



Chapter Four

WORKING PAPERS

Presented by the Commonwealth Secretariat

TRAINING FOR BOOK DEVELOPMENT

1. NEEDS AND PRIORITIES

1. "The best long-term solution to ensure an adequate supply of books seems to be in the training of personnel to publish and manufacture books in the developing countries themselves." Fifth Commonwealth Education Conference, Canberra, 1971. Report para. 81.

2. "The vital importance of improving training programmes for publishers, booksellers, librarians and printers was frequently stressed. While participants referred to the many problems of a technical nature, no occasion was missed to point out that even the best equipment in the world would be of little use if the personnel employed in the book industry was not equal to its task. That applied not only to technical staff but also, and perhaps even more, to those who had to devise publications programmes and ensure that sales of books, both at the national and international level were kept at the highest possible level." Unesco Meeting of Experts on Book Development in Latin America, Bogota, 1969. Final Report p. 14.

3. While it is often suggested that no problem in the book industry is new, virtually every country in the world must admit to present problems which have their origins in the failure at some stage to generate a national policy. And in a number of developed countries far-reaching and sometimes desperate measures have been and are being taken to strengthen or to create an indigenous and viable industry which will also ensure that its people do not, in the words of the Canadian Secretary of State in February 1972, "abandon its basic cultural resources to foreigners, however friendly and well-meaning." Publishing is an industry as vital to a country's economic as to its educational growth. It is also the means whereby its cultural heritage can not only be retained but also promulgated.

NATIONAL AND INTERNATIONAL PLANNING

4. "Book development planning must be carefully integrated into each nation's overall development effort." Unesco Meeting of Experts on Book Development in Africa, Accra 1968. Final Report p. 17.

5. "Each country should define a national book policy. Systematic national planning was needed which should incorporate all the necessary procedures for forecasting the quantity of books required in the years ahead." Bogota, Final Report, p. 21.

6. National planning must take into account:

- (a) The priorities for the kind of books to be produced.*
- (b) What publishing and distribution structure, plant and personnel exist or need to be established to generate, process, produce and disseminate the new material.
- (c) The advantages and disadvantages of state, foundation or subsidised publishing of essential works, especially textbooks.
- (d) The immediate and continuing capital investment in plant, equipment and trained personnel required to meet the needs of the country.
- (e) Continuing control, direction or guidance of the developing industry in all its facets.

7. National planning needs to be integrated into international or regional planning where the language and/or cultural and social backgrounds are similar, so that professional skills, plant and other resources can be used most effectively, economically and profitably.

8. The establishment or development of a national book industry depends on the strength and effectiveness of the three essential stages or links in the chain of progress of a book from author to reader - publishing, production and distribution, each of which is described below in terms of its personnel.

PUBLISHING - THE INDUSTRY AND ITS MANAGEMENT

9. Whether the publisher is in business for his own personal satisfaction and the profit to himself and his shareholders; whether the concern is wholly or partly owned by another company, indigenous or foreign; is State or Foundation subsidised; is a University Press answerable to an academic board; or is entirely a government operation; the same basic principles of management, depending as it does on a detailed understanding of the professional and technical skills involved, on judgement and what has been called "flair, hunch or whatever term is used to describe that indefinable quality which is

* "Some experts urged that general publishing could not be assigned a subsidiary place. It was difficult in any event, to make a sharp distinction inasmuch as the term 'general publishing' embraced the whole broad field of literature needed for the follow-up to literacy campaigns. The view was advanced that if textbooks occupied an almost exclusive place in a country's book supply, the inevitable result would be the absence of a reading public outside the classroom." Accra. Final Report, p. 9.

the essence of publishing"* , makes it difficult and undesirable to separate off entirely the equally necessary skills of control of staff, organisation and finance, of short- and long-term budgetting. At every stage along the line there are going to be decisions which are best made by specialists in their own field of publishing, trained by their very experience.

10. Management is overall planning. Just as no one sets out to invest in the manufacture of a car without a detailed investigation of the market, cost of production and optimum price, the competition, the suitability of the product for the purpose for which it is intended, the budget allowed, the design, function and functioning of each component and of the whole, the various skills needed by all the technicians involved and the availability of suitable machinery for each stage - so it is with any book, but particularly of a textbook. Individual components may be adapted as the finished product takes shape, but the initial planning is the basis on which each succeeding stage is built.

11. Planning is also the control and use of finance. The principles which apply to the costing of the production of a book for the commercial market must be applied also to any state or subsidised publishing operation, if that operation is to run effectively and economically, and make the very best use of the funds and services at its disposal. Even where certain factors, e.g. overheads, are disregarded for the purposes of pricing the book, these must still be considered and continually scrutinised for overall management and accounting purposes. It requires, if anything, more business acumen to arrive at "a small surplus" on the publication of a book, than it does to make a large profit.

12. Because so many of the skills necessary in publishing are inter-linked and therefore cannot properly be learnt except by practical experience on the job, it can safely be said that publishing, more than any other industry, offers the greatest opportunities for the advancement to top level not only of male middle-level personnel without necessarily a university training, but also of women, particularly of non-graduate women, as case-studies from developed countries clearly demonstrate.

PUBLISHING - THE PROCESS, ITS SKILLS AND PERSONNEL

13. The chart between pages 54 and 59 illustrates, in 33 stages, the publishing process of a book, and should be looked at in conjunction with the job definitions and descriptions that follow. Because of the necessary interlinking and (particularly in the case of small or

* Mary Perry, Training Development Officer, the Publishers' Association in Viewpoint, October 1971.

developing publishers) overlapping of the various responsibilities; and of the different terminology applied in different publishing concerns, these job descriptions should be regarded as functions rather than each being taken as assigned to a particular department or designated member of staff. And (see para. 12 above) for "he" one can as realistically read "she" throughout.

Editorial

14. "Without question the most important single sector of responsibility in publishing is that exercised by the Editor"*. The Editor of a book, as can be seen from the chart, is directly or indirectly involved in 18 of the 33 basic stages in its production. But his work can, and should, begin before a word has been written, and his interest lies in all stages.

15. The Editor is the contact between author and publisher; the interpreter in print of the needs of a particular market and of the author's intentions; the link between the author and his readers; and the co-ordinator of the whole publishing process. A book is often only as good as its editor, and few of the most successful books of today owe nothing to their editor. On him rests the responsibility of establishing that personal relationship, founded on mutual trust and respect, whereby the author can give of his best. He may create the original idea and seek out the author who seems to him the most suitable for the subject. He will frequently help an author to channel an idea or theme into the most viable form of book. He will be able to recognise an author's possible potential even from an unsuitable manuscript that has been submitted. An editor requires to exercise tact and judgement, and to have a full understanding of the author's craft and problems. He will have an eye for detail, which can instinctively spot an inconsistency in plot, fact or argument. He will not be so tied to his desk that he cannot get out to see things for himself, and to visit authors and potential authors, who will feel more at home in their own surroundings. If there can be such a thing as training in authorship, this is most effectively exercised by the editor himself as part of the normal working relationship with his authors.

16. The textbook editor in particular must ensure the relevance of the book to the syllabus on which it is based, and its validity in terms of level of understanding, accuracy, arrangement and method. He will undoubtedly need to use outside consultants on some or all of these points, to the extent often of having the material tested under classroom conditions. The reports he gets may be, and often are, conflicting. He therefore needs to assess the comments he has received and judge which should be put to the author and how these suggestions might be incorporated into the final manuscript.

* Professor L.J. Lewis, The training of book personnel, a paper written for the Unesco Meeting of Experts on Book Production and Distribution in Asia, Tokyo, 1966

17. The choice and use of outside consultants or readers can be an important part of an editor's function in the assessment of works which may be suitable for translation, especially where these are in a language he does not himself read fluently. A work that is suitable for translation must be assessed in terms of its validity for its proposed new readership and of other similar books already available from indigenous writers. Sometimes the best available consultant is also capable of translating the work, and would be only too eager to do so. In these cases the editor must exercise even greater care. But the final decision as to the suitability of the book rests with the editor, not with the consultant. The consultant's report is just one of the factors which the editor will take into account when coming to his decision.

18. The editor should direct the design and illustration functions, and liaise closely with the production side, to ensure that visually the finished book will, within the budget allowed, serve most appropriately the purpose for which it is intended, and be as attractive as possible to its readers. Since he will be the person most aware of the book's purpose and intended market, it is he who will provide all the necessary information from which those responsible for promotion and marketing will select the facts they need to do their jobs most effectively.

19. The truly creative editor, like the author, is probably born rather than made. But a full appreciation of his functions and responsibilities, and the necessary understanding of the technical processes available to him in type-setting, reproduction, printing and binding, and their limitations, can be demonstrated through a training course which includes visits to printers; or by means of a short-term visit by an expert who is an experienced editor himself.

20. A vital part of the editorial function is to understand fully the meaning and implications of copyright, and of market and language rights, etc., not only in order to obtain licences to publish editions of books from other languages or countries, and to use the privileges which are, under international agreement, offered to developing countries; but also to be able to protect his authors and the organisation he represents against unauthorised use of material for which he is responsible. The Editor will, too, most likely be charged with negotiating a contract with an author, and must ensure that every eventuality is covered and that the agreement is fair to both sides. (See also Appendix 1). These are areas of considerable significance to authors and publishers, who should be made aware of them by all means available. Certainly they must be included in the syllabus of any course or workshop involving authors, translators or publishers.

21. The Editor must also have an understanding and appreciation of the potential international market for the books and authors for which he is responsible, in terms both of co-productions and of the selling of rights. Until publishers in developing countries have available to them the knowledge, expertise and machinery to do this, authors will continue to look first to publishers in developed countries to handle their works.

22. Other editorial functions include - processing and scheduling the manuscript at every stage: sub-editing the manuscript (the American term is "copy-editing") for consistency of spelling and usage of language according to "house-style": preparing the prelims (i.e. preliminary pages - half-title, title page, imprint page with copyright notice, etc.), indexes and other additional material: picture research, captioning and clearing of copyrights where necessary: checking illustrations, diagrams, etc., for accuracy and their positioning in the final make-up: proof correcting: co-ordinating all the material that is needed to make up the finished book and presenting it in a form that is absolutely clear: sifting manuscripts submitted: preparing descriptive "copy" for jackets, catalogues, etc.

23. Accuracy, neatness, application and an orderly mind are the prime requisites for anyone involved in these editorial tasks, and these are the same qualities that made a good secretary or short-hand typist. Formal instruction in the various functions by means of a workshop is both possible and desirable. The routine details of editorial work can quickly be delegated to someone who has grasped the purpose of each task and how and where it fits into the total process.

Authorship

24. The basic skills that are the hall-marks of a writer's ability are such that they do not submit to formal instruction. They can, however, be brought out, enhanced and directed to their best advantage by an experienced editor. But essential to the partnership between author and publisher is an appreciation on the author's part of the principles of the typographical, design, illustration and production processes. Thus he is in a position to respond to suggestions that are imposed by limitations of the budget and technical facilities available, and to present his material to the publisher in the most suitable form for whatever methods have been decided.

25. The textbook author is likely to be, and is, a teacher first, writer second. He needs, with the help of editor, designer, illustrator and printer, to translate into printed form his enthusiasm for his subject and the techniques with which he has succeeded in the classroom. And he must do this in such a way that other teachers' pupils can systematically follow his argument at their own pace. He must plan his material so that the pupil will have grasped each stage before he goes on to the next. He must give the same attention to visual examples as he would in the classroom; knowing the point at which a drawing or diagram should be used, and what that illustration should demonstrate; and he must have an eye for the right balance of text and illustration. A successful textbook is one which enables the pupil to learn for himself.

26. Different subjects, syllabuses, levels of understanding, production limitations and specifications - all these factors have a bearing on the techniques which the textbook author must employ in order to express himself lucidly. He may be part of a team, each member of which has a specific contribution to make. But his personality, and those particular

qualities he possesses that have made him a good teacher, should not allowed to be submerged. Formal training can make him aware of what he should be aiming for as a writer. But this is no substitute for the direction and confidence that can be given by an editor.

27. Of no less importance than textbooks to a country whose educational policy is designed to generate a population aware of its cultural background and an atmosphere in which the ability to read is a means to an end, not the end itself, is the development of a living literature for children. "By 1980 it is intended that some 32.8 million children in the region will be undergoing primary education. These children will need not only textbooks to guide them through a defined course of study, but background books and books of information and reference on all subjects in which they may be interested; books of folk tales, the heritage of literature of their own and other countries; poetry, story books, the best of which are as educational as a reference book in that they tell us about ourselves and about our responsibilities to others; and picture books which extend the imagination of the youngest children even before they begin school." Books in the Promotion of Development in Africa, a working paper prepared by Unesco for the Meeting of Experts on Book Development, Accra 1968, p. 11.

28. To write for children is in fact harder than to write for adults, for special attention is required to the limitations of language and subject matter, and to the ways in which the essential truths and realities of life can be presented in their simpler forms, to the extent that it has been suggested that no one should be allowed to write for children until or unless he has first learnt his craft in other fields of authorship. Where poets and novelists are producing works of indigenous literature they could and should be given some positive incentive to turn their talents also to writing for children. This done, the adaptation of their normal writing techniques and their own particular interests can, by means of workshops or seminars, be effected and effective.

29. Above all the training, encouragement and rewarding of authors depends on the availability of a structure whereby their works can be published. The greatest encouragement and spur of all is the knowledge that a manuscript, when completed, can and will be published. The existence of a national publishing industry, therefore, is a pre-requisite of any training course or workshop for authors, just as the commissioning of a work by a publisher often provides that extra incentive, added to by the help an experienced editor can offer, to turn a doubtful proposition, written in hope rather than confidence, into a viable proposition.

Translation

30. "In general, problems of translation are a part of the general situation of the publishing industry in any country. There will be a flourishing translation programme only if there is a flourishing publishing industry." Unesco Meeting of Experts on Book Development in Africa, Accra. Final Report, p. 16.

Translation needs to be regarded as an integral part of a national publishing programme, not, as so often, as a necessary compromise. It is also an essential requisite of international or regional planning, or where there are a number of national languages in a country.

31. Even where a literary language has been developed into an absolutely acceptable vehicle for the literature of the imagination, there are still often problems of the lack of suitable scientific and technical terms. These need to be the subject of concerted and concentrated linguistic research and invention.

32. The best translators are also authors in their own right. A translator should aim to represent in his own language as nearly as is possible the exact meaning, intention and spirit of the original, rather than the actual words, and he will bend and adapt his own language in order to achieve this. What comes over, therefore, to the reader is the cultural background and atmosphere of the original, not its actual language. For this to be done successfully two further factors are essential:

- (a) The work must be translated into the first language of the translator. Where a potential translator is equally conversant with, say English or French or Spanish and a national language, his "first language" is that in which he would most naturally write.
- (b) The work should be translated from its original language, even where, as is sometimes necessary, it has been assessed in a translation. Where no suitable translator can be found from the original language, then in conjunction with the author or original publisher, a translation can be chosen which most nearly represents the original.

33. Translation, in the sense described above, should not be confused with "adaptation", often, and legitimately, used for multi-lingual editions particularly of children's books, whereby a basic story is re-written not only in the various languages required but also according to the cultural, social and geographical differences of each. Though, in fact, discussions at the Unesco Workshop on Children's Books in Sri Lanka in December, 1972, suggest that after the earliest stage of reading on their own, children need and will respond equally to a book in their own language which reflects a culture different from theirs.

34. Translation is a craft or profession closely related to authorship, and calls for the same basic qualities that have been suggested above for authors of particular kinds of book. The translator's training needs are therefore much the same and can be met not only in the same way but often at the same time. But in addition he will benefit by visits to the country or countries of the languages from which he is translating.

35. Workshops for translators writing in a common language have been and are being held in South Asia, particularly in India. It has been suggested that a short course on the principles of translation could be devised which would be of benefit to translators into any language, who could then be divided into specific language groups.

Book Design

36. "Design is planning, and book design is all the planning involved in book production. The function of the book designer is to plan text, type and image on the printed paper, making full use of the techniques and materials at hand."* He needs therefore to be trained in typography, printing and production techniques, and in book illustration, in which latter field he is to the illustrator exactly what the editor is to the author.

37. The designer is the book's architect. Working to a fixed budget he is responsible for planning the visual form in which the intentions of his client (i.e. the editor) will be expressed, using the materials and facilities available to him (i.e. type, paper, binding material, printing process), and for ensuring that the builders and those who supply the services (i.e. printer, binder, illustrator) follow his specifications and that the quality of their work is up to the standards of which they are capable.

38. The design of textbooks and other educational matter calls for special appreciation of how the subject and particular aspects of it can most effectively be presented by the combination and integration of text and illustrations, and of the kind of illustrations which will be most suitable.

39. Once the budget has been fixed and the format and general appearance of the book discussed with the editor, the designer will specify the most appropriate type-face and size for the purpose and "cast-off" the manuscript for length. He will take into account the full range of type-faces available and the preferred method of printing. If the book is to be illustrated he will select an artist whose style will best complement the text and whose work suits the method of printing.

40. The direction of the artist is a key factor in economic book production. The artist needs to present his finished artwork in a form suitable for reproduction and printing by the method chosen, and all drawings should be to the same scale. The only satisfactory method of designing a book in which the illustrations are properly integrated with the text and present a balance and "flow", is to prepare a "paste-up" to guide the artist. The galley proofs of the text are cut up and pasted into a dummy book or on to lay-out sheets, with spaces left to be filled

* J. van Couwelaar, Book Design and the Graphic Arts as applied to the need for books in Asia, a paper written for the Unesco Meeting on Book Production and Distribution in Asia, Tokyo, 1966.

by illustrations, at the exact points at which they are required to fall and to the size and shape envisaged for each.

41. There is ample evidence that so far from resenting the apparent restrictions afforded by a paste-up, artists respond positively and imaginatively to this kind of direction. And as training for the artist in the selection of subjects for illustration and the most effective use of the space available to him, this method cannot be bettered. The paste-up will later serve to indicate to the printer the page make-up and positioning of the illustrations.

42. The design function includes also the specification and positioning of all the various items which will appear in the printed book; the direction of the cover design; and the choice of paper and binding materials.

43. The combination of skills and knowledge required by an expert book designer can only be instilled by experience grafted on to a full-time institutional course of study. In many publishing houses the design function has to be exercised by the editor or by the production side of the business, but it is none the less a vital part of the operation for that. It should not be the responsibility of the printer to make decisions on any of these matters.

44. Therefore an awareness of the importance and validity of the design function must be incorporated into any publishing workshop. This awareness can be emphasized and enhanced by short- or long-term missions by experienced book designers, who can actually supervise work that is in progress and advise how the best and most economic use can be made of the facilities available.

Book illustration

45. Under the direction of a designer who understands the artist's creative process and knows what he wants, an artist can learn the special understanding involved in book illustration and the technical limitations which will be imposed upon him. But in many cases, for lack of skilled direction, the illustrator will himself have to take the initiative and needs therefore to be trained in the necessary skills.

46. A really effective institutional course in book illustration has probably yet to be devised. The combination of skills and their application (very similar to those required by the book designer) is not often possessed by many lecturers in the subject. Further, the study of visual perception, particularly where it affects children and adults in developing countries, is still in its infancy: while modern reproduction techniques and printing developments are regularly opening up new possibilities in the use economically of tone and colour.

47. But an essential part of the equipment of any book illustrator is an understanding of the basic printing processes of letterpress and offset, their effects and the techniques he must employ for each method in order that his work can be economically reproduced and satisfactorily printed. He needs in particular to be skilled in the use of line only, and to be able, if called upon to do so, to prepare colour separations.

48. The basic skills needed and the principles of reproduction and printing methods can be explained at a training workshop, as long as the practical facilities are also available for demonstrating technical aspects of the various processes. But the actual application of the skills requires hard practice and supervision which may best be effected by a follow-up mission by a book designer (see also para. 44).

Production, costing, stock control

49. Where book production facilities are few and the limitations therefore severe, thus restricting the choice of materials and processes, the "Production Manager" of a publishing concern may not exist in name. But his functions still need to be exercised - buying or approving the materials and services required to produce the books: ensuring that the direct costs involved do not exceed those laid down; and for establishing and maintaining the highest standards of production that can be provided by the available facilities. Poor quality production is a major obstacle to the export sales that are essential to a thriving publishing industry. Sufficient copies of any title must also be available to meet an expected or actual demand, though at the same time control over expenditure needs to be exercised by not necessarily binding up at one time all the printed sheets of a book. The best use must be made of storage space at the distribution centre, so that the most efficient delivery service can be given.

50. Accurate costing is a key to economic publishing. Every conceivable item that might incur direct expenditure must be allowed for and built into the cost structure of the book. On the "unit cost" (i.e. the total direct expenditure on the production of a book divided by the number of copies printed) depends the selling price and the ultimate profit. The same process and care need to be exercised in a subsidised publishing operation, in order to achieve the desired balance of expenditure against receipts. There may be several suppliers involved, e.g. paper-manufacturer or distributor, engraver or block-maker, and binder, as well as the printer. Specifications must be worked out for every item and clearly presented to each supplier so that accurate estimates can be obtained. In the light of these estimates, adjustments may have to be made to the original specifications, especially where a particular selling price must be maintained.

51. A printer's estimate depends on his receiving all the material he requires for a particular stage in the production of a book on or before the date set out in an agreed schedule; on his instructions being clearly indicated and the original specifications being adhered to. Where this is not so, he will be entitled to charge extra. And the publisher, in working out the schedule, must take into account not only his ability to supply the material on time, but he must also ensure that he is allowing the printer enough time at each stage to enable him to achieve the required standard of finished product. A few extra hours spent on the "make-ready" of a printing machine can make all the difference between good and bad press work. So many apparent errors on the part of the printer or poor quality production can be traced back to inadequate or wrong briefing by the publisher or to the choice of unsuitable materials.

52. A severe obstacle to economic and efficient book production even in countries where adequate facilities exist is insufficient preparation of material for the printer. The importance of copy preparation and proper type specification (see paras. 22 and 39) cannot be over-emphasized, and are the responsibility of the publisher, not the printer. In some countries several sets of revised galley proofs are the norm rather than the exception, and the resulting delays in production are magnified where the printer or printers are normally required to handle material in several languages.

53. Adequate control of the production side of publishing requires therefore more than just an acquaintance with the different printing processes, with typography, methods of reproduction, the materials themselves, and with budgetting and accounting. It needs an understanding of how a required result can be achieved economically by means of the facilities available, and of the standards that can be obtained from them. A printer or binder cannot be expected to give a service that is better than or different from that for which he is asked. Long-term production planning by the publisher which takes account of particular facilities which are not yet adequate for the job, or even available, is vital too to the development of a national printing industry. New methods and plant can be introduced if a printer knows that the capital expenditure involved will prove justified.

54. The knowledge and practical experience necessary to exercise these controls are not such that they can be acquired in a short time, e.g. at an intensive workshop. It takes more than a few hours properly to understand a particular process and its applications, and much longer fully to grasp the uses to which it can be put. And training for book production involves not only an appreciation of the ways in which available facilities can be employed but also of the wider implications of developments in modern techniques.

55. There would seem to be a genuine need for visits of production personnel to countries with developed publishing and printing industries, provided that such visits are carefully programmed to suit

the individual's knowledge and the situation and circumstances under which he works. Short- or long-term assignments of experts would also be beneficial, particularly if these are combined with an assessment of the capabilities and needs of the country's printing industry.

56. Middle-level employees should as a matter of course visit the main suppliers with whose services they are concerned in their day-to-day work, and opportunity and time should be given to practical demonstrations of the various processes, without a knowledge of which so much of the terminology will be meaningless.

Sales, Promotion and Distribution Personnel

57. Generally speaking, the media through which books are promoted to their potential readers in developed countries are not available in developing countries or are irrelevant to the situation, particularly where there are no criteria established for the choice of books. But at the same time the very lack of restrictive book trade traditions can be put to advantage, and less conventional methods of distribution tried out. Even so, the strongest influences in the promotion not only of reading but also of actual books will be those exercised by booksellers, librarians and teachers (see also below para. 64 ff).

58. The publisher's need, therefore, is to establish lines of communication with booksellers (outside his own country as well as within it) and with librarians, educationists and teachers. This he will do by means of promotional material, catalogues, etc., directed at the various markets, and through salesmen, representatives or agents. In certain cases, where distances are great and suppliers few, he may also operate on the principle of a book club.

59. An understanding of the particular requirements of those to whom promotional material is directed is as important as the design and wording of the material itself. A study, therefore, of these requirements (foreign as well as at home) is a pre-requisite of effective promotion and sales.

60. Whether or not he is actually taking orders, a representative's function is as much to bring back information to his employer as to impart it to potential customers. He needs therefore not only to be aware of the proposed market for each book and the purpose for which it is intended, and to be able to explain the reasoning that lies behind the publishing policy of the concern which he represents, but also to understand the methods by which those with whom he is in contact do their jobs and the criteria by which they select books. If he is dealing mainly in educational books, for instance, he will need to be able to discuss educational matters, even if he has not at some stage been a teacher himself.

61. A publisher's representative, therefore, in addition to the experience he brings to his job from within or outside the book trade, needs in-service training to familiarise himself with other aspects of the background knowledge which he will be required to demonstrate.

62. Since the free flow of books between countries is necessary to the economics of international publishing as well as of understanding, a commercial publisher may well help to strengthen the balance and viability of his own list by taking on also the exclusive distribution in his own country of the books of one or more foreign publishers. Thus the greater the knowledge among his own representatives of the various markets and the higher their ability to assess the sales potential of any book, the better the service that he can offer.

63. Where a nation's book needs are met by a number of indigenous publishers and/or by imports, investigations into the viability of establishing one or more wholesale houses should be considered. Central buying and distribution to sales outlets can considerably reduce the burden and cost both to publishers and to booksellers.

CHANNELS FOR BOOK PROMOTION AND DISTRIBUTION

The bookseller

64. The bookseller has two main functions to perform:

- (a) to provide a retail service to his customers, the majority of whom will come to him for a specific book or kind of book, and will expect it to be in stock;
- (b) to promote the ownership of books by bringing them to the attention of, and making them available to, people who would not, or cannot, visit his shop.

65. Bookselling is a retail science in which, though the size and kind of establishment will determine the number and type of staff required, the basic knowledge needed by junior managers and by assistants can be indicated by means of workshops, followed up by further in-service training and by correspondence courses leading to a diploma.*

66. But it is also an "inexact science" in that the bookseller is at the mercy of the whims of his customers, the problems of ordering from overseas and delays in delivery. To offset these problems, rigid controls and systems need to be devised and executed at management level. For only when a business is performing adequately and profitably the first of its two main functions, can the second, and more far-reaching, be tackled.

* e.g. Diploma in Bookselling of the Booksellers Association of Great Britain and Ireland - Wolsey Hall Correspondence College, Oxford.

67. Particularly when one takes into account the design and lay-out of the shop itself; its fittings and its location; its regular clientele (and whether this includes the supply of textbooks and books to libraries), then each bookshop is likely to be involved in certain management factors which are unique to itself. Any problems are magnified where no common platform (e.g. a Booksellers Association) exists on which some of them can be aired. Therefore the most effective help that a Manager can obtain is that of an outside expert who can stay for some weeks, during which he might also run courses for assistants in that and other bookshops in the area.

68. Any necessary re-organisation, and the introduction and working of new methods must be the responsibility of the Manager. In order that he may do this, his senior assistants must already be sufficiently trained to take on some of his original responsibilities; and they in their turn must give time actively to training their juniors.

69. The second function, that of book promotion, must often be a case of trial and error, of discovering what methods actually do sell more books and can ultimately (if not necessarily immediately) be employed to the additional profit of the business. There is much to be learned from the experience of others in organising book weeks, home library plans, book fairs, etc. There are further lessons and examples to be followed arising out of activities that took place during International Book Year and by National Book Development Councils.

70. Both functions need to be applied and exercised in rural as well as urban areas. Consideration needs to be given to the employment and training of part-time or itinerant sales agents for booksellers, and to mobile bookshops, dealing particularly with material for new literates and with popular literature, especially where this exists in paperback format.

The librarian

71. The value of a public library service has been stressed often and vociferously enough for the arguments to need no repetition, but the importance of the role of the librarian is emphasized by the fact that librarians are the only "book personnel" whose ultimate progress depends on, and who can at present be offered, formal institutional study leading to qualifications of degree standing (and in some cases to actual degrees), not only in all developed countries but also in developing countries too.

72. Additional training requirements need therefore to be expressed mainly in terms of unqualified staff and of extending the range of activities and knowledge of qualified staff. Public librarians in developing countries are likely to become more and more involved with the needs of pre-university students and entrants for professional examinations studying part-time; with new literates; with the particular

problems of rural areas; and with the growth of children's services and library services to schools.

73. The first three of these fields of activity apply specifically to developing countries, and the greatest progress will be made by making available the knowledge of librarians who have actual experience of them. Here is a clear case for the expertise from developing rather than developed countries being employed to advise colleagues in other developing countries, by means of visits of groups or of individuals to examine for themselves how problems are being tackled.

74. The growth to their present position of children's libraries and library services to schools is a modern phenomenon even in developed countries. Only in the last ten years in the UK, for example, has it been possible for students in schools of librarianship positively to specialise in work with children, and thus senior staff have acquired the necessary skills by experience, broadened by contacts and discussions (at meetings, conferences and courses) with colleagues from other parts of the country.

75. A library is much more than a store-house of knowledge and a purveyor of recreation. It provides a community service, and is a focal point for many communal activities. The children's librarian in particular has special evangelical functions to perform in creating a literate community, not the least of which is to take over the role of story-teller from the traditional bard. The oral tradition is being resuscitated by librarians in developed countries in which it lapsed several hundred years ago. There is even more reason for it to be retained in countries where it has continued to exist.

76. The public library service has an important part to play in the development of the reading habit and the use of books in schools. No school can afford to have to hand a comprehensive collection of books on all the topics required at any time for project or discovery work in specific fields of knowledge. However an area or regional Schools' Librarian can not only advise schools on their own requirements, but can also hold stocks for loan for particular projects.

77. Regional and national workshops for librarians working at a particular level and in a particular field can achieve an awareness of the librarian's function and place in the community, and can extend the knowledge of the necessary techniques of display, cataloguing, bibliography, book selection, the use of other resources and media, administration, and of specialist functions such as those suggested above.

78. Librarianship, particularly in rural areas, can offer also part-time employment, particularly for suitably qualified women whose domestic commitments may prevent them working full time. In this way a library service may be able to employ those who can be trained to

become specialists in a particular field in which a full-time post cannot yet be justified.

79. A public library service, to cover rural areas, needs to employ a network of part-time personnel who may at the outset have no experience of such work at all. It is essential that they be visited as often as possible by a qualified "regional" librarian, and be brought together perhaps once a year for an intensive weekend course of training and sharing the experiences of their colleagues.

The teacher

80. "We now know that children's expectation of what reading is for, or what it will do for them, conditions their response to what is read... To continue to want to read, a child must discover as early as possible that a story is a virtual experience and that books are for pleasure of a special and distinctive kind. This expectation of satisfaction is linked to the way children learn from books. They do more than accumulate information. They predict what they need to know so that in reading they recognise what next helps them to make sense of their world."* It is for the teacher to imbue his pupils with the attitude whereby the learning process can properly be developed.

81. "There is a growing awareness of the role and importance of good literature in the development and personality of the child. At the same time it is being recognised by enlightened teachers in the region that the teacher's job is not so much to instil knowledge into a child as to teach him how to find things out for himself. In so many developing countries the entire purpose of education so far has been strictly limited to the syllabus and the rigidly defined textbook course of study."** Any national book development programme must take into account not only the provision of the right equipment for teachers, but also the training of teachers in its use.

82. Except in those cases, rare even in developed countries, where a child comes from a home in which books are regarded as a natural adjunct to existence, it is both the responsibility and duty of the teacher to instil sound reading habits into the child. For this early instilment can be a decisive influence on the child's emotional and educational development throughout his life.

83. Already, in some developing countries, a study of school librarianship and children's literature is built into the teacher education course (see also Appendix 2). But as new books, new educational media, are

* Margaret Spencer, Senior Lecturer, University of London Institute of Education, in The role of reading in the development of children and adolescents in our changing societies, a paper presented at the IBBY Conference, Nice, 1972

** Fifth Unesco Regional Seminar, Teheran 1964. Final Report p.14.

introduced, in-service training for teachers is a necessary requirement, and can effectively be given by intensive refresher courses and workshops, the majority of whose tutorial staff can often be drawn from the country itself.

PRINTING - ITS MANAGEMENT AND PERSONNEL

84. As has been suggested (paragraph 53 above) a publishing industry often gets the printing industry it deserves. But it has already been demonstrated by a number of developing countries, notably Hong Kong and Singapore, that with the right plant, realistic management and the training of indigenous personnel, a quality and service can be given which will cause developed countries to give more than a passing glance in their direction. At the same time, a failure to devise and carry out a long-term national plan for book production has resulted in plant in other countries working to far less than its capacity, and therefore being uneconomic. There is evidence too of import restrictions on such items as paper, ink and spare parts hindering or preventing the local printing of co-editions for other countries as well.

85. Regional planning can ensure that where co-operation between countries is envisaged and joint productions involving colour printing organised, the requisite plant is available, even if its existence cannot for the present be economically justified for the needs of one country alone. It is not necessary today for all the type-setting, reproduction and printing of books in colour to be done at one centre, or even in the same country. Thus the capital expenditure, the plant itself and the training of skilled personnel can be shared between the countries of a region.

86. Major obstacles to economic printing of satisfactory standard are the realistic estimating of the cost of a particular job, the overall organisation of a printing concern to make the maximum use of its plant, and the availability of trained technicians and overseers. Where these obstacles are not being removed, publishers are hampered in developing their lists and may even be forced to look outside their own country for the services they require.

87. In such cases training for printing management is the first priority. An expert adviser really needs to examine personally a printing business of any reasonable size and offer individual advice. But where there may be too many printers already operating for this to be feasible, a workshop could be operated at which managers can discuss the organisation of their particular facilities and the full potential of them. For those who are offering a service must also be equipped to sell that service to those that might use it. An efficient and economic printing organisation is not only one which is capable of producing good work; it also has a full order book and every department working to capacity.

88. At the other end of the manpower scale, a printing industry depends on a regular intake of apprentices who will later specialise in a particular technical process. Apprentice schools such as have been operating in Jerusalem and Teheran are economic to run once the capital equipment has been provided, since certain costs can be recovered out of income from actual work done.

89. Printing can also offer a variety of attractions to the secondary school leaver. It is a growth industry. Every branch of it calls for the exercise of individual skills and judgement. And there are qualifications which can be studied for and obtained. It is up to printing management to make the opportunities available.

90. In-service training of technicians must be a continuous process. And experts in the use of particular plant, especially when it is newly installed, must be brought in to supervise its running and train its operatives. But potential managers and top-level technicians need also to have had basic training in all processes such as is offered in some countries by a school of printing.

91. Any printing concern of the size of a Government or State Press requires the services of a full-time Training Officer, who can co-ordinate the various training needs within each department and at each level, and carry out appropriate schemes of training. It would be his responsibility, too, to assess the aptitudes of new recruits to the industry and channel them into the most appropriate form of work.

92. There is clearly a future in the exchange of personnel at different levels between developing countries of the Commonwealth for training purposes. Conditions, requirements and plant are often identical, and whereas one country may be able to offer practical training at, say, apprentice level, it may need to send managers or overseers elsewhere to learn more about their particular responsibilities and skills.

2. METHODS OF TRAINING BOOK PERSONNEL

In the previous section various methods of training are suggested as applicable to particular personnel at different levels. The following points are offered as further guide-lines.

In-service (on-job) training

93. It is the responsibility of every Manager or Head of Department to ensure that all staff under his or her direction have not only adequate supervision and guidance, but also demonstrations and expositions of the particular technical skills or knowledge required. This is not simply for the sake of proficiency, and the minimising of wasted time and money. It is also to enable staff, if they are capable of taking

greater responsibility, to exercise it and thus increase their job-satisfaction and prospects of continued advancement.

94. In-service training is not learning by watching someone else, who may have done the job for years in their own way; for this is how errors are perpetuated or even magnified. It is active direction in the purpose of the job and discussion on the best way to do it; the job's place in the total operation of the organisation: the definition of the scope and limits of it: and the lines of communication with superiors and with other departments.

95. Effective in-service training is that which is also bolstered by regular staff assessments; by the release of staff where possible and applicable for outside courses and the encouragement to take correspondence courses; and in larger organisations by periodic discussions or presentations to staff at all levels of aspects of the work of the whole organisation and of activities related to it.

Induction training

96. All branches of organisations concerned with the publication and distribution of books require the services of junior staff whose initial skills may be confined to typing, book-keeping, etc. Such personnel should immediately on joining be introduced to the work and purpose of the organisation as a whole, of their particular department and of their own place in it: the people with whom they or their immediate superiors have regular communications: the necessary procedures and any technical "jargon" they may come across or need to use. Further and more detailed instruction should be undertaken as a matter of course.

Courses and Workshops

97. These can and do take many different forms. Recent examples in which developing countries of the Commonwealth have participated include -

- (a) Series of 3-day courses for teachers in Sierra Leone and also Nigeria on school librarianship directed by an expert from the UK (organised by the British Council).
- (b) "Editing of Books", a 6-day course in Kuala Lumpur with 31 participants and 15 lecturers (Malaysian Book Publishers Association and the Language and Literature Agency of Malaysia).
- (c) East African Book Publishers Seminar, Nairobi, 11 days. Three tutors from UK (Overseas Development Administration).

- (d) Four 7-day courses at the University of Ibadan, two for senior assistants and junior managers, on Book-selling, attended in all by 144 participants. Two organisers from UK (British Council and Book Development Council).
- (e) Eight-week Training Course on Book Production in Asia at the Tokyo Book Development Centre attended by 20 participants from 16 countries including Ceylon, India, Malaysia, Singapore (Japanese National Commission for Unesco).
- (f) Six-week Unesco Workshop on Publishing Management in Nairobi. Two directors, one from Unesco and one local expert.
- (g) Four-week Unesco Training Course and Workshop on Children's Books and Book Design and Illustration, sponsored in Colombo by the Sri Lanka National Commission for Unesco. Two directors supplied by Unesco; one an expert in book design and illustration from UK; the other the Senior Education Officer of the Commonwealth Secretariat who has special responsibilities in the field of development of national book industries and the training of personnel.

98. From the reports and experience of these and other courses and workshops several points emerge.

- (a) Each participant must be made fully aware beforehand of the purpose of the course, the reasons why he is attending, and what he or his employers hope to gain from it. (If this observation appears blatantly obvious, it has nevertheless been proved time and again to be a valid recommendation!)
- (b) Unless individual tuition to small groups is feasible, all participants must as near as possible have the same background knowledge and experience in their fields.
- (c) The course programme and tuition must be geared to the particular needs, circumstances and knowledge of the participants, and to the regional or national situation. It is particularly important when experts are being provided from developed countries that all relevant details about the participants and about local circumstances should be supplied before the programme is finalised. Too often valuable time has been wasted by the need to change, revise or even prepare the programme on the spot - or by tutors

unwittingly discussing topics at a level which is outside the understanding or immediate experience of the participants.

- (d) Whatever the subject of the course, some practical work or exercises need to be devised as near as possible to the day-to-day problems which the participants are likely to meet on their return to their jobs. At its simplest, but nevertheless vital, form this might be the drafting of letters, internal memoranda, etc., to meet particular situations or to communicate essential information.
- (e) The directors of the courses referred to in para. 97 above (f and g) extended this philosophy. For the purposes of the course on Publishing Management, the participants formed a fictitious publishing company, with all the relevant documentation and constitution, financial provision, Board of Directors, Board Meetings, planning sessions, etc. As an aid to the training programme, the Unesco Sri Lanka Workshop actually became a publishing organisation, and within the duration of the course published a 48-page anthology of work for children, planned, written, designed and illustrated by the participants themselves, and in three different languages. Three different type-setting and printing processes were used at three printers, and many of the participants were able to see their own work being processed and printed.

Pre-service training

99. Pre-service qualifications and education in design and illustration, librarianship and printing have been discussed above (see paras. 36, 46, 71, 88, 90). A three-year Diploma Course in Book Publishing has been instituted at Oxford Polytechnic in the UK, and a degree course has been instituted at Delhi University (see Appendix 3). Experience of all such courses, and of the year's course in Writing, Production and Distribution of Textbooks for overseas students, under the auspices of the Department of Education in Tropical Areas, University of London Institute of Education, shows that a vital part of pre-service training (and in the case of publishing and related crafts, the vital part) is the release of students for practical on-job training during their course of study. But this can only be really effective if the organisation to which a student is allocated is sympathetic to and understanding of that particular student's needs, and this "course within a course" should be prepared and discussed beforehand with each organisation by those responsible for the main course.

Study-tours

100. It has been suggested that the reluctance on the part of some developing countries to take full advantage of the facilities available in developed countries for the training of book personnel has less to do with expense and priorities, than with the difficulty of defining the individual's requirements. And it is one of the purposes of this document to attempt to resolve this difficulty.

101. When study-tours are being arranged, there is often insufficient information given by the government initiating the visit as to the standing, knowledge and experience of the student and of the purpose for which he is being sent. While this is often the basic cause of an unsatisfactory programme, it is equally true that too little professional expertise is sometimes exercised in the planning, particularly in the case of specialist fields like editing or book production. This can result in the student's needs not being fully satisfied, and in the duplication of aspects of the instruction which he receives.

102. Governments who are prepared to offer study-tours for book personnel need to have available when needed someone who is fully conversant with the particular field in which instruction is required, who will not only plan or advise on the programme but can also supervise it from start to finish, keeping in touch with the student and his progress.

Expert missions

103. Undoubtedly the greatest influence in book development is that which can be and has been exercised by the provision of an expert in a particular field of experience for a period for a period which may be anything from six weeks to a year or longer.

104. Depending on the length of time for which he is available, an expert can -

- (a) Make a general survey and assessment of existing facilities and their effectiveness, to be used both by the national government as a basis for future planning, and by the sponsoring government or organisation for follow-up missions or further aid.
- (b) Spend what time is needed or available in a particular organisation or organisations in order to advise on management, techniques and the training of personnel.
- (c) Conduct, where relevant, intensive training courses in various parts of the country.

105. The realisation of the effectiveness of this kind of operation is such that the day of the "professional expert" might be said to be dawning. Apart from obvious exceptions, of which the Bookseller Officer of the Book Development Council (UK) is a shining example, it might be a pity if that day were to become too much of a reality. It is not simply that it is advantageous if the expert is currently practising the craft he comes to teach and is fully conversant with its newest developments and their application. It is also that his release on a short-term assignment to a region where the circumstances may be totally different from those he is meeting in his normal day-to-day work is likely to prove both challenging and refreshing: to the benefit of his own job on his return, and to his own staff, who have the opportunity to learn by taking on the extra responsibility necessitated by his absence.

106. Provided the expert is prepared and able to understand difficulties which he may never himself have faced and is adept at grasping the most suitable solution to a particular problem; then it is his own expertise in his craft and the ability to expound it, rather than necessarily any first-hand experience of the conditions, that are the most essential factors. But once again full briefing is vital on the part of the sponsoring organisation as to the purpose and actual programme of the mission. Often time, effort and strength are expended on background research on arrival which could equally well have been done at home: or, to which so many of those with mission-experience will testify, there is the all-too-frequent anxiety as to whether there is a bed/air-conditioning at the next port of call, or even whether one is expected at all!

3. NATIONAL BOOK DEVELOPMENT COUNCILS - SOME GUIDELINES

107. While the main aims and objectives of a National Book Development Council are likely to be common to all countries, the priorities and methods employed to achieve these objectives will and must vary according to the needs and circumstances of a particular country. Above all, a National Book Development Council is a co-ordinating body, a common platform representing equally the interests of all concerned with the preparation, production, promotion, distribution and use of books; governments as well as private concerns, individual members of the public (including and particularly children) as well as professional organisations.

108. The mere existence or establishment of a National Book Development Council will not in itself resolve national problems unless there is in some form a book industry within the structure of which it can operate. A National Book Development Council, by co-ordinating, advising, planning, training, can act as one of the means towards an end; it is not, and cannot be, the end itself.

109. The objectives of a National Book Development Council can be summed up as follows -

- (a) Co-ordination of activities and interests of all branches within the field, locally, regionally and internationally.
- (b) Planning, in order that the development of a book industry may be incorporated into overall national development, both economic and educational.
- (c) Encouragement of authors in all available ways, but in particular by helping to ensure that adequate means exist for their works to be published.
- (d) Development of means and measures whereby production facilities can be made available and be used both nationally and internationally, and ensuring that there can be a free flow of materials into the country.
- (e) Advising and assisting in the development of proper and adequate means of distribution.
- (f) Easing relations between authors, publishers and other parties who may at times feel that their interests conflict.
- (g) Generating and promoting the reading habit.
- (h) Creating and strengthening links in the structure of the book industry by short-term planning and training of personnel.

110. The members of the Council will be drawn from both government and private sources, and should represent, either by means of individuals or nominees of professional organisations and government departments or all three, all possible interests. The day-to-day affairs of a National Book Development Council are, however, best entrusted to a smaller Executive Committee, elected or nominated from members of the Council, who might meet monthly.

111. The constitution of a National Book Development Council should be so drawn up that though the body may be wholly or partly supported by government funds, it is nevertheless not only autonomous, but seen to be autonomous; and its Executive Committee and Chief Executive free to act where necessary without the machinery or influence of Government. Only in this way can its objectives properly be carried out, and the interests of all parties truly represented.

112. Development is planning. It can be brought about more effectively and quickly by means of what some might call "agitation" and others "bringing the voice of reason to bear in the right quarters". An active and autonomous National Book Development Council does both these things and at the same time commands the respect of all parties.

113. A National Book Development Council is a co-ordinating body. It should not diversify its interests by entering into the field of publishing, except in the case of bibliographies and other guides which might supplement its activities. Publishing requires a set of skills, personnel and accomodation, which are totally different from those needed to perform the objectives and functions of a National Book Development Council; besides, to act as a publisher would be also to enter into competition with a sector of the book industry whose interests the Council, by its very nature, is pledged to support.

4. DIRECTORY OF COMMONWEALTH OPPORTUNITIES FOR THE TRAINING OF BOOK PERSONNEL

This list has been compiled from information supplied to the Commonwealth Secretariat by Governments, under following headings -

Publishing
Book Production and Printing
Book Design and Illustration
Librarianship
Bookselling

Where bursaries or scholarships are available, this information is included. It should also be noted that fellowships can also be awarded by Unesco, the Commonwealth Secretariat and other bodies, and that the terms of reference of the Commonwealth Fund for Technical Co-operation cover the training of personnel of a developing country in any of the fields listed above.

AUSTRALIA

Through the Department of Foreign Affairs, scholarships and fellowships for study at educational institutions, for special courses and for practical training are available under the Colombo Plan, the Special Commonwealth African Assistance Plan and the South Pacific Aid Program, to persons nominated for such awards by the Governments of Member countries of these schemes.

Persons from Papua and New Guinea are catered for by the Commonwealth Practical Training Scheme.

Publishing; Book Production and Printing; Book Design and Illustration; Bookselling

The Department of Foreign Affairs responds to specific requests and can arrange practical attachments with suitable government and private firms for on-job training. These facilities are available to those nominated for awards as indicated above, and to those nominated to undertake such training at the cost of their home governments.

Librarianship

The Department of Foreign Affairs regularly runs an International Training course in the Administration of Library and Information Services of about 2½ months duration.

Formal Diploma and Degree courses in Librarianship are offered by nine Institutes of Technology and Technical Colleges.

BANGLADESH

Book Production and Printing

Formal courses are offered by the Graphic Arts Institute, Dacca.

Book Design

A short course is available at the Government College of Arts and Crafts, Dacca.

BRITAIN

The British Council offers scholarships and bursaries for specialists to follow professional programmes of visits or training in Britain, including various aspects of book production and librarianship, applications for which should be made to the nearest British Council Representative. From time to time the Council organises in the UK short courses on Publishing and Book Production, Bookselling and Distribution, and Librarianship, details of which are available from British Council Offices. In addition, public bodies and relevant associations seeking specialist help in the form of short-term visits by advisers or of local appointments should consult their British Council Representative, who will advise them of the terms on which such aid might be available.

Textbook Production

Through the Commonwealth Education and Study Fellowship Scheme a number of places are provided each year by the Overseas Development Administration for the one-year course in Textbook Production for Persons from Overseas at the University of London Institute of Education, from whom further details can be obtained.

Book Production, Printing, Book Design, Illustration

All these subjects are offered as formal courses at many Colleges and Institutes of Technology.

Librarianship

Degree and Diploma courses are offered by several Universities and Colleges of Technology.

Bookselling

The Overseas Development Administration organises the activities of a Bookseller Officer in conjunction with the Book Development Council as a part of the British Aid Programme. This Officer is particularly concerned with the establishment and organisation of University bookshops and with training programmes.

CANADA

The Commonwealth Scholarship and Fellowship Plan provides scholarships for men and women under 35 who have graduated from a recognised university or who hold equivalent qualifications. Candidates must be nominated by the education authority of their own country and an application made to the Commonwealth scholarship agency of that country.

Technical assistance in the form of scholarships or fellowships for personnel from developing countries is available from the Canadian International Development Agency acting on requests from eligible recipient governments.

Courses in Graphic Arts are offered by some Community Colleges, and Universities offer degree courses in Library Science.

GHANA

Although no formal training facilities exist in Ghana for the training of book personnel, the Ghana Publishing Corporation will welcome personnel connected with the book trade who would wish to have a period of practical study/attachment with its publishing and printing establishment. Its publishing division has trained and qualified publishers and production designers who are ready to share useful knowledge with publishing personnel, and the printing division has a school for training its staff up to the level of the City and Guilds of London Institute certificate in printing.

INDIA

Publishing

1. Under their scheme of introducing vocational courses as part of the B.A. Degree Course, the University of Delhi includes Book

Publishing as one of the five subjects of studies that can be offered for a B.A. Pass Degree. The total course is of three years' duration of which one fourth is devoted to Book Publishing, including publishing and distribution of magazines and periodicals. The course consists of one paper each in (i) Publishing Management, (ii) Editing and Production, (iii) Sales, Promotion and Distribution.

40% of the marks in each paper are earmarked for practical work/apprenticeship. For details and application forms please write to: Principal, College of Vocational Studies (University of Delhi), 7, Doctor's Lane, New Delhi. See also Appendix 4.

2. The Ministry of Education, in conjunction with the Federation of Publishers and Booksellers Associations in India, and other professional organisations sponsors short-term training courses/workshops for authors/translators/editors/publishers from time to time. Details can be obtained from Book Promotion Division, Ministry of Education and Social Welfare, Shastri Bhawan, New Delhi - 1.

3. The Indian Institute of Mass Communication organises Courses/Workshops/Seminars in Mass Communication including Book Publishing. For details, write to the Director, Indian Institute of Mass Communication (Ministry of Information and Broadcasting), D-13, NDSE Pt.II, New Delhi - 49.

4. Attachments can, under special circumstances, be arranged for publishing personnel to publishers in both the public and private sectors for informal training. For the public sector, write to the Book Promotion Division, Ministry of Education and Social Welfare, Shastri Bhawan, New Delhi - 1: for the private sector to the Executive Secretary, Federation of Publishers and Booksellers Associations in India, A-84/A, NDSE Pt.II, New Delhi - 49.

Book Production and Printing

1. There are four regional schools of Printing Technology which offer courses leading to a Diploma in Printing Technology set up at four centres. The specific fields in which Diplomas are awarded are Letterpress printing and Lithography. The curriculum includes book binding, designing, litho machine work, letterpress machine work, composition, etc. Each of the four printing schools offers facilities for about 80 students per year both for full-time and part-time courses. For details, write to the following addresses:

(a) Northern Regional School of Printing
Technology, Allahabad.

(b) School of Printing Technology,
Raja Subodh Mullick Road,
Jadavpur, Calcutta - 32.

(c) Government Institute of Printing
Technology, Bombay.

(d) Regional School of Printing, Madras.

2. In addition, there are a number of other institutions in the States of Madhya Pradesh, Kerala and Mysore which offer diploma courses in Printing Technology. For details, write to Technical Education Division, Ministry of Education and Social Welfare, Shastri Bhawan, New Delhi - 1.

3. The printing industry in India also organises short-term in-service training/refresher courses for the benefit of its personnel. For further information, write to the General Secretary, all India Federation of Master Printers, E - 14, New Delhi South Extension Market, Part II, New Delhi - 49.

4. Attachments/admissions can be arranged under special circumstances for the training of printing personnel both in the public and private sectors. For further information, write to the organisation concerned as indicated above.

Book Design and Illustration

1. The National Institute of Design, Ahmedabad, provides courses in designing, including graphic art. For details, write to the Executive Director, The National Institute of Design, India, Paldi, Ahmedabad - 7.

2. Ad hoc courses/seminars for Illustrators of Children's Books are also organised in India from time to time. For details, write to Executive Trustee, Children's Book Trust, 4, Bahadur Shah Zafar Marg, New Delhi - 1, and Director, National Book Trust, A - 5, Green Park, New Delhi - 16.

3. The National Council of Educational Research and Training also proposes to organise short-term training courses for the Illustrators of Textbooks. For details, write to Secretary, National Council of Educational Research and Training, Sri Aurobindo Marg, New Delhi - 16.

Librarianship

1. Thirty universities in India offer courses in Library Science.

2. Seminar/Workshops are also organised for in-service Librarians by the All-India Libraries Association c/o Delhi Public Library, Shyama Prasad Mukerjee Road, Delhi - 6.

Bookselling

1.9 One of the papers in the Delhi University Course on Publishing is devoted to Sale, Promotion and Distribution of Books.

2. Ad hoc Training Courses on Bookselling are also organised from time to time by the Federation of Publishers and Booksellers Associations in India in collaboration with the Ministry of Education and Foreign Organisations. For details, write to the Secretary, Federation of Publishers and Booksellers Association in India, A-84A, NDSE Pt.11, New Delhi - 49.

MALAYSIA

Publishing and Bookselling

On-job training can be arranged through the Publishers' Association and the Booksellers' Association of Malaysia.

Librarianship

The MARA Institute of Technology provides training for students to sit for the ALA Diploma of London. The Director has indicated his willingness to consider candidates from Commonwealth countries if the applications are made at an official level.

NEW ZEALAND

School Publications

The School Publications Branch of the New Zealand Department of Education is willing to provide training in the production of school publications. Programmes will be arranged on an individual basis (training can be provided only for one person at a time). In general, persons with appropriate qualifications will be accepted for an initial period of four months with the possibility of an extension of this time. Scholarships are available under New Zealand's regular bilateral aid programme and applications with full details should be addressed to New Zealand overseas representatives or to the Ministry of Foreign Affairs, Wellington.

Applicants should have a good command of English and a strong interest in publishing. They must also be assured of work in publishing upon return to their country. Preference will be given to applicants with a university degree and experience in teaching or editing. Those planning to be art editors should have qualifications in graphic design.

Trainees will be given experience in all the phases of production of a school publication (planning, commissioning, editing, production). Where possible, a trainee will himself have responsibility for the production of a small publication under the guidance of the staff of the School Publications Branch. At the same time arrangements will be made for trainees to gain experience in various aspects of publishing and printing in the Government Printing Office. This could include periods in the Reading Room, the Planning Section, the Publications Branch, the

Art Section, Copy Supervision and Typography Section, as well as the Letterpress and Offset Printing areas and the Bindery. Should a trainee have the requisite basic qualifications in graphic design it may be possible to include tuition in Graphic Design Diploma classes at the Wellington Polytechnic.

SINGAPORE

Under the Colombo Plan the Government of Singapore currently offers the following awards -

Book Production and Printing

Two Junior Fellowships - Photolithography and Offset Machine Printing Course

The training will consist of (i) Process Camera Works including colour separation work and colour correction methods, (ii) Offset Plate making, film assembly and layout, and (iii) Offset Machine Proving and Machine Minding, ink mixing and colour matching; and closed register 4 colour process printing.

Minimum educational qualification: A good command of the English Language is preferable, equivalent to Secondary II in an English School. At least 5 years' practical experience in a Litho printing establishment.

Duration: 1 year

Librarianship

1. Four Senior Fellowships - Training in Librarianship

Minimum educational qualifications: Higher School Certificate or equivalent and an adequate command of the English Language. Candidates with a University Degree would be preferred.

2. Four Junior Fellowships - Training in Librarianship

Minimum educational qualifications: Higher School Certificate or equivalent and an adequate command of the English Language.

Duration: For 1. and 2. three months.

APPENDIX 1

A GUIDE TO ROYALTY AGREEMENTS BETWEEN AUTHORS
AND PUBLISHERS OF CHILDREN'S BOOKS IN SOUTH ASIA*

It is suggested that the following points be taken into account and incorporated into the contract:

1. Identification of publisher (with registered place of business) and of author, to include author's heirs and assigns.
2. Proposed (or provisional) title of work.
3. The publisher should be licensed to publish the work in volume form throughout the world in the language in which it was originally written, and should have the option of publishing it also in the other national languages of the country. This licence might initially be for a period of five years from the date of publication or until stocks are exhausted.
4. Delivery date and length of manuscript.
5. Provisional price.
6. Publication within 12 months of final approval of manuscript.
7. The amount of royalty should be stated and the publisher should submit royalty statements to the author every six months on a due accounting day and should indicate also what stocks remain.
8. The author should agree to indemnify the publisher against any claim for libel, etc., or breach of copyright.
9. The publisher should control all volume rights within the terms of paragraph 3 above.
10. The publisher should be licensed to handle on the author's behalf all subsidiary rights, retaining a commission for his services on monies earned.

*Drafted and agreed by participants in the Unesco Workshop on Children's Books, sponsored by the Sri Lanka National Commission for Unesco, 1972.

11. The publisher should have complete control over, and pay the total costs of, production, design and illustration; advertising; the number of copies to be printed; and the distribution of free copies for publicity, sales and review purposes (on which copies no royalty would be paid to the author).
12. Author's corrections over and above 5 per cent of the original cost of setting should be borne by the author.
13. If at any time the book shall cease to have a remunerative sale, the publisher should be entitled to offer the remaining stock at a reduced price, paying a proportional rate of royalty on all copies thus sold.
14. The author should receive six free copies of the work on publication and should be entitled to buy further copies for his own use at normal trade terms.
15. If the work should go out of print at any time and the publisher is unwilling to undertake a reprint, all residual rights should immediately revert to the author.
16. The author should undertake not to publish elsewhere a book of a 'competitive nature'.
17. The author should be required to give the publisher first option to publish on terms to be agreed his next book of a similar nature.
18. In the event of disagreement over any action arising out of the contract, an arbitrator should be appointed who is acceptable to both parties.
19. The author should receive a certified and registered copy of the contract.

APPENDIX 2

UNESCO REGIONAL SEMINAR ON CHILDREN'S LITERATURE

TEHERAN APRIL 1964

CHILDREN'S LITERATURE: A COURSE FOR ALL TEACHERS IN
TRAINING FOR PRIMARY AND ELEMENTARY SCHOOLS

PREPARED BY:

- Mrs. T. Mirhadi (Chairman of the Committee): Headmistress,
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- Miss. Aliya Popal: Member of the Institute of Education,
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- Mr. H. D. Sugathapala: Headmaster, Royal Primary School,
Colombo, Sri Lanka.
- Mr. Ahmad Husain: Officer on Special Duty for Library
Development, Dacca.
- Miss. A. Chari: Curriculum Adviser, Central Institute of
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- Mr. Nilakantha Rao Padhye: Curriculum Consultant, Ministry
of Education, Nepal.
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Ministry of Education, Bangkok, Thailand.

CONSULTANTS:

- Mrs. Mahmud Ali (Pakistan).
- Mr. Nicholas Gillett: Unesco Expert in Teacher Training,
Ministry of Education, Teheran, Iran.
- Mr. Antony Kamm: Technical Director of the Seminar.

INTRODUCTION: There is a growing awareness of the role and importance of good literature in the development and personality of the child. At the same time it is being recognized by enlightened teachers in the region that the teacher's job is not so much to instil knowledge

into a child as to teach him how to find things out for himself. In so many developing countries the entire purpose of education so far has been strictly limited to the syllabus and the rigidly defined textbook course of study. The whole trend of modern science teaching, for example, is to abandon the traditional division of the subject into heat, light, magnetism, etc., and instead to make the child aware of what is happening in the world around him and then show him how the various scientific principles are applied. This method cannot be employed without background material in the form of children's books.

More and better books for children are being produced today in all countries. If governments are to make provision for adequate school libraries in all schools, and to encourage the proper use of library books as teaching materials, trained teachers must be provided who can make the fullest use of these tools of their trade.

For most children in the region, their first meeting with books will be at school. Only at school can they learn the art of choosing the right book for satisfying and enjoyable leisure reading or for information. With these points in mind, a committee was appointed from participants of the Fifth Regional Seminar, consisting of an educational expert from each of the participating countries, to prepare an outline of a course to be taken by all elementary or primary school teachers in training institutions or teachers' colleges.

PURPOSE OF THE COURSE:

1. To acquaint teachers with the variety and range of available books and with methods of introducing them to children.
2. To develop in the teachers love and appreciation of literature and the ability to evaluate books critically.
3. To provide classroom experience for teachers for presentation of good literature and for discussing books with children.
4. To equip teachers with methods of helping pupils use books for reference purposes.

DURATION: The suggested duration of the course is about 36 hours of the total college year to be divided as follows:

Theory: Lectures and Discussions	10 hours
Individual Reading, Book Reviews, Writing, etc.	16 hours
Library Work	4 hours
Acquaintance with Aids to Literary Appreciation, such as Tape Recorders, Record Players, Puppetry, Drama, Painting, Picture Stories, etc.	3 hours

Classroom Teaching	3 hours
	<hr/>
TOTAL	36 hours
	<hr/>

(If possible, visits to children's libraries, bookshops, printing presses, etc., should be arranged).

EQUIPMENT FOR THE TRAINING PROGRAMME:

1. A Library of Children's Books containing also examples of books from other countries.
2. Reference books on children's literature for the use of trainees and lecturers. At present most of the material available is in English but it should be possible to build this up in the different languages, using initially materials from lectures on the subject.
3. Projector; tape recorder; slides; recordings of stories, poems, ballads; flannelgraph boards; painting materials; etc.
4. Pictures and illustrations for story-telling.
5. A Manual for lecturers and trainees would need to be developed.

NOTE: Lecturers for these courses might best be found among outstanding teachers in primary or secondary schools, who are involved in this work in practice. Initially it might be desirable to evolve a system of visiting lecturers and full use should be made of specialists in the field such as authors, artists, publishers and printers.

CONTENT OF THE COURSE: Before the beginning of the course a list of 20 standard books for children of ages 5-11 might be sent to each selected candidate. Care should be taken that these books are available locally. The trainee should be asked to obtain and read as many of them as possible before coming to the college.

The course is divided into approximately 24 weeks. In many countries of the East there are roughly 170 working days in the year.

1st week:

- (a) An informal discussion of some of the children's books read and enjoyed by trainees either as children or before coming to the college, in order to bring out why they liked them.

- (b) The same kind of discussion about poems, rhymes and verses.

2nd week:

- (a) Lecture: Criteria of good literature for children.
- (b) Readings by trainees of paragraphs or short stories selected by them.

3rd week:

- (a) Lecture: Literature and child development.
- (b) Review and discussion by trainees of the books read by them.

4th week:

- (a) Lecture: History and trends in children's literature in the world generally and in one's own country in particular.
- (b) Reading by trainees of selected pieces of poetry.

NOTE: Each trainee at this stage should be able

- (1) to select from the library 20-25 books on a variety of subjects to be read during the year and their reviews written on cards (5" by 8").
- (2) to make an individual study of one children's author, one poet and one illustrator of children's books from one's own or any country.

5th week:

- (a) Lecture: Folklore and story-telling.
- (b) Story-telling by trainees. (Use should be made of experienced story-tellers from the locality).

6th week:

- (a) Lecture: Varieties of media.
(Stories through puppetry, drama, pictures, T.V., radio, cinema, magazines, etc., and their individual merits.)
- (b) Listening to good readings (on tape where available) of drama, poetry, stories, etc.

7th week:

- (a) Lecture: Types of fiction for children and the age groups whom they are most suitable - folk-tales, fairy-tales, adventure stories, realistic stories, science fiction, etc.
- (b) Library work: Trainees get acquainted with the system of classification and arrangement of books in a library.

8th week:

- (a) Lecture: Illustrations in children's books.
- (b) Students prepare some illustrations for a given story.

9th - 11th weeks:

Writing of book reviews by trainees and presentation by them of these reviews in class. Discussion on evaluating children's books.

12th week:

- (a) Lecture: From manuscript to finished book: how a children's book is produced.
- (b) Visits to printing press, booksellers and publishers (whenever possible).

13th week:

- (a) Lecture: Ways and means of bringing books to children.
- (b) Preparation of aids and illustrations for introducing stories to children.

14th - 15th weeks:

- (a) The writing and preparation in manuscript form of a trainee's own book, including illustrations, cover, etc.
- (b) Drawing up of lesson units for two practice lessons on introducing books to children; discussion of these in class.

16th - 18th weeks:

Teaching Practice: It is expected that trainees will utilise the knowledge gained through this course in all lessons given to children. It is recommended, however, that three lessons out of the total teaching practice programme of the trainee be devoted to the following:

- (a) One lesson to demonstrate how children can be helped to use reference material.
- (b) Two lessons to introduce books to children.

19th week:

- (a) Lecture: Building a library (Home and School).
- (b) Library work: Trainees get acquainted with the organisation, administration and use of the library.

20th week:

- (a) Lecture: Creative writing.
- (b) Discussion on trainees' own books prepared during the course.

21st week:

- (a) Lecture: Books as tools: the use of reference material and information books in all subjects in the school curriculum.
- (b) Group work: Survey of existing reference material in the various subjects and discussion on its suitability, use and value.

22nd week:

- (a) Lecture: Developing reading interests.
- (b) Discussion with parents and teachers on reading interests.

23rd week:

Final presentation of reviews and individual readings done through the year.

24th week:

Review of the total course.

EVALUATION: Practical work undertaken by trainees during the course shall be taken into account in the final assessment of the attainment.

The following points may help as a guide to lecturers and tutors in evaluating the ability of the trainee:

- (a) Does the trainee enjoy literature?
- (b) Has the trainee the ability to communicate thoroughly, vividly and sincerely the events of a story?
- (c) Does the trainee inspire children to read?
- (d) Does the trainee continuously improve and enrich herself/himself by keeping abreast of new knowledge about children's literature?
- (e) Does the trainee have insight into the child's interest, reading ability and concepts?
- (f) Is the trainee's own written work original and creative?
- (g) Does the trainee arouse and encourage the children to find things out for themselves?

APPENDIX 3

DELHI UNIVERSITY, SYLLABUS FOR BOOK PUBLISHING*

PAPER I

PUBLISHING MANAGEMENT

(A) Theory

Definitions of 'Book' and 'Journal' - Publishers of Books and Journals - Role in human development.

A general survey of the Indian Book publishing scene - background, present position and future prospects - special features of book publishing industry and trade in the United Kingdom, USA and Japan and USSR.

Organisation and structure of a publishing house - allocation of work and responsibility to different departments, inter-departmental co-ordination, preparation of budget, fixation of price, costing, overheads, profit margins, break-even point, accounting procedures, profit and loss account, balance sheet.

Management of personnel, office procedure and maintenance of records and files.

Publishing as a profession and professional organisation in the book industry and trade.

Publishing of specialised books and journals like children's books and magazines, textbooks, general books, paperbacks, technical and scientific books and scholarly publications including university publishing, popular journals, technical journals and abstract services.

Subsidised publishing - co-operative publishing or co-editions of joint publications - capital requirements and credit facilities.

(B) Practical

Case studies in various aspects of book publishing management.

* This is one of five vocational subjects which can be taken for a BA Pass Degree. The total course is of three years' duration of which one fourth is devoted to book publishing.

(C) Apprenticeship for a fortnight in publishing management under the guidance of a professional organisation.

PAPER II

EDITING AND PRODUCTION

1. Definitions and Classifications:

(a) Books: general books, educational books, art books, textbooks, monographs, workbooks, trade manuals, reports, directories, dictionaries, encyclopædias, atlases, children's books, technical books, etc.

(b) Pamphlets and Periodicals: brochure, leaflet, folder, publicity literature, souvenir journals, daily, weekly, fortnightly, monthly, bi-monthly, quarterly, half yearly, annually.

2. The role of printed literature in human development.

3. Editor's participation in development of manuscripts, role of literary agents, evaluation and vetting of manuscripts, editorial policy, making the manuscripts pressworthy, copy-editing, the House style.

4. Role of the editor: his relationship with author, production department, printer and business manager.

5. Proof reading: galleys, page-proofs, forme proofs, final print order, standardisation of spellings, common technical terminology for India.

6. Role of production department: liaison with editor, author, artist, printer and the sales department, visualisation and designing of the books, the format and layout, preparation of dummy, printing specifications, selection of the printer, printing estimate and printing schedules.

7. Printing processes: letter-press, off-set, lithography, gravure.

8. Composing: selection of typefaces, hand composing, mechanical composition, lino-type, mono-type, photo-setting.

9. Processing of blocks, colour printing, make-ready, registration, printing inks.

10. Paper: varieties, texture, opacity, colour, grammage, text and dust-jacket, pulp-board, art-card, cardboard, rexine, cloth and leather for cover.

11. Binding: manual versus mechanical, stapling, centre-stitched, section-sewn, perfect binding, binding materials.

(B) Practical

Proof reading of galleys, page make-up, dummy preparation, casting off, designing and setting up the prelims and end pages, copy editing of a given manuscript covering table-work and illustrations.

PAPER III

SALES, PROMOTION AND DISTRIBUTION

(A) Theory

Importance and functions of distribution - channels of distribution: publisher - wholesaler - retailer - subscriber and subscription agents.

Publicity and sale promotion - pre-publication, on publication and post-publication - publicity through various media - preparation of catalogues and bibliographic information - compilation and classification of mailing lists, card indexes - developing reading habits - role of book mobiles, book exhibitions and book fairs.

Selling of specialised books and journals - chain book stores - paper-back distribution - book kiosks.

Marketing in rural areas - book clubs - package book plan and home library plan - role of libraries.

Trade discount and trade policies - sale-and-return method, credit policy, postage, market surveys and research.

Imports and exports - importers' problems and import trade regulations - exporters' problems and export promotion - export trade regulations.

Warehousing, stock arrangements and control, stock-taking, weeding out of publications.

Organisation of a retail book shop - characteristics of retail selling - importance of retailer - arrangement and display of books and journals - ordering, collection and maintenance of stocks - inventory control and account procedure - sale of Allied products and relationship with libraries - institutional sales and the tender system.

(B) Practical

Preparation of an advertisement copy for a newspaper/periodical, announcing a new title - preparation of a circular for the proper clientele introducing a new book/journal, preparation of a sale promotion materials (leaflets, folders, flyers) for dealers, libraries, educational institutions, etc.

(C) Apprenticeship for a fortnight in a distribution or retailing agency under the guidance of a professional organisation.

Note: In addition to lectures based on the above syllabus Indian and foreign films may be shown on book publishing and book distribution techniques. Students would also visit publishing houses, book distribution establishments (wholesale and retail), printing plants and libraries.

The combination of subjects could also be chosen from Commerce, Economics, History and Political Science subjects.

LIST OF BOOKS RECOMMENDED

1. Publishing Management

- (1) The Book Revolution by Robert Escarpit, Harrap, London, 1966.
- (2) Book Development - Some Current Problems, Federation of Publishers and Booksellers Associations in India, New Delhi, 1969.
- (3) A Guide to Book Publishing by Datus Smith, Bowker, New York, 1966.
- (4) The Truth about Publishing, Stanley Unwin, George Allen and Unwin, London, 1960.
- (5) Publishers on Publishing by Gerald Gross, Bowker, New York, 1961.
- (6) Publishing in Japan - Present and Past, Japan Book Publishers Association, Tokyo, 1969.

II. (i) Editing

- (1) Proof Correction for Printers and Authors, Indian Standards Institute, New Delhi, 1959.
- (2) The Bookman's Glossary by Mary Turner, Bowker, New York, 1961.
- (3) Words into Type by Skillin and Gay, A.C. Crofts, New York, 1964.
- (4) Dictionary of Modern English Usage by H.W. Fowler, Oxford University Press.
- (5) The Mass Media - Reporting, Writing, Editing by William Rivers, Universal Book Staff, Delhi, 1967.
- (6) The Indian Copyright Rules, Manager of Publications, Delhi, 1958
- (7) The Indian Copyright Act, 1957, Manager of Publications, Delhi.
- (8) Copyright - International Conventions - Handbook by Ministry of Education, 1967.

(ii) Production

- (1) A Book Production Planning Guide by Glick & Glick, Southern Languages Book Trust, Madras, 1959.
- (2) Printing Industry in Britain, USA and Japan, National Productivity Council, New Delhi, 1964.
- (3) The Graphics of Communication by Turnbull and Baird, Holt, New York, 1964.
- (4) Photomechanics and Printing by Mertile and Monsen, Oxford and IBH, 1970
- (5) Management Aspect of Printing Industry by Saifuddin, Nirmala Sadanand Publishers, Bombay.

- (6) Editing and Production Manual by P.L. Jayaswal, Madhu Prakashan, Varanasi, 1965.

III. Sales Promotion and Distribution

- (1) Book Trade Manual for South Asian Countries by C.S.S. Thathachari, Book Industry Council of South India, Madras, 1963.
- (2) Books are Different by Barker and Davies, Macmillan, London, 1966.
- (3) Book Distribution and Promotion Problems in South Asia by N. Sankaranarayanan, Higginbothams, Madras, 1964.
- (4) Book Distribution Problems in Asian Countries by Artur Isenberg.
- (5) Customer - Bookseller Relationship by I.P.M. Chambers, Prabhu Book Service, Gurgaon.
- (6) Better Bookselling by Gerald Bartlett, Hutchinson, London, 1969.
- (7) Bookselling by Mail by Gerald Bartlett, Hutchinson, London, 1966.
- (8) A Manual on Bookselling by American Booksellers Association, Bowker, 1969.

LIST OF JOURNALS AND PERIODICALS RECOMMENDED

- (1) Indian Book Industry, New Delhi, (Monthly), Sterling Publishers (Private) Ltd.
- (2) Indian Publishers and Booksellers, Bombay (Monthly) Popular Book Depot.
- (3) Bulletin of All India Federation of Master Printers, Bombay, (Monthly).
- (4) The Bookseller, London (Weekly), British Booksellers Association.
- (5) International Literary Market Place, New York (Annual) Bowker.
- (6) Publishers Weekly, New York, US Publishers Association.
- (7) Newsletter, Tokyo Book Development Centre, Japan (Quarterly).
- (8) Newsletter, Unesco Regional Centre for Book Development in Asia, Karachi (Quarterly).
- (9) Wilson's Bibliography towards Periodicals, New York, (Monthly), H.W. Wilson and Co.

Supplementary List

LIST OF PRESCRIBED AND REFERENCE BOOKS

I. PUBLISHING MANAGEMENT

(A) Prescribed Books

1. A Guide to Book Publishing by Datus C. Smith, R.R. Bowker Co., New York, 1966.
2. Book Development - Some Current Problems, Federation of Publishers and Booksellers Associations in India, New Delhi, 1969.

(B) Reference Books

1. The Book Revolution by Robert Escarpit, George G. Harrap & Co., London, 1966.
2. The Truth about Publishing by Sir Stanley Allen, George Allen and Unwin Ltd., London, 1926 - Seventh Edition 1960.
3. Publishers on Publishing by Gerald Gross, R.R. Bowker Co., New York, 1961.
4. Publishing in Japan - Present and Past, Japan Book Publishers Association, Tokyo, 1969.
5. The Indian Copyright Act, 1957, Manager of Publications, Delhi.
6. The Indian Copyright Rules, 1958, Manager of Publications, Delhi.
7. Copyright - International Conventions, Handbook by Ministry of Education, 1967.

II. EDITING AND PRODUCTION

(A) Prescribed Books

1. A Book Production Planning Guide by Glick & Glick, Southern Languages Book Trust, Madras, 1959.
2. A Manual of Style for Authors, Editors and Copywriters, University of Chicago Press, 1969.

(B) Reference Books

1. Proof Correction for Printers and Authors, Indian Standards Institute, New Delhi, 1959.
2. Printing Industry in Britian, USA and Japan, National Productivity Council, New Delhi, 1964.
3. Editing and Production Manual by J.L. Jaiswal, Madhu Prakashan, Varanasi, 1965.

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4. A Practical Style for Authors and Editors, Holt Rinehart, 1967.
5. Editors on Editing by Gerald Gross, Grosset and Dunlop, 197-.
6. The Art of Translation by Theodore Saveory, Writer Ins. 1968.
7. Proof Reading and Copy Preparation by Joseph Ldsy.
8. The Making of Books by Sean Jennett, Faber & Faber, London, 1964.
9. Rules for Compositors and Readers by Horace Hart, Oxford University Press, London, Thirty-sixth Edition, 1964.
10. The Graphic Arts Handbook, 1958, The Graphic Arts Service, 11 Anderson Street, Madras.

III. SALES PROMOTION AND DISTRIBUTION

(A) Prescribed Books

1. Book Trade Manual for South Asian Countries by C.S.S. Thathachari, Book Industry Council of South India, Madras, 1963.
2. Book Distribution and Promotion Problems in South Asia by N. Sankaranarayanan, Higginbothams, Madras, 1964.

(B) Reference Books

1. Book Distribution Problems in Asian Countries by Artur lsenberg.
2. Bookselling by Mail by Gerald Bartlett, Hutchinson, London, 1966.
3. A Manual on Bookselling, American Booksellers Association, R.R. Bowker & Co., 1969.
4. The Truth about Bookselling, Pitman, London, 1965.

BOOK-PUBLISHING - SUBJECT COMBINATION

- | | |
|---|---|
| 1. English | - 3 papers of the present BA (pass) Course, i.e. |
| | Paper I - Texts, Grammar and Composition |
| | Paper II - A Book of Prose Selections
A Book of One Act Plays
Five Poems |
| | Paper III - A Book of Poetry Selections
A Novel and a Play by Shakespeare |
| 2. N.I.L. or Hindi | - 3 papers of the present BA (pass) Course, i.e. |
| | Paper I - Poetry, Novel, Drama, Precis (Unseen), Objective Questions |
| | Paper II - Drama, Essays, History of Literature and Objective Questions |
| | Paper III - Poetry, Short Stories, Elementary knowledge of prosody and figure of speech, Essay, Translation from English into Hindi |
| 3. Vocational Subject | - Book - Publishing
3 papers or 6 courses as in the syllabus |
| 4. Economics, History, Commerce, Psychology, Philosophy, Mathematics, Political Science | - 3 papers of the present BA (pass) Course
(ANY ONE OF THE ELECTIVE SUBJECT) |
| Total: | 12 papers |

APPENDIX 4

SPECIMEN TRAINING PROGRAMMES FOR EDITORS*

STAGE ONE (Copy Preparation)

Object: To provide publishing staff with sufficient knowledge and skill to enable them to prepare material for the printer in the most expeditious and economic way

Syllabus

Printing processes and terminology

Typesetting by the various processes, proofing, correction and make-up, with particular reference to choice of type-faces available and specialized copy setting

Copy preparation and proof correction - assembly of material, collation of printer's, author's, editor's and designer's corrections

The role of the editor

Book production, with particular reference to calculating the extent of copy, placing of illustrations, wraps, tips, inserts, etc.

Art editing - picture research: commissioning and working with designers and artists: blocks and the various methods of reproduction: obtaining permissions and clearing copyrights: masking, reduction and marking up

Basic typography, spacing and arrangement of type, headings, etc.

Practical demonstrations

STAGE TWO (with particular reference to Scientific, Technical and Mathematical works)

Object: To supplement Stage One and to instil an awareness of the more creative aspects of editing as well as costing and cost structure

Syllabus

Commissioning and writing the book - the basic plan: assessing the author's ability to present his material: guidance to authors: author/editor relationship: problems of multi-authorship: the function of a

* Based on the syllabuses of the Editing I and II courses offered by the Publishers Association of the UK

series' editor and his responsibilities: copyright and contracts:
presenting the material to production: revisions and new editions

Copy preparation - assembling the manuscripts: prelims, etc.: notes,
headings, references, appendices, bibliographies, indexes: assessment
of quality of illustrations for reproduction: editing the text: corrections
to manuscripts and proofs

Typography - choice of type face and size: use of symbols, etc.

Printing processes - cost and suitability of different forms of type-
setting: choice of printer

Design, illustration and production - briefing: correlation of text and
illustration, graphs, diagrams, etc.: helping with references for
illustrations: design and paste-up: communication with other
departments and with printer

STAGE THREE

Object: To prepare senior editors or managers to take full
responsibility for a book, series or a complete list

Syllabus

The business of publishing - finance, return on capital and its effect on
forward planning: gross and net profit: stocks: State publishing as a
business: accounting, forecasting and budgetting

Market research

Working with production and pre-production planning

Print numbers and prices: reprints, new editions and sales continuity

Legal matters, copyright, contracts and the sale of rights

Pre-publication planning, sales and promotion

The editor as manager - work flow and planning: delegation: training of
staff: use of free-lance editors, designers, readers, etc.

Marketing, including the institutional market

COPYRIGHT IN THE DEVELOPING COUNTRIES

What is Copyright?

The fundamental idea lying behind copyright is that while all ideas are free, authors, artists and composers should have property rights over the way in which they express their ideas. They therefore have rights over what they produce, which prevents others from benefiting from their work without permission. Publishers, film makers and others, who produce the work of the author, are also protected by copyright.

How is Copyright protected?

Individual countries have copyright laws which protect works originating within that country against 'piracy' but, since the world does not consist of a series of national literary and artistic islands, national copyright laws need the backing of international agreements.

The Berne Union The Berne Copyright Union was founded in 1866 and the countries belonging to it undertake to grant reciprocal protection to each other's works, in effect assimilating to the national repertoire, and protecting according to the same principles, works of which another country of the Union is the country of origin. No formalities have to be completed before protection is granted.

Universal Copyright Convention Established in 1952 to accommodate those countries which, either because their legislation did not conform to Berne standards, or because of fundamental differences between their system of protection and that of the Berne Union, did not accede to the Berne Convention. Protection under UCC depends upon the inclusion in the work of a copyright notice consisting of an encircled C, the name of the copyright proprietor, and the year of first publication.

Appendix A to this paper shows which countries belong to Berne and which to UCC. Of the two, the Berne Union provides the more complete cover. When dealings take place between two countries which belong to both conventions they are made under the Berne rather than the UCC rules.

Countries which are signatories of either convention have an obligation to keep their copyright laws in line with agreed policy. Within these broad guidelines, however, it is possible for individual nations to work out their own solutions on specific issues, such as permissible photocopying practices.

Why is Copyright protection necessary?

It is generally considered proper that authors, like the originators of any other kind of property, should have a reasonable return for their work. Such evidence as has been gathered shows that - apart from a tiny number of 'bestselling' authors - most authors receive little enough reward for their work, even with copyright protection.

It is also in the public interest that authors' rights should be protected. Without copyright protection authors would be reluctant to engage in the exacting work of writing with no reasonable hope of financial reward. Publishers would also find it impossible to disseminate their work if competing editions, carrying none of the overheads of the original edition, could appear in competition on the market.

How can a Copyright proprietor obtain redress against a 'pirate'?

Backed by national copyright laws and international conventions a copyright proprietor can take the matter to court in the country where the offence has taken place. This is necessarily an expensive and cumbersome business which will only be undertaken when all other courses have failed. The maintenance of international codes of behaviour on copyright depends therefore in large measure on the goodwill of the international literary, musical and artistic establishment.

Can a country choose which products should be protected?

A country must either accept or reject the conventions. It is not possible, for instance, to choose to accept international conventions to protect a national film industry while rejecting them for the printed word.

What rights are protected?

Authors control the following rights in their works:

- a) reproducing the work in any material form;
- b) publishing the work;
- c) performing the work in public;
- d) broadcasting the work;
- e) causing the work to be transmitted to subscribers to a diffusion service;

f) making any adaptation of the work

It is normal for the author to assign these rights to a publisher or agent, with whom negotiations will usually take place on his behalf.

Under the Berne Convention works remain in copyright for 50 years after the death of the author. Under UCC the period is 25 years following the author's death or from first publication in cases where a country's domestic law has a term so counted, as does the USA at the present time.

What educational problems did the conventions pose for the developing countries?

During the 1960s many developing countries embarked upon wide-ranging educational programmes. It was then found that problems existed, particularly in the provision of advanced books for university and other forms of higher education. The rights in these books were generally controlled by publishers in developed countries who, at least in the first instance, produced editions primarily geared to the needs and purchasing power of their home market. Only an inadequate number of such books became available locally in cheap editions.

Representatives of developing countries argued that it was wrong for educational programmes to be hampered by copyright restrictions. The copyright owners countered by saying that it was not right for an author to be deprived of his return, just because his work was educational in content and that to do so would inhibit further needed educational writings. Moreover, the world market for tertiary textbooks was often small, and most developing countries needed too few copies to justify local production of a separate edition. Since both sides had a powerful case, it was manifestly an issue for negotiation and compromise.

What were the Paris negotiations of 1971?

For three weeks in July 1971 representatives of the Berne and UCC countries met in parallel sessions in Paris to thrash out these problems. The discussions concerned only those books used 'for teaching, scholarship or research' or 'for use in connection with systematic instructional activities'. The final agreement, applicable under both conventions, laid down the terms under which either the state or a private publisher in a developing country could get a compulsory licence to produce a book locally.

How can a Copyright proprietor avoid compulsory licencing?

It was agreed that there would be no case for compulsory licencing if a copyright proprietor made freely available a translation or reprint of his book 'at a price reasonably related to that normally charged (in the developing country concerned) for comparable works'. Furthermore the copyright owner was given a period in which to make such editions available, or to grant his own licence to publish locally.

After what period, under the Paris revisions, can compulsory licences be sought for translations?

Before 1971 the copyright owner had a period of seven years in which to bring out a translation of his work before compulsory licencing could be applied. This applied only to countries whose copyright relations were governed solely by UCC, and in fact no such compulsory licences were issued by anyone. At Paris the rules were redrawn for both UCC and Berne countries under three categories:

- a) for non-world languages, i.e. 'languages not in use in one or more developed countries', licences could be sought after one year from first publication. The copyright owner could then, if he so wished, seek a period of six months' grace to issue his own licence for the translation
- b) for translation into English, French and Spanish, licences could be granted after three years, plus a six months period of grace
- c) for other world languages, i.e. 'languages in use in one or more developed countries', the rules as in b) apply, with the proviso that if a developing country can secure the unanimous agreement of developed countries using a language also in use in the developing country, then that country may, with the developed countries' consent issue compulsory licences after a shorter period than three years (but never less than one year). This would mean, for instance, that Brazil would need to get permission from Portugal before applying compulsory licencing within the shorter period.

After what period, under the Paris revisions, can compulsory licences be sought for same language reprints?

Compulsory licences for same language reprints could be granted after the following periods:

- a) works of the natural and physical sciences, including mathematics, and technology; three years
- b) works of fiction, poetry, drama, music and art books; seven years
- c) all other books; five years

The three year period has a separate six months' period from the date of the refused application or the sending of copies of the application as the case may be, but this period may be concurrent with

the three year period and not consecutive as in the case of translation. This 'period of grace' nevertheless gives the copyright proprietor a minimum of six months in which to make available in the country an edition published at a price reasonably related to that normally charged there for comparable works.

What limitations are placed on publication under compulsory licence?

It is fundamental to the Paris Agreement that concessions were made for educational need and not for private or national profit. Books produced under compulsory licence must therefore be printed within the developing country itself unless facilities are unavailable, in which case they must be printed in another Berne or UCC country. In this case, all copies would have to be brought into the licencing country. No copies of the book may be exported. In the case of developing countries using the same language, separate translations would have to be made for each country's compulsory edition.

What compensation will be paid to the Copyright holder?

It was agreed that all compulsory licences should carry an obligation for the payment of a 'just compensation that is consistent with standards of royalties normally operating on licences freely negotiated between persons in the two countries concerned'. Following international trade practice, royalties will therefore normally be highest for straight reprints, rather less for reprints in which substantial amendment is involved, and at the lowest level for translations.

Will compulsory licencing become common practice?

It is to be noted that a compulsory licence may not be granted until a request for a voluntary licence has been refused by the copyright proprietor. It is to be expected, therefore, that compulsory licencing will be very rare, and the Paris revisions will be used by publishers as a basis for negotiation for voluntary licences.

What international formalities have to be completed before compulsory licencing can be applied?

As will be seen from Appendix A, more developing countries are signatories of the UCC than of the Berne Convention. The Paris revision of Berne cannot become operable until the UK, USA, France, and Spain have ratified the revised UCC on behalf of the three world languages of English, French and Spanish. By the end of 1972 the UK, USA and France had ratified the agreement. Ratification by the developing country seeking the compulsory licence is also necessary. The UK was the first country to ratify the revised UCC, in May 1972, and even before that was the first to endorse the concessions in the Paris Act of Berne, which it did in September 1971.

What procedures must the publisher in a developing country follow when seeking translation or reprint rights?

The publisher should send his request by air mail to the copyright proprietor. If he is unable to trace the copyright proprietor he should send a copy of his request to the publisher whose name appears on the work, with a copy to the National Clearing House of the country concerned (where such a clearing house exists - see Appendix B). Help may also be obtained from the Unesco International Copyright Information Centre.

If a request is refused and the time periods noted above have already lapsed, the publisher can immediately apply to his own government for compulsory licencing. He may similarly apply for compulsory licencing if, after a period of two months, he has received no reply to his original air mail application.

What rules govern the reproduction of illustration for voluntary licences?

In many cases the original publisher does not control copyright on illustrative material in his book and negotiations for permission to use these illustrations must be obtained separately. A list of the copyright holders will normally be found under 'Acknowledgements'. The original publisher should be prepared to give assistance in clearing rights on illustrations for books reproduced under voluntary licence.

What rules govern the reproduction of illustrations for compulsory licences?

When a publisher in a developing country has been granted a compulsory licence for a book whose illustrations are not controlled by the original publisher, permission to reproduce the illustrations must be sought separately. Where permission is refused for the illustrations, they may be used but 'just compensation' must be made. For works which are composed mainly of illustrations, a compulsory licence may be granted only after the periods affecting same language reprints.

Does compulsory licencing apply only to foreign works?

It should be remembered that all compulsory licencing under UCC or Berne applies not only to foreign works but also to domestic works, so that authors and publishers in developing countries which adopt compulsory licencing are equally vulnerable to it. This is because of the 'national treatment' requirement of both conventions.

How long do illustrations in a book remain in copyright?

If the illustrations are the copyright of the author or of the original publisher, they are regarded as in copyright for the same length of time as the text, according to the convention under which it was first published.

What is the situation with regard to photographs in a book for which the author or the original publisher does not control the copyright?

Under the 1956 UCC Act, copyright in a photograph lasts for 50 years from the end of the calendar year in which it was first published in any form. Strictly the copyright is vested in the individual who took the photograph or in the person or organisation to whom he has assigned the copyright. Institutions, museums, etc., to whom collections of photographs are donated or bequeathed should, therefore, ensure that they are given also the rights of reproduction.

Is it a breach of copyright to make a drawing from a photograph without asking permission?

Provided that the subject of the photograph is not the arrangement of the original photographer, no breach of copyright is involved in making a drawing from it for publication, however exactly or accurately the photograph is followed. Therefore a publisher in a developing country may well find it cheaper and easier to re-illustrate a text with drawings where permission to reproduce photographic illustrations cannot readily be obtained from or through the original publisher.

What rules govern the reproduction of audio-visual aids?

Much educational material is now being produced in 'package' form, with print and non-print materials. The regulations laid out above for same language reprints apply, according to subject, and the same preliminary conditions must be observed. These 'reprint' periods also apply to translations of any incorporated text.

What are the arguments against developing countries adhering to international Copyright agreements?

A developing country may clearly gain short term advantages by withdrawing from copyright obligations. All published materials may then be reproduced without delay and without payment to the copyright proprietor - although, of course, not without cost. This may ease immediate problems in the mass production of books for educational use where individual titles are required in sufficient numbers to make local production economic. These advantages have, however, been substantially eroded by the Paris revisions, since delay is now greatly reduced and the charge made by copyright proprietors to developing countries is related to local published price rather than the published price in the country of origin.

What are the arguments in favour of developing countries observing international copyright?

The copyright conventions provide the framework for a broad international community of literature and the arts. By withdrawing from the conventions a country cuts itself off from this community and

in effect admits that it has nothing to offer to the world from its own publishing, film making and similar industries.

Without the international conventions local authors and publishers have no protection for their products in overseas markets and few developing countries have home markets large enough to support a publishing industry deprived of export outlets. It would also be expected that national writers with potential world sales would place their works with publishers in countries that can offer international protection in preference to local houses.

Withdrawal would therefore have serious long term consequences for future developments in local publishing, which could well be judged to outweigh any short term benefits. It would also have detrimental effects on library development. Both academic and public libraries need access to the whole range of the world's literature. Publishers are not unnaturally reluctant to set up distribution channels for their books in countries in which those books will have no protection in law against 'piracy'.

APPENDIX A

Countries Signatory to the
Berne and Universal Copyright Conventions

* Berne	+ UCC
+ ANDORRA	+ LAOS
* + ARGENTINA	* + LEBANON
* + AUSTRALIA	+ LIBERIA
* + AUSTRIA	* + LIECHTENSTEIN
* + BELGIUM	* + LUXEMBOURG
* + BRAZIL	+ MALAWI
* BULGARIA	* MALI
+ CAMBODIA	+ MALTA
* CAMEROONS	+ MAURITIUS
* + CANADA	* + MEXICO
* CEYLON	* + MONACO
+ CHILE	* + MOROCCO
* CONGO (Brazzaville)	* + NETHERLANDS
* CONGO (Leopoldville)	* + NEW ZEALAND
+ COSTA RICA	+ NICARAGUA
+ CUBA	* NIGER
* CYPRUS	+ NIGERIA
+ CZECHOSLOVAKIA	* + NORWAY
* DAHOMEY	* + PAKISTAN
* + DENMARK	+ PANAMA
+ ECUADOR	+ PARAGUAY
+ FIJI	+ PERU
* + FINLAND	* + PHILIPPINES
* + FRANCE	* POLAND
* GABON	* + PORTUGAL
* + GERMANY (Federal Republic)	* RUMANIA
+ GHANA	* SENEGAL
* + GREECE	* SOUTH AFRICA
+ GUATEMALA	* + SPAIN
+ HAITI	* + SWEDEN
* + HOLY SEE (Vatican City)	* + SWITZERLAND
* + HUNGARY	* THAILAND
* + ICELAND	* + TUNISIA
* + INDIA	* TURKEY
* + IRELAND	* + UNITED KINGDOM
* + ISRAEL	+ USA
* + ITALY	* UPPER VOLTA
* IVORY COAST	* URUGUAY
* + JAPAN	+ VENEZUELA
+ KENYA	* + YUGOSLAVIA
	+ ZAMBIA

APPENDIX B

CLEARING HOUSES

UK National Clearing House,
c/o Book Development Council,
19 Bedford Square,
London, WC1B 3HJ

USA International Copyright Information Centre,
c/o Franklin Book Programs,
801 Second Avenue,
New York,
N.Y. 10017

FRANCE International Copyright Information Centre,
Unesco,
Place de Fontenoy,
75700 Paris.