

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.

"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.

2. 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.

3. "Most speakers underlined the importance of planning for book development and of training personnel in all aspects of book production." Commonwealth Asia-Pacific Regional Seminar, Delhi 1973. Report, Summary of Proceedings, para. 16.

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.*

*"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.

- (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.

This process, the plans and their execution are much eased where one particular Ministry has been designated as being responsible for all matters concerning the book industry.

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 profitably¹.

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. "Governments might wish to recognise book publishing as an essential social service and accord it suitable priority in their national development plans." Delhi, Report. Recommendations of the Seminar, National Initiatives, 1.

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 apply. But the very nature of publishing 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 the essence of

*"It was emphasised that a programme of book development in any country should be a joint effort by Government and public. What was needed was Government encouragement, not Government monopoly of the book industry." Delhi, Report. Summary of Proceedings, para. 13.

¹See also M. N. Rao, Multi-lingual publishing, contributed paper in Delhi, Report.

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 finance¹. 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 interlinked 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. And of non-graduate women, as case-studies from developed countries clearly demonstrate.

PUBLISHING - THE PROCESS, ITS SKILLS AND PERSONNEL

13. The chart between pages 32 and 33 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 inter-linking and (particularly in the case of small or 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. A viable publishing organisation, whatever its size and however it is funded, needs to be aware of and exercise these functions, which are essential to its continuing existence.

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

¹ See also Professor R. Taraporevala, The nature and financing of publishing, contributed paper in Delhi, Report.

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 stages¹.

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 coordinator 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.² 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 MS.

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 a book rests

* 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.

¹ See also Antony Kamm, The role of the editor, contributed paper in Delhi, Report.

² See also S. Gopinathan, The identification and encouragement of authors of textbooks, and P. R. Earl, Textbooks and supplementary educational material, contributed papers in Delhi, Report.

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 2). This is an area of considerable significance to authors and publishers, who should be made aware of it by all means available. Certainly it 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 MS at every stage: sub-editing the MS (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 MSS 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 be 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 in whom he has faith.

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 MS, 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." 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 invention¹.

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
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*See also Antony Kamm, Children's Literature, contributed paper in Delhi, Report.

¹See also Professor V.V. John, The principles of translation, contributed paper in Delhi, Report.

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."¹ 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

*"It was rarely that a word has a true equivalent in another language. Translations were meant to be literary and not literal. A translator had especially to find more than linguistic equivalents, and be imbued with linguistic sensitivity which went beyond syntax and construction. Education must foster this sensitivity." Delhi, Report. Summary of Proceedings, para. 98.

¹J. 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.

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 MS 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 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 emphasised 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 above 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 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" (ie 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, eg 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-emphasised, 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 budgeting 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, eg 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.

*See also R. L. Davis, The marketing of tertiary level books, contributed paper in Delhi, Report.

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, and at the same time facilitate control of exchange restrictions.

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.

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.

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

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 the 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 enough¹, but the importance of the role of the librarian is emphasised by the fact that librarians are the only "book personnel" who can at present be offered, and whose ultimate progress depends on, 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 certain 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 U.K., 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.

*See also A. Bolton, Marketing, supply and distribution, contributed paper in Delhi, Report.

¹e.g. "Public and school library systems should be established or strengthened as vital components not only of socio-economic growth but also of a viable national book industry." Delhi, Report. Recommendations of the Seminar, National Initiatives 10.

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, the importance of whose functions will be emphasised in the light of a possible and desirable future development whereby the rural school library in a village will also serve the adults of the community. It is essential that the librarians of such libraries 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

*See also D. R. Kalia, Public and school library services, contributed paper in Delhi, Report.

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." ¹ 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 3). But as new books, new educational media, are 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

*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.

¹Fifth Unesco Regional Seminar, Teheran, 1964. Final Report p. 14.

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.