced by the language faculty of the University in 1971 under the title Pratibimba (meaning: image). In the prefatory note, an intention to extend the experiment was announced: "The idea," it said, "was to take three or four of the textbooks presented here and offer them in other bilingual forms, such as Hindi and Gujarati, Hindi and Bengali, and Hindi and Kanada. This, along with some basic aids to study, might encourage students to make a meaningful acquaintance with other Indian languages." I must ruefully report that this promise has not been fulfilled yet.

A third Bilingual Reader (entitled Pratichhaya, 'reflection') was published in 1972. This has been acknowledged as the most satisfactory of the three experimental productions so far. It contains 13 pieces, six of them English originals (Bertrand Russell, Julian Huxley, Philip Altback, Bernard Shaw, Pyarelal and Arnold Toynbee) translated into Hindi, five Hindi originals (Harishankar Parsad, Upendranath Ashk, Prem Chand, Kunwar Narain and Sachchidanand Vatsyayan) translated into English. The other two pieces, from Gautama Buddha and Andre Malraux, were taken from published English translations and rendered into Hindi.

The experiment had its critics right from the beginning. When the first book came out, some people found fault with the Hindi renderings, and were somewhat embarrassed to discover that all the Hindi translations with one exception, had been taken from published books. The translations in the third reader were done on the campus itself, and I may mention the interesting fact that the translation of the Hindi short story, Kaale Sahabs (the Dark Sahabs) by the well-known writer, Upendranath Ashk, was done by a young American student, Miss Edith Irvin. The book has been well-received. Before I get on to the more relevant part of this talk, I should like to quote a paragraph from the prefatory remarks I wrote for the third reader:

"As a novelty, this experiment has attracted some attention. I am not sure however that the maximum advantage has been taken of the opportunity that the texts provided for deepening the student's understanding of the sheer magic that words perform in the hands of the masters. I like to think that we are only at the beginning of a continuing endeavour not only to remove linguistic timidity from the minds of young students, but also to promote in them an unquenchable keenness to cross linguistic barriers in their intellectual quests."

My part in the modest experiments outlined above is the tenuous basis on which I venture to talk to you on translation. I take comfort from the thought that reputations for expertise have before this been built on equally insecure foundations. Besides, it is not only the expert translator, but also the earnest user of translations, who is entitled to an opinion on the principles and problems of translation.

The ideal translator would be a person completely at home in the two languages involved, and in the subject of the work translated. Such paragons are not ordinarily available; there often is discussion on the degree of importance to a translator, of knowledge of the languages from which and into which the translation is made, as also knowledge of the subject of the work translated. The debate is somewhat like the pedagogical debate on the question: If you want to teach John mathematics, which should you know better, John or mathematics? Teachers know that there is no simple or single answer to this question, that would apply in all circumstances.

Before I deal any further with this debate on the priorities of skills in a translator, I should perhaps state how necessary it is to acknowledge certain basic considerations regarding the possibility or otherwise of translation from one language into another. In a report on Scientific and Technical Translating published by Unesco in 1957, the authors warn us: "Specialized translating involves much more than the mechanical looking up of 'equivalents' of the special terms in dictionaries... In fact, it is only rarely and by chance that a word has a true 'equivalent' in another language." If this could be said of technical writing where one should have accepted a one-to-one correspondence between terms in two or more languages, how much more would it be true of discursive or creative writing, where the writer often imparts to words fine edges of meaning that the dictionary knows nothing of. On the mere level of vocabulary apart from idiom, the question of equivalence presents obvious difficulties. I remember being warned, as a schoolboy, that the English word 'home' has no exact equivalent in my mother tongue or in most other Indian languages. I was similarly warned that English has no equivalent for the Sanskrit dharma. You may recall how T.S. Eliot, in his notes appended to The Waste Land, tells the reader how the incantation with which the poem ends, "Shantih Shantih Shantih, " could not be translated into English words: the nearest approach to the meaning of the Sanskrit word, said the poet, was 'the peace that passeth understanding.'

Again, on the plane of plain vocabulary, we are told that Arabic has thirty words for which English has only one equivalent, namely, 'camel' or perhaps two, including 'dromedary'. Icelandic, we are told, has forty equivalents for 'snow'. In my mother tongue, we use the same word for snow and mist: it is spoken in a region where no one has occasion to see any snow unless he travels nearly two thousand miles to the north. Anyone who has tried his hand at translation would know that this absence of equivalents for the names of objects on the material plane is the least of one's difficulties in rendering any work from one language into another.

This could explain the approach that Donald Keene adopts in his Anthology of Japanese Literature (published in the Unesco Collection of Representative Works). He says in his preface that "it is, first of all, an anthology of Japanese works which translate into interesting and enjoyable English. No matter how important a work may be in the original, if it defies artistic translation I could not include it." He says, later in the same preface, "As I have noted, the translations in this book are meant to be literary and not literal."

In the Unesco report referred to earlier, the authors summarise certain valuable observations contributed by Professor Agestino Severino to an Italian report prepared as a contribution to the main report. These observations give valuable guidance, which I should like to quote:

"The keynote of these observations is insistence that the problem of scientific and technical translating (as distinct from questions which merely relate to making translations available by filing and exchange) is essentially a cultural problem: function of spirit rather than brains... It follows, says this writer, that a quality a translator needs to possess, perhaps even more essentially than the ability to find linguistic equivalents, is a linguistic sensitivity which goes beyond mere knowledge of forms and constructions. Possessing this quality he may, even though his linguistic training be limited, far surpass in performance a more thoroughly drilled translator who lacks it. Provided this linguistic sensitivity is inborn, education may foster its development, but if it is not inborn, it cannot be instilled. Moreover, the translators must possess it equally in the language from which he is translating and the language into which he is translating. It is a fallacy to suppose that understanding of a foreign language is more important than ability of expression in one's own. On the contrary, 'whoever really knows his own language' - which is far from being a universal accomplishment - 'is in a position to translate accurately a scientific or technical text, even though lacking mastery of the foreign language'."

Professor Severino's observations evoked many comments from other experts. His denial of the possibility of instilling linguistic sensitivity if not inborn involved, according to one commentator, the "far-from-settled quarrel between the behaviourist and the hereditary schools of

psychology." Professor L. A. Hill (of the United Kingdom, serving at the time in Indonesia), while agreeing with Professor Severino's definition of what constitutes a good translator, added his opinion that nevertheless:

"There is a 'skill' element in translation, which can be improved by practise, or by drill. Professor Severino refers to drill only obliquely; but it is my experience that, though practice is less important than linguistic sensitivity, it can improve the quality of a person's translation considerably. This is in consonance with the view that translation is in part a 'skill', additional to the four main language skills (understanding, speaking, reading and writing), and largely independent of them.

"In my experience, practice in translation from language B into language A will improve one's ability to translate not only from B into A, but also from C into A, and from D into A, etc."

He suggests the translation skill is transferable between languages.

Professor Severino goes on to make the highly controversial point that if nobody is available who knows both languages well, it would be a mistake, (in his words 'remedy worse than the disease'), to arrange for a collaboration between someone who knows well the language from which the translation is to be made, and another who is similarly proficient in the language into which the rendering is made. On the contrary, the report cites the opinion of a committee of the Institute of Linguistics in London, that not only approves such collaboration, but also commends collaboration between linguists and subject specialists as "essential in all cases where the linguist is not fully conversant with the necessary language, including specific terms as well as professional or trade jargon. Even when the translator is a qualified expert, he should, if no longer engaged in the actual practice of the industry or science concerned, arrange for his translation to be examined by a specialist from the point of view of current terminology."

Dr. Elizabeth Andrews summed up for those who held this position:

"My choice in order of preference is: a translation done by a subject specialist mastering both languages; simultaneous collaboration of subject specialist and linguist; revision of scientist's translation by linguist; revision of linguist's translation by subject specialist."

A theoretical discussion of the principles of translation would be largely unreal for two reasons. One is that the process of translation means different things to different kinds of work, and also depends on the purpose of the translation and on the kind of reader for whom it is intended. The other, which applies more to discursive and creative writing than to the scientific and technical is that, as Henry Gifford puts it in his monograph on Comparative Literature (Routledge, 1969),

"Nothing can be taken as final." A discussion of the problems of translation is therefore best done with reference to specific fields and even specific books.

In our eagerness in India to equip our languages to take over some of the functions that English has been performing particularly in our higher education, we have taken up certain ambitious programmes of translation. The results of the endeavour are yet to be properly assessed. At the moment, my impression is that our performance has fallen far short of the promise. We have produced some opaque translations of standard works from English. An instance I may mention is a Hindi translation of Harold Laski's Grammar of Politics: Those who have used it complain that on every page, the reader is obliged to refer back to Laski's original text to ascertain what he really meant. Obviously, clarity and readability have been sacrificed to some unenlightened notion of fidelity to the original.

In the area of classic works, even a satisfactory translation does not ordinarily achieve the permanent appeal of the original. I remember looking into a book published by the Oxford University Press in the early sixties (on which I have not been able to lay my hands, for the purpose of this paper), in which an account was given of the succession of literary men in England from the seventeenth century, who had attempted translations or imitations of the Odes of Horace. Their number was more than a hundred and forty, and they ranged all the way from Milton to Leopold Amery and Duff Cooper. What emerged from the succession of translations was not only some idea of the whirligig of taste, but also of the perennial contemporaneity of a great poet. The translations of Homer in English afford similar lessons in cultural history. Keats was poetically excited On First Looking into Chapman's Homer. An irreverent critic of a later day expressed the wish that Keats had taken a second look into Chapman; he would then have written a different kind of sonnet. Others however have had that less favourable look into Chapman, and the history of English letters presents a succession of translations of Homer, notable among them, Pope, Cowper, Samuel Butler, Andrew Lang, T. E. Lawrence, W. D. Rouse and E. V. Rieu. It is not as if every new translation replaced what went before, as happens when books in the sciences and books of reference are updated. The taste of every generation calls for a new rendering of the classics. At the same time, one also finds it fortunate that there is now a version of Homer to suit every mood and every level of response.

Another example of every generation needing a new translation of a great classic is Tolstoy's War and Peace. Compare the different versions published in the Everyman Library, the World Classics and the Penguin.

Gifford, in the book I quoted from earlier, suggests that an excellent translator "may add a new potentiality to the mother tongue." This was done to the English language by the translators of the King James version. This has become so much a part of the English sensibility that the reactions to more modern versions of the Bible have been unfavourable in many quarters. When the New English Bible was published some years ago, Robert Graves went to the extent of saying

that if he took his oath on the new Bible, he would not feel obliged to tell the truth. And yet, there was a case for new translations into contemporary idiom. Critics pick out the perennial music of such passages as "Consider the lilies of the field, see how they grow, they toil not nor spin; yet I say to you that not even Solomon in all his glory was arrayed like one of these." They compare it with a modern version: "Look how the wild flowers grow; they do not work or make clothes for themselves. But I tell that not even Solomon, rich as he was, had clothes as beautiful as one of these flowers." Such comparisons place the modern version at a disadvantage, but take no notice of the many passages in the modern versions that convey clearer meanings than the traditional version.

Perhaps the best introduction to the principles of translation is through a study of different translations of the same work. When Robert Graves, in collaboration with Omar Ali-Shah, produced in 1967 what he claimed to be a faithful translation of the genuine Omar Khayamm verses, Anthony Burgess, in the course of his review, quoted an original rubaiyyat and work:

Gar dast dihad zi maghzi gandum nani  
Az mai kaqui zi gusfandi rani  
Wa angah man wa tu nishasta dar wairani  
Aish biwad an na haddi har sultani

In Fitzgerald's First Edition, this is rendered as:

Here with a Leaf of Bread beneath the Bough,  
 A Flask of Wine, a Book of Verse - and Thou  
 Beside me singing in the wilderness -  
 And Wilderness is Paradise enow.

A little-known version by Brigadier-General E. H. Rodwell (Kegan Paul, 1973) gets closer:

If fortune favours me with bread of wheat,  
 A gourd of wine, sufficiency of meat,  
 With beauty sitting by me in the wild,  
 Kings in my happiness may not compete.

(Fitzgerald moved too far away from that sultani.) Here is Mr. Graves:

Should our day's portion be one mancet loaf,  
 A Haunch of mutton and a gourd of wine  
 Set for us two along on the wide plain,  
 No Sultan's bounty could evoke such joy.

A literal translation would run something like this :

'Should I be lucky enough to have a loaf made from the kidneys of wheat, together with a gourd of wine and a leg of mutton, and should I be sitting on the plain with one whose face is beautiful like the moon, then that would be bliss beyond the reach of a Sultan.'

"Fitzgerald seems to have got the singing from the mention of a lute in the preceding quatrain of the Calcutta version. The substitution of the book of verse for the leg of mutton is excusable only when we remember that grosser food than bread and wine is apt only for Victorian humorous verse.. This wishy-washy water-colour idyllism of Fitzgerald won't really do, but it has a certain music and is myopically picturesque. Graves has everything except the magic: even that 'mancet' fails to lift the loaf off the ground. He badly needs rhyme." (Anthony Burgess, Urgent Copy, 206-7)

In the informational field, the translation boom has only started. In the area of creative writing, translation, representing deeper levels of inter-cultural understanding may come no faster than the willingness of the human race to reach for the goal of One World. In both areas, meanwhile, the translator should be stimulated by the thought that he is making an important contribution to the world traffic in ideas. There are few higher missions in the world than this.

# MULTILINGUAL PUBLISHING

M. N. RAO

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Multilingual publishing offers great opportunities for the vital exchange of ideas and knowledge to a fast developing audience both nationally and internationally. Nationally in a country like India, with continental dimensions but with multiplicity of languages - we publish in sixteen Indian languages besides English, which limits the scope and potential of the book market. Internationally, it will be an adventure in international publishing, breaking new ground and bringing about co-operation in the international publishing community, but posing great problems and challenges that can be overcome with will and determination. In either case, this is a publishing experiment with editorial and publishing characteristics of a different kind.

Multilingual publishing, as its name implies, is simultaneous publication of a book in various languages, thus getting the benefits and economies of large scale production, through smaller individual language markets. This may be done either by a single publisher or an institution or by co-operation among publishers of different language regions co-ordinated wherever possible through a central agency. This kind of co-operative publishing in a multilingual country like India holds the possibility of reducing costs by making common use of artistic and design work, particularly in the field of illustrated children's literature, and make such books available at prices comparable to those of similar quality material abroad.

## What are the areas of such co-operation?

Such co-operation is possible in all non-competitive multilingual publication where illustrations play a major part. Some of the fields in which such co-productions can be undertaken are:

- 1) Children's books
- 2) Art Books
- 3) Technical textbooks such as books on physics, chemistry, etc., for example illustrated biology.
- 4) Illustrated reference works such as children's illustrated encyclopedias.

Material co-operation is possible by sharing the costs of artwork, blocks and plates. Economy could also be effected in the costs of printing by ensuring economy of a large print order for the illustrations. This is how it works. Supposing A in one language, say Hindi, desires to publish a good illustrated children's book in four or five colours and his market is only for 5000 copies, he will not be able to issue that at a

price within the reach of the buyer. In this case he will have either to give up the idea of publishing that particular book or, if he could persuade other publishers in other language regions to join with him and share the costs of art work and block making or plate making and print it together, he will be able to get all the economies of large scale print run. Not only he but all the other publishers in other language areas will derive the same benefits.

To channelise such co-operation and all other activities there is need for a central co-ordinating unit. And it is to do this type of work that the Federation of the Associations of Publishers and Booksellers in India has set up the Central Publication Exchange Unit.

### Central Publication Exchange Unit

The possibility of co-operation amongst different publishers for producing illustrated books in different languages by making common use of illustrations and plates, block and other reproduction tools thereof, has been engaging the attention of some publishers for some time and certain experiments were carried out successfully in South India on these lines by the Southern Languages Book Trust from 1958 to 1962 and subsequently Unesco took interest and this was discussed at Seminars from time to time. The possibility of holding a separate Symposium on this subject alone was made possible by Unesco and the Federation held this Symposium in 1966 in Bombay at the time of the First National Book Fair. As a result of the discussions and the recommendations of this Seminar, this Central Publication Exchange Unit, delayed for all these years, was finally set up in 1972.

The scope of this Central Publication Exchange Unit will include:

- 1) finding out the titles that would find a market; receiving and examining proposals from publishers
- 2) estimating the proportion of costs that could be shared
- 3) exploring places where such work could be produced economically
- 4) clearing copyrights and helping in the negotiation of royalties and fees
- 5) serving as a means of communication among publishers of different languages for simultaneous publication
- 6) co-operative planning and co-sponsoring of publications.

### Modus Operandi

The sponsoring publisher, i.e. the publisher who has the original idea and created the book, would send a synopsis along with a dummy. The Central Unit would duplicate the dummies and circulate them along with the synopsis to the prospective co-operative publishers (such publishers would have indicated their willingness earlier) in other languages. With replies received in the stipulated time, the costs are estimated and shared by different publishers. Fees for this service will be charged by the Unit.

This Unit has been set up only recently with some financial assistance from the Ministry of Education and Social Welfare and the preliminary contacts are being established with publishers in different language regions.

Apart from this, the Central Publication Exchange Unit, when it is fully developed, could also perform other services like circulating the synopses of novels to other publishers and help develop and promote inter-language literatures. This would be mostly straight translations and would not involve central printing.

In the public sector multilingual publication is carried out by the National Book Trust, India under two different programmes - Nehru Bala Pustakalaya for children's books and Adan Pradan for adult books, particularly in the field of creative writing. Under the Adan Pradan programme, the 10 best representative books in each language are translated into 11 other main Indian languages and thus when the series is completed the programme will have 120 titles translated into 11 other languages. Thus there will be a total of 1320 titles or volumes, which would spread knowledge of the literary achievements of the country and foster inter-regional understanding and emotional integration. Under the Nehru Bala Pustakalaya, children all over the country are provided with good quality, well illustrated and beautifully printed multi-coloured books. Every title is simultaneously produced in 12 Indian languages and English with a view to providing children all over India with the same reading material and, by doing so, fostering in them a sense of national identity and one-ness.

### Great Challenge

From the publishing point of view this is a great challenge. Editorially the techniques of preparing suitable texts in the original language and the translations to suit the same size and space when there are no uniformities in script and style pose very great problems. From the organisation point of view co-operation and goodwill among publishers is required. Production-wise, the problems are more complicated. One basic model shapes the whole programme - the editorial and production dummy is prepared by the original publisher into which all text, illustrations, and all other editorial material must be fitted. The basic problem is to keep to schedules. Delay on the part of any co-operating publisher could delay the whole thing. But all this will have to be overcome and this is the main reason why this is such a great challenge.

Internationally, I know of one successful experiment that of the co-edition of a Pocket Book Science Series of the Time-Life Science Library which has enabled them to retail at \$1.50 a book originally priced at \$5 per copy. The initial print order for all languages in the Consortium was over 150,000 copies. Other publishers from other countries are joining, and the initial print orders for these co-published editions can be as low as 5000 copies and still be viable.

In conclusion, I would like to submit that multilingual publication poses a great challenge and offers facilities for publishers in different language regions and complexities working together in close co-operation in providing well produced reading material, particularly for children, at

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reasonably low prices, and at the same time enables publishers to economise on production costs. The exchange of ideas between publishers in Seminars of this type is one of the ways of promoting this. So textbook publishing can be supplemented and complemented and the book needs of the communities can be better served.

# MARKETING, SUPPLY AND BOOKSELLING

A. BOLTON

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In many countries there is a need for books; as publishers we must be careful not to make the mistake of thinking that the need for books will be satisfied if only books can be produced. To produce books at all may be very difficult, but it is only half the story; the books and the people who need them must be brought together, and if this does not happen and the books remain on the shelf in our warehouse then our effort is wasted, and our money -- or perhaps it is our Government's money -- is wasted too.

It is natural for publishers to absorb themselves in the problems of translating an author's ideas into print. This can become such a mind-consuming task that the question of what is to happen to the book when it is finished may almost be lost sight of. It sounds absurd, but it does happen! The world is full of unsold books that have met this fate.

In all publishing it is essential that the editorial, production and marketing functions should be exercised together. They depend on one another and none can exist without the other. I have known publishing firms where the editors looked down on the people in the sales department as if they were not in the same class as themselves; and where the production department would sometimes draw up its own priorities for the completion of forthcoming books. Needless to say, those firms were not too successful, and they did not seem to work in a happy atmosphere. In publishing, teamwork and a co-operative spirit are vital.

I am to talk about marketing, supply and bookselling. I do so on the basis of about twenty years in publishing, mainly in Australia but also in England. I am keenly conscious of the fact that there are probably many things in my experience that are quite irrelevant and inappropriate to the situation of other countries. I hope you will forgive me for the things that I say which do not apply to you. But there is an important respect in which the experience of Australia may be of interest, and it is that in Australia twenty-five years ago the local book industry was very small and nearly everything was imported, whereas today, although huge quantities of books are still imported from England and the United States, there are many, about 80, local publishers and Australian book publishing is a flourishing and growing industry, producing about three and a half thousand titles a year. The population is 13 million.

Many of the participants here are concerned with curriculum development and the production of textbooks to meet essential requirements. This paper is framed in general terms. Developing countries need textbooks first, but the day comes when the textbook requirements

have more or less been met, and other kinds of publishing are then soon to be needed. What books will children read after school hours, and what will they read when they leave school and begin adult life? People do not always recognise it at first, but they need the works of their own poets and novelists and thinkers, and children's books' writers, for it is such writers who interpret the life of the country for most of us. They bring it into focus. Mr. Hari Ram spoke of the need for good children's literature in his school libraries in Fiji, and of the material that he imports from the U.K. I am sure it will not be too long before good children's books written and published in Fiji will take their place alongside the best imported books in his libraries. And I would also prophesy that his good Fijian children's books will in turn make their way into children's libraries in other countries, including my own. It is not only for the population of one's own country that books are produced.

The first thing I want to say about marketing is that the question how and to whom a new book is to be marketed needs to be examined carefully when the acceptance or rejection of a new manuscript is being considered. This seems so obvious as to be not worth saying; but we sometimes forget how personal and subjective our judgments can be. I may like a manuscript greatly, but unless a lot of other people share my opinion, that manuscript will not be a successful book. Even if many unbiased readers to whom I show the manuscript agree that it is a good one, I still should not assume that the work will sell, as perhaps there are other and even better books already published on the same subject, at prices cheaper than I can achieve.

In a competitive situation it is wise to take careful note of what the competition consists of. In practical terms this means keeping in touch with booksellers, spending time browsing in bookshops and libraries, and studying other publishers' lists. It also means paying attention to the reports of your sales representatives in the field, whose feedback of information can be of vital interest and importance.

The more precisely you can gauge the prospective market for a book, the more fortunate you are, because your accurate prediction of sales will not lead you into printing more copies than will be required in the period for which you are planning. In my observation, one of the greatest temptations to which publishers are subject is to print more copies than a careful survey of the market indicates will be required. They do this to achieve a lower unit cost, and in the hope that resulting lower retail price will cause the book to sell better. But of course if you are hoping to make a net profit of, say, 10 per cent, and 25 per cent of your edition is unsold and unsaleable at the end of the day, then what might have been a successful book becomes a source of loss in which precious capital is locked up and cannot be recovered. I knew a publisher once who used to say that it was possible to sell 3000 copies of almost any new novel of good quality, and who went on occasionally accepting and producing novels on this assumption even after the size of the market had actually fallen to about 1800 copies. This illustrates a point about marketing that is worth mentioning -- namely that past experience is not always a reliable guide to what one should do today. Conditions change, and

the publisher who is not up to date with what is happening in the market-place can expect to get into difficulties.

Different kinds of books call for different techniques of marketing. If we are producing textbooks for use in schools, our first target will not be the bookshops but the educational authorities who recommend and approve books for school use. If we have a book written for university or technical college students, then it is the recommendation of the professor or the head of the department that we seek, by submitting reading copies for examination. In either case it is the formal adoption or recommendation of a book by the responsible authority that produces the demand. In Australia, where the educational market is if anything over-supplied with books to choose from, one of the difficulties of educational publishing and bookselling is that many schoolteachers do not make up their minds what books they are going to use in their classes until the new school year has almost begun. This makes it hard for the educational bookseller and the publisher to be able to guarantee that supplies will be available everywhere that they are needed, because in Australia the period in which textbooks are mainly bought is concentrated into a few short weeks in February and March. A situation in which educational authorities are slow to notify what books will be used is very productive of wasted resources and time. It seems that educational authorities must themselves be educated to understand how long it may sometimes take to get a book reprinted and distributed. You will realise that I am describing a free enterprise system in which a number of textbooks may be produced by different publishers for the same course of study. Such potentially wasteful arrangements would probably not be tolerated in developing countries where the problem is not to choose among books but to get any books at all.

The development of the local book industry in Australia was to a large extent founded on and financed by the production of books for schools. This was an area in which the local book with its local terms of reference and identity could compete successfully with the imported overseas book, even though the imported book might be superior in production and in some aspect of its editorial content. An important marketing advantage arose from this, because the factor of local identity and appeal began to work in favour of Australian books at more advanced educational and technical levels. A local book on, say, dairy cattle husbandry, written by an acknowledged expert on Australian conditions, could outsell any imported book on the same subject. I suppose that this was a reflection of a growing national self-confidence, and even of a patriotic response on the part of buyers and readers. Publishers in developing countries might expect, I would hope, to experience the same advantage in their own markets. The authority and expertness of the author is what counts, even if the production of his book is not everything that could be desired. Generally speaking I think that production standards catch up and improve with time and experience. It would be nice to publish nothing except beautifully produced books; but one can't wait for that; one must start with such resources and skills as exist, and build from there.

In general, as is obvious, successful marketing depends on having the right book to sell; but because there are so many books competing for the buyer's attention, one cannot expect the right book to sell of its own accord. In my experience, and in my observation of other publishing firms, successful marketing is closely related to forward planning and to the provision of advance information. It is hard for a sales representative to obtain a pre-publication order from a bookseller if he has nothing to show except a list with the name of the author and the title on it. Perhaps the author is famous and will sell on his reputation, but this is the exception. Booksellers have many difficulties, and it is not reasonable to expect them to invest in the purchase of forthcoming books of which they know practically nothing and of which they cannot judge the market appeal. If a publisher is working in a small territory, and his representatives are able to cover it at regular intervals, it is possible to shorten the time between the taking of pre-publication orders and the moment when the book goes to press; but some countries, like my own, are very big, and sales representatives have big territories to cover, so that it may be up to six months between one visit to a bookseller and the next. If some important books are being published in that time, and if the representative has had nothing to show the bookseller on his first visit, then orders may be lost that would have helped the publisher to decide on the size of his print run.

Advance information can take many forms -- a preliminary blurb and specification, an announcement and description in a seasonal catalogue, an advance jacket or cover proof, and perhaps proofs of the text and illustrations. The more important the book, and the more important to its success is the response of a particular bookseller, the more vital it becomes to ensure that the bookseller is properly served with information.

In theory it never seems as if it would be difficult to prepare adequate advance information in time; you make proper allowances in your scheduling and that is that. But it is an occupational disease of many publishers that they are impatient; their estimates of the time it will take to complete the various processes of editing and production are optimistic, and when delays occur it is often the time for pre-publication selling that suffers. I think it is impossible to lay too much stress on the need to be realistic in planning production, and on the need for sales managers to have a say in the time required to prepare bookseller customers for important new publications that are on the way.

It may be that other countries have different conditions, but on the basis of my own experience I would say that four times out of five it is the book that sells well to booksellers before it is published that also sells well to the bookseller's retail customers after it is published. With so many new books coming on to the market all the time, the life of the relatively unsuccessful books tends to get shorter. Anything and everything that can be done to prepare the audience at whom a new book is aimed to receive it is well worth while.

This is what marketing is all about.

How can a market be prepared to receive a book? The more

specialised the book, the easier it usually is to reach the public for whom it is meant, particularly if they form a group of people who customarily read a periodical related to the subject of their interest. It may even be possible to reach them by direct mail and not market the book through normal bookselling channels at all. If a book is more general, the problem can be more difficult. This is where publicity and promotion come in as part of the marketing effort, and of course advertising too. I do not want to say much about advertising. The value of retail as opposed to trade advertising for books is often debated. Many people seem to agree that advertising can help a book that is already selling and being talked about, but will do little to shift a book that is not selling. However, there are forms of publicity that can be had for no expense, including book reviews, items of news about books and their authors in the press, and features about books on radio and television. I consider all these things to be part of the marketing effort.

The local book industry in a developing country can benefit greatly, in my opinion, from the goodwill of newspaper editors and broadcasting authorities, whether at the neighbourhood or the national level. It is here again that national pride and self-confidence asserts itself. In Australia forty or fifty years ago local books were not very impressive and were not highly esteemed. In bookshops they were not well displayed. You could have found people who would have told you that they never read an Australian book but only books imported from England. With time, books got better, production got better, and public appreciation improved. One of the things that assisted this process was an annual event called Australian Book Week, which was held (and is still held) in October, at the time in Australia when many people are starting to buy gifts for Christmas. The cause of Australian Book Week was very greatly assisted by the freely offered co-operation of newspapers, which ran special features in their pages about Australian books and authors, and devoted large amounts of space to reviews of new publications. This kind of publicity did a lot for Australian publishing, and helped to persuade a lot of people that Australian books were really worth their attention.

There is also, in Australia, a very important annual children's book week. It has been going on since the Second World War. Children's Book Councils in the various Australian states combine to make awards for the best books of the year, and in all the big libraries there are book displays and activities to which school children are taken in their thousands during the school day. There is a lot of publicity for children's books throughout the week on radio and television and in the press. It is no exaggeration to say that Children's Book Week in Australia has done more than anything else to raise standards of authorship and illustration and of book production -- and of course to help create a generation of people who regard books as a natural and necessary part of life.

For many kinds of books, the library market is of the greatest importance. I would imagine that in some developing countries, the need for libraries must be greater really than the need for bookshops and the idea of personal book ownership. I cannot imagine any scheme

for the development of a local book industry being planned that did not lay the greatest stress on the growth of a lending library system. Publishers should do everything in their power to assist librarians to obtain increased funds for book acquisition. Time spent in such activity may not seem directly related to the marketing of one's own list, but one often benefits greatly in the end from co-operative activity of this kind.

A wise publisher will take care to establish good relationships with booksellers who are specialists in library supplying. Some library suppliers act as blanket-order agents for libraries in other countries, and in a modest but significant way this can be the start of an export trade for many publishers. Obviously, it will be part of one's marketing effort to libraries to ensure that they receive up-to-date information about forthcoming books, and to keep oneself informed of the selection tools for books that important libraries are using. I have known publishers who resented having to deposit copyright copies of their books with their national library, quite forgetting that the subsequent listing of those publications in the national bibliography stimulated a demand for copies from libraries in many parts of the world. The development of a national book industry and the development of good bibliographical tools within that nation should go together.

I turn now to the question of supply and distribution. The problems tend to be rather different here as between publishers who are large and those who are small. A publisher with a big list and a large turnover may be in a position to run his own trade department and warehouse and to keep a team of representatives in the field. The publisher who is small often cannot afford such overheads, and must try to make arrangements to share distribution with one or more other publishers. Publishers whose lists are different in character find it easier to associate with one another in this way than publishers who produce very much the same kinds of book. The task is easier for salesmen in the field too. The value of co-operative distribution enterprises can be very great, because whereas publishers can keep their identity and individuality in the eyes of their bookseller customers, the expenses of warehousing, packing and dispatch can be shared. The cost of dealing with a single order for a single and inexpensive copy of a book can be out of all proportion to the return. In my country, and elsewhere, many publishers place a penalty loading on single-copy orders by reducing the discount from, say, 33 1/3 per cent to 25 per cent. But in an organisation that is handling orders for a number of publishers, the single-copy order is not likely to crop up so frequently.

In the Australian book trade, an important part is played by wholesalers, which are large, independent firms standing between publishers and retailers. In Australia there are several hundred booksellers carrying a fairly wide variety of stock; and in addition to these there are about two and a half thousand newsagencies that have some stocks of books -- mainly paperbacks, but hardcover books on popular subjects as well. Those newsagencies are serviced almost exclusively by wholesalers. The terms of trade on which they operate would probably strike some as being rather severe. They buy from

publishers at 55 per cent discount, with everything on sale or return -- that is, unsold books can be returned for full credit. Of course, they buy very selectively when it comes to titles that may have popular appeal; but the range of what they buy includes Oxford dictionaries and reference books as well as titles for the mass market. Books are then scaled out by the wholesaler to his newsagent customers, again on a sale-or-return basis, and at a discount of around 35 per cent off the retail price. The newsagent may have little or no say about what he is getting; his shelves and book racks are serviced for him from time to time, and unsold books are taken away. Perhaps I should add that it is not only newsagents who deal with wholesalers. Quite major booksellers sometimes buy from wholesalers as well as from publishers direct. It gives them an additional source of supply, and one that comes at no risk.

Despite what must seem an impersonal way of operating, the wholesaler is important in the Australian trade. His merchandising approach and wide-ranging penetration of the whole countryside can make a tremendous difference to the quantities of a book that are sold. In a publisher's office, the best news of all can often be that the wholesalers are heavily supporting an important new book -- and this despite the fact that it may be eight or nine months before debts are settled.

I wish to conclude this paper with some remarks about bookselling. I feel diffident about this, as I only know about bookselling from the point of view of a publisher and customer.

In Australia there is a lot of pessimism about the future of bookselling. Standards of service have declined, and it is unfortunately true that the average bookshop assistant doesn't know nearly as much about books as his predecessor of a generation ago. When I first worked for a publisher who was also a very big bookseller, the bookshop assistants employed by the firm were extremely knowledgeable. They seemed to know every title. The stock would be called over every morning, and there was a very efficient system of stock control and re-ordering. There has been a decline since those days. Bookshops, particularly bookshops in big cities, face very high rentals; and the generally low unit value of books compares unfavourably with other kinds of more expensive merchandise that could be taking up the same space. Also, the profit margins in bookselling, which at the best of times is a somewhat risky occupation, do not allow for the payment of the sort of wages that encourage ambitious and educated young people to enter an occupation. Further, people in retail trades like bookselling have to work a five-and-a-half day week, and most Australians prefer a five-day week. Another factor that has lowered the spirits of booksellers is that in Australia resale price maintenance has been abolished by law. It means you can no longer be sure that the same book will be the same price everywhere. Price-cutting of popular books by supermarkets that have no general trade in books is now theoretically possible. Regular book booksellers consider that they may lose the profitable cream of their trade while being left with all the more difficult books that require more effort and skill to sell. I should add that it has not happened yet.

I have mentioned these conditions without knowing to what extent, if at all, they may be applicable to some of the countries represented at this seminar. I think, though, that there are western countries, including England, where bookselling is experiencing some of these difficulties.

As publishers, we need to be concerned that booksellers are able to operate profitably and efficiently. Sometimes we may resent the fact that the bookseller gets a large discount for taking and passing on orders. Sometimes we may feel that booksellers are doing nothing to promote the sales of our particular books, and that sales which are achieved are the result of our own promotional effort as publishers. We may wish that we could supply direct to our retail customers. But we mustn't forget that many people buy books on impulse. The bookseller is performing a service for us simply by displaying our titles on his racks and shelves, where the passing customer may stop to look at them and perhaps to buy. Bookshops are our showrooms and our communication link with the public. We should cherish them.

What should our attitude be about discounts? I don't think I can generalise about this, except to say that I believe it is more rewarding in the long run to be generous than to be mean, so that the bookseller has an incentive to buy one's books and to push them to his customers. I was recently re-reading Sir Stanley Unwin's famous book The Truth About Publishing, and I was very struck, considering what a wise and profound book it is in general, by the somewhat grudging attitude it repeatedly expresses about discounts. It is full of dire warnings that if publishers have to increase their discounts to booksellers above a maximum of 33 1/3 per cent, then retail prices of books must inevitably rise -- as if that rise in prices would spell disaster for the whole trade. I think that many publishers in England, and elsewhere in the English-speaking world, inherited or shared Sir Stanley Unwin's views about prices, and that as a result many English books were under-priced for years, with companies working on very low margins and their employees working on very low salaries. The situation is different today. Inflation has pushed costs up, and publishers have been compelled to charge more. Many of them must have been agreeably surprised to find that it has not cost them sales.

I am not, of course, saying that high prices for books are desirable; in many countries where incomes are low, such an idea would seem offensive. But whatever the country one is looking at, the price of books should be seen in relation to the prices of other commodities. In some developed western countries books have been relatively cheap for a long time; perhaps the situation in developing countries is the same.

As I am not a bookseller, I may have a rather one-sided view about firm-sale dealing as against sale-or-return dealing. It seems to me that in general a bookseller who has a real investment in his stock will conduct his business more seriously and with a greater sense of responsibility than a bookseller who can order what he likes in the knowledge that he will not have to pay for what he doesn't sell. I think most people would agree that bookselling is healthier in England, where trade is mostly on a firm-sale basis, than it is in

America, where booksellers have return privileges. From the publisher's point of view there does not seem to me to be any question that firm-sale trading is to be preferred. It is harder to keep control of stock, and to know when books may need to be reprinted, if large quantities of unsold copies are going to drift back eventually from bookshops. And it makes difficulties in accounting for royalties. The author who believes he has a healthy credit with his publisher may finish up with a debit instead.

This does not mean that there are no circumstances in which a publisher should supply a bookseller with returnable copies. In Australia, a bookseller who orders, say, 50 copies of a promising but untried new book, may ask for and receive an additional 25 copies on a sale-or-return basis for a window display. The invoice for the transaction would show '50 copies firm and 25 copies see safe'. And of course cases often occur in which a bookseller gets caught with large stocks of a bestseller that suddenly stops selling. It would be a foolish publisher who flatly refused to take anything back in such circumstances, on either a cash or exchange basis. I think it is important in the book trade to try to have flexible views about things, and to be willing to listen to the problems of other people, whether they are authors or publishers or printers or booksellers or librarians.

It is my experience that trade associations -- of publishers, or booksellers, or whatever, tend to be isolationist and somewhat antagonistic in their stance towards other groups. I was present last year at the annual meeting in Brisbane of the Australian Book Publishers' Association. The annual meeting of the Australian Booksellers' Association was taking place at the same time in the same city. There was a general air of tension throughout the book trade, because the legal judgment in the Reale Price Maintenance case was due to be handed down. And so on this occasion there was a joint meeting one afternoon of the publishers and the booksellers. A crisis had brought them together. It was the first time it had ever happened.

I believe there is an important lesson for developing countries to learn from this bad example of non-co-operation. The different parts of the book trade depend on one another and cannot exist without one another. A lot of the antagonisms that spring up in the trade would give way to understanding if the difficulties of the parties were properly explained. I suppose the trouble lies in human nature itself, and in the fact that many of us are secretive about what things cost us, and what returns we hope for.

The last thing I want to say about bookselling, or rather on the more limited subject of publishers' relationships with booksellers, is that it is important for publishers to choose very carefully the sales representatives who are their ambassadors to the trade. A good representative is one who knows his publisher's list inside out, and who never misses an opportunity to sell an old title from the back list as well as new and forthcoming material. But the good representative must know his customers and the kind of businesses they have, and one of the things he must do is not to over-sell, so that the bookseller is persuaded to buy more copies of something than he will be not able

to sell. Such a state of affairs is no good to anybody in the long run. When sales representatives are on commission, it is hard to expect them to restrain a customer from taking more of a book than is good for him. But this situation does happen sometimes, and I think it is quite an aspect of publishing that sales representatives should be chosen for their maturity of judgment as well as for enthusiasm and all the other get-up-and-go qualities that we are taught to expect.

This paper has ranged informally over a number of subjects connected with marketing, supply and bookselling. There is a lot more that could be said, and which perhaps will come up in discussion today and later in this seminar. Much of what I have said has expressed the theme that co-operative efforts make good sense even for people who are in business competitively with one another. Really this is the theme of our whole seminar, and the fact of our being here together means that we have hope for the future of co-operation. I am sure that many practical benefits will follow for publishing and bookselling in the countries we represent.

# MARKETING TERTIARY LEVEL BOOKS

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This paper is confined to an outline of possible marketing techniques for educational books. General book marketing (including fiction and non fiction) is not included. In addition emphasis has been placed on those marketing techniques that would seem most appropriate to college and university level books - those often termed tertiary level books.

Marketing of tertiary level books starts as early as the publisher or his editor conceives the idea of the particular book or series. Strictly speaking, of course, the editor is employed to procure manuscripts and develop them from the "idea" stage up to the "reading to print" stage. However much of the information that the editor obtains from his early meetings with the author can be useful in deciding how and where the book should be marketed. This editorial "market researching" can often answer such marketing questions as - 1) possible audiences to which the book should be devoted - 2) correct pricing - and whether or not sales would benefit by a low cost edition - 3) whether learned societies or especially eminent academics could be approached to review the manuscript and hence increase sales by word of mouth - 4) correct time of publication and publicity suitable for the particular book. All these matters can be obtained by intelligent questioning of the author (or those working in related areas).

Following the early information that passes to marketing from the editor, then a complex pattern of marketing techniques has to be evolved - best suited to the particular book and to the budget. However, before dealing with the marketing tools in detail it is relevant to emphasise a facet of publicity that is all too often missed - that of distribution and wholesaling. I include this aspect in this paper since it seems self-evident that to push ahead with marketing without first ensuring that the demand can be well serviced is short sighted. Careful choice of wholesaler/distributor is especially important where one is dealing with tertiary level books. The specific nature of the titles - plus their high cost (in relation to general books) requires considerable administrative skills if a regular supply of the required titles is to be provided. In country after country, throughout Asia and Africa one hears the plea from the market that particular titles are needed - but for an assortment of reasons they are not available. These include

- a) lack of exchange currency
- b) untraceable publisher, or more likely untraceable agent
- c) incorrect ordering procedure
- d) slow servicing and delivery from publisher himself

Why such problems should arise is fairly self-evident. Firstly books are so specific in nature that seldom will an alternative volume suffice. Secondly, of course, is the vast production of books. When one considers that in 1972, 34,000 titles were produced (in the UK alone) by some 200 publishers one can begin to see the booksellers' problem. The bookseller, often untrained in arts or sciences, has to decide which of these many thousand titles should be ordered for his local academic community.

Frequent and relevant information passing out from the wholesaler to the retail trade and to the academic world is one of the most important ways of increasing sales. The publisher should work closely with the wholesaler, guiding him as to sales of the titles in other territories, so that the wholesaler can intelligently estimate (guestimate !!) local sales. Promotional material - (or positives thereof) - should be provided in abundance. Wholesalers (or local publishers' agents who also stock) should therefore clearly be regarded as the first stage in providing a base for good marketing within a territory.

Wholesalers are generally concerned with retail outlets and do not generally service orders directly. Exceptions to this, however, are library accounts. In the U.K. special library suppliers have evolved in the last 20 years, who specialise in the servicing of library orders - usually based on a discount of 10 per cent off the list price (or where the Net Book Agreement operates, off the net price). The development of these library suppliers has caused much anger in the bookseller circles since a sizeable percentage of the booksellers' business has been taken away. However the reason why libraries have gone across to the library suppliers is not solely due to the more favourable discounts, but often because of better servicing. Where booksellers exist in countries where the book reading habit is not widely developed, then booksellers ignore the library accounts to their peril. For if they should lose their library accounts then the volume of business, because of limited sales to private individuals, is very small.

The marketing methods that are available to educational publishers are -

1. Advertising (promotion that is paid for)
2. Publicity (promotion that is free)
3. Representation (single or shared)
4. Exhibitions (at Conferences, symposiums, meetings, etc.)

Each of these marketing functions has its own particular role to play. It is the job of the marketing director to determine the correct "mix" or marketing "formula" for each particular book. Where one textbook is best promoted by direct representation, an advanced reference level book may be better promoted by a well chosen direct mail approach to a well chosen list of relevant academics.

Space advertising is invariably costly - whether in the consumer press or in professional/specialist journals. "Image" advertising is not much favoured by publishers, probably because of the paucity of available funds and because too little tangible return can be seen. To offset the high cost of space advertising, publishers should consider carefully

chosen "shared title" advertising. Related titles or those in series can generally be inserted at relatively low cost. Taking a specific example - one of the publishing trade papers in India costs Rs300 per full page; less discount this is Rs265. In this space 12-15 titles could be clearly displayed and sufficient details given about the contents to attract further interest. "Cut out" or "reply" coupons cost no more and are a simple yet effective way of quantifying the interest that has been created by the advertisement. Incidentally always code such reply coupons and plan stocks of publicity brochures so that these can be sent out directly the reply paid coupons come in.

A form of advertising where direct results can be related to the expenditure is that of Direct Mail. Where distances are large and where small publishing houses are concerned, the hiring of representatives is often completely out of the range of the company. Therefore direct mail is often the only viable alternative.

A pre-requisite to direct mailing is the building up of good lists. This is not a subject that can be left to a junior staff member unaware of the intricacies of University structure. Arguments will long continue over the benefit of mailing to academics by person or by title. Whilst experience in America shows a generally higher response from the former, one should not forget that checking and updating of lists can be both difficult (if there is a rapid staff turnover) and expensive. Where such problems arise, it is probably as good to address the mailing by title, i.e. The Head of the Department of Economics, or Chairman, Biology Department. All promotional pieces - catalogues - brochures - special pre-publication letters - reply slips - special pre-paid reply cards should always be coded. It costs nothing yet it enables one to find out the response to the mailing. Direct mail is not a once and only affair - campaigns have to be carefully planned - one - two - three shots are by no means unknown, and indeed have been shown to pull in profitable response. A direct mailing should always leave the "ball in the receiver's court" i.e. a return card asking for a sample copy - or one indicating that further details of the title (s) promoted - or requesting the name of another academic who may be interested in the title promoted.

Lists must be continually scrutinised, and also those academics who respond should be noted on the plates. Thus a body of favoured customers can be built up - and it would be to these that special publication offers could be made.

With addressograph plates or some alternative, costing approximately 1 rupee - a typical mailing would consist of -

1 x Promotional letter	Rs 200	per thousand
1 x Brochure	Rs 280	" "
1 x Reply Card	Rs 200	" "
1 x Envelope	Rs 80	" "
Postage	Rs 500	" "
Addressing	Rs 120	" "

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Rs 1380

All of these make it difficult to send out effective mailing shots at less than Rs1380 per thousand - and this is in black and white. The multi-colour mailings of TIME-LIFE and READERS DIGEST run into much higher figures - but as much as we all say, "Well, I never reply to these mailings" - clearly somebody does - and in quantities large enough to make very profitable publishing houses.

A final word in connection with direct mail and mailing lists. Consideration should be given to the idea of central mailing agencies where lists can be expertly maintained and renewed. At a recent conference, I spoke with several local publishers who claimed they had mailing lists, but on further questioning it turned out that of the ten I spoke with only two had personalised lists and only three had attended to their lists within the last three years. These central mailing agencies could then send their lists for nominal fees to publishers. Much duplication would be saved by using such agencies.

Publicity or "free advertising" varies from publisher to publisher - some firms even go so far as to have a Public Relations Officer to look after publicity. Publicity includes reviews, mention in diaries or gossip columns in papers - a mention on radio or TV or feature articles about the book. For tertiary level books probably the good review does most to sell the book. Though perhaps the fact that an author has a particular award or has made some splendid discovery will create interest in a newspaper diary.

The best publicity of course is "word of mouth". An academic renowned in his field mentioning to a colleague that he uses a particular book is going to attract far more interest by other teachers than paid advertising.

Representation and exhibition work can be grouped together since few publishers are large enough to be able to employ a representative solely to look after exhibitions.

Academic representation is expensive - mainly due to the fact that to be effective one has to employ people well educated enough to be able to talk with academics. I gather that a young man entering publicity in India would command approximately -

	Rs	750	a month
add	Rs	300	for travel and expenses

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Rs 1050 x 12 = Rs12,300 a year.

This salary represents a sizeable number of books. However, it is evident that academic representatives are here to stay. The personal call by a man who can intelligently discuss the contents of his publishers' lists clearly sells books. The sample copy technique plus the following up by letter (or by the bookshop) all pay dividends.

Shared representation can be a way of cutting costs - and, if the publishers concerned have lists that complement each other (e.g. a publisher in the field of Humanities jointly employing the services of a representative with a scientific publisher) then this can be beneficial to all concerned. However, again it must be emphasised that the effectiveness of the representative depends upon how well he knows the list.

The longer the list he represents, the less well he knows each title.

None of the marketing functions mentioned can operate without the help of the others. Representation, advertising, publicity, direct mail, exhibition work plus a swift and effective wholesaling outlet are needed. How to get all of these within the budget is the question.

# THE ROLE OF PUBLIC AND SCHOOL LIBRARY SERVICES

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The other day a participant in this Seminar very aptly described the book as a common wealth. It is a wealth of knowledge to be used in common. The best way of making a book the common wealth is to make it available to all through libraries. The social purpose of a book is best served only if it is read and read widely. The countries where books are published in large numbers are those where libraries of all types abound. Libraries through their extensive purchases ensure a wide and stable book market. It is estimated that as many as 90 per cent of hard-cover books published in the developed countries are purchased by libraries. The prices of books are spiralling at the rate of 10 per cent more per annum, and as such they are beyond the reach of even the middle classes.

The rate of book production in developing countries is low because of the limited demand for books. If the public library service is universalized and each school has a library of its own, a wide and stable book market would be ensured. When it comes to organising library service for schools and the general public, several options are open to the developing countries. Each country has to make its own choice according to its administrative structure and socio-economic conditions.

## Public Libraries

In countries where municipal administrations are strong and efficient, the provision of the public library service can be entrusted to them, provided each municipal unit is viable from the point of view of population and financial resources. Where local administrations are weak and poor, statutory library authorities should be instituted - one for each city with a population of 100,000 and above and for each country or revenue district. These statutory bodies are financed either out of municipal and State revenues or through library cess on immovable property, vehicles tax and octroi duty. Public Library Service can also be provided by a Government Department and financed out of State revenues. India's experience has shown that the best results are achieved only if there is a library legislation providing for the administrative set up and the levy of library cess or surcharge on different kinds of taxes.

It is immaterial what system a country adopts so long as all the public libraries in the country are integrated into the National Public Library System through co-operation which would include a well-defined national library policy, a book acquisition policy for each library and inter-library loan of books. The system should be so designed that every citizen, wherever he resides, is able to borrow books from any library in the country through its local unit of service. Such an

integrated public library system would prove to be the most economical and effective. Public libraries should not be allowed to function in isolation from one another. They must belong to the State Public Library System. Except for the larger cities, there should be a common library authority for the urban and the rural areas. Library service should be provided to the rural areas by the nearest urban units.

It has also been found by experience that the funds raised through library cess are not adequate to cover the entire expenditure on public library systems. The cess revenue is to be supplemented by State grants. State grants can be given either on the basis of certain percentage of the total land revenue raised in each district or a fixed amount per capita.

The experience acquired by India in the organisation of public library services at a State level may be of some interest to the participants in this Seminar. In the middle of the 19th century, when the first municipal legislation was adopted in India, provision of public library service was entrusted to the local bodies. Unfortunately, for various reasons, the local bodies in India have been the weakest link in public administration. Their resources are limited in relation to their needs. They are never able to spare necessary funds for the establishment of public libraries. From 1850 to 1947 when India attained independence, out of 440 local bodies only 56 had cared to provide a modicum of public library service. Though these libraries were maintained out of public funds, yet the borrowers were required to pay a subscription as well as caution money. In India, the per capita income being very low, the burden of depositing the caution money and of paying the annual subscription inhibited the use of public libraries. It was only the élite who could possibly make use of them. Most of the books which these libraries stocked were in English, as reading and writing in one's own language during the British regime was frowned upon by the English-knowing élite. Besides the local bodies, voluntary organisations and endowments also established public libraries but they were invariably subscription libraries used again by the English-knowing élite. Since these subscription libraries and the municipal libraries did not stock books in Indian languages, they failed to provide a wide and stable book market for Indian publications. Most of the books that these libraries stocked were imported from Britain.

Under the Indian Constitution, the provision of public library service is the responsibility of the State Governments. The Central Government can only extend financial assistance to the State Governments in support of their public library development programmes. Within a year of India's Independence, Madras State provided a lead to the country in adopting library legislation. Under the Madras Libraries Act, 1948, a Library Council was constituted to lay down policies for public library development and to provide overall direction. A Directorate of Libraries was established which administered the library development programmes. Since the local bodies had failed to deliver the goods, they were divested of the responsibility of

providing public library service. A statutory library authority was instituted for the capital city of Madras and for each district. Library cess was levied at the rate of 3 per cent of the property tax or the house tax paid. Since 1948, Andhra Pradesh, Mysore and Maharashtra also adopted library legislation of their own, in 1960, 1965, and 1967 respectively. The Mysore Public Libraries Act, 1965, is the most progressive and forward-looking of all the Library Acts. The Mysore Act provides a separate Library Authority not only for the capital city but also for each city with a population of 100,000 and above. It levies a library cess and vehicle tax and octroi duty as well. The State grant is paid at the rate of 3 per cent of the total land revenue collected. The personnel working in public libraries are State employ employees. Their salaries are paid out of State funds, relieving thereby City and District Library Authorities of this financial burden. The Directorate of Libraries provided by the Act is headed by a qualified and experienced librarian. Other States are also adopting the similar legislation but the Government of Punjab, instead of paying grant-in-aid as certain percentage of the land revenue, proposes to provide half a rupee per capita as State grant out of its consolidated fund.

Unfortunately, in spite of the adoption of library legislation in certain States in India, public libraries continue to ask for caution money. This practice of charging caution money is anti-egalitarian in character and has no place in a society which has made democratization of educational facilities as its cherished goal. In India we still take pride in clinging to the archaic financial rules framed in 1881 of holding the librarian responsible for any losses of books detected as a result of stock-taking. It is no wonder that the librarian for his own safety employs most ingenious devices to keep the users away from books.

I would, therefore, like to caution other developing countries against the practice of charging caution money and holding the librarian responsible for any losses incurred in the circulation of books. Certain losses in public libraries are inevitable when books are in circulation. Such losses should be treated as a part of the cost of library services. The readers should be expected to spend only their time and no money.

Delhi Public Library which was established jointly by the Government of India and Unesco in 1951 as a public library pilot project is the only one in the country which does not ask for caution money so long as a person can get his application for membership recommended by an identifiable person if he himself does not enjoy such a status. The library has about 125,000 registered borrowers who are borrowing about 2 million books a year. It is considered to be the busiest public library in Asia today. In spite of the fact that no caution money is deposited by the borrowers all the books borrowed are returned except a few hundred. As a matter of fact the incidence of non-return of books in the library is among the lowest in the world. It only shows that the general public can be trusted. People do not betray a trust once reposed in them. Civil suits are, however, filed against the borrowers who fail to return the books. It acts as a deterrent to others.

I would, therefore, very strongly recommend to the developing countries to dispense with the practice of asking for cash deposit and charging of annual subscriptions if the use of books is to be promoted.

Another aspect of public library service needs to be emphasized. The modern public library has assumed the role of a centre around which the cultural activities of the community revolve. It is no longer a passive storehouse of books but a dynamic institution which tries to reach the public through branches, deposit stations, book-mobiles and cultural activities. The Delhi Public Library, for example, has a separate section which organizes cultural activities on a regular basis such as lectures, group discussions, art exhibitions, plays, etc. An auditorium is attached to the library where these activities are held. Readers, having common interest in a particular subject such as literature, social sciences, art, etc., organize themselves into groups with their own office bearers and meet once a week at the library. Besides books, gramophone discs are also lent to individuals and institutions. A fleet of book-mobiles fitted with shelves and counters carrying three to four thousand books visit different localities in the city at regular intervals. Organisation of public libraries on the lines of Delhi Public Library and developing them into community centres is to be commended.

### School Libraries

Different systems of providing library services to school children have emerged in different parts of the world. In most of the developed libraries, there is a bureau of school libraries for each educational district. These bureaux direct and finance school library services. Common services such as selection, acquisition and supply of books along with printed catalogue cards are provided by the bureaux. They are attached to the Directorate of Education.

As regards the provision of funds for school libraries, Unesco has recommended that one per cent of the total expenditure (excluding capital expenditure) on elementary education should be allocated to library services. This will comprise both capital and recurrent expenditure on libraries and also to some extent the expenditure on audio-visual aids. These materials would be housed in the school library, often called the Educational Resource Centre. In the case of secondary schools, it is proposed that 2.1 per cent of the total expenditure (excluding capital expenditure) on secondary education should be allocated to library services. A higher percentage has been suggested in the case of secondary schools for the reason that in these schools, books in foreign languages are used by the students to a larger extent than in the elementary schools where in most cases the medium of instruction is the mother tongue. Even in the case of elementary schools where English is the medium of instruction in addition to the mother tongue, a higher expenditure will be necessary.

In most of the developing countries the majority of the population resides in villages. The size of each village happens to be very small. For example, in India there are about 567,000 villages out of which as

many as 62 per cent have a population of less than 500 and only 21 per cent have a population between 500 and 999. In other words as many as 83 per cent villages in India have a population of less than one thousand. The rate of literacy in these villages is not more than 20 per cent and most of the literates are of the school-going age. Most of these villages have only an elementary school providing education for four to five years. The total number of titles available for children, neo-literates and new reading public in the local languages is limited. Under such circumstances, it would be highly uneconomical if a public library as well as a separate school library is established in each village. The District Library Authority should be made responsible for the provision of school library services besides public library services. A combined library should be located in the school to be looked after by a school teacher on part-time basis. In most of these villages the only person who can possibly look after a library is the school teacher. The Educational Authorities should pay a grant-in-aid to the District Library Authority for providing school library services on the rates recommended by Unesco i. e. 1 per cent of the total expenditure incurred on elementary education.

#### The Role of Public and School Libraries in Book Production

It has already been stated that libraries, through extensive purchases, provide a wide and stable book market. The concept of free and universal public library service which developed in the West in the middle of the nineteenth century has yet to take root in India.

The need for "libraries for the public" grew in the West with the spread of free and compulsory primary and secondary education, as free public library service was considered to be a necessary adjunct to the popularization of education. It was conceived of as an essential instrument of continuing education through self-effort and in an informal manner.

With the advent of mechanical type-setting and rapid methods of reproduction and printing, the recorded human knowledge began to flow incessantly from the writers' mind to the common man. The major breakthrough came in the West with the appearance of inexpensive paperbacks such as the Penguin series, which made recorded knowledge easily accessible to the man of average means. All these processes of popularization of education and personal reading brought about an involvement of the common man in what had been said and recorded.

As the printed word began to flow and disseminate among the masses, the democratic institutions such as adult suffrage began to develop in the West almost simultaneously. The process of social change and the development of democratic institutions in newly independent countries have not taken the same course as in the West. This has happened in countries in a reverse order in the case of the newly independent countries.

In these countries democracy has preceded socio-economic development. Therefore, in the developing countries, political democracy backed by an educated and enlightened electorate has to be the instrument for bringing about an economic and social revolution that will banish

poverty, ignorance and disease.

Parliamentary form of democracy has, no doubt, been institutionalised in some of these countries but it is backed by a large illiterate electorate. One wonders whether this illiterate mass of electorate can reasonably comprehend the issues involved in public policies. The educated elite constituting only 5 per cent of the total population dominates today the public life of these countries. It seems that democracy is yet to be socialised in these countries. It will not come through unless universal literacy is achieved. Attempts to achieve universal literacy have not been matched with adequate funds. The investment in man has yet to reach its full dimensions as other pressing problems, non-educational in character, take away the lion's share of national resources, pushing the means of continuing self-education, i.e. public libraries, to the periphery.

It is paradoxical that while the rate of literacy has gone up from 15 per cent to 30 per cent since India's Independence, yet the total number of illiterates has swollen in absolute terms. It is because the neo-literates lapse into illiteracy for want of reading facilities. The provision for free public library service is, therefore, imperative to prevent this and to accord facilities to the semi-educated for further education.

There is yet another aspect of the problem. A person with professional training, whether engineer, doctor or technician, once posted in the rural areas, has no means of keeping himself abreast of the latest developments in his field of specialisation. Since these specialists are scattered over a vast area, a special library cannot be provided for each one of them or for a small group of them. Requisite service has to be provided to them from the nearest well-equipped public library. This cannot be done unless a network of public libraries is built all over the country so that no one has to walk for more than 20 minutes or so to reach a library unit from his place of residence or place of work.

### Catalyst to Economic Development

India has been engaged in national development through Five-Year Plans since 1951. In order to accelerate the pace of socio-economic development, the library service should form an integral part of each major development project. The library service is considered today to be one of the contributing factors to socio-economic growth. It is no longer a passive storehouse of books but a dynamic institution vigorously promoting socio-economic development by keeping the technocrats informed about the latest developments in their fields of specialisation.

In conclusion, it may be said that libraries constitute the backbone of the book industry and as such library development should form an integral part of the book development programmes of the developing countries.

# THE ROLE AND FUNCTIONS OF NATIONAL BOOK DEVELOPMENT COUNCILS

ABUL HASAN

What is the best way of promoting indigenous books? Before this question can be answered, it is necessary to examine the different elements which constitute the book industry.

The book industry in any country is a large complex consisting of many partners and allies. The process of book publishing depends on their team work. Basically there are four essential factors in book production - the author, the publisher, the printer and the bookseller. These may be further subdivided according to specialized areas of work; for instance, writers and publishers of children's books, textbooks and general books, letterpress and offset printers, wholesalers and retail traders of books. To this partnership may be added the book designer who visualizes the physical shape of the whole book. An illustrator joins the team if the book is to be illustrated. Then there are allied and auxiliary industries which also contribute to the making of a book. They provide services and materials without which a book just cannot be physically produced, for example, book binders, paper manufacturers and type foundries.

Finally, we have the book consumers, for whom the finished product has to cater. The largest of these consumers in any country are libraries. The non-library readers form a very small percentage of the total readership, especially in developing countries where purchasing power is low and books do not figure in the family budget of the common man. Libraries also play an important role in developing the reading habit on which the success of a national book industry ultimately depends.

## Need for a Central Agency

With such a wide range of professions involved in the world of books, it is necessary to ensure that each component in the industry plays its rightful role. A central agency is therefore required to co-ordinate and promote the creation, production, distribution and consumption of books in a country. This body can also perform the necessary function of eliminating any clash of interests within these professions. Payment of royalties, observance of copyright provisions, terms of credit and rates of discounts, channels of book distribution, procurement of materials and services are some of the issues which may give rise to conflict among the various components of the book industry. A central body can provide a common platform for the exchange of ideas and experience among various interests involved in the book industry. Again, in developing countries where books are in short supply and the means of producing them are limited, some central agency is required to fix targets and priorities for providing reading materials in response to the

overall needs of the country. Provided it has the co-operation of all concerned, such an agency can study and sort out the complex problems of the book industry, so as to ensure its planned and healthy growth as an integral part of the national programme for economic and social development.

This kind of a book development agency is perhaps not strictly necessary in advanced countries, where the book industry has already developed on sound lines, where there is no scarcity of the required expertise or materials, no paucity of capital or credit facilities, no lack of libraries or the reading habit, no illiteracy of significance or shortage of good books. Most of these countries merely have separate associations of different professions connected with the book industry and every association protects the rights and interests of its own members. Sometimes there are inter-association meetings to discuss problems of mutual interest. These associations may also whenever necessary, have separate dialogues with the government to put across their view-point. But in most cases, the existence of an open market and free competition in these countries enables the different sectors of the book industry to contribute substantially to the solidarity and vigour of the mother industry.

### Objectives and Functions

The main objective of a central book development body in a developing country should be to stimulate and co-ordinate the publication and use of books in such a manner that they become effective tools of national development and to integrate book promotion plans with the overall national development planning. The Unesco meeting of experts held in Tokyo in 1966 recommended that this central body should provide "a national focal point which might serve both as a clearing house on publishing policy, and as a centre where production and distribution problems for the entire industry could be kept under continuing study."

The objectives of this central co-ordinating body may be realized through a variety of functions which may vary, both in kind and degree, from country to country. Some elements may be common in an area or in a group of countries in a region. For example, most countries in Asia suffer from a low level of literacy, under-developed reading habits, low standards of per capita income, shortage of sophisticated machinery and materials needed in printing, an unorganized distribution system and so on. However, a significant common trend that has recently manifested itself in the developing countries of Asia is the general awareness of the importance of books and of the urgent need to establish a healthy and viable book industry.

Undoubtedly, the formulation and implementation of book development plans must vary with each individual country, but some of the common functions to be carried out by the proposed book development agency could include the following: -

- (a) In the creation of books, encouraging indigenous authors to write textbooks and other reading materials by awarding them fellowships,

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literary prizes and other national honours; removing the credibility gap between authors and publishers by ensuring adequate royalty payments and introducing model agreements with a view to standardizing author-publisher contracts; guaranteeing the freedom to write, with due regard to national interests and to copyright provisions - national and international; organizing authors/translators' camps and workshops;

- (b) In production, devising measures in production techniques to bring down the cost of production and the price of books; facilitating the release of foreign exchange for the import of essential printing and binding machinery and materials including paper, and recommending their exemption from custom duty; promoting the common use of plates/blocks of illustrations by publishers for different language editions in a multi-lingual country; advising on the provision of facilities for the mechanical composition of complicated scripts and for designing and casting proper type faces for different categories of books;
- (c) In the distribution of books, streamlining book distribution and establishing effective distribution channels; standardizing the discount structure in the book trade; securing concessional postal rates for books; organizing national book fairs and festivals and participating in international book exhibitions; rationalizing imports and promoting exports of books and
- (d) In consumption of books, promoting the reading habit among all age groups in general and among children in particular; advising on the establishment of a network of libraries including book mobiles; assisting in the setting up of book banks for free supply of textbooks; issuing specialized mailing lists of book consumers.
- (e) The Development Agency should assist in the overall performance of the industry by creating and strengthening professional associations connected with the book industry; organizing training programmes/seminars for book personnel to develop human resources and to achieve high professional standards; conducting research and surveys in different areas; compiling and disseminating essential statistical, bibliographical and technical information about books; advising on the provision of liberal credit facilities and fiscal concessions to the book industry; adopting an ethical code and enforcing norms and standards of professional conduct for the book community; advising public and private sectors on all matters relating to book promotion and acting as a liaison between the government and the book industry.

This list does not by any means exhaust the functions that a central book agency could discharge. It only seeks to offer suggestions which can of course be subjected to additions, deletions and modifications by each country according to its special needs and circumstances. One

point that remains to be emphasized is that the proposed body need not be a publishing organization, although it may publish a technical journal on books or some reference titles to further its objectives. But, by and large, it should act as a non-publishing, non-profit making organization to strengthen and streamline the infrastructure of the book industry. A useful function of all such bodies would be to establish contacts with similar agencies in other countries and with regional and international professional organizations in the book field to seek mutual cooperation, advice and assistance.

### Composition and Constitution

The structure and organizational details of such a body may again differ from country to country. There may not even be a common nomenclature for all national book development bodies. Where book development is still in its initial stages, controlled largely by the public sector, a national committee may be able to perform all co-ordinating and planning functions. In other countries, such a national body may be called a council, a board, a trust or a centre. Whatever be the name of this body, it would need to be widely representative of the book community on the one hand and of the concerned government departments on the other. The book industry in developing countries has a bright future but meagre resources. Book development in these countries calls for a joint effort by the public and the private sector and central book development agencies can set a pattern for such co-operative endeavours. Without the active co-operation of government, it would be difficult for these bodies to achieve their objectives and perform their functions effectively.

In order to be nationally useful, these bodies should necessarily have a national outlook and a national approach. They should not behave like a group of businessmen seeking favours from the government in pursuit of their individual interests. Which means that in addition to the representatives of national associations of different sectors in the book industry - authors, publishers, designers, illustrators, printers, binders, paper manufacturers, type foundry, booksellers, teachers and librarians - and senior officials of the Ministries of Education, Culture, Information, Trade, Industry, Finance and planning - these bodies should include some enlightened and intelligent individuals with no vested interest of any sort whatsoever. In other words, it would add to the prestige and stature of these bodies if they were to have the benefit of independent advice of national leaders in fields like education, science, economics and sociology, who would be in a position to look at the problems of the book industry objectively and with a genuine desire to promote it in the national interest.

It may not be practicable for a high level body with a large number of busy members scattered all over the country to assemble at one place frequently in order to attend meetings. Full sessions of the national book development body would therefore not be possible, more than a few times in a year. An executive or standing committee may however be set up from among the members of the national body to execute its policies and programmes and to look after its day-to-day functioning. Special committees may also be appointed by the national

body from time to time to undertake special assignments.

Whether the secretariat of the national body should be part of a government or semi-government organization or function under private control would depend on the particular situation of a country. But the financial support to the body should come mainly from the government in the form of a recurring grant. Amounts granted to run these bodies should not be regarded as outright expenditure but as an essential investment that will pay the nation high dividends in the long run.

### The Asian Scene

While national book development bodies are being set up in Africa and have also been recommended by Unesco for the Arab States, it is gratifying to note that they already exist in a number of Asian countries as a follow-up of the 1966 Tokyo meeting of experts on book production and distribution in Asia. The idea also gained acceptance at the 1968 meeting held in Singapore and has again been endorsed unanimously at the most recent meeting of experts held in Tokyo in July this year.

About half a dozen countries in the Asian region have set up such bodies since 1966, while another three or four are likely to establish them in one form or another. It is hoped that as a result of the extraordinary impetus created in the book field by the observance of 1972 as the International Book Year, other countries in the region will follow suit.

In order to be dynamic a national book development body should constantly review its functions and activities in the context of rapidly changing conditions affecting books inside and outside the country. Such composite bodies are apt to become stale unless they are reactivated and rejuvenated periodically. The Manila Seminar on the Establishment and Operations of National Book Development Councils in Asia, sponsored by Unesco at the close of the International Book Year, is an important landmark. The deliberations of this seminar are bound to stimulate fresh initiatives to pave the way for the establishment of new national book development bodies and to encourage the re-examination of the older ones.