

Restricted
Technical Report
RP/1981-1983/4/3.5/07

E T H I O P I A

National book development policies
and improvement of production and
distribution infrastructures

EDUCATIONAL MATERIALS PRODUCTION
AND DISTRIBUTION AGENCY

by Richard A.B. Green

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U N E S C O

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and Cultural Organization

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of Ethiopia by the United Nations
Educational, Scientific and
Cultural Organization (Unesco)

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Technical Report
RP /1981-1983/4/3.5/07
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I. INTRODUCTION

1. The mission described in the present report was carried out from 15 June to 16 July 1983 at the request of the Government of Ethiopia and was funded by Unesco under its Regular Programme for 1981-1983.
2. Responsibility for preparation and publishing educational materials for the Ethiopian formal education system is held jointly by the National Curriculum Development Centre and the Educational Materials Production and Distribution Agency (EMPDA) Book Division, both of which are within the Ministry of Education. Broadly, EMPDA acts as publisher, designing and controlling physical production of the books, while NCDC is the "author".
3. It has been proposed that EMPDA will undergo a change of status. While continuing to be under the Ministry of Education it is anticipated that the Agency will be autonomous in operational and legal terms.
4. In the light of the proposed changes the terms of reference of the consultancy were as follows:
 - (a) To survey and evaluate EMPDA's current textbook publishing activities;
 - (b) To design the necessary systems and propose editorial procedures, relative to the preparation of manuscripts and production of books;
 - (c) To review the proposals for establishing an autonomous National Textbook Publishing House, and advise on publishing programme, structure, organisation, management, development, and training requirements;
 - (d) To run a training programme consisting of two half-day seminars for all personnel within the Ministry of Education concerned with the production of educational materials, including EMPDA, NCDC, Adult Education (Literacy and Distance Teaching), and Mass Media. An outline of the programme is in Annex 1.
5. The mission consisted of:
 - (a) Detailed discussions with all concerned, with the preparation and publication of educational materials (mainly during the first week);
 - (b) Study of the proposals for EMPDA's change of status;
 - (c) Designing systems and preparing procedural guidelines, especially in relation to the proposed change of status;
 - (d) Preparing and executing the training programme, giving due emphasis to the changing roles in textbook publishing of NCDC and EMPDA (mainly during the third week).
6. The programme of meetings and visits arranged for the consultant included the following:
 - (a) EMPDA - all departments concerned with book publishing;
 - (b) National Curriculum Development Centre;
 - (c) Ethiopian Printing Corporation - Berhanena Selam Press and

Central Printers;

- (d) Ethiopian Paper Mill, Wonji;
- (e) Ministry of Education Planning Services
- (f) Ministry of Education Department of Adult Education;
- (g) Ministry of Education Department of Educational Mass Media;
- (h) Ethiopian Standards Institution;
- (i) Kuraz Book Agency;
- (j) Addis Ababa University Press.

A list of individuals consulted appears in Annex 2.

II EMPDA's ROLE IN BOOK PUBLISHING

7. EMPDA was established within the Ministry of Education in 1975, when it took over the production of experimental editions that was being handled by the Curriculum Division of the Ministry. The book publishing division of the Agency was to publish the educational materials prepared by the Curriculum Division. In due course this was to include final editions as well as trial editions. In addition, production services were to be offered to other departments and sections of the Ministry concerned with the preparation of educational materials, including Adult Education, Literacy, Distance Teaching, and Educational Mass Media (radio and TV). To the present time more than 250 titles have been published for formal education, and a total of some 39.5 million copies have been printed. During this period, for non-formal education, and especially for the Literacy Campaign, EMPDA has handled the printing of 25 million copies. An analysis of copies printed for formal and non-formal education appears below.

YEAR	FORMAL EDUCATION	NON-FORMAL EDUCATION
75/76	767,000	60,000
76/77	3,150,000	1,326,000
77/78	5,338,000	1,241,000
78/79	3,249,000	3,768,000
79/80	5,610,000	7,925,000
80/81	7,948,000	3,363,000
81/82	7,000,000	3,300,000
82/83	6,432,000	3,818,000
TOTALS	39,494,000	24,801,000

National Curriculum Development Centre

8. The Curriculum Division of the Ministry of Education, or NCDC, was established in its present form in 1975. Its primary objectives were to do curriculum research, to develop new syllabuses and teaching materials and to organize in-service training in the new curricula. It was also required to prepare textbooks. The NCDC consists of panels

of subject specialists, covering all areas of the curriculum - existing and proposed - within the formal education system, that is from Grade 1 to Grade 12. Currently, there are 70 experts comprising 19 panels. Having completed development of the new syllabuses and related teacher materials, the panels went on to prepare textbooks, initially in experimental editions and subsequently in final, revised editions. In practice all panels tended to see the need for textbooks for each and every grade in their subject areas. Thus in the early years of the NCDC the curriculum experts were responsible both for writing and for evaluating textbooks, and for determining the number, type and length of the books. However, by 1979 the Textbook Preparation Control Committee (Editorial Board) had been set up to evaluate the manuscripts prepared by NCDC, and to approve for publication, require revision or reject.

9. While this committee does now do an objective evaluation from the educational standpoint, the curriculum experts themselves continue to determine the number and extent of books that are planned and prepared. It would therefore appear that the Ministry's publications programme comprises all the manuscripts prepared and approved, and that there is no overall publications planning in which educational priorities and objectives are related to economic and technical factors and publishing resources. This has resulted in EMPDA's having to produce a large number of texts in a short space of time and in putting publishing resources under great strain. Every panel has wanted to see textbooks prepared in their particular subject area, and some panels have decided on more than one book for each grade, for example in Biological Science Grades 11 and 12 were covered by seven books (now combined in two volumes); in English from Grade 3 there were two books for each Grade (causing immense problems of supplying on time and also being rationalized); in Mathematics and Science expendable workbooks were prepared, though after the book loan scheme was introduced from Grade 3 upwards books were to be used for two years.

10. It is not usual for the curriculum experts to consult the EMPDA editors in the early stages of planning and preparation of textbooks. Yet, at these early stages, discussion of issues such as manuscript length, layout and style, use of colour, illustrations, including photographs, etc. in relation to the underlying economic and technical factors could bring great benefits, both to the authors and EMPDA, saving labour and expense and ensuring the highest possible standard of production. Moreover, in the absence of any formal communication of NCDC's plans for textbook preparation, EMPDA is unable to make any meaningful forecast of publications beyond those works that have already come to hand or, therefore, any proper assessment of resource requirements. In an operation requiring highly skilled personnel who must be given a long period of training before they can be fully productive, this is very serious.

Textbook Preparation Control Committee

11. The Editorial Board normally has five members; the head of the Department of Formal Education is the Chairman and the Chief Editor of EMPDA is the Secretary. It meets at least three times a year, when there are sufficient completed works to justify a meeting. All syllabuses, guides, aids and textbooks prepared by the NCDC are submitted to the committee; one of the members prepares a report on each work and it is tabled at the next meeting when the authors are invited to defend their work and the committee will evaluate it and pass verdict on it. While the committee is in a position to monitor the academic and pedagogic quality of most manuscripts, it would appear that they face difficulties in those

specialist subject areas that are not covered by the members of the committee.

Production planning

12. Until the NCDC (and Adult Education) are able to keep EMPDA fully and regularly informed on their textbook preparation plans, any forward production planning is bound to be very speculative. The publishers will only have detailed information on the titles that are either published (and coming up for reprint), or already in production, and therefore not more than six months from printing stage. At present, it is therefore only possible to prepare a definitive plan for the current year in the second half of it. Forward production plans will be incomplete as they can only contain reprints.
13. Forward production plans which include new publications are nevertheless very necessary:
 - (a) They are the most reliable basis for the Ministry's financial forecasts in respect of books;
 - (b) They indicate paper and board requirements (a large volume of which is being shipped across the world from Sweden) and requirement for printing capacity (which cannot be increased overnight, as significant increase entails the supply and installation of new plant and training of additional printers);
 - (c) They are the basis for a proper assessment of work flow through design, editorial and production, and give advance indication of the need for extra staff (training periods for publishing skills are relatively very long and new staff should be recruited well before a bottleneck occurs; shortage of designers, editors, or artists will result in increased production times and failure to deliver books in the academic year when they are required);
 - (d) They are the proper basis for forward planning of the distribution of books throughout the country, allowing stock levels in all stocking locations to be maintained at minimum levels.

EMPDA Book Publishing Division

14. The division currently has 61 members of staff and consists of four sections: Production, Editorial, Design/Art and Printing. All sections report to the Head of Division, who reports to the General Manager of EMPDA.
15. The production section is responsible for purchasing typesetting, printing/binding and paper, and for allocating printing between EMPDA's own print shop and outside suppliers. Currently the production section consists of a single production clerk and the Division Head, who is a production expert, is handling the production function, as well as managing the division as a whole.
16. The editorial section is currently responsible for the editorial function and the in-house typesetting facility. While the curriculum experts continue to plan and prepare textbooks the editorial function is confined to the activities concerned with production of the book, that is from final, approved manuscript to finished copies. The editors are not involved in the pre-production stages and, with present **arrangements** (two editors plus one training abroad; no secretary/assistant),

it would not be possible for them to do so, without causing increased production times and delays in publication. The typesetting facility (5 typists) includes standard typewriters with Amharic keyboards and IBM machines with roman keyboards. Recently a new IBM machine and a new range of typefaces have been acquired. The machine, which has a memory and an automatic justification facility, and the typefaces (Press Aldine, Press Roman and Univers) have been selected for their suitability for textbooks.

17. The design/art section (consisting of 6 artists) is responsible for preparing artwork, "pasting up" pages, and designing and doing the artwork for covers. The artists have been trained at the school of art in Addis Ababa and have not had a graphic design training which is necessary for book design. Thus EMPDA's books are not being designed in the usual sense of the term. Basic design decisions are being taken by the Division Head, in conjunction with the Chief Editor, but the books are not getting any detailed design attention, e.g. in respect of tabular and displayed matter, preliminary pages and end matter. Thus, visually the books are often confusing and inconsistent and, now that the new range of typefaces is available, it will be difficult to reap the full benefit.

18. The printing section has by far the largest number of staff (43) and will need to expand over the next few months as new machinery is installed. The existing print shop was designed to handle experimental editions, teachers' guides, etc. where extents are not generally more than 96 pages (suitable for wire stitch binding) and print runs are not normally more than 10,000 copies, though recently some printings of 50,000 copies have had to be done to meet production dates. A new print shop has been built to accommodate existing plant as well as additional machines that are being provided by SIDA (in lieu of part of this year's consignment of paper). The new plant, which includes a two unit web offset machine, as well as automated sewing and binding, will be suited to long run printing, and will enable the agency to handle some 30-40 % of its total requirement for printing and binding, and go a long way towards alleviating the serious backlog of work that has developed at the Ethiopian Printing Corporation.

Formats

19. Three standard page sizes or formats have been selected: 275/215mm (I), 240/170mm (II), and 220/140 mm (III) (all dimensions approximate). These sizes meet all the normal requirements of textbooks. Gridded paper has been prepared for each size for the in-house typesetters to type on and for the artists to use for "paste ups".

20. Paper is purchased from the Ethiopian Paper Mill at Wonji and received each year from Sweden through SIDA. The I and III formats can be produced on a sheet-fed or reel-fed printing machine (the latter suitable for very long runs) but the II format, which is in many ways the most successful and widely used size for illustrated textbooks, has not yet been printed on a reel-fed press. However, the feasibility of this is still being investigated; the Paper Mill has confirmed it can produce 700mm wide reels economically, and there are grounds for hope that one of the web machines will produce this format from these reels.

21. The Ethiopian Standards Institute proclaimed in 1973 that paper should be manufactured and utilized exclusively in the range of sizes known internationally as the A sizes, e.g. A⁴ (usual for office stationery) and A⁵ (half A⁴). While it makes a lot of sense to standardize and simplify the making of paper and to restrict the range of stationery in use, neither the Ministry of Information nor the Ministry of Education have been able to conform entirely to these A sizes. The Ministry of Information produces a range of newspapers and periodicals, the sizes of which are legally established, and special dispensation has had to be granted by the ESI. The Ministry of Education is concerned that the textbooks it publishes and the exercise books that are used in the school system should be designed for educational requirements and meet the national educational objectives. Moreover, the sizes required by the Ministry are very compatible with the Wonji plant, and the size of the requirement is such that it is perfectly economic to produce these sizes. Indeed the two Ministries are among the mill's largest customers.

22. The I and III formats do in fact approximate to A sizes: A⁴, which is taller than size I, and A⁵, which is broader than size III. It would therefore be feasible, though not necessarily educationally desirable, to print the existing textbooks of formats I and III in these A sizes but in each case extra paper would be used in giving the wider margins. However, format II cannot be converted into an A size, and since it has been used for very many existing textbooks, the Ministry of Education will not be able to comply fully with the present requirements of the ESI.

Print quantities

23. The figures in paragraph 7 indicate that EMPDA has been responsible for the printing of some 64 million books, and that the current annual production is 6-7 million books. This is a huge printing programme and an enormous investment in printing and binding.

24. The requirements for each title are determined by the Ministry's policy on book supply: books are loaned one between two students, except in the key examination years of Grades 6, 8 and 12 where the ratio is one to one; and are expected to last for two years in Grades 3-12, three years in Grades 1-2, and five years in respect of teachers' books. It is assumed that 20 per cent of the books are lost or too damaged at the end of each year, and print quantities are calculated using the total enrolment statistics as the basis.

25. There has been some discussion within EMPDA on when it makes sense to print for two or three years rather than one year only. There can be no hard and fast rule for this as it will depend on a number of factors, e.g. whether the print quantities in replacement years are sufficient to give the usual economies of scale; availability of necessary resources such as paper, finance and, for the moment likely to be the most significant, printing capacity.

Book design

26. Since some 90 per cent of new titles have been typeset in-house, using standard typewriter spacing and a very limited choice of

typefaces, and no choice of typesizes, and since available formats have been restricted to three, the range of design options has been very limited. Major design decisions have been taken by the Division Head - format, number of columns, typeface, etc. - and the finer points of layout and typography will follow the style of the typescript, sometimes amended by the editor for consistency, or to conform to an adopted general rule (e.g. centred headings). As discussed in paragraph 17, the "designers" do not at present assume any responsibility for the typographical design of the books.

27. The acquisition of the new IBM machine and the new range of typefaces has immediately made a much higher standard of book design possible, at least for texts in roman rather than Amharic script. At the same time it has increased the available design choices and makes much greater demands on those responsible for making them.

28. To make a significant improvement in the visual quality of the agency's books, it will be necessary to pay much greater attention to the design function and new procedures will need to be introduced, for example to see that the editor prepares a "design brief" for the designer, for each manuscript drawing attention to all the features that will need typographical and layout instructions and mark up.

29. Designers should also receive proper briefing on covers. While authors will very often have good ideas for covers, cover briefs should not be left entirely to them. It is normally an editorial function, since it must be done in a consistent style, preferably a recognisable "house style", and it must always include certain items, e.g. the publishers' name and symbol, copy for the spine (if any), which the author will be unaware of.

Editing

30. The contribution of an editor to an educational textbook is most conspicuous by its absence. One is not normally aware of the imprint of the editor, yet competent editing can considerably raise the quality and usefulness of a textbook. To do his job properly, an editor both has to have sufficient time to devote to each manuscript (he should not be under too much pressure), and he must be given discretion to exercise his own judgement in editing for sense, style and language level. He has to see that the author's message is communicated clearly and unambiguously and that the language level is within the reading ability of the target grade.

31. With clarity the other cardinal principle is consistency. Again, one is only normally aware of the need for consistency in a text when it is lacking; that is when spelling, abbreviation, hyphenation, and use of capitals, accents, italics, paragraphing, etc. vary through the text and through the publisher's list as a whole. The essence of consistency is to have an agreed "house style" and stick to it.

32. The evidence suggests that the editorial section does not have enough editors to carry out its current editorial functions to an acceptable standard. If additional functions relating to the pre-production stages of planning and preparation of textbooks were to be taken over from the curriculum experts, production times would not only be adversely affected, but editorial standards would deteriorate further.

Typesetting

33. While 90 percent of titles are typeset in-house, certain types of material have to be set with the Monotype system, which is available in all the four largest printing houses - Berhanena Selam, Artistic, Commercial and Central. This arises with mathematical and scientific texts, which contain special characters and symbols, and also with Amharic, which cannot be done on an ordinary typewriter to a standard that is acceptable in a textbook for the lower grades. There is, however, a serious disincentive to sending typesetting out to the Ethiopian Printing Corporation. Experience with this has not been at all good, and everything feasible is set within the house. Outside setting can take a very long time, e.g. 12 months for some maths titles, and it has usually had to go through many frustrating and time wasting stages of correction. In the circumstances it would definitely make sense to think in terms of further upgrading the in-house facility (similarly to the print shop) so that all Amharic and mathematical/scientific texts can be coped with.

Illustration

34. EMPDA's books contain many illustrations, the vast majority of which are drawings; very few photographs are used within the text or on the covers. All artwork, pictorial and diagrammatic, is done in-house by the six artists in the design/art section. Most artwork for the inside of books is in one colour, both for reasons of printing cost and because of the severe problems experienced with two and four colour printing, e.g. one title took four years to complete!

35. The quality and usefulness of an illustration is both a function of the artwork (does it communicate or demonstrate clearly and accurately what the author intends?), and of the labelling (are the printed labels clear, accurate and consistent?). The quality and usefulness of the illustrations in the agency's books are very variable, and the overriding reason for this is the inadequacy of the illustration briefing the artists are getting.

36. A skilled graphic artist will reproduce what is in front of him. He will rarely have any special subject knowledge; he will generally take the factual content as read and follow the rough or reference as faithfully as possible. If something is unclear, evidently nonsensical or inconsistent he may query it, but where diagrams or maps are concerned it should not be necessary for the artist himself to have to produce roughs for correction by the author before the final stage of drawing. This unnecessarily time-wasting and laborious practice is what invariably occurs in EMPDA.

37. At present the artists are being briefed entirely by authors. While some authors are going to a lot of trouble over the illustrations, the general level of briefing falls far below what is desirable. Specifically:

- (a) **Accuracy** - where the author makes reference to a published source, **is drawing** a "rough" himself, the incidence of inaccuracies is invariably higher than in the text itself, and roughs and references must be checked assiduously;
- (b) **clarity** - contrary to what one might expect the essential points need to be clearly explained. The artist will probably not have read the text and can't be expected to understand the purpose of

an illustration;

- (c) consistency - the references and roughs for a book will often be prepared by several authors working as a team and will need to be checked very carefully for consistency - both in the style of drawing and, especially, in the labelling, which like the text must be typographically and stylistically consistent (spelling, use of caps, etc.).

38. While some improvement could undoubtedly be made by making all authors aware of the problems of illustration briefing, the key actually lies in proper involvement of the editors. The skills required in interpreting and sorting out the authors' suggestions for illustrations and in preparing adequate illustration briefs are essentially editorial ones.

39. Photographs are very often the best types of illustration in textbooks and on covers, especially in subjects such as Geography, Agriculture, and Biological Science. Their greater use in the agency's books is evidently inhibited by the difficulties encountered in obtaining them. Yet there must be relevant photographic collections in Ethiopia, which could be discovered with a little research on the part of the author, with the encouragement of the editor. Furthermore, greater use could surely be made by authors/EMPDA of photography; there is at least one camera in the NCDC, and it is desirable that EMPDA's design/art section should have a camera and, in due course, a dark room.

Production progress control

40. EMPDA's output of new books is already at a substantial level (more than 60 titles in the last 24 months) and is likely to grow, as the editorial, design and production sections expand. It is usually reckoned that one editor can produce some 15 educational titles each year, though this can vary a great deal, depending on length, complexity, and the extent of editing required.

41. As the number of titles in production, and the number of people concerned with the production of new books, grow, problems of workflow and scheduling will multiply. It becomes increasingly necessary to introduce an effective monitoring system. Since design/art and editorial sections are responsible for most of the operations in the production of a new book, and certainly all those with long durations, progress control systems are best administered by production section.

42. At the request of EMPDA a system for monitoring production progress was designed. The objective was to streamline the flow of work through the stages of production, without being any more elaborate or time-consuming than was necessary. A list of key operations was agreed on and a production programme document drawn up. (Annex 10). A programme will be done for each title when there is an agreed and approved manuscript. Simultaneously a note is made in a diary, which is strictly reserved for this purpose, of the next key operation at the point in the diary when it is due to be completed. Whenever a key operation is completed the next operation is similarly dated. At the beginning of each week all operations that are due during the week will be checked and rescheduled if necessary. Total flow of work and performance against programmes will then be reviewed in regular monthly meetings (e.g. on the first Monday in each month), which will be attended by the Division Head, the editors, the Head of Design/Art and (when appointed) the Head of Production.

Estimating and pricing

43. Each new publication is given a price which is printed on the back cover. This practice was introduced when parents were required to pay for school textbooks, but since the change to a textbook loan scheme, the price has been used only if the book is lost or badly damaged. After a number of impressions of a title, this price becomes low in relation to newer titles and should be updated to take account of inflation of paper and printing costs. It is advisable that a new price is set for each impression. To facilitate this a price-fix document was designed. (Annex 12).

44. Currently, the price is cost of printing, binding and materials plus 5 % for transportation. Where the printing is carried out within EMPDA an estimate is made of the printing and binding labour costs, with a view to costing for internal jobs on a like basis with external jobs. Up to now this has not had to be done very often as very few textbook printings have been done within the agency. However, they will become more frequent after the new machinery is installed.

45. Occasional spot checks should certainly be made to see just how cost-effective EMPDA's own print shop is, compared with the Ethiopian Printing Corporation, but it should not be necessary, for each of the increasing number of internal printings, to estimate the number of man hours involved. Much time could be saved by using the EPC scales, which I believe are known.

New editions

46. All successful textbooks need updating from time to time. Corrections should be incorporated as soon as is feasible, preferably at the next reprint. Major revisions, additions or deletions will necessitate redoing the typesetting and a number of the illustrations and the title will be published again as a new edition. Under current Ministry policy for life expectancy of textbooks, for Grades 1 and 2, new editions will normally be planned for three, six, nine, etc. years after first publication, and for Grades 3-12, two, four, six, etc. years after first publication.

47. Corrections and suggestions for improvement will come in from teachers, authors, editors, reviewers, etc. They will be solicited or unsolicited and they will come in at different times after first appearance of the title. All such feedback should be carefully and systematically recorded, so that it is readily accessible when it is decided a fresh printing is needed. A few essential corrections can generally be incorporated at the next printing, but substantial changes will have to be held over until the new edition.

Distribution

48. The distribution of EMPDA's books to schools is handled partly by the distribution division of EMPDA and partly by the regional organizations of the Ministry of Education. The agency is responsible for delivery as far as the regional centres. The size and geography of the country pose very severe problems in the distribution of books to schools, and improvements can only be achieved with concerted efforts.

49. Late or piecemeal deliveries of printings can cause a great deal of confusion to the distribution operation. Many printings have been delayed and/or ~~part~~-supplied over a considerable period, and it has been a great problem to those concerned with planning and organizing distribution. However, it can be expected there will soon be a big improvement when EMPDA's additional printing machinery becomes operational. When it is possible to deal with some 30-40 per cent of the agency's total printing requirements it should be possible to deliver consignments on time.

Proposals for National Textbook Publishing House

50. The full proposals were prepared during 1980-81 by a working party which included representatives of the Ethiopian Printing Corporation and the Higher Education Commission. The proposals were then the subject of a feasibility study that was carried out during 1981-82, before they were presented to the Council of Ministers. A proclamation has now been prepared and is expected to be published shortly.

51. It is proposed that EMPDA will operate as an autonomous public agency. It will be accountable to the Ministry of Education but no longer a part of it. It is thought that this status is more appropriate to an organization which is substantially involved in manufacturing. It is not intended to alter EMPDA's main objectives; they will remain essentially the same as at present, and the agency will continue to comprise a book publisher, National Textbook Publishing House, a purchasing and distribution operation and an equipment manufacturer.

52. The proposals give a great deal of attention to the formation of the National Textbook Publishing House (NTPH). In addition to the operational and legal changes to the agency, it was necessary to recognise the urgent need for a change in the role of the curriculum experts at NCDC in the publishing of textbooks. For historically they have been substantially involved in the planning, preparation and editing of textbooks, and this has inevitably been at the expense of their primary objectives of educational research, curriculum and teaching materials development, in-service training and evaluation of textbooks and other teaching aids. As soon as is practicable the curriculum experts will be relieved of the burden of preparing and editing textbooks. To this end it is envisaged both that the editorial section of the NTPH will be considerably larger than at present, and that NTPH will be legally empowered to enter into contracts with authors, or institutions, and will thus be able to commission the preparation of textbooks.

53. In the next phase of the agency's publishing programme the importance of vocational education will be recognised. The lists of technical and teacher education books will be further developed and there will be a need for the acquisition of relevant editorial skills.

54. NTPH will furthermore be responsible for editing, designing and production of the manuscripts prepared by the Department of Adult Education, especially for the National Literacy Campaign and the distance education programme, and it is proposed that the editorial (and design/art) staff presently located in Adult Education will transfer to NTPH, which will have ample accommodation when the new EMPDA headquarters building is completed.

55. Publishing for young children is to be pursued with a view to developing a list of children's books for reading and reference, which will bridge classroom and home situations. Ultimately this could be the nucleus for a children's books publishing house.
56. Legally, NTPH will be in a position to acquire translation or adaptation rights in the works of other publishers, and will develop a capacity for selection, translation and adaptation to meet national educational requirements.

Editorial Council

57. The NTPH will be advised on publishing policy by an editorial council. The manuscripts of all publication proposals will be subject to the approval of the council. The present Textbook Preparation Control Committee will no longer be necessary and will be dissolved.
58. As a publishing house NTPH can be expected to take independent advice on all textbook proposals, and will need to build a list of expert advisers across the whole range of subjects. The experts in the NCDC will of course figure prominently in this list. Evaluation reports will be submitted to the Editorial Council, together with the manuscript and the views of the editorial section, especially on economic and technical aspects.

Publishing programme

59. In the present situation, while the curriculum experts continue to prepare textbooks, it will be necessary for the NCDC (and Adult Education) to inform EMPDA fully and regularly of their plans for preparation of textbooks. These plans will then form the basis of the publishing programme. In future, when NCDC has been relieved of the responsibility for preparing texts, the curriculum experts can be expected to indicate where textbooks are needed. Indeed, one would hope that they will give detailed advice on the sort of books that are required, and also, where possible recommend authors. In due course they might be called upon to evaluate the completed manuscript, but they will not continue, at least within their working schedules, to prepare manuscripts themselves.
60. While there will then be changes in the roles played by NCDC and EMPDA, there is unlikely to be any significant change in the short to medium term in the size and composition of EMPDA's publishing programme; the need for the publication of mainline school and adult educational materials will continue at least at current levels for some time:
- (a) NCDC is in the process of revising curricula towards General Polytechnic Education, and see the existing textbooks as needing revision or replacement; some new experimental editions have already been prepared;
 - (b) The Adult Education programme, literacy and distance education, is an on-going one, and the volume of publishing is not likely to diminish in the short to medium term.
61. Potential new areas of publishing will emerge significantly only in the medium to long term:

- (a) They will inevitably have to take a lower priority than mainline educational materials;
- (b) The rate of expansion of the existing editorial and design/art resources is limited by the capacity to administer training;
- (c) Publishing expertise in the projected new areas will take time to develop, for example children's books require both special author talent, which must be discovered and encouraged, and a high level of publisher input: language grading, planning for list balance, and design/illustration.

Organization and Structure

62. All the systems and procedures that have been designed during the consultancy take full account of the proposed changes and developments in EMPDA. An earlier involvement in the publication process, a higher level of publishing activity, and the need to make EMPDA's books available to students outside the formal education system are all anticipated. It is assumed that professional publishing skills, e.g. design and editorial, will continue to be developed; and that facilities, e.g. typesetting, will be further upgraded.

63. The present structure of the Book Publishing Division will be entirely suitable for the NTPH, though some modifications will need to be made to the organization chart to reflect proposed growth and development. An organization chart for the short to medium term is in Annex 15.

64. The feasibility study on the proposals for the change of status of EMPDA indicates a very rapid expansion of staff. While this may be practicable in the less skilled areas it would cause very serious problems in editorial, design and production, where jobs are highly skilled, and training periods are long - usually several years to full proficiency. The burden of training falls on the very few experienced staff and unless appointment of new staff is properly staggered, it will put existing staff under excessive strain and cause new publications to be badly delayed. In view of this, a high priority should be given to the appointment of the additional editors and the Head of Production, which posts are needed to cope with current workloads.

65. The expanded editorial section will include the editors from adult education, literacy and distance education; and it will have extra editors both to deal with a larger volume of editorial work and to make possible the move into new publishing areas. The larger volume of work arises both in the planned for higher level of production of new books, and in the fuller involvement in the planning and preparation stages of publication. Specifically, it is recommended that:

- (a) The Chief Editor is responsible for the publishing plan, for selecting and commissioning authors, and for developing the new publishing areas;
- (b) An editor is appointed to anticipate the growth in publishing for vocational education.

- (c) An editor is appointed to specialize at the kindergarten/junior primary level to anticipate the development of children's reading and reference books.

A revised Editor's job description was prepared to take account of the projected broader role to be played by the editors (Annex 14).

66. The production section incorporates the typesetting facility, and the design/art section will include the artists presently located in Adult Education.

67. EMPDA is already aware of a demand for its publications among the growing numbers of home and night school students. In future, as the list broadens, there will be an even greater demand for the agency's books to be made available through bookshops. There is a need for a new appointment within the book division/NTPH to be responsible for retail sales. The job will entail preparation of catalogues and promotional materials, visiting bookshops to promote the list and take orders, and liaising with the distribution division on the supply of orders.

Training

68. The importance of training has been emphasized throughout the consultancy and this report. Publishing is a complex and technical activity and requires highly skilled personnel. Training periods are therefore long, and training makes substantial demands on experienced personnel. The rate of growth and development of a publishing house must therefore be related to the capacity to administer training. Specific training requirements can be summarized as follows:

- (a) Typographic design training for the designers, so they can improve the design of EMPDA's publications keeping pace with upgraded typesetting facilities;
- (b) Editorial training for additional editors in the expanded editorial section, and in respect of the additional editorial functions at the planning and preparation stages of publication;
- (c) Training in a range of printing and binding skills, as required in the expanded print shop.

Publishing contracts

69. The legal basis of publishing is complex and, in drawing up a standard NTPH contract, it will be necessary to take legal advice. For reference, the standard contract of one British publisher with wide international interests was left with EMPDA.

70. Fundamentally, in a publishing contract an author assigns his copyright, or certain of the rights that comprise it, to the publisher, during the legal term of copyright, or in some cases for a shorter period - while the publisher undertakes to pay a fee to the author, which can either be an outright fee or a recurring one on each copy sold (i.e. a royalty). The author has copyright in his work as soon as he composes it, as his pen or typewriter marks the paper, except where he is employed by another party to write, in which case copyright is held by that party.

71. A contract will usually require an author to carry out certain tasks, such as supplying the manuscript and illustrations in a specified form, reading proofs, preparing an index and new editions as necessary. He will also have to undertake that the rights he is assigning are his, that the work contains nothing defamatory or libellous, and that he will inform the publisher of any material from any other source that he has included in his work.
72. There are a number of safeguards that a publisher can build into a publishing contract:
- (a) He can specify the maximum number of words and the delivery date.
 - (b) He can reserve the right not to publish if there is a change of syllabus/requirement before the book is published, or if the standard of the work is not regarded as sufficiently high.
 - (c) NTPH may wish to make their contracts subject to the approval of the editorial council.

Useful references are: The Copyright System-Practice and Problems in Developing Countries by Denis de Freitas, Commonwealth Secretariat, Marlborough House, Pall Mall, London SW1Y 5HX, and Publishing Agreements by Charles Clark, Allen and Unwin (1980).

III SUMMARY OF RECOMMENDATIONS

National Curriculum Development Centre

73. Close consultation should take place between NCDC and EMPDA at the early stages of preparation of all textbooks that are to be authored by the curriculum experts. (The consultant prepared a "Guide to Authors", which is in Annex 3.)
74. There is a need for a Ministry of Education publication policy, setting out the number, type and size (length) of textbooks required for each subject, and the priority attached to each subject.
75. At least twice a year, NCDC should give written notice of its plans for textbook preparation, with details of the number, type and length of books.

Textbook Preparation Control Committee

76. Where relevant subject knowledge does not exist among the members of the committee, independent experts should be asked to evaluate manuscripts, and an appropriate honorarium paid to ensure the assignment is completed in good time. (The consultant prepared a "Checklist for Briefing Textbook Evaluators", which is in Annex 4.)

Production planning

77. Production plans, for new publications as well as reprints, should be updated regularly, and should always cover a minimum period of 12 months ahead. (The consultant designed a format for EMPDA's production plan, which is in Annex 5.)

Formats

78. The Ministry of Education to seek dispensation from Ethiopian Standards Institute to continue to use the three standard book formats to which all existing (250+) publications conform.

Print quantities

79. In present circumstances, subject to the continuing availability of paper and finance, books that are expected to last for two years should only be printed once in two years, adding to the requirement for year 1 an extra 20% for losses during year 1, as well as an allowance for the increase in enrolment in year 2. Books that are to be used for three years should be printed twice in three years - once for the year 1 requirement only, and once for the losses during years 1 and 2, and for the increases in enrolment in both year 2 and year 3.

Book design

80. A one-month consultancy is requested - for an educational book designer to prepare a range of basic design models for text pages including tabular matter, headings etc., preliminary pages and cover typography, based on the newly acquired typefaces.

Editing

81. Editors to adopt the practice of compiling "design briefs". (The consultant prepared notes on "Editor's Design Brief", which are in Annex 6.)
82. Editors to adopt the practice of compiling "cover briefs". (The consultant prepared notes on "Editor's Cover Brief", which are in Annex 7.)
83. A "house style" to be established. (The consultant compiled notes on editing, including a "copy-editing guide", which are in Annex 8.)
84. Two additional editors are appointed without delay, preferably in Science/Technical Studies, and in Kindergarten/Junior Primary. (See also recommendations under Organization and Structure.)

Typesetting

85. Further upgrading of the in-house typesetting facility, to cope with mathematical/scientific material and to produce a higher quality Amharic typeface, to be given serious consideration.
86. When the production section is up to strength, and a head of production has been appointed, the typesetting facility should be transferred to the production section.

Illustration

87. Authors to be given clear guidelines on what is required for illustrations, but preparation of illustration briefs to be established as an editorial responsibility. (Notes on "Editor's Artwork/Photographs Brief" were prepared by the consultant, and are in Annex 9.)
88. Greater use of photographic illustration to be encouraged. Authors and editors to search for suitable photos in existing photographic libraries and collections, and EMPDA design/art section acquire a camera and dark room facilities for black and white prints. Necessary training to be provided.

Production progress control

89. A "diary note" production progress system is introduced and administered by the head of production (when appointed). (Production programme and specification documents were designed by the consultant and appear in Annexes 10 and 11.)
90. Regular monthly meetings are held to review total flow of work and performance against programmes.

Estimating and pricing

91. The price of a publication is reviewed and updated on the cover each time it is reprinted, so as to keep pace with cost inflation.
92. The practice of estimating the print shop labour costs for every internal printing job to be abandoned, and EPC scales to be used for internal as well as EPC jobs.

New editions

93. A system for storage of feedback/corrections on EMPDA's publications to be established to facilitate updating at new impressions and editions.

Distribution

94. Accurate information to be given to the distribution division on quantities and dates for reprints and new books. (As far as this is at all possible.)

Editorial council

95. A list of independent experts, including members of NCDC, is built up, from whom evaluations of proposals/completed manuscripts can be obtained, across all the curriculum subjects. (The consultant designed an EMPDA publication approval document, for submission to the editorial council, which is in Annex 13.)

Publishing programme

96. After NCDC is relieved of the responsibility for preparing and editing textbooks, the curriculum experts should be expected to provide details of textbooks required, recommendations for authorship, and, in due course, evaluation of the completed manuscript.

Organization and structure

97. The rate of expansion of staff to be geared to the capacity to administer training.

98. The two additional editors to be appointed without delay to anticipate the proposed development of the vocational education and children's books lists.

99. In response to the growing public demand for purchase of EMPDA's publications, a new appointment to be made within the book division with responsibility for retail sales.

Training

100. Typographic design training to be provided for the designers (perhaps two initially - the rest continuing as artists). This can best be done by the appointment of an educational book designer to give training on the job during a one or two-year period. Otherwise, at least one of the designers to be sent abroad for a course in typographic design.

101. Since there is a simultaneous need for training new editors and training existing editors in new responsibilities, the appointment of an educational book editor to give training on the job during a one or two-year contract is recommended.

Publishing contracts

102. In drawing up a standard NTPH contract, legal advice to be taken.

TRAINING SEMINAR PROGRAMMES

Seminar I 6 July 1983

INTRODUCTION

Key themes

- 1 Interdependence
- 2 Communication
- 3 Professionalism

OVERVIEW OF PUBLICATION PROCESS

PLANNING & PREPARATION PHASE

- 1 Project identification
- 2 Author selection
- 3 Author evaluation
- 4 Project plan
- 5 Publishing contracts
- 6 Manuscript preparation
- 7 Textbook evaluation

COPY-EDITING EXERCISE

ECONOMICS OF BOOK PRODUCTION (Tesfaye Befekadou)

Seminar II 13 July 1983

INTRODUCTION

ROLE OF THE BOOK DESIGNER

- 1 Typographical design
- 2 Cover design
- 3 Illustrations

ROLE OF THE EDITOR

- 1 Manuscript editing
- 2 Copy-editing
- 3 Illustrations briefing

ANNEX 2

INDIVIDUALS CONSULTED

- 1 Cde Kebede Firesenbet, General Manager, EMPDA
- 2 Cde Tesfaye Befekadou, Head, Book Publishing, EMPDA
- 3 Cde Abebe Asrat, Head, Purchasing and Distribution, EMPDA
- 4 Cde Tesfa Alemayohu, Head, Printing section, Book Publishing Division, EMPD
- 5 Cde Abayneh Dinku, Head, Design/Art Section, EMPDA
- 6 Cde Fikru K'idane-Mariam, Chief Editor, EMPDA
- 7 Cde Tesfaye Kahsay, Assistant Editor, EMPDA
- 8 Cde Wubshet Shibeshi, Acting Head, Curriculum Division, Ministry of Educati
- 9 Cde Work Gabre, Curriculum Expert, Agriculture
- 10 Cde Kebera W'mariam, Curriculum Expert, Agriculture
- 11 Cde Yisehak Habtu, Curriculum Expert, Science
- 12 Cde Mekonen Gabrewold, General Manager, Berhanena Selam
- 13 Cde Aklilu Yimtatu, General Manager, Central Printers
- 14 Cde Gebre Kiros Habtu, General Manager, Ethiopian Pulp & Paper Mill
- 15 Cde G.C. Last, Adviser, Ministry of Education
- 16 Cde Gudeta Mammo, Head, Adult Education, Ministry of Education
- 17 Cde Kebede Gebre, Chief Editor, Distance Education
- 18 Cde Yehun-Belai Mengistu, Head, Educational Mass Media, Ministry of Educati
- 19 Cde Yohannes , Ethiopian Standards Institute
- 20 Ms Innes Marshall, Editor, Addis Ababa University Press

GUIDE TO AUTHORS**The Production process and the people involved**

We want your manuscript to be published as quickly and efficiently as possible. Our objective is to produce a book which is of a high quality and priced at an economic level. To help us achieve these aims we believe that it is important for you to have an understanding of the various processes which your manuscript will go through before publication.

Some of the people involved in the publishing house

The **Manager** fixes print runs, has overall responsibility at all stages of production, and handles all technical matters relating to production and makes arrangements with typesetters and printers.

The **Editor** is responsible for seeing the manuscript through the entire production process from manuscript preparation to publication. The editor deals direct with the author on day - to - day matters and is responsible for copy editing and preparing the cover copy, and where necessary for assisting the author to obtain photographs for the book.

The **Designer/Artist** is responsible for the overall visual appearance of the book, the preparation of artwork, the cover design and where necessary the paste up.

The Production process

- 1 **Delivery of final manuscript**
The receipt of the final agreed and approved typescript, illustrative matter, references, photographs and other relevant materials.
- 2 **Pre-production meeting**
All those directly concerned with the book in-house meet to discuss the book's specification and to draw up a production schedule.
- 3 **Copy editing**
The manuscript is prepared for the typesetter to an agreed style. During copy preparation editorial points for design attention are listed, and also queries for the attention of the author where necessary.
- 4 **Design**
Typesetting and page layout instructions are prepared for the typesetter.
- 5 **Proof checking**
The author checks a set of proofs in detail against his/her copy of the manuscript while a duplicate set is read by the editor. In some cases two proofing stages occur, especially in highly illustrated books - gally proofs (typesetting only) and page proofs (complete pages with illustrations in place). The author is usually only required to check proofs carefully at one of the stages; only essential changes should be made at proof stage.

- 6 **The paste-up**
For illustrated books, when the typesetting has been checked the designer prepares page layouts by cutting up the typeset material and pasting it down on to page grids, leaving spaces for the illustrative matter to be incorporated.
- 7 **Artwork preparation**
The required drawings, maps, diagrams, etc are prepared by the artist to an illustrations brief prepared by the editor. The artwork is checked by the author and the editor and any necessary corrections made by the artist.
- 8 **Indexing**
Where required, the index is prepared from the page proofs, usually by the author. The index typescript is then copy edited, designed and, after typesetting, proof-read in the publishing house.
- 9 **Cover**
The author's proposals for the cover are used by the editor in preparing the cover brief which is given to the Designer/Artist, who designs and prepares the artwork for the cover. The author is usually given an opportunity, at the relevant stage, to comment on the cover design.
- 10 **When all production operations have been completed, bound copies are delivered to the warehouse.**

This description of the production cycle indicates the order in which the various operations take place and the points at which you will be required to supply information or check material. If you need any information or guidance at any stage during the preparation or production of the manuscript, please contact the editor. The editor will provide you with details of the production schedule and in particular when proofs are expected and how long you will have to read them. Failure to meet a date at one stage of the schedule, even by a short margin, will have repercussions right through the production cycle to publication.

Presentation of the Manuscript

Guidelines for typing

- 1 The manuscript should be typed on good quality A4 white paper - or the nearest equivalent size.
- 2 Use only one side of each sheet of paper and double line spacing throughout. Try to type the same number of lines on each page. Extended quotations in the text should also be typed in double space but indented six typewriter spaces on the left-hand side.

- 3 Employ a generous margin on the left-hand side of about 3 cm and ensure there is a margin of about 2 cm on the right-hand side.
- 4 Number each sheet consecutively at the top. Pages added after the manuscript has been typed should also be A4 in size and should be inserted in the correct place, cross-referenced as necessary on the preceding page, and numbered 125a, 125b etc. in the case of additional material to page 125. If a whole page is deleted this should be indicated by a double number on the preceding page (e.g. if page 36 is deleted then page 35 should be numbered 35/36).
- 5 Always begin a new chapter on a fresh sheet.
- 6 If you make corrections to the typescript insert these carefully in type or clear handwriting between the lines but not in the margin. Deletions should be boldly crossed out. If a page contains extensive corrections please have it retyped.
- 7 If you want a word to appear in italics (e.g. the title of a book or a word from another language), underline it.
- 8 Headings in the text should have a double-line space above and below them. They should not be centred, nor should chapter headings.
- 9 Indent the first word of each new paragraph by four typewriter spaces, but do not indent the first word of a paragraph which immediately follows a chapter heading or a heading in the text.
- 10 Always submit two copies of the manuscript: the top copy and either a photostat or carbon copy. Always retain a copy of the final manuscript yourself.

Some points of style

- 1 Consistency is essential in all matters of style. Pay particular attention to spellings (especially of proper nouns), hyphenation, punctuation, abbreviations, use of capital letters, numerals, dates, measurements, percentages, quotations, signs and symbols, and references.
- 2 Please observe these basic rules of house style:
 - use the 'z' rule in spellings, e.g. 'ization' and 'izing' rather than '-isation' and 'ising' in such words as industrialization and modernize.
 - use single quotation marks, except for quotations inside quoted passages, e.g. He said, 'I heard John cry "Help"' in a loud voice'.
 - express dates, 15 August 1936; 1880s not 1880's; 1961-64 not 1961-4.
 - do not put full-stops in abbreviations, e.g. ECA, UN; full-stops are also unnecessary in contractions such as Mr, Mrs, Dr etc.

- in five-figure numbers and above, use a single typewriter space rather than a comma, e.g. 166, 2347, 17 897, 110 853; always use a full-stop (.) to signify a decimal point, never a comma.

- 3 Use metric measurements throughout
- 4 If cross-references to page numbers are required, leave space, e.g. '(see p.)', and in the margin pencil in the correct page in the manuscript.

Footnotes and references

- 1 Footnotes and references should be numbered 1,2,3, etc. consecutively through each chapter, the number appearing immediately above the line at the appropriate place. The references to which the numbers refer should be listed consecutively at the end of each chapter and typed in double space.
- 2 You should follow this basic system of describing published sources:
Jozsef Nagy, The Hungarian National Centre for Educational Technology, UNESCO Press, Paris, 1982, p.37.
Gudeta Mammo, 'The National Literacy Campaign in Ethiopia', Prospects xii, 2 (1982), pp. 193 - 9.

Bibliography

Published works should be listed in alphabetical order by author and should be typed as follows:

NAGY, J., The Hungarian National Centre for Educational Technology, UNESCO Press, Paris, 1982.
GUDETA MAMMO, 'The National Literacy Campaign in Ethiopia', Prospects, xii, 2 (1982).

Maps and Diagrams

- 1 Maps and diagrams should be submitted with the final manuscript on separate A4 sheets with the labels (i.e. the words used on them) typed separately as well as indicated on the maps and diagrams themselves. Include the captions on the sheets.
- 2 In preparing maps and diagrams make sure you:
 - draw clearly in ink so that an artist can reproduce them easily and accurately.
 - provide an indication of scale if appropriate:
 - prepare the label copy in upper and lower case characters;
 - if possible provide a source for a map which an artist can refer to;
 - above all, ensure that spellings are consistent throughout and match those in the main text.
- 3 Number the maps and diagrams consecutively through each chapter (e.g. Map 1.2 or Figure 3.6, referring to the second map in chapter one, or sixth diagram in chapter three).
- 4 Indicate in the text where the maps and diagrams should be placed by typing 'insert Figure 2.5 here' and leave a line space above and below.

- 5 Where necessary provide a list of maps and diagrams for inclusion in the preliminary pages of the book.

Tables

- 1 Tables should be submitted with the final manuscript on separate A4 sheets and keyed into the text, as for maps and diagrams (see above).
- 2 When typing tables present these clearly with any decimal points vertically aligned.
- 3 The title should be given at the head of the table and the source immediately below as necessary.
- 4 Number tables by chapter and number consecutively through each chapter (e.g. Table 6.2).
- 5 If you want a list of tables to appear in the preliminary pages of the book, please type a separate list and place this after the contents page.

Photographs

- 1 Wherever possible authors should provide their own photographs for books in which their use has been agreed. Authors should supply clear black and white matt prints with a good range of tone contrasts. (Let us know if negatives are available as in some cases a better result can be achieved by working from these.) Indicate the number of the photograph on an overlay sheet, and in soft pencil, or in ink on a good photostat copy, show those areas of the picture which could be omitted. On no account should the surface of the photograph be damaged by the impression of a pen or pencil used on an overlay sheet as this will seriously impair reproduction. Photographs should be keyed into the text, accompanied by a list of captions, and submitted with the final manuscript.
- 2 Where necessary and agreed in advance we can assist in picture research and authors should provide at the earliest stage possible a list of subjects required in as much detail as possible, and with guidance about where suitable photographs may be located. If you wish to use a photograph that has been reproduced in another publication, photostat the photograph in question and indicate its source from the book's acknowledgements page.

Mathematical and scientific manuscripts

- 1 Whenever possible the author should discuss conventions of presentations of his/her particular material with the editor. There are internationally accepted systems of naming chemical compounds and symbolizing physical quantities and units, and these must be followed. The chapters dealing with science and mathematics books in Judith Butcher, Copy - editing, can be referred to.

- 2 SI units should be used.
- 3 Recommendations of the International Union of Pure and Applied Chemistry (IUPAC) for the naming of chemical compounds should be followed.
- 4 Nomenclature and formulae should be presented very clearly, leaving plenty of space above and below for the editor to mark instructions for the typesetter. Write very clearly characters that do not appear on the conventional typewriter keyboard, e.g. Greek letters, mathematical symbols. Points of confusion can easily occur, e.g. superior zero⁰ and the degree symbol[°]; angle \angle and less than $<$.
- 5 Avoid using mathematical and chemical formulae in headings and sub-headings because the typesetter may be unable to set these in the specified typesize.

Proof Checking

- 1 It is important to make only essential corrections at proof stage because of the expense involved, which is almost always higher than the author imagines.
- 2 Read through the proofs promptly and carefully by the deadline given by the editor.
- 3 There are all manner of symbols used to signify changes at proof stage. However, the main consideration is to indicate to the editor as clearly and precisely as possible the necessary corrections. Remember you are communicating with the editor not with the typesetter, and therefore if necessary simply write in the correction with written instructions if this is the clearest way to show the change. Some common and useful symbols that you may nonetheless find convenient to use are as follows:

Meaning	In the text	In the margin
close up	∩	∩
delete	/	∅
delete letter	rainfall/	∅
delete letter and close up	rainfall	∩
insert letter	rainfall	Li
make lower case	ⓂRainfall	ⓂL.c.
make upper case	rainfall	Ⓜcap.
change spelling	raenfall	i
replace word by another word	rainfall	precipitation
change to italics	<u>rainfall</u>	Ⓜital.
insert quotation marks	/rainfall/	∩ ∩
insert apostrophe	Ethiopia/s	∩

The index

- 1 Responsibility for compiling the index should be agreed between the author and publisher when the book is first discussed.
- 2 Some basic points to remember are:
 - entries should begin with lower case initial letters with the exception of proper names;
 - do not use "ff" but give exact page references;
 - where references are scattered use passim ('here and there').
- 3 It is very important to compile the index punctually by the deadline given by the editor since otherwise the final production of the book can easily be held up. Do not exceed the number of pages available at the end of the book.

Sources of references

If you require further information about any of the subjects dealt with above, please contact the editor. You may find the following publications useful sources of reference.

The Oxford Dictionary for Writers and Editors, Oxford University Press 1981 (formerly F.Howard Collins' and Printers' Dictionary, first published in 1905, eleventh edition 1973).

Hart's Rules for Compositors and Readers, 38th edition, Oxford University Press, 1978.

Writers' and Artists' Yearbook, issued annually by A & C . Black Ltd., London.

Judith Butcher, Copy - editing, Cambridge University Press, 1975.

Judith Butcher, Typescripts, Proofs and Indexes, Cambridge University Press, 1980.

G.N.Knight, The Art of Indexing, Allen and Unwin, 1979.

Checklist for Briefing Textbook Evaluators

Organization and content

- 1 Does the manuscript adequately cover the requirements of the syllabus (enclose a copy of the syllabus if necessary)? If not please indicate where it falls short, or goes too far.
- 2 Is the material as relevant to the student as it might be?
- 3 Does the organization of the book follow a logical sequence?
- 4 Is there anything important that should be added to, or omitted from the table of contents?
- 5 Is the length of the book right for the subject matter and the level of the reader? If not, please suggest where there should be expansion or cuts.
- 6 Is there good continuity in the text, within each chapter, and between chapters?
- 7 What do you think of the suggested illustrations? Would you omit any, or add any? Do they all properly illustrate the text or are they mainly decorative? Would you like to see more photographs? If so, on what subject?
- 8 Are there enough exercises and/or project suggestions within the text? Are they at the right level? Are all the instructions clear?
- 9 Should there be summaries at the end of chapters?

Approach and style

- 10 Is the approach to the teaching of the subject suitable?
- 11 Are the facts/ideas communicated clearly?
- 12 Are the approach and style such that the students will find the subject interesting?
- 13 Is the language level right for the students in this Grade? Will they read and understand it? Will the grammatical structures and words in the text be too difficult for the students? Are any of the sentences too long or complex?
- 14 Are technical or specialist terms adequately explained? Is there a need for a glossary?

Subject matter

- 15 In general is the treatment of the subject authoritative and technically correct?
- 16 Are there any specific points that are inaccurate, misleading or controversial?

Existing publications

- 17 Do you know of any existing publications which cover similar subject matter at a similar level? If so how does this compare with them?

1976 PRODUCTION PLAN*

*(one each for reprints and new books)

AUTHOR/TITLE**	PRINTER	PAGE SIZE	EXTENT (pages)	PRINT QUANTITY	NO. OF COLOURS INSIDE	NO. OF COLOURS COVER	COST (000) BIRR
*FOR IDENTIFICATION ONLY- NOT COMPLETE TITLE, MAIN AUTHOR OR FIRST ALPHABETICALLY ONLY							

*PUBLICATION DATE ORDER

Editor's Design Brief

- 1 Title of the book
- 2 Name of the author(s)
- 3 Series (is it first in a new series, or part of an existing series/course?)
- 4 Format
- 5 Age/Grade of target reader
- 6 Headings:
 - Chapter headings (give the shortest and longest)
 - "A" headings (give the shortest and longest)
 - "B" headings (give the shortest and longest)
 - "C" headings (give the shortest and longest)
 - etc...
- 7 Tables to be typeset (give manuscript pages where tables appear)
- 8 Quoted material (give manuscript page numbers where it appears)
- 9 Number of pages of manuscript supplied (state what copy (material) is to follow, if any)
- 10 Photographs (state number supplied and number to come)
- 11 Drawings/art work (state total number)
- 12 Special characters or symbols, that may not be available in IBM/Mono-type (give manuscript page numbers where they occur)

Editor's Cover Brief

- 1 The editor should prepare the cover brief for each title as early as possible; if this operation is delayed it can hold up printing.
- 2 The brief will include the copy (material) for front cover, spine, (if there is to be one) and back over.
- 3 It should also state the format, series, if appropriate, and the number of colours to be used.
- 4 The editor, who is familiar with the content of the book, should give the artist his suggestions for the cover design. If this includes a photo, he should supply it.
- 5 There are certain items of copy that should appear on all EMPDA covers, i.e. they should be consistent and easily recognisable and they should of course comply with any legal requirements, e.g. in some countries an International Standard Book Number (ISBN) must appear on all book covers.
- 6 Suggestions for cover copy are as follows:

Front cover copy

Series title (if there is one)
Title (including Grade)
Name(s) of author(s)

Spine copy

Title (including Grade)
Name(s) of author(s)
Colophon (Symbol) and "EMPDA"

Back cover copy

Colophon (Symbol) - "Ministry of Education" and "EMPDA"
Price
points on the book or/and the author(s)

Editing

- 1 The principal objectives in editing a manuscript (typescript) are simplicity and clarity, and they should inform all editorial decisions.
- 2 Any changes or corrections supplied by the author or the reader should be incorporated.
- 3 The manuscript should first be edited for sense and style and, where necessary, language level, that is replacing grammar and words that will cause difficulty to the students, and rewriting unnecessarily long and complex sentences. This may have to be done in consultation with the author.
- 4 The different grades of heading should be identified and the editor should make sure that the system of headings used by the author is consistent.
- 5 A note should be made of any characters, accents or symbols which may not be available in IBM/Monotype (or whatever typesetting system will be used), and also of any tabular matter that will need design mark-up before it can be given to the typesetter.
- 6 Finally, the entire manuscript should be copy-edited to remove all errors and inconsistencies. It will be necessary to have an agreed style, that is a "House Style", for abbreviations, spellings, use of capital letters, dates, punctuation, numerals, use of italics, etc. See the EMPDA Copy-Editing Guide.
- 7 Note should be made of any major changes to the manuscript and any changes that could affect the facts or argument in the author's manuscript. These should be referred to the Chief Editor who will advise on whether the author should be consulted.
- 8 Copy (material) will have to be prepared as necessary for the preliminary pages (prelims). A complete list of all possible prelims (in the conventional order) is as follows:
 - Half title (R)
 - Title (R)
 - Imprint (L)
 - Contents (R)
 - Acknowledgements
 - Foreword/Preface/Introduction

(pages that must be right-hand pages are marked (R); and those that must be left-hand pages, (L))
- 9 The complete text of the manuscript should be numbered accurately, starting from page 1 of chapter 1. The prelims should be numbered separately with Roman (lower case) numerals: i, ii, iii, iv, v, vi, vii, viii, ix, x, etc..
- 10 The Table of Contents should be checked carefully to see that the chapter and other headings agree with those in the rest of the manuscript.

GUIDE TO COPY-EDITING

1 Abbreviations

- a) Full stop used only when indicating an actual break in a word, e.g. no. (number), ed. (editor), Lt-Col. (Lieutenant-Colonel); but not in Dr, Mrs, eds
- b) Abbreviations of scientific and mathematical units generally do not have full stops, e.g. cm (centimetre), gm (gram), m (metre); N.B. gm but never gms
- c) It is best not to use full stops for initials (e.g. ECA, OAU), but it is OK to follow the author's style so long as this is consistent throughout.

2 Dates

- a) In the text dates should not be abbreviated
- b) The correct form is: number, month, year, without any commas, e.g. 12 December 1935
- c) In footnotes the following abbreviations are acceptable: Jan., Feb., Aug., Sept., Oct., Nov., Dec.

3 Grammar

Text and footnotes must be grammatically sound. Errors must be corrected.

4 Headings

- a) Check carefully that headings say clearly and concisely what the ensuing section of the text is about; amend, omit and add headings as necessary.
- b) In all headings, including chapter headings, a capital letter should be used for the first letter of the first word only. Other words to have initial capital letter where they are proper nouns etc.
- c) Headings to be marked "chapter", "A", "B", "C", "D", etc to differentiate grading.
- d) A general instruction will be given to the typesetter on the typeface, typesize and spacing to be used for headings; it is not necessary to indicate these on the manuscript.

5 Hyphens

- a) In general avoid the use of hyphens when either separate words or a single compound word is possible.
- b) Note that words like seventeenth century are hyphenated only when used as an adjective, e.g. During the seventeenth century; but it was a seventeenth-century practice.

6 Italics

- a) Again, avoid if possible - the IBM golf ball has to be changed each time italic (or bold) is used.
- b) Non-English words to be italicised (indicated by underlining) only when

they first occur in the text; thereafter use roman typeface.

- c) Unusual or unfamiliar words or expressions should be adequately explained or translated in the text, and not set in italic or bold.
- d) Many foreign words have been adopted into modern English usage and should be set in roman, for example: role, façade, protégé, regime, safari.
- e) Note that the accents are required in some of these words but not in others. When in doubt follow the Oxford English Dictionary.

7 Numbers

- a) In general, numbers up to ten should be spelled out in letters, and numbers over ten, expressed in numerals, e.g. one, five, ten, 17, 39, etc.
- b) It is essential to be consistent.
- c) In lists and specifically numerical contexts, always use the numerical form.
- d) For numbers of five or more figures use a space and not a comma, e.g. 150, 1500, 15 000, 150 000, etc.

8 Paragraphing

- a) Use discretion in making paragraph divisions; paragraphs should be neither too long nor too short.
- b) The first line after any heading should be full out to the margin, and the first line of following paragraphs should be indented.

9 Parenthesis (brackets)

- a) Round brackets to be used for an aside from the author within his own material.
- b) Square brackets used within quoted material, when the author may be correcting an error or extending/clarifying the subject.

10 Punctuation

- a) Minimal use necessary for clarity and meaning.
- b) Be careful to use apostrophes correctly, e.g. friend's (one friend) and friends' (more than one); 1880s not 1880's.

11 Quoted material

- a) 3 lines or less of quoted matter to appear in body of text in single quotation marks; quoted matter within a quotation to be in double quotation marks: e.g. He said, 'I heard John cry "Help" in a loud voice'
- b) More than 3 lines of quoted matter to be in a separate section with a half line space above and below it; the first line to be full out to the margin. Quoted matter within this section to be in single quotation marks.

12 Spelling

- a) Check carefully for correctness and consistency throughout.
- b) Use the "ize" and "ization" endings, and not "ise", "isation".
- c) Use British and not American English, e.g. programme, aesthetic, all right (not alright), centre, colour, etc.

13 Style

- a) The language should be as clear and uncomplicated as possible.
- b) Awkward phrasing, ambiguity, verbosity, repetitiveness, and old-fashioned language should be corrected.
- c) Unnecessarily difficult grammar and words to be replaced.
- d) Long or complex sentences to be rewritten.
- e) Major changes, especially those that could alter the author's meaning, to be noted separately and referred to the Chief Editor.

14 Upper and lower case (capital and small letters)

- a) General references to have lower case initial letter, e.g. governments formulate policies, but the Kenyan Government formulates policies.
- b) Reference to a specific organisation, person or title to have upper case initial letter, e.g. Ministry of Education, President Nyerere, Organization of African Unity, but the ministry, the president, the organization.

15 Mathematical, scientific and technical matter

- a) There are internationally accepted systems of symbolizing physical quantities and units, and of naming chemical compounds and these must be followed. (The chapters dealing with copy-editing mathematics and science books in Judith Butcher, Copy-editing, can be referred to)
- b) SI units should be used.
- c) Recommendations of the International Union of Pure and Applied Chemistry (IUPAC) for the naming of chemical compounds to be followed.
- d) Material that will have to be displayed on a separate line, e.g. mathematical statements, chemical nomenclature and formulae, etc. will require special treatment, and will have to be marked up for spacing, and typeface/typesize, whether it is to be typeset and/or done as artwork.
- e) Zeros (i.e. 0) to be marked to distinguish from letter o.
- f) In biology: genus and species to be italic, genus only to have initial capital letter. Genus is sometimes abbreviated to an initial when it is repeated close to the original mention.
- g) For subsections use a) b) c) then i) ii) iii) then 1 2 3 etc. In a list semi-colons to be used.

16 Footnotes

- a) Footnotes and references to be numbered consecutively 1,2,3, etc through each chapter within the text, and the notes themselves should be placed at the end of the chapter, and not on the particular page.
- b) Use the following basic system of describing published sources:

Jozsef Nagy, The Hungarian National Centre for Educational Technology, UNESCO Press, Paris, 1982, p.37.

Gudeta Mammo, 'The National Literacy Campaign in Ethiopia', Prospects xii, 2 (1982) pp. 193-9.
(this refers to Volume 12, issue number 2 of the journal "Prospects".)

17 Bibliography

Published works to be listed in alphabetical order, according to the following basic system:

NAGY, J., The Hungarian National Centre for Educational Technology, UNESCO Press, Paris, 1982.

GUDETA MAMMO, 'The National Literacy Campaign in Ethiopia', Prospects, xii, 2 (1982).

Editor's Artwork/ Photographs Brief

- 1 The editor should ask the author to provide separate lists of
 - (i) artwork and (ii) photographs, with details of where in the manuscript they are to appear.
 - 2 For diagrams and maps the author should provide a "rough" and a note of any references (or, ideally, a photocopy of any reference, amended by hand as necessary).
 - 3 For drawings, e.g. of people or scenes, the author should state clearly what the illustration should convey to the reader and give references if possible, e.g. a picture or photo.
 - 4 Authors should provide prints of photos wherever possible, but if not they should indicate from where the print can be obtained, e.g. National Tourism Commission, Ministry of Information, newspaper picture library, etc..
 - 5 It is important to remember that the artist will not necessarily understand the subject matter of the illustrations and will generally reproduce what he sees in front of him, whether it is the drawing itself or the labelling. Thus "roughs" and references or photocopies of references should be checked by the editor very carefully - the artwork itself for accuracy (especially if it is a diagram or a map) and the labelling for spelling, use of capital letters, positioning and (most important) consistency with the text and House Style.
4. When briefing the artist the editor should include the following
- a) Title of the book
 - b) Name of the author
 - c) Format
 - d) Age/Grade of the target reader
 - e) Types of illustration (map, diagram, drawing) and number of pieces of each type required
 - f) Number of colours to be used
 - g) List of artwork, giving manuscript page numbers where each appears and indicating whether "rough"/reference supplied
 - h) Separate details for each piece of artwork
 - description
 - note of any references
 - typed list of labels

EMPDA PRODUCTION PROGRAMME

TITLE

DATE

EDITOR

ARTIST

No.	Operation	Responsible	Duration	Date	Actual	Commer
1	Art/photo brief to artist	editor	XXX			
2	Prepare artwork/collect photos	artist/editor				
3	Approve artwork/select photos	editor				
4	Cover brief to artist	editor	XXX			
5	Approve cover rough	editor				
6	Cover artwork	artist				
7	Cover proof	production				
8	Approve cover proof	editor				
9	Ms ready for copy-editing	editor	XXX			
10	Copy-edit ms	editor				
11	Design specification	designer				
12	Approve design	production/ editor				
13	Typesetting completed	typist/ptr				
14	Approve/correct typesetting	editor				
15	Paste up	artist				
16	Approve paste up	editor				
17	Page proofs	production				
18	Approve page proofs	editor				
19	Camera-ready to printer	production				
20	Bound copies	production				
21	Bulk stock in warehouse	production				

EMPDA SPECIFICATION

TITLE/GRADE

DATE

EDITOR

TYPESETTER

ARTIST

PRINTER/BINDER

PAGE SIZE

NUMBER OF
COLUMNSNUMBER OF
PAGESPRINT
RUNNUMBER OF
COLOURS
INSIDENUMBER OF
COLOURS
COVERNUMBER OF
ARTWORK
PIECESNUMBER OF
PHOTOS

TEXT PAPER:

GRAMMAGE

SIZE

TYPE

COVER BOARD:

GRAMMAGE

SIZE

TYPE

BINDING STYLE

FEE/ROYALTY

DISCOUNT TO RETAILERS

EXTRA NOTES

EMPDA ESTIMATE/PRICE FIX

TITLE

DATE

PAGE SIZE

EXTENT

PRINT NUMBER

ROYALTY

FEE

DISCOUNT

ESTIMATEFIRMCOMMENTMATERIALS/MANUFACTURING COSTS

Text paper

Cover material

Text printing

Cover printing

Binding

TOTAL MATERIALS/MANUFACTURINGOTHER OUTSIDE COSTS*TOTAL PRODUCTION COSTS

UNIT COST

TRANSPORT

LABOUR

FEE/ROYALTY

DISCOUNT

PRICE

* especially new books

EMPDA PUBLICATION APPROVAL

TITLE/GRADE

SERIES

AUTHOR(S)

DESCRIPTION - subject, educational requirement, summary of evaluation

NOTE ON AUTHOR - writing experience, qualifications, teaching/curriculum

EXISTING PUBLICATIONS - similar subject/level

PROPOSALS

PUBLICATION DATE	FORMAT	NUMBER OF PAGES	PRINT RUN
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PROPOSALS

AUTHORS FEE/ ROYALTY	COST OF FIRST PRINTING	PRICE FOR RETAIL SALES
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SIGNATURE/DATE

EDITOR

DIVISION
HEADEDITORIAL
COUNCIL

NTPH JOB DESCRIPTION

EDITOR

Main purpose

To plan, control and carry out editorial tasks, and co-ordinate all stages in the publication process, under the direction of the Chief Editor.

Main responsibilities

- 1 To be involved as necessary in the planning of new publishing projects.
- 2 To give support and encouragement to authors during the preparation of manuscripts.
- 3 As directed, to get independent evaluations of manuscripts.
- 4 To read and assess manuscripts allocated.
- 5 To edit manuscripts allocated.
- 6 To carry out in an economic way all editorial processes on allocated new publications, and reprints as required, e.g. compiling design, illustration and cover briefs, collecting photos, proof-reading, checking artwork, etc.
- 7 To communicate as necessary to the smooth co-ordination of the publishing process with all relevant internal sections (design, production, typesetting printing, etc.) and external agents (authors, advisers, etc.)

NTPH ORGANIZATION CHART

