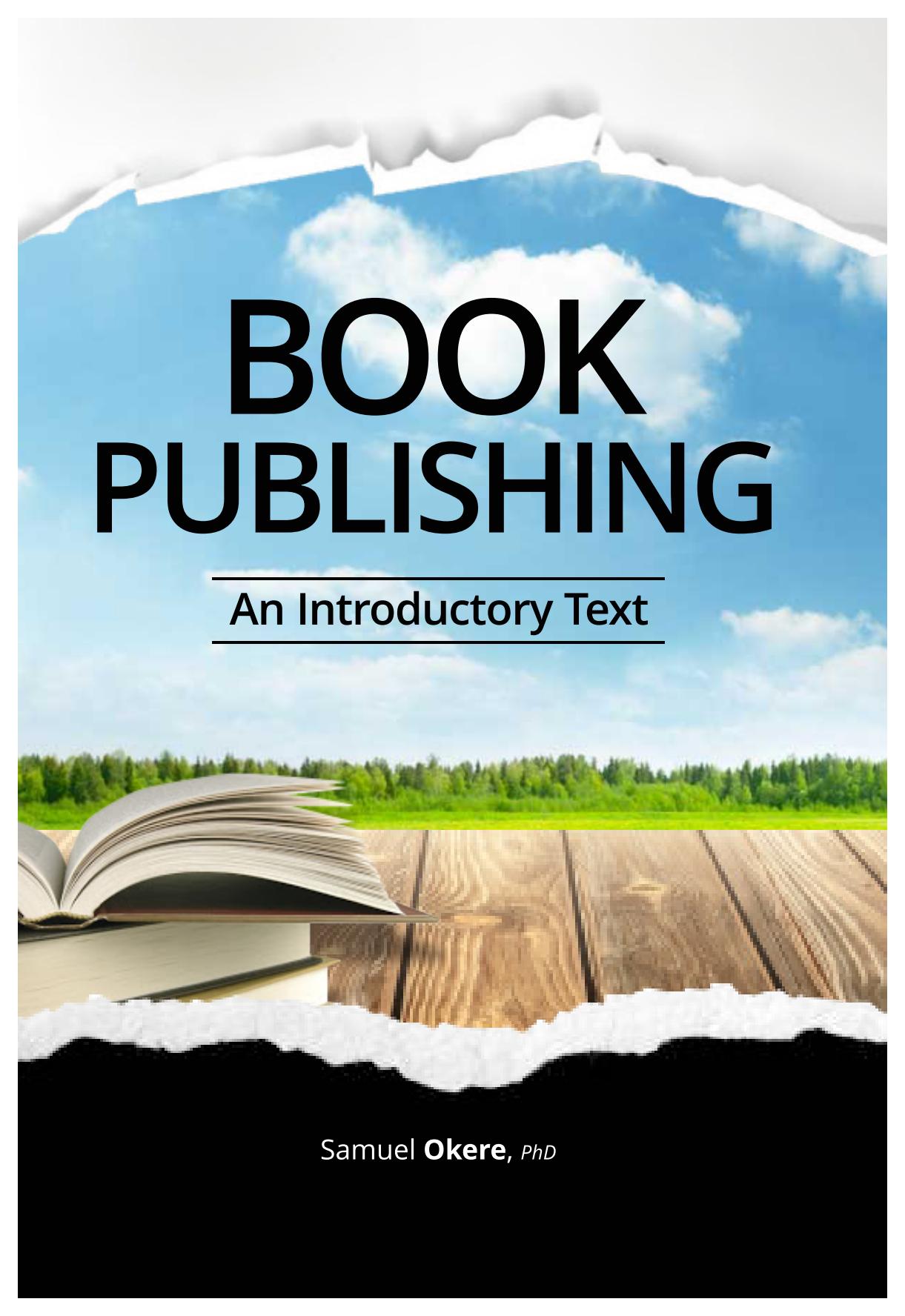


BOOK PUBLISHING

An Introductory Text

The background of the entire image is a photograph of a landscape featuring a green field, a dense line of trees, and a blue sky with white clouds. In the foreground, there is a white, torn-paper effect at the top and bottom edges. A thick, open book with light-colored pages is positioned in the lower-left corner, resting on a dark, textured wooden surface.

Samuel **Okere**, *PhD*

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Babcock
University
Press

Ilisan-Remo, Nigeria.

BOOK PUBLISHING:

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Babcock University Press
Ilishan-Remo, Ogun State, Nigeria.
Tel: +234 (0) 803 975 8648
+234 (0) 805 829 9445
e-mail: bupress@babcock.edu.ng

ISBN: 978-978-57408-7-5

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Printed in the Federal Republic of Nigeria

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Dedication

This book is dedicated with fondness to my father in publishing, the late Philip Uwaezuoke Nkwocha, under whose tutelage (as Managing Director/Managing Editor, University of Port Harcourt Press Limited and later, Executive Publisher, Sunray Books Limited, Port Harcourt), I drank the publishing potion that will not let me go.

Acknowledgments

The making of a book is like scaling the rungs of a ladder on a mountain climb. To make a successful climb to and fro, one must follow the paths scaled by previous successful climbers. As one of my professors once intoned, "a research attained is dependent on the humility of the current researcher to stand on the shoulders of previous successful researchers who have sort of acquired a giant status". This book could not have been, were it not for the efforts of various authors and researchers whose resources in books and journal articles we have leveraged to reach this point. For want of space here, all such persons are acknowledged in the bibliography. Because of human frailty on this side of existence, omissions are bound to occur. If there is anyone whose resources we have consulted without due recognition we tender our unqualified apology and promise to rectify it in the next edition once our attention is drawn to it. Once more, we salute all our giants on whose shoulders we stood to come this far.

I appreciate my friend and wife, Dr. Justina Sam-Okere. You took a decision not to let me rest until this book is in the hands of the end-users. You are my greatest critic. *Kechi Nem*, I present to you our book, *Book Publishing: An Introductory Text*.

Five publishing environments nurtured this book. There is University of Port-Harcourt Press which sowed the seed. Then, Sunray Publications gave audacity. Babcock University Press provided succour in times of need. The Department of Mass Communication at Babcock University provided the platform for the initial testing of the book on the students at both the undergraduate and graduate levels. This was finally

consummated at the Department of Mass Communication, Rivers State University of Science & Technology, Nkolu-Oroworukwo, Port-Harcourt (now Rivers State University) which granted the author sabbatical placement where the book received the final nurture. Kudos to these enabling environments, you are highly cherished.

Preface

The making of a book is like scaling the rungs of a ladder on a mountain climb. To make a successful climb to and fro, one must follow the paths scaled by previous successful climbers. As one of my professors once intoned, "a research attained is dependent on the humility of the current researcher to stand on the shoulders of previous successful researchers who have sort of acquired a giant status". This book could not have been, were it not for the efforts of various authors and researchers whose resources in books and journal articles we have leveraged to reach this point. For want of space here, all such persons are acknowledged in the bibliography. Because of human frailty on this side of existence, omissions are bound to occur. If there is anyone whose resources we have consulted without due recognition we tender our unqualified apology and promise to rectify it in the next edition once our attention is drawn to it. Once more, we salute all our giants on whose shoulders we stood to come this far.

I appreciate my friend and wife, Dr. Justina Sam-Okere. You took a decision not to let me rest until this book is in the hands of the end-users. You are my greatest critic. *Kechi Nem*, I present to you our book, *Introduction to Studies in Book Publishing*.

Students in Nigerian universities, polytechnics and other institutions of higher learning produce tons of research/academic projects every year. These exclude term papers and assignments that are written on each course of study every semester. The important question to ask is, "What is the essence of these research/academic projects?" Personal interaction with both students and lecturers over the years has revealed that more often than not, the belief is that the essence of academic writings/projects is just to pass or meet requirements for degrees of study. Making a good grade is commendable, but if the same papers/projects on the basis of which the grades were awarded were assessed using a benchmark of global academic standard of scholarly writing, will the writers still earn the same grades? And if earning a degree is the only reason students have for engaging in research/academic projects, the purpose of higher education is still far from being achieved.

Having the correct understanding of "why" and "how" of research/academic project will influence the approach, the passion and process of writing projects and academic work. Every research/academic project carried out in higher institutions should be to identify and solve a specific problem or meet a specific need. In their presentation on town and gown relationship, Robert-Okah and Nyenwe (2013) made it clear that there should be a synergy between the university and the society. This however, is not the focus of this book. The major concern here is to present the ideal perspective from which, and purpose for which research/academic projects should be done because when the perspective is right and the purpose untampered, the output will not just be writings that merely pile up the heap but such as solve problems and

promote learning.

One of the important things to note about research/academic projects is that they not meant for the consumption of only a particular individual, department of study, or educational institutions. They are for public consumption and usage. Policy makers, companies, establishments, and interested individuals should be able to pick research works that deal with their areas of concern and find useful information in the form of accurate data, credible findings and plausible recommendations that address their areas of enquiry. Other researchers should also be able to find useful materials for ongoing studies as well as cues for further research projects.

Students, especially postgraduate students, are taught research procedure and skills beginning from generation of research topic to reporting the findings. The result of research work should be "communicated to some audience, in order to be of much value" (Olayinka, Agbaje, Alonge, Ekpenyong, Gbadegesin, Isiugo-Abanihe, . . . Taiwo, 2004). As much as the research process is important, the writing of the report or the result of the process is equally important. The manner in which the report is written may enhance or demotivate readership. Many times, students are not tutored and mentored on the ideal academic writing skills. They are left to put things together as they deem fit and in the process, they violate academic writing rules. Many of the errors committed are often not recognized or identified by either student or supervisor. An important point to note however is that no matter how successful a research procedure is, if the results are not presented in a logical and coherent manner, the effort of carrying out the research is futile.

BOOK PUBLISHING - An Introductory Text

1

The Idea of Publishing

One of the things a new comer into the world of publishing would like to know is how to explain what publishing is; that is, how to put into concrete terms the idea of publishing. Scholars and professionals of publishing are aware of this, and for this reason, they have made some efforts to do so.

Understanding Publishing through Definitions

A leading publishing scholar named Chandler Grannies wrote a book in 1967 entitled *What Happens in Book Publishing*. In this book, he defined publishing in this way:

Publishing is to make public; to send forth among the people, the words and pictures that creative minds have produced, that editors have worked over; that printers have reproduced... it is the whole intellectual and business procedure of selecting and arranging to make a book and of promoting its ultimate use.

Before Grannies gave his definition, a man called Bigley some five years ago (that is, in 1962) had sought a way of describing publishing. For this reason, he defined publishing as 'a chain of activities which takes place between an idea in the mind of the author and a book on the shelf, at home or in the library'.

From these two definitions, one can see a deliberate

effort to bring to the attention of the society what book publishers do, how they do what they do and the benefits of their work to the society. Let us consider Bigley's definition. Here, he made it clear that publishing is not an idle activity and that publishers are busy people who work in a synergy arrangement. They are team workers; they cherish the contributions of members of their team so that they can bring about positive result. We can see this from the first clause of his definition – **a chain of activities.**

In his definition, Bigley also pointed out that publishing is realized at two major dimensions. First is the dimension of thinking, which is a conception point. This conception point happens in the thought process. From the thinking stage another stage comes into being. This is the stage when what was thought is put into writing. The one responsible for this thinking and writing is called an author. When the author is through with his or her work, the book becomes a reality. Whether the book is on the shelf at home or in the library it is necessary to remember that it came into existence through many stages beginning with thinking and then putting into writing the thought.

This definition does not fully explain what book publishing is all about. Although it identified the fact that it deals with a chain of activities it does not go further than what the author does. There are other participants who actually play very strategic roles to bring a book into existence. In the same way, there are other activities besides thinking and writing by the author for the book to find a place on the shelf either at home or in the library.

As a way of filling some of the gaps observed in Bigley's definition, we shall turn to that of Chandler Grannies. The first

point that calls to one's attention in this definition is the fact that publishing is not an activity that limits itself to an individual's private corner. From the very beginning, Grannies tells us that publishing is a public activity. It has to do with giving; it is conceived and executed by moving it in time and space beyond the point of conception. Hence 'publishing is to make public; to send forth among the people, ...' By his definition, Grannies tells us that it takes creativity for publishing to take place. Those who do the writing which eventually translates into the book, think and do their work in a way that makes it appealing to the reader. These creative minds are the same people as authors in Bigley's definition.

To corroborate the fact that publishing involves synergy, Grannies introduces a group of participants besides the authors. These are called editors. The editors do not just casually work on the creative ideas of the authors but they do it painstakingly. This is understandable from the expression '... that editors have worked over...' Just as the authors take their time to do a good job in conceiving the idea and writing it down, so the editors carefully and thoughtfully attend to what the authors have written. They process what the authors have written so that it becomes a pleasant and acceptable product.

A third group of participants is also introduced in this definition. These are printers. Their work is to strictly replicate what the editors have produced. While the editors work on the concretised ideas of the authors the printers in turn work on what the editors have done. That way, the editors form a link between the authors and the printers. This can be explained using the idea of people in a race that involves exchange of batons. The authors pick up the baton, complete their turn and hand over the baton to the editors who also complete theirs

and hand over to the printers. The printers play their own part in the race by taking the baton to the finish line. Thus they translate into print what the authors have conceptualized and what the editors have worked over.

However, unlike the normal relay race, the editors continue to take responsibility of the entire process. Although they had handed the baton over to the printers, their job is not finished. They take the final responsibility of whatever the printers do. In fact, the printers receive the baton from the editors and also hand over the baton to them after they (the printers) are done with their own segment of the job. We shall discuss this in detail when we shall be dealing with publishing chain.

Publishing as an Academic Discipline

As formal education witnesses development so academic disciplines begin to broaden and widen. One of such academic disciplines which have recorded expansion in scope is the communication discipline. This is without prejudice to whether it exists as communication, communication arts, mass communication, media or even as information studies. By whatever nomenclature it is identified, and in whatever alignment - arts/humanities, management or social sciences - publishing is finding increasing appeal as an academic discipline. It is for this reason that institutions offering mass communication comfortably situate it within the print sequence. Those in information studies rightly appropriate it within its own sequence as a specialisation. The basic line however is that publishing as an evolving academic discipline in the communication, information and media studies has great potentials of sustainability.

Publishing as Entrepreneurship

In considering publishing as entrepreneurship, skills impartation and acquisition are at the fore. Investment and return-on-investment are also significant. Within the entrepreneurial level, the publisher operates as a professional who combines theoretical and intellectual discourse with the ability to account for physical cash that is plowed into the whole publishing exercise. This is the business side of publishing. Accountability for the recouping of invested capital is the watchword. There is therefore the need to manage resources prudently so that the publishing house will maintain a continued and sustainable existence.

As entrepreneurship, the book publisher is an investor. There is investment in persons as well as in physical cash. The persons on whom investments are made include the authors, editors, and other personnel that participate in the making of the book. Physical cash is invested to pay the wages of personnel, pay royalty to the authors, and pay overhead charges and also distribution and warehousing charges among others.

Summary

This chapter gave a general introduction to what takes place in book publishing. It established the point that book publishing is an activity that is accomplished through joint effort of the author, the editor/publisher, the printer and the marketer. In this chapter, we also explained how book publishing functions as both an academic study and as a business activity.

The next chapter will give us the background to how the business of publishing is organised.

Revision Questions

1. Using any one definition, explain what you understand is involved in publishing.
2. List and discuss the major participants in the team work of publishing.
3. In your own words, explain the difference between publishing as an academic discipline and publishing as entrepreneurship.

2

The Publishing House as a Communication Industry

A publishing house is a media firm that is established for the purpose of handling publications from its inception until the ultimate completion. One outstanding feature of a publishing house is the organised way by which it ensures the proper promotion of its products. It is possible for an individual to write a book or even get it printed, but it takes a concerted and corporate effort guided by professionalism and strong revenue base to promote such a book. This is a routine work in a publishing house. The quality is determined in two perspectives – content and form. Content refers to the subject matter, the organisation and development of the themes, the logical and coherent manner with which the issues in the book are articulated, and the use of language. It also includes the factuality of the issues raised, their currency where necessary and propriety in the areas of human relationship and regard for norms.

Although individuals may attempt to observe these, it however can only be attained within a properly constituted publishing house. This is because a publishing house is expected to be equipped with the capacity (both human and material) to carry out this function. The form of a book refers to its physical design and arrangement. It includes the size, the shape, the volume, the font/(type face) and point size chosen, the choice of illustrations, etc. These are not arbitrary decisions. They are decisions made to enhance the physical

appearance of the book as a way of aiding readability – to make the book reader-friendly. In a publishing house, there are professionals that handle all these in the most economical and yet profitable way.

Persons who work in publishing houses see themselves as members of a family. The family orientation may have been informed by the attachment of the word house. Beyond this, why publishing organisations are regarded as houses may find better explanation in its origin when the industry evolved along family lines. Although in present day arrangement, a publishing house is often populated by persons of non-familial origin, the family sentiment still holds.

The book publishing house, like other media firms, (newspaper, magazine, radio and television organizations) is established for the development, production and distribution of books that have the potentials of informing, entertaining, teaching and persuading the target audience. In this regard, the publishing house acts as an information processing industry. This is achieved through a network of activities carried out by persons and groups of persons both within and outside the publishing house.



Figure 1: Publishing Chain

The figure overleaf explains the series of activities that take place in the making of a book. From that illustration, it is clear that book publishing is indeed an organised activity that depends on synergy. Even when one person may perform all those activities the procedure is still a factor of relay and baton-changing. Each step is an independent yet dependent activity. For the completion of one activity, there must be a chain linking it to the next.

This illustration authenticates the fact that publishing functions deal with stages of activities that aim at processing raw data into a usable form and making such data available to the users in the form that is appropriate for that purpose. Though publishing is not limited to the book medium, the reason for limiting the discussion in this chapter to book publishing is because this book is concerned with book publishing.

As each scholar makes input into the concept of publishing, grey areas are illuminated, thus, providing an opportunity for a holistic view of what takes place in book publishing for the realization of its communication function. This fact helps in the understanding of the definition given by Madhavan (1999) which sees publishing as 'the dissemination of ideas or information or knowledge to the public' (p. 3). He further explains that it is:

...the whole process of validating, approving, whetting, and adding value to information content...publishers validate, value-add and invest in the information product and deliver it on a mass scale for public consumption' (Madhavan, 1999, p. 3).

The manner through which the publishing house performs its

role as an information processing and communication industry is vividly portrayed by Okwilagwe (2001):

The processes involve the conceptualization of ideas; the realization of the ideas in a somewhat temporary or semi-permanent form called manuscript; the perfection of the manuscript in order to enhance its communication potential - editing; the determination of and standardization of the elements that make up the book cover and the text - designing; the composing of the manuscript into somewhat permanent page-proofs - typesetting; the reading of the composed pages to ensure that they are free of errors - proof reading; the buying of the materials for printing and determining the nature and quality of the physical attributes of the product - production; and finally, the distribution and marketing of the printed materials - promotion and sales (p. 2).

The explanation of how publishing houses do their work is by no means exhaustive as new light will continue to be shed based on new developments in man's search to attain optimum point in communication. At present, the above will suffice in demonstrating the peculiar role of publishing as a communication industry designed for the processing of raw data for information to end-users.

Basic requirements of a Publisher

Anyone who is considering making a career in publishing should exhibit the following qualities:

1. To have a passion for books and reading. The book publisher is essentially a reader. This is reading without

limits.

2. A potential publisher should be one that is determined for hard work.
3. A sound university degree will build the potential publisher as publishing traverses the world of business and academics.
4. Publishing is like growing a farm. The potential publisher should have keen interest in producing tangible results over a period of time.

Basic conditions in establishing a Publishing House

Do a business plan. A publishing house strives on a **business plan**. This plan entails having a goal that has to be attained. It would be necessary therefore to design how the goals will be attained. These could be short or long term goals. A short term goal could be for a period of 1-3 years while a long term goal could stretch up to 10-20 years. Goals and the strategies for attaining them should be made in such a way that they can be periodically reviewed. Endeavour to engage the services of a specialist.

Determine your market. Every publishing house determines its market and studies that market. Knowing who you are publishing for is an indication of determination of your market. Publishers do not just produce books and put them out for sale; they rather make conscious efforts to decide who they are publishing for. This implies that every book has a target readership.

Plan a marketing campaign. Publishers do not just begin to produce books. Therefore, anyone who wants to establish a publishing house should carry out some basic

research on what the readership needs and how and where to reach them. By doing this, one would be able to identify those that are already in the same business line. These are called competitors in the market. When you find out your competitors, it will be necessary to also find out how they are reaching the market. Having identified your competitors, you can now plan effectively on how to become relevant in this market without being pushed out. One way to do this is to understudy the strategies of your competitors. You can now modifying their strategies in a way that it will benefit you as you also come up with new strategies.

Give your publishing house a name. A name is a great identifier. Certain names attract while others may repel. One thing about business names is that once a name is associated with a product sells can be guaranteed. How much this works in publishing is a matter of proof. While you are choosing a good name endeavour also to formulate good products. Sometimes it can prove so difficult to arrive at an acceptable name. You may like a name, rush with it to the Corporate Affairs Commission only to be told that the name is not available. It is advisable that you may have to do some Google search before submitting your name as each submission to the Corporate Affairs Commission for what they call name search attracts a fee. A publishing house with a name that most people can easily pronounce and remember is preferred. Don't give people any opportunity to ridicule your publishing house because of the name you have chosen. Let it always bear positive connotation.

Determine type of publishing. Publishing houses are best known by the markets they serve. Therefore, while choosing a name as well as making other plans for take-off, you

need to decide who you are publishing for. It will be quite unwieldy to serve all the market groups and segments. For this reason consider settling for specific reader groups.

Develop an organogram. For easy execution of duties, a well-designed plan of who does what is necessary. Reporting lines need to be properly articulated and job descriptions defined clearly.

Determine print purchase point. Quite often uninformed people mistake publishers for printers. Such people have difficulty in acknowledging a publisher without a printing press. Publishers and printers perform distinct duties in the publishing chain. Therefore to have a functional publishing house that will deliver the finished book on record time and in good quality, you need to determine where to purchase your print. It also will be to your advantage if your printer can handle your job at some level of credit. A good understanding with your printer will make your job easy. It is not every printer that can handle a book work. Please go for printers that specialise in book work as book production is a specialised printing job.

Make plans for Distribution

No matter how well produced a book is, it can only be said to have been published when it reaches the end users. No publisher can do this effectively without middlemen known as distributors. This is why it is advisable to consider from the onset who these distributors are going to be. At least two or three at the commencement stage will be necessary. Always go for distributors that understand the book trade.

Summary

This chapter presented book publishing from a business

perspective. When the publisher follows what has been discussed here the prospect of success is very high.

Revision Questions

1. What do you think makes people in a publishing house see themselves as members of one family?
2. With the aid of the publishing chain, explain fully the series of activities that take place in the making of a book.
3. Explain what it takes to be a publisher.
4. List and explain the foundational steps you will take in establishing a publishing house.

3

Editorial Functions

In chapter 2 we discussed the role of the publishing house. From the visual illustration called publishing chain, we were able to see that a publishing house is a highly functional organisation. Every activity has a determined stage into which it fits. It also requires special skill to actualise it. In specific terms however, we can group the functions in a publishing house into three broad categories. These are editorial functions, production functions and marketing functions. Editorial function occupies a centre stage among these; for this reason we shall devote this chapter to what editors do in a publishing house.

Editorial functions are the aggregate of work activities which editors participate in the making of a book. Apart from the actual writing of the book which the author does, there are so many inputs that are necessary before the writing process, during the writing process and even after the author has completed the writing. These include generation of ideas, acquisition of scripts, assessment of the scripts, perfection of the communication process between the author and the reader, and the determination of the physical appearance of the book.

Generation of ideas

This is a very important editorial function. It sets the tone for every other function because it is only when there is an idea

that we can have a script. Without the idea which translates into a script editors would have no function to perform. It is for this reason that they (editors) always accord priority to this function.

Generation of ideas for scripts is a coordinated effort. It is the duty of publishing houses to do this coordination. In coordinating the generation of the ideas that will form the content of a script, the publishing house may choose to either do the thinking and scripting or do the thinking and ask some other persons outside the publishing house to do the scripting. This kind of script is called solicited script. There are times too when the publishing house will not be involved in the generation of ideas for the scripts that they receive. In this case, the publishing house simply receives a script that it did not ask anyone to write. When this happens, the script is referred to as an unsolicited script. By this experience publishing houses identify two major methods through which they acquire their scripts namely, soliciting and un-soliciting.

Acquisition of Scripts

The location of authors is the function of the publisher and this is done through a number of ways. When the publisher initiates the process of locating the author, certain considerations are made. The first is to review the philosophy and goal of the publishing house in order to ensure that the project to be embarked upon is in agreement with what the house stands for in terms of her social responsibility function. The second consideration is a review of the capacity and reputation of the author. It must be ascertained that the author is such that can deliver the right script that will drive the philosophy and goal of the publishing house.

Once these two considerations are put in perspective, the publishing house launches into full action of establishing a personal contact with the prospective author. This it does most often through an editorial staff that is designated sponsoring editor. This sponsoring editor could be an editorial staff of any ranking though some publishing houses have a more rigid approach. In the latter case, rather than being an ad hoc title occasioned by a particular project, the sponsoring editor designation is a promotional position.

The work of a sponsoring editor requires skill and tact. He/she is dealing with a human being, who sometimes may be a total stranger whose biases may affect the contact. For this reason, it is expected that the sponsoring editor would need to apply all the resources of inter-personal communication to be able to win the confidence of the author. Even when the author is unwilling presenting excuses of pressure of work or some other reasons, a good sponsoring editor can still make a breakthrough with such an author.

Acquiring scripts through a sponsoring editor implies that the script is being solicited. By virtue of this function, the sponsoring editor acts as an image maker for the house. The house the sponsoring editor represents is adjudged by his or her appearance, candour and conduct. In the process of soliciting the enlistment of the author, the sponsoring editor becomes also an advocate for the house. Whenever the public prejudice is displayed, it is the duty of the sponsoring editor to counter it by presenting a positive picture of the house. The sponsoring editor therefore is a spokesperson for the house. The success that attains such a duty is an eventual success for the house.

Publishing houses may also acquire scripts without

going through sponsoring editors. Individual authors or their representatives may take the initiative of generating the scripts which they eventually submit to publishing houses. Where the author chooses to present a script to the house at his or her own initiative, the script is said to be unsolicited. Unsolicited scripts may reach publishing houses through a literary agent. This is a freelancer who acts as a middle person between the author and the publishing house. Literary agents receive remuneration for their work from the author.

There is another type of middle person called literary scout. Such a person works for the publishing house on a freelance basis and receives remuneration from the publishing house. The literary scout performs the function of a sponsoring editor except that he or she is not an employee of the house. In addition, he or she is responsible for expenses that the publishing house incurs in the process of acquiring a script with the expectation that such expenses would be recovered through the fee that the house would pay him or her.

Both literary agents and literary scouts are bridge builders for the authors as well as the publishing houses. They are expected to be persons knowledgeable in publishing and the publishing environment. While the agent negotiates on behalf of the author the scout negotiates on behalf of the publishing house.

Commissioning of Authors

Publishing houses depend on written materials which they receive from individuals or group of individuals. In the early days of publishing when Information and Communication Technology (ICT) had not revolutionized communication, these

written materials were manually constructed. For this reason, they were known as manuscripts. Today, things are different. People rarely produce their scripts mechanically. Manual scripting is gradually being replaced by electronic scripting. Even when individuals produce their scripts manually using pencil or biro, these scripts are expected to be typewritten in an electronic device before submitting them to publishing houses.

For this reason, it is logical to argue that to continue referring to these scripts as manuscript may not be ideal. Typescript is even more accurate in describing the state of modern script writing. Because technology is rapidly changing the face of communication and information sharing, even typing in various forms is also being modified. To reflect the current reality therefore, we shall simply call what was hitherto referred to as manuscript and recently in some quarters typescript simply as script. Hence we shall identify all written materials that publishing houses receive from individuals and groups for processing into a book as script.

Scripts are products of thought and thinking. In the plan for acquisition of scripts, publishing houses rely on thoughts either from within the publishing house or outside the publishing house. These thoughts are based on ideas. Indeed, every book that comes out of a publishing house is a product of ideas. These ideas are generated from the environment of the readers of the book. It means therefore that ideas do not just develop. They are drawn from everyday experience. The readers of the books must recognise and identify with these ideas for them to be meaningful. This implies that any script whose content does not bear resemblance to every day experience of the readers is faulty.

When a publishing house initiates the process of scripting, such a script has a high probability of being published. That is to say, nearly every solicited script eventually becomes a book. On the other hand, a good number of unsolicited scripts do not have the prospect of becoming books. There is a simple and logical reason why this happens. In soliciting a script, publishing houses are equipped with some guidelines which they give those that will do the work of scripting for them. This is not so with unsolicited scripts since those doing the scripting do so independent of the publishing house. In spite of this, it is possible however for an unsolicited script to become a best seller.

Assessment of Scripts

It is the desire of every publishing house that the scripts she has received from authors whether solicited or unsolicited be produced as books that will serve the need of the readers. In view of this, publishing houses subject their scripts to some rigorous examination to ensure the ability of the scripts to meet this need. This examination is in two parts; first it is done within the publishing house and this is known as in-house or internal assessment. The second stage of assessment called external assessment is done outside the publishing house. This is also called peer-review or blind assessment.

Those who do the work of the second stage of assessment for publishing houses are called external assessors. To qualify for consideration as an external assessor, an individual must have demonstrated reasonable level of knowledge and expertise in the subject matter of the book. Publishing houses find it convenient to use senior academics for this purpose. This is understandably so as they are

expected to be current with developments in their various disciplines. The best way to confidently determine the validity of an assessment is to do more than one assessment on a particular script. It is for this reason that publishing houses require that authors send more than one copy of the script at the time of submission.

It is actually ideal for authors to submit three copies of a script. While the house sends two out to two different assessors one should be retained as a back-up. This is the conventional practice. However, in recent times, authors are asked to submit soft copies of their works in Word Microsoft format. When this is done, assessors may be sent the soft copies through the internet for electronic assessment. It is safer however to send hard copies to external assessors. In some cases, publishing houses may send PDF versions of the script to assessors.

When preparing a script for external assessment, the following should obtain:

1. Remove every hint of the identity of the author so that the assessor would carry out the assignment without bias. Such a bias could be negative or positive. Whichever it is, bias does not have any positive contribution to the assessment of a script. Every script should be adjudged on its own merit in truth and objectivity.
2. The script should be accompanied with an assessment guide. This is a document of the publishing house that serves as a bench mark on which the assessor should evaluate the script. The assessment guide should be clear and self-explanatory.

These are some of the basic issues that an assessment guide addresses.

1. **Contribution to knowledge.** Every book must have something new to say and in saying this it should strive towards improving the lot of humanity and the society. This is a very essential requirement of a book; it must address the social responsibility function of publishing. The assessor should be able to point out the specific contribution of the book in this regard.
2. **The depth of coverage.** It is expected that a book should not just touch on issues but meaningfully present those issues so that the reader would have been adequately informed. Therefore, an assessor should determine if the author has been able to touch on every aspect of the subject or otherwise. This is because readers would want to know something different from what they already know. Although there is hardly any new knowledge, the mode of presentation and the perspective of an author must distinguish one author and book from the other. This is the burden of originality.
3. **The language and style.** Appropriateness of language is very important. Ability to manage a discourse in simple and easy to read language is the true test of a good book. Some authors, especially new entrants into the community of authorship think that indiscriminate verbosity, flamboyant and ostentatious embroidery in language use would earn them credit. There are also others who actually have not mastered the rudiments of simple mechanics of language; their scripts may no doubt be rich in facts, but once the language use is poor

it becomes difficult to access the information. Also, there is appropriate language for every intended audience. These are some of the major issues the assessor should consider in the language and style of the script.

4. **Readership potential.** Publishers are concerned about whether a book would receive patronage from readers. In preparing the assessment guide, they make provision for the assessor to indicate whether in his or her best judgment, the book would enjoy good readership. This is on the assumption that the assessor is familiar with issues of social relevance which the book is expected to address.
5. **Violation of privacy.** In presenting and discussing the subject matter of a book, an author may intrude into the privacy of other persons, groups or corporate bodies. It is in human nature to safe guard privacy; assessors are therefore expected to point out where such may have occurred and recommend appropriate steps the author should take to guard against this.
6. **Suitable title.** Some publishing houses send out scripts for assessment without the author's title. That way, they request assessors to suggest about three suitable titles to the book. Other publishing houses however may include the title but ask the assessor to suggest three alternative titles. Whichever is agreeable to a house, the important thing is to work on having a very appropriate title to a book.
7. **Verdict on the script.** External assessment of a script is a very crucial role. Publishing houses consider their assessors of worth and as such every assessor is

expected to make a declarative statement on the script. In view of the assessor's comments on the issues raised in the assessment guide, it behoves the assessor to declare if the script is publishable in its present form or it would require revision.

The submission that the assessor makes in response to how the author fared regarding the issues raised in the assessment guide is always a classified document. This is called assessment report. An assessment report may be positive or negative. Based on the assessment report, the house would prepare a summary document extracted from the simultaneous reports by the two assessors. Before compiling this report, the house weighs the two reports and in the best judgment of the house take what is necessary. In sending the assessment report to the author, the house assumes responsibility and not the assessor.

When sending an assessment report to an author, the house should determine whether the script would be published as a book or not. Publishable scripts quite often require some revisions by the author. Such revisions are guided by the assessment report. Where the author chooses not to accept the report, such an author is at liberty to withdraw the script. In a case of outright rejection, that is if the script is not publishable, the judgment is often based on the following:

1. If the book may not fit into the philosophy and publishing programme of the house.
2. If it would constitute a rival title to an already existing one in the house.
3. If there is significant violation of privacy or instances of

obscenity.

4. If there is significant presence of grammatical infelicity.
5. If the author worked in flagrant disregard to the principle of fair use.

Editing of Scripts

This is one obvious function of editors after all it is indicated in the name they bear. Although editors work on the language use of the author, they go further than that. Script editing is entering into the mind of the author. That accounts for why Okwilagwe says that script editing is perfecting the communication process between the author and the reader. Every book is a communication document which the author initiates. Because of human imperfection what the author intended may not be exactly what is documented. It is the duty of the editor to glean through, indeed comb all over the script, meticulously to ensure that the intended message is actually communicated to the reader.

In script editing, the editor also designs the shape of the book by choosing the font and type face appropriate for the reader and the subject. Determination of visuals and the verification of the ones proposed by the author is an important script editing work. It is the editor that determines the general outlook of the book. When an editor does a good script editing job, reading the book becomes pleasurable.

Summary

Editorial function is the core of book publishing. This chapter highlighted basic editorial functions. The desire of an editor is to see the end users receive the book with joy and satisfaction. Any editor that looks forward to this experience must be

prepared to expend reasonable effort on editorial functions.

Revision Questions

1. Based on your understanding of editorial functions, explain why an editor occupies centre stage in publishing.
2. What are the guidelines for preparing a script for external assessment?
3. List and discuss the major issues that an Assessment Guide addresses.

4

The Book as a Communication Agent

The effort by humanity to record, retrieve and share information is at the root of the designing of the book. In the course of human history and the fulfilment of this desire, different forms of experiments were performed and at every stage, a form of the book medium evolved. What we may call a book today may appear so strange to our ancestors who lived in the early days of our millennium. Imagine then what those who lived some three or four millennia in the past would think. One thing however is certain; each millennium made the best use they can of the form of the book available to them.

Today, the book can be found in both the hard and soft form. Even within the soft form, variants exist. We shall therefore begin with the most commonly available and the lessmistakable which is the hard form. The hard form of the book is the printed and bound form which passed through the printing press. This is the most recognisable form of the book to an average person. Most discussions that are available to the average reader concerning the nature of a book would no doubt be in the light of the hard form of the book.

We shall at this stage review some definitions of the book by some major stakeholders of the book medium. **The Microsoft Encarta**, a dictionary owned by Microsoft Incorporation has a very explanatory definition. Here is how it defines a book:

A book is a volume of many sheets of paper bound

together, containing texts, illustrations, music, photographs, or other kinds of information. The pages are sewn or glued together on one side and bound between hard or soft paper covers... a book is also a published work of literature, science, or reference, or a work intended for publication.

UNESCO which is an acronym for United Nations Educational, scientific and Cultural Organisation is an international body that has championed the cause of education to a very great extent. This body is a very key stakeholder when it comes to the issue of education and book matters. It defines the book as 'a non-periodical printed publication of at least 49 pages excluding covers'. With this definition, two additional markers have been added to the definition given by Encarta Microsoft. These are, for 'a volume of many sheets of paper bound together', which contains 'texts, illustrations, music, photographs, or other kinds of information' to qualify as a book, it should not be a frequency-bound publication and it should be of a minimum of 49 pages.

The Association of American Publishers is a major publishing advocacy body. It is the umbrella body for publishers and publishing groups in the United States of America. This body has outlined certain features that qualify any product of communication as a book. These are:

1. All hard cover volumes that are not magazines regardless of how long they are
2. All juvenile titles hard bound or soft bound regardless of how long they are except colouring books
3. All soft bound volumes that are not less than 48 pages

Regarding the etymology of the word book, World Book (2001)

says that the term book comes from the early English word *boc*, which means tablet or written sheets. It further gave a special point of identifying a book that is, that, which 'consists of written or printed sheets of paper or some other material fastened along one edge so it can be opened at any point'.

Traber (1996:131) commenting on the uniqueness of the book says that although the book is a product of the manufacturing industry, yet, it is not an 'essential consumer good' (like food, shelter, and clothing) but an intellectual artifact which is bought use (rather than to be consumed). According to him, 'most books are read only once and then kept or passed on to others; a few books become 'household articles' which are used frequently'.

Value of Books to Humanity

In the formative years of mass communication, books played fundamental roles. In fact, they constituted the earliest form of mass communication. Although today books are regarded as the cold form of mass communication, they nevertheless remain essential channels for permanent documentation of information and its retrieval in a very transient age as ours. From the beginning of the growth of human society, books have been part of that growth.

Although some scholars argue that the book medium came into existence at the time of the invention of the printing press, historical evidence abound to prove otherwise. Before the invention of the printing technology, books had already been in use. In fact, Christianity is a major beneficiary of the role of books in communication. In its infancy, Christianity adopted the book medium for the documentation and dissemination of its liturgies prior to Gutenberg's invention.

Perhaps, what needs to be said is that Gutenberg's invention only changed the nature and manufacture method of the book. We can therefore itemize the major functions of books thus:

1. They are special instruments of national development
2. Books play vital roles in the teaching and dissemination of knowledge
3. They help in the documentation and retrieval of vital information
4. They play great roles in the dissemination and preservation of cultural values
5. They are essential products of communication
6. They serve as means of linkage and entertainment

In view of the above, we can say that books are highly functional. They have pedagogical values. Through the book medium, people acquire ideas, skills and values. Books are very useful in both formal and informal education. Books act as knowledge bank. The rate of production and readership of books is an index to the level of development in a given society. In this age of literacy, no nation can do without the services of books. Indeed, what is literacy but the ability to access information documented in various media of which the book medium is an essential element. The book is a strong instrument of conveying knowledge (information) and of combating illiteracy. As an accessory to underdevelopment, illiteracy carries along with it ignorance. This is ignorance not just of one's needs but also of the nation within which the individual operates. By having access to books however – the storehouse of knowledge – the citizenry and the entire nation are systematically being liberated from the shackles of poverty,

ignorance and underdevelopment.

Professor Festus Adesanoye, one of the leading Nigerian scholars of publishing considers the book medium as 'crucial in the process of socializing a man, enabling him, in other words, to fulfil himself and, in the process, become a productive contributor to the development of his nation (Adesanoye, 1995:2). Victor Nwankwo, the late engineer-turned publishing magnate and scholar had scored the book medium a very high grade in relation to its role in contemporary Nigerian educational system. According to him, 'books are required for pre-primary, primary, secondary and tertiary levels of education. Books are also required by the adult populace for further development throughout life' (Nwankwo, 1991:154).

In what appears to be a rehearse of Adesanoye (1995), Okebukola (2003), Omoniyi (2002), and Okediran, (2002), Adediran (2002) identified the roles of books in national development thus:

- Books eradicate illiteracy by equipping men with the ability to read and write
- Books aid cultural transmission and re-orientation.
- Books inform and enlighten man, thus making him easy to govern.
- Books help man to attain self-realisation which is a means to social mobilization and stable society.
- Books enable individuals to contribute productively to the economic growth of the society.
- Books bring about empowerment and self-fulfilment to individuals.

The Book as an Organic Structure

Every book is an entity with different parts and segments that form the whole. Every one of these performs a peculiar function which contributes to the overall structure of the book. When any of part or segment is missing, the book cannot be whole. In very broad terms, one can say that there are two main parts namely, the cover and the main book.

The Encyclopedia Americana Volume 4 has given a two major ways of identifying a book. These are the physical appearance and the function it performs. In terms of physical appearance, 'a book can refer to any object that is an assemblage of leaves held together along one or four edges and protected on front and back with a cover of more durable material'. From the functionally perspective, it defines a book as 'more or less coherent body of graphic communication assembled into one or several units for the purpose of lastingly valuable material'.

The outside of the book

The outside of the book are all the parts of the book with which the book makes its contact with people even from a distance. They are always the exposed parts of the book. These are the cover – front and back cover, and the spine. Together they can also be called the cover.

The cover

This is the outer part of a book which serves as a protection for the main book. Normally, the material with which the cover is made is significantly different from that of the main book. Some are made of cards of different types; others are made of chip board or straw board while still another group may be

made of paper, especially, art paper. There are some covers that are made of leather while, still others may be made of aluminum and even treated wood.

We can then say that the book cover is a device for the protection of the pages of the book and by implication, the information contained in the book. It is deliberately designed to be harder than the pages. This ensures that the book will withstand weathering due to constant touch, contact with dust and such other matters that may deface the book.

There are two main types of cover – the hard cover and the soft cover. It is from this that we have two descriptive names for books – hardbound and softbound. Most of the hardbound books 'have covers made of cloth, plastic, or leather over cardboard' (World book, 2001 Volume 21). Some hardbound books have a paper wrap (wrapper) called dust jacket. As the name implies, the dust jacket 'protects the book from stains, dirt, and scraps' (World book, 2001 Volume 21). Softbound books are called paperbacks. These are books that the covers are made of paper.

Apart from protecting the book against dirt and stain, the book cover serves as an information device. It contains the title of the book as well as the name of the author. The book cover also serves as an aesthetic device. The first contact the reader or prospective buyer of a book makes with any particular book begins with the cover. The impression the cover makes at this initial contact determines so much for the book. It can appeal for purchase and readership. It may also repel. It is for this purpose that adequate attention should be paid when designing the cover of a book.

The cards with which the cover could be made can either have one or two sides. The rougher side is always the inside of

the cover. Cards and papers are measured in grammage.

The spine

This is one of the most conspicuous parts of a book. It is on the outer part of the book. This therefore means that the spine is a component of the book cover. However, the spine so stands out that it merits an independent consideration without necessarily losing its position as a member of the book cover. The spine holds the leaves together just as the mammalian spine holds the skeleton and indeed the entire mammalian body. It is formed by putting the pages together along one side, and then either glued or sewn together. A well made book spine should be able to bear the title of the book, the name of the author and either the name of the publisher or the logo of the publisher.

The inside of the book

Every other part of the book besides the front and back cover and the spine are regarded as the inside of the book. This is made up of the following segments, the preliminary or front matters, the text matters, and the end matters. The inside of a book is made up of sheets of papers that are fastened together at one of the four sides called spine. Each sheet has two sides – the front and back what we may call the right hand side and the left hand side. Each of these sides is called a page.

The right hand side or the right side of the page is called recto. It is customary to number pages of a book for easy referencing. In doing this, the recto is assigned an odd number. This is a natural order as the recto always begins the pages of a book, and also since the first numeral is always an odd number. The verso on the other hand is the left hand side or the left side

of the page. This is always an even number.

The preliminary or front matters

These are the first segments of the inside of a book. In most books, it begins with a blank recto and verso, although some publishers may choose to insert some illustrations that may sometimes be accompanied with the title of the book and the name of the author. Following these is another recto that is nearly blank but for the shortened form of the title of the book. This page is called the bastard or half title page. The verso of the bastard page may be blank or it may serve as an information page either bearing other books of the author or related or significant books by the publishing house. The next recto is called the title page. It carries the full title of the book with the name of the author and imprint of the publishing house. The verso of the title page is called the copyright page. This page is a well loaded page with information. The copyright page bears the full address of the publishing house. It is also on this page that the copyright holder is indicated. Other vital information that this page contains include, the International Standard Book Number (ISBN); the cataloguing-in-publication data (CIP); notification on fair use of the book; sometimes, the name of the publisher who is responsible for the issuing of the book; the printer or place or country where the book was printed.

Two other significant segments of the preliminary matters are the preface and the table of contents. While the preface contains information on aspects of its creation, the table of contents is a listing of the major topics in the book according to the order in which they are placed with the corresponding page numbers. In recent times, the table of

contents has received so much boost such that in one book, some publishers may choose to provide two versions – the abridged and the full versions of the table of contents. Most American publishers favour this practice.

The text matters

As the name implies, the text matter is the main part of the book. It is the part that bears the discourse of the book. In most books, the text matter is made up of chapters. However, in books of poetry the text matter could be made up of divisions, while in books of drama, it could be acts and scenes. Some of this category of books can be divided into movements.

End matters

Every other content of the book beyond the text matter is regarded as end matter. The contents of the end matter serve as a guide to the reader regarding the text matter. Quite often end matters help the reader to locate information from the text matter. It can also help the reader to understand how the author gathered materials for the book. Major components of end matters include appendix, glossary, bibliography, index etc.

The appendix is an attachment made at the end of the text matter. It could be in the form of further or detailed information or explanation on some of the issues raised in the end matter. Sometimes, authors and their editors may consider including certain details in the text matter as cumbersome for the reader. For that purpose, they may choose to include them at the end of the main discussion as appendix. It is not every book that has appendix. This is only included where it is considered necessary. Some of the items that can constitute appendix in a book are notes, charts, tables

and figures.

Bibliography as a component of end matters is a list of books and sources which the author had consulted in one way or the author in the course of writing the book. The author may or may not have made direct reference to these sources within the text matter but because the author is aware that such sources nevertheless enriched the book, it is therefore necessary to include them in the bibliography. It is this fact that distinguishes a bibliography from references. Indeed, references are direct sources from which the author gathered information and had made it obvious in the text matter by way of citation. These sources (that is, references) are therefore listed at the end of every chapter where they are cited.

One thing must be made clear though; and that is, in standard textbooks, authors and their editors are at liberty to adopt either references as well as bibliography or use only bibliography. Where references are not used, it is advisable that the author and the editor make deliberate effort in introducing the text and the author cited in the text matter in such a way that the reader can easily identify the source of that matter. What that implies is that proper attribution to the source is required at the point of citation within the text matter.

Books that have glossary provide additional guide to the reader. It could be in the form of short definitions and descriptions of key words and ideas that were discussed in the text matter. A major reason for isolating them from the text and giving them prominence as glossary is to encourage the reader to pay attention to them. Somehow, describing or defining them within the text matter may constitute a burden for the reader. This is so especially as the authors and the editors are concerned with how to present an idea or concept to the reader in the best way that will ensure impartation and

retention of knowledge. An intelligent reader should consider this design as a clue to the importance the author attaches to such ideas and concepts.

Index in a book is an isolation of key words that were used in the book within the preliminary and text matters and their corresponding page references. While providing for a glossary in a book may be as a matter of choice, it is without option that every well made book, perhaps, with the exception of novels and such other narratives should have provision for index. An index serves as a map for tracing the text matter. Unlike the glossary that does not necessarily give the page reference, the index works with page references and as many times as the word or concept is used. The design for an index can be an inclusive one containing names of people, places as well as ideas and concepts. In some books, there could be a segmentation whereby separate lists are drawn for the constituents of the index.

Nearly every tertiary textbook has provision for index. This is quite commendable. This effort of the authors and the editors should be complimented by the readers. The index is an important part of the book that a serious reader cannot afford to neglect. Nigerian authors and editors seem to be more interested in the tertiary reader than the el-hi readers. It is only in few cases that they consider including index in this category of books. It is a great omission which does not prepare the el-hi readers adequately. As a matter of policy, every el-hi book should make provision for index. The richness of a book as a resource material can only be complete when it has an index. From the early stages, readers of books need to be taught how to locate key words and ideas within the text matter. This is the usefulness of the index.

Summary

This chapter gave us an insight into the nature of the book. First it tells us that the book is an important medium of communication. Second it tells us that the book helps in transmitting cultural values both in formal and informal education. We also saw that the book can be examined anatomically. That is, it is possible to study the book based on its various parts. Every part of the book has a very important function. We need therefore to preserve the book medium even as technology evolves to bring about new formats in which the book can be presented.

Revision Questions

1. List any three features of a book.
2. What are the major values of books to humanity?
3. List and explain any three parts of a book.
4. Discuss the relationship between the end matter and the text matter.

BOOK PUBLISHING - An Introductory Text

5

List Building

By acquiring scripts which the publishing houses develop into books, the publishing houses are at the same time developing a profile for themselves. The number and quality of books they publish enhance their reputation. The actual physical count of the books by individual titles constitutes what is called either list or title. It is from this that the technical term list building is derived. Listing building therefore refers to the process whereby publishing houses raise their own distinctive titles. It is a way by which publishing houses put together their various book titles. List building is a very fundamental function of a publishing house. The ability to build a viable list is a measure of the success of a publishing house.

Factors responsible for Good List Building

Two basic factors are put into consideration in list building. First among these is the goal of the publishing house which is dependent on the philosophy of the house. The second factor is the capacity of the editorial department.

Goal and Organisational Philosophy

The organisational philosophy of a publishing house defines the role that the publishing house will play as an industry that is established to provide intellectual service to the society. This philosophy may or may not be verbalized as an independent

entity, yet, it acts as the guiding principle and the pivot on which the entire atmosphere of the publishing house hinges (Bloisi, 2003; Kroepel, 2005). Organizational philosophy sets the tone for the culture of the house; this is demonstrated in concrete terms by the formulation of the mission statement and the core values, sometimes referred to as the vision of the organization (Cummings, 1997). It is based on these that the publishing programme and the editorial policy can be designed.

No publishing house operates in a vacuum, and no two publishing houses operate on exactly the same terms. Each has its own distinctive features which set it out as an independent organization designed to deliver on its own goals. It is this uniqueness, which permeates the entire publishing activities of every publishing house that forecloses the philosophy of that house. Thus, the philosophy of a publishing house is revealed in the way the mission statement which is the *raison d'être* for the publishing house, is couched (Bonner and Voyles, 1980).

This mission statement which is also called corporate mission states unequivocally, the specific thrust or purpose of the organization, and its formulation precedes the operations of any business organization (Bagozzi, 1998; Bearden, 2001; Hill, 2008). The implication of the existence of a mission statement in a publishing house is that the workforce is provided with the general principles of the house, which it must allow to guide it in the performance of its duties. It is also based on this, that the publishing house will be judged by both its internal and external publics.

Five basic points which are attributed to Peter Drucker, the renowned management scholar are very germane in the

formulation of a mission statement. Kottler (2003, p. 91) rehearsed these as:

- a. What is our business?
- b. Who is the customer?
- c. What is of value to the customer?
- d. What will our business be?
- e. What should our business be?

Though these questions may sound simple, they are by no means simplistic as they must not only be addressed at the formative and take-off stages of the publishing house, but must also be continuously addressed throughout the life of the publishing house. This implies that from time-to-time, these questions need to be raised and thoughtfully answered. It is as a result of this review process that some publishing houses may sometimes decide to change or modify their mission statements (Kottler & Keller, 2006). In either case, it is a factor of positive response to developments in the market place.

When a publishing house develops her mission statement, she shares it with all categories of staff, including the customers. A clear and thoughtful mission statement provides employees with a shared sense of purpose, direction and opportunity (Cravens & Piercy, 2006; Noe, Hollenbeck & Gerhart, 2000; Roman & Cooper, 2003). Even when some members of staff of the publishing house may be operating from separate and diverse geographical locations, the provisions of the mission statement will help them to work as a team for the common good of the publishing house. A mission statement functions effectively when it provides the publishing house with a long-term vision. Talbot (2000, p. 9) itemizes the result of an effective mission statement on both the staff and

the organization:

- Striving for the same goals
- Working in accordance with the same principles
- Adhering to the same standards
- Fostering organizational morale
- Securing the organization's reputation
- Determining the character of the organization.

Since the mission statement is the guiding principle for the future direction of the publishing house, it is therefore necessary that at every planning stage, attention should be paid to the content. The vision, philosophy and indeed the goal of the publishing house are encapsulated in the mission statement and this fact makes it an imperative working document for any publishing house that aims at sustainability and goal attainment.

The rate and level of subscription to the mission statement by staff in any organization is an indicator of their collective will to work towards the success of that organization in delivering on its designed goals (Roman & Scott, 2003). It therefore follows that an organization's mission statement must always be readily available as a guide. Every staff should know of its existence, should understand its letters and demands on staff and should be ready to uphold it.

The capacity of the editorial department

A publishing house with an editorial team that has the required capacity to function is in the right position to raise appropriate titles. The required capacity for list building is dependent on the ability of the editors to possess what it takes to function in a competitive market. Editorial work is all about skills. For editors

to attain success in list building, they must possess the right skills. To possess the right skills without applying them appropriately is tantamount to not possessing them at all. Therefore, the capacity of the editorial team in relation to possession of the appropriate skills is a demonstration of the application of the skills for result. The three basic skills that are required are technical skills, perspective skills and human relations skills.

Technical skills refer to the competences which are acquired in formal training. They are very useful and any editor without a reasonable level of technical competence cannot in the first place be regarded as an editor. Possession of technical skills begins with evidence of academic qualifications with corresponding ability to put such qualifications into practice. A sound first degree is a starting point for the acquisition of technical skills. Anything below this notwithstanding how sound the individual is would not guarantee such a person a placement in the editorial team of a publishing house.

In addition to the acquisition of a sound education, the editor that is involved in list building should have the ability to interpret the publishing landscape. This is referred to as environment scanning. It entails a good knowledge of the social climate, the trend of thought of the society, the reading needs of the society, available books in the society and the book needs in the society. Possession of perspective skills prepares the editor for the special task of determining the gaps in the book market. The editor then should be able to know from where such gaps can be filled in terms of what subject areas and also from where to draw the personnel that will do the scripting of such required books. An editor that possesses perspective skills is a sort of specialist in 'weather forecast.'

An editor may have all the technical and perspective skills but may still fall short in list building task if the editor does not possess human relations skills. In fact, any editor without this skill will not survive in the publishing business. This is because publishing has so much to do with building and retaining relationships. It is a business that is carried out with a human face. It makes enough room for emotion and empathy. Books are unique media products; each title is quite different from the other. In list building, it is therefore expected of the editor to factor this uniqueness into the method of development, production and distribution of every title.

The human relations skill of the editor makes it possible for list building to take place in an atmosphere of trust and mutual respect. In list building, it is required of an editor to not only work on schedule with authors, but also enter into the world of the authors without necessarily intruding into their personal affairs. For this reason, the editor involved in list building should consider ways of reaching the authors, penetrating to make them work with result and on target time yet in a way that will not make them feel obligated but rather see themselves as persons working on mutual goal. Human relations skill therefore is the factor that pulls the string of technical and perspective skills into an ordered framework. This is with the aim of building an acceptable and enduring list.

Summary

In this chapter, we have seen how publishing houses work to acquire their scripts which eventually become books. Every publishing house that pays special attention to 'grow' her book holding is working in the direction of good list building. To do this very well, the editors in the publishing house have to work

in agreement with both the philosophy and goal of their house. The editors are also expected to possess certain skills. These are technical, perspective and human relations skills.

Revision Questions

1. What are the factors responsible for good list building?
2. List the three basic skills that every editor who is engaged in list building should possess.
3. Acquire the organisational philosophy of any publishing house. Study it carefully and then explain why you think it is important for every publishing house to have one.

BOOK PUBLISHING - An Introductory Text

6

Publishing Agreement

A Publishing Agreement is a written understanding between an author and a publisher regarding the scripts at hand. It is a guide on the relationship that will exist between the author and the publisher for as long as the book that will emanate from the script lasts. Although a publishing agreement is often seen as a legal document, it is more of the spirit of relationship that prevails. It is not the legality in the publishing agreement that makes it work. What makes it work is rather the cultivation of mutual understanding which exists between the author and the publisher. Both understand and appreciate the fact that they are team members in the making of a media message that has the potential of bringing about a social change in the individual and the society.

A typical publishing agreement is made up of segments called clauses. Each clause stipulates what each party shall do and or what shall be done for each party. For this purpose, a publishing agreement can be said to be a document of allocation of duties and responsibilities between an author and the publisher in order to have a book in existence.

There are two elements that are prevalent in a publishing agreement. These are service and financial fulfilment. These two serve as a kind of propeller to both parties. The service element is hinged on the fact that the primary purpose for book publishing is the rendering of social

service in terms of education, information, transmission and preservation of cultural values. The second element which is financial gratification (fulfilment) should be understood in the light of financial investments that are involved in book publishing. Apart from intellectual investment which both the author and the publisher must make in a book - the author research and writing and the publisher through research and editorial work activities - both also make financial investments. The author invests money through intellectual acquisition and its practical application in research, while the publisher invests money through all the financial requirements for the making of a book.

A well made publishing agreement answers all the questions that may arise regarding the book. It takes care of the present and the future. For this purpose, it is advisable that authors should carefully study the letters of the publishing agreement and adhere to it strictly. A major reason why the emphasis is on authors is because the publishing agreement emanates from the publishing house. It is the publisher that prepares the agreement. Perhaps, this is why some people regard the publishing agreement as a document of the publishing house. This need not be so after all, the author does not just endorse the agreement blindly. Before endorsing the agreement, the author is given the opportunity of making inputs into it. The author studies the draft of the agreement as prepared by the publisher, makes appropriate observations and suggestions and returns the draft to the publisher. The publisher in turn studies these observations and suggestions and effects the author's input where necessary. In a way, the drafting and endorsing the agreement follows a negotiation process.

Clauses in a Publishing Agreement

1. **License of Rights.** This has to do with certain rights that are due both the author and the publisher. The author has the liberty of granting permission to the publisher to process the script, produce it in a book format and manage its distribution and sale. Whatever authorization that the publisher might require in the process of publishing a particular book has to be clearly stated. Acting otherwise is an infringement on the rights of the author. This means that the publisher holds the author in high esteem and would not do anything to cause offense to the author. The publisher cannot act arbitrarily in respect of the transaction.
2. **Editorial Content.** Author's script is measured by its editorial content. To bring about quality editorial content, the author has a duty to grant the publisher the liberty of ensuring that this editorial content of the script is improved upon in order to make it a standard book. Thus the author gives the publisher editorial control over the work.
3. **Copyright Notice.** All copies of the book must bear copyright notice in the name of the author.
4. **Script Submission.** This clause relates to time and format. It is the duty of the publisher to determine the format in which the author has to submit the script. Because publishers work with set calendar, they normally require authors to make their submissions within stipulated time frame. Where the author does not

submit the script in an acceptable format and time frame, such an author may incur certain charges.

5. **Date of Publication.** It is always good to work within a set time. This clause therefore takes care of that. The actual length of time that would be required to bring the book into fruition is stated here. By doing this, both the author and the publisher are appropriately guided. It helps each party to be prompt in the execution of their duties. If for any reason, the calendar is not followed by either or both parties this has to be mutually harmonised.
6. **Style of Publication.** It is the duty of the publisher to determine the design format for both the interior of the book and its cover. However, in some cases, the author may suggest what the book should look like. Whether the author makes an initial suggestion or not, an ideal thing would be to give the author the opportunity of making some inputs regarding the format of the book. The level of author's participation should be mutually determined.
7. **Registration.** Every book title needs to be officially documented and registered with the national library of the country in which the book is published. This is to ensure that such a title would be assigned a particular registration number called International Standard Book Number (ISBN). The book is also required to be assigned certain control data called Cataloguing in Publication Data (CIP Data). Securing the ISBN and the CIP Data is

the duty of the publisher.

8. **Distribution.** Because book distribution is a publishing function, the Publishing Agreements has this clause which empowers the publisher to carry out this duty. The publisher may choose to do this through own bookshop or some other intermediaries; what is important is that the publisher is responsible for making the book available for use.
9. **Royalty.** This is the payment that the author receives from the publisher for writing the book. Royalties are normally marked on the net profit of a book. This is calculated in percentages of net profit. In this case, copies sold below or at cost do not normally attract any royalty. In the same way too, copies sold directly to the by the publisher or copies used for promotion and related matters do not yield royalty to the author. Royalty is one point in the relationship between the author and the publisher that is often misunderstood. Some authors accuse publishers of cheating them while some publishers think that authors are too demanding and overbearing. In order to create a healthier relationship, it would be necessary to mark royalty on gross sales. That way, the author keeps tap on the market value of the book and makes projection on expected royalty. The idea of not marking royalty on promotional copies should be upheld with a proviso. From the onset, the number of copies to be set aside for promotion should be determined. To set aside one hundred copies of every print-run for this purpose is

quite adequate.

10. **Remainder Copies.** These are copies of the book that are unsold after reasonable effort has been made over a period of time. The Publishing Agreement should specify the number of years involved before a book can be classified thus. An index to determining the number of years should be built around how many years a book edition should last before being revised. Unless in a special situation, the period of five years is ideal for publishers in less industrialised nations of the world to have revised edition of a book. Whatever that is not sold in the year preceding revision should be classified under remainder copies. Remainder copies do not qualify for royalty. However, the publisher should notify the author before disposing of the remainder copies and the author has the right to buy the copies from the publisher at the remainder copies sales price.
11. **Author's Sample Copies.** Upon publication of the book, the author is entitled to certain copies of the book for promotional purposes. A maximum of ten copies is adequate for this purpose. Authors are not expected to put sample copies on sale. Publishers should provide for this in the 100 copies set aside for promotion and related matters.
12. **Author Discount.** The author is entitled to buying limited quantity of the book at a determined discount. The author is at liberty to sell such copies. A maximum of 25% discount for a maximum purchase of 15% of the

total print-run should be adequate. Discount copies do not qualify for royalty.

13. **Publicity.** The publisher has the duty of adequately informing the public regarding the book and the author. To make this possible, the publisher should choose from an array of media ranging from radio, television, newspapers and the various resources of the internet. Such publicity could be in the form of media reviews, interviews, biographical briefs, appearances at social functions among others. Copies of the book used for this purpose do not attract any royalty.
14. **Author Warranties and Indemnities.** The author has a duty to declare a preparedness to absolve the publisher of any liabilities that may arise as a result of the content of the book. In the instance of any litigation or damages arising from such, the author shall be solely responsible since the editorial content is the intellectual property of the author. This clause in the publishing helps the author to ensure that the work is not libelous and does not infringe on the right of any person, groups of persons or organisations. It means that the author is reminded that the work should be accurate and original.
15. **Permission for Copyrighted Materials.** There is no individual no matter the experience and level of knowledge that has the final answer to any intellectual matter. Therefore, in writing a book, the author is required to consult previous resources. Whatever information the author gleans from these have to be

appropriately acknowledged. Where permission is needed, the author should ensure that this is obtained from the right quarters.

16. **Suits for Infringement of Copyright.** It is the duty of the publisher to protect the copyright of the author. If the violation of such is brought to the knowledge of the publisher, this clause of the publishing agreement dealing with Suits for Infringement of Copyright empowers the publisher to immediately commence legal action against the infringer for such violation.
17. **Terms of Agreement.** This clause indicates the duration of the agreement. It also indicates the procedure for the termination of the agreement when necessary. In addition, it stipulates what each party should gain or lose in the event of the termination of the agreement.

Summary

This chapter gave us the opportunity of studying the document that serves as a guide in the relationship between authors and their publishers. This is known as publishing agreement. It has both legal and human relations angle. The publishing agreement spells out the duties, responsibilities and the benefits of both the author and the publisher regarding the book for which the agreement is made. Publishing agreement is arranged in segments called clauses. It is advisable that an author should seek legal advice in signing a publishing agreement. However, fulfilling the requirements of the publishing agreement should be seen as a mutual understanding between the author and the publisher. It

benefits both parties.

Revision Questions

1. What is a clause in a Publishing Agreement?
2. List and explain the two elements that are prevalent in a Publishing Agreement.
3. By referring to any four clauses in the Publishing Agreement, explain why you think Publishing Agreement is more of a relationship.

BOOK PUBLISHING - An Introductory Text

7

International Standard Book Number (ISBN)

International Standard Book Number (ISBN) is one of the major regulating requirements for the authentication of a book. It acts as a kind of registration number for a book. When a book is properly published, it is expected that such book should be numbered; and with this number, it can always be traced, identified and classified. Numbering is a form of order whereby documentation becomes possible. Consider the numbers assigned to vehicles at the point of registration. This number makes it easy for the vehicle to be located in time and space. Whenever any matter is to be discussed regarding the vehicle, the registration number of the vehicle will always be quoted. This is so with books and their assigned ISBN.

As the name implies, this is a number that is generated globally. There are no two books in the world that have the same numbers. Every book is entitled to its own number which it cannot share with any other. What this means is that even when two or three books may have identical title, their ISBN must be different, the fact that the numbers are identical notwithstanding.

These numbers are not generated or assigned arbitrarily. There is an order which makes it possible to have harmony and check. Once an ISBN is generated and used, it cannot be re-used. For this reason, it is necessary to have an ISBN that is generated by the appropriate quarters. To know whether an ISBN is genuine certain face value examinations

need to be conducted. First among these is to check if the number is complete. The second is to ensure that it is appropriately organised in display.

A complete ISBN contains the identification of the country in which the book bearing it is published. In addition, if the publishing house is a viable corporate entity in terms of publications output the ISBN should contain an identifier showing the publishing house that published the book. There is an order by which these two factors are represented. Every ISBN is made up of definite number of figures in Arabic numerals which are arranged in groups of four. Before the year 2007, ISBN consisted of 10 digits.

Here are some sets of ISBN for books published in some parts of the world when ISBN was made up of 10 digits.

0-07-243264-0

The book bearing this ISBN is entitled *A Reader for Developing Writers*. It is the fifth edition of the book which was first published in the year 1990 with revised editions in 1993; 1996; 1999 and 2002; the author is Santi V. Buscemi. The book was published in New York, the United States of America. The publisher is McGraw-Hill Education.

81-203-2083-2

This ISBN is assigned to the 11th edition of Philip Kotler's book entitled Marketing Management. It was published in the year 2003 by Asoke K. ghosh, Prentice-Hall of India private Limited.

978-072-584-9

The book which has this ISBN is entitled the *Age of Transition: A Synopsis of Indigenous Leadership at Babcock University*. It was published in the year 2006 by Babcock University Press in Nigeria as a corporate property of the

university.

Let us consider the new arrangement in ISBN. As we said earlier, all books published after 2007 are expected to have ISBN with 13 digits. Here is an example:

978 0 340 525180

The book that has this ISBN is entitled *Hotel, Hostel and Hospitality Housekeeping*. The publisher is Book Power (formerly ELTS) and it was done with Hodder Arnold in co-operation with the British Council. The authors are Joan C. Branson and Margaret Lennox. The book was published in London. On the copyright page of this book, two sets of ISBN are registered there, one with 10 digits and the other with 13 digits. They are arranged thus:

ISBN-10: 0 340 525180

ISBN-13: 978 0 340 525180

What it means is that the publisher of this book acquired the ISBN before 2007 but published the book to which the ISBN was acquired thereafter. All publishers who did not exhaust the ISBN in their possession were required after 2007 to re-submit such ISBN to the issuing body for conversion. In that case, the books bearing the ISBN would have two sets, the old and the new one.

Following this procedure, all books published after 2007 have only one set of ISBN with 13 digits. Here is an example:

978-978-51060-2-2

The title of the book bearing this ISBN is *Public Administration: Theory, Analysis and Practice* and the author is Robert Dibie.

Summary

In this chapter, we considered what is known as international standard Book number (ISBN). There was a need to re-arrange

the order of coding for ISBN. That is why all books published after 2007 now bear ISBN with 13 digits instead of 10 digits as was the case before. It is possible to identify a book with the country in which it was published. In the era of 10 digit code, the first group of figures in the ISBN stood for the country of publication. This has since changed. Now with 13 digit code, the country in which a book is published is marked by the second group of figures in the ISBN. The ISBN assigned to any particular book cannot be shared with another book even if such a book were written by the same author. This cannot be, even when the book has similar title with a previous one by the same author and published by the same publishing house.

Revision Questions

1. What is the full meaning of ISBN?
2. Can two books share the same ISBN? If not, why not?
3. Is it possible to use the ISBN of a book to determine the country in which it is published?

8

Legal Deposit

Legal deposit is a documentation provision which requires that publishers make available to the regulating agency within a given nation, certain copies of their published books. The agency in question is normally the custodian of the International Standard Book Number (ISBN). In Nigeria, this responsibility is discharged by the National Library. The Federal Government of Nigeria invested the national Library with the powers to collect legal deposits. Decree 29 of 1970 was promulgated to empower the National Library to do this work. By this Decree, it becomes mandatory for every publisher to send to the National library, copies of their published books in the following order:

1. Private/Commercial publishers – 3 copies
2. State government publishers/parastatals/companies - 10 copies
3. Federal government publishers/ministries, parastatals and companies – 15/20 copies

Purposes of Legal Deposit

1. For international exchange through the National Library to other national libraries or through their embassies
2. For the enrichment of the book holdings of the National Library
3. Legal deposit serves as a means of identifying the number of books that are published within the country.

- This is a form of book census.
4. Through the deposits that are made to the National Library, it is possible then for the National Library to carry out a very important global function called International Standard Bibliographic Description (ISBD). This is a global documentation and classification of authors and the titles of their books.

Legal deposit is very useful not only to the nation but to individual publishers and their authors. From the perspective of national service, both the publishers and their authors should have a sense of pride and fulfilment that they have contributed to the growth of the nation by making available their books for public use. As patriotic citizens, this requirement should be seen more from an ethical perspective rather than legal. In that case, submission of legal deposits should be prompt. For individual publishers and authors, legal deposit guarantees them national and global visibility. Persons who ordinarily may not have known about certain publishing houses, authors and their books are able to do so as they make use of such books that are deposited with the National Library. It serves as a means of distribution and publicity for publishers and authors.

In spite of the numerous advantages of legal deposit many publishers are either tardy about this or do not comply at all. Some of the reasons could be the following:

1. **Ignorance.** Some publishers are not aware of the many benefits of legal deposit to them. Some even may not even be aware that legal deposit is a mandate and one that is empowered by a decree which does not leave them with a choice.

2. **Disobedience.** It is in the nature of some people to flout laws. Publishers with this inclination, deliberately refuse to comply with the requirement. They argue that the requirement leads them to loss of their investment. They consider the copies of books that they will submit to the National Library a waste of resources. For some reasons only known to them, some publishing houses do not subscribe to the idea of a legal deposit.
3. **Lack of sensitisation.** All said and done, the National Library is a beneficiary of legal deposits. Besides, it is a national assignment entrusted on the National Library with an enabling decree. It calls for a reassessment of function on the part of the National Library. This notwithstanding, it is observed that the National Library does not carry out routine awareness campaigns and visits to publishers. If they had been doing this, the consciousness would have been positive.
4. **Inconvenience.** The process of submitting legal deposits can constitute an inconvenience to some willing publishers. It depletes both time and fund to do so. Some publishing houses that are located far away from the National library may not be readily willing to travel long distances to the national Library just to submit legal deposits. There is no doubt that prompt submission of legal deposit would be very cumbersome for such publishing houses.

Benefits of legal deposit

1. Legal deposits help to build up the list of the national library
2. Legal deposit serves as a stock-taking measure for

- published titles in the country
- 3. It helps for international book exchange with other national libraries (that is, the national libraries of other countries)
- 4. Through legal deposit, the National Library submits titles for international standard bibliographic Description. This document has the names of the authors and the titles of their books.

Challenges of Legal Deposit

Due to some challenges, legal deposit has been unsuccessful in Nigeria. Here are some of the factors that make it difficult for publishing houses to comply with legal deposit requirement.

- 1. Lack of knowledge about the importance of legal deposit
- 2. Lack of knowledge about the benefits that the publishing houses will derive from legal deposit
- 3. Ignorance of the statutory requirement of legal deposit submission
- 4. Lack of proximity to the national library

Suggestions for Improvement on Legal Deposit

- 1. Creation of awareness through seminars, workshops and talk shows. The National library should make deliberate efforts to create awareness regarding legal deposit. They can organise seminars, workshops and talk shows for publishers on legal deposit. They can do this every quarter apart from the face to face contact at seminars and workshops, various media of the mass communication such as radio, television, newspapers and magazines including pamphlets and brochures can

be utilized for this purpose. Billboards at strategic locations will also be very helpful.

2. Establishment of more branches of the collection centre. The National Library should endeavor to establish more branches in various sub-geographical groups in all the states of the federation. These should be designated as collection centres. There should be three collection centres in each state, one at the state capital and the other two at two feeder cities. This will really make it easy for publishing houses outside the capital city to make their deposits promptly and with relative ease. The state Library could play this role for the National Library. In addition, the National Library should liaise with university libraries so that these university libraries could serve as additional collection centres. The essence of this is to make the point of submitting legal deposit easy and accessible to the publishing houses.
3. Enforcement through penalties. While creating awareness and establishing more collection centres, the National Library can take an extra step by enforcing penalty measures on erring publishing house. Since this function is by a statute all the National Library need to do is to rely on this statute to discipline publishing houses that are not ready to do the right thing. These penalties can range from payment of fines to closure of the publishing houses even if momentarily until they comply.

Summary

Legal deposit is not negotiable. It is backed up by law. Therefore, every publisher has a mandate to make their

deposits at the designated places. Prompt submission of legal deposit is necessary so that the book can be listed in the National Bibliographic along with other books published at the same period. Every publisher that fulfils legal deposit requirement has a lot to benefit. In a way, it is an easy means of publicity and visibility for the book, the author and the publisher.

Revision Questions

1. List the three categories of publishers and the required number of copies for legal deposit.
2. What are the benefits of legal deposit?
3. What are the challenges that some publishers may give as excuse for not fulfilling their legal deposit obligations?

9

Copyright

Copyright is a legal provision in publishing and literacy matters generally which allows reasonable use of a literary product in such a way that the owner of the product is not put at a disadvantage. Reproduction Rights Society of Nigeria (Repronig) published a pamphlet in 2004 entitled, *Copyright: What You Need to Know*. It defined copyright as 'the exclusive right accorded an individual by law to the creator of a literary work, composer or artiste with regard to the use, reproduction or exploitation of its created works for economic or commercial purposes'(p.).

Products of publishing effort such as books involve investments in terms of intellectual input money and time. When any one is making use of these products, such a person need to realise that the investments made in respect of the work needs to be recouped even with addition for the benefit of the investor(s). That way, there will be a continuity in the creative and production process. This is the essence of copyright. That is, to promote creativity and encourage the participants in the creative process. Copyright therefore allows the society to have a feel of the economic investment aspect of publishing. When copyright is duly observed, there would be free flow of ideas through the creative process.

The first reason for the protection of copyright is pecuniary benefits that accrue to the author who is the creator of the literary work. Both the author and the publisher invest

money to make the work a readable product. They expect to some form of multiplication of this investment. Without copyright in place, other persons may enter into this benefit process and rip off the investors.

Besides the financial task on both the author and the publisher, the process of making a book puts on both the author and the publisher a lot of intellectual demand. The accomplishment of this elicits a form of pride and sense of fulfilment from both the author and the publisher. This is so because the literary creative process is an ego-driven process. It gives an inner sense of satisfaction which buoys the morale of both the author and the publisher.

Accomplishment of literary creativity elevates the status of the author in the society especially within the circle of the elite. The honour and the aura which this accomplishment bestows on the author are sometimes cherished above pecuniary benefits. For this reason, it is necessary to observe copyright so that the author could remain 'alive.'

Copyright in Nigeria

Nigeria, like most other West African commonwealth countries (that is, countries formerly colonised by Britain), did not have her own copyright laws until recently. The practice then was to adopt the copyright provision obtainable in England. For as long as Nigeria did not have her own copyright law she was governed by the British Copyright Act of 1911 which was operational in Britain.

In 1970 however, Nigeria decided to have her own copyright law. At that time Nigeria had just come out of a three year civil war (1967-1970) otherwise called the Nigerian civil war and in some quarters, the Nigeria-Biafra war. The federal

republic of Nigeria then was under a military regime led by General Yakubu Gowon. Every legal matter then was by military fiat known as decree. For that matter, the birth of the Nigerian copyright law in 1970 was through a decree. Eighteen years later, specifically in 1988, the 1970 copyright law was replaced by another through another decree known as Copyright Decree No 47 of 1988. Today, that copyright decree is known as the Nigerian Copyright act which is found in chapter 68 of the 1990 edition of the laws of the Federal Republic of Nigeria.

Review of the Copyright Act

The document under review is entitled *The Copyright Act*. This very edition was promulgated in the year 1998 as *Copyright Decree No 47 of 1998*, and then revised and simply titled **Copyright** and contained in Cap 68 Laws of the federation of Nigeria 1990. This was thereafter amended by the Copyright Amendment Decree No 96 of 1996. It is a 112 page document that is divided into four major sections captioned parts, namely, part I- Copyright; part II-Neighbouring Rights; part III-Administration of Copyright; and, part IV-Miscellaneous.

This review will adopt an investigative style by posing the following questions: i. what is copyright? ii. Why copyright? iii. When is copyright tenable? iv. Where is copyright tenable? V. Why protect copyright?

In providing the answers to these questions we would examine the major segments of this document, and see how every segment is closely knit with the other to provide an integrated whole. Thereafter, other matters that are not covered within the investigative search but are germane to the document under review will be treated in a section designated postscript.

What is Copyright?

The document under review delays the answer to this question and rather points the attention of the reader to the categories of works that can qualify for copyright. In other words, the document began with a broad categorization of the kind of works that can be copyrighted. This is extensively discussed in part one of the Copyright Act, subtitled, Copyright, and which defines the scope of works that qualify for copyright. This includes literary works, musical works, artistic works, cinematograph films, sound recordings, and broadcasts. It further defines the conditions under which these works can actually qualify for copyright. The reasons given for such inclusion are that sufficient effort must have been expended in its creation, and that the created work must have been expressed in a definite mode by its creator, which gives it originality.

It is later in the document, specifically, in section five subtitled General nature of Copyright, that the full definition of copyright is given; thus the question of what is meant by copyright is answered. This deliberate delay of the definition of the key term is a unique style that attempts to first give the reader the opportunity of having an overview of preliminary issues that are involved in order to prepare the reader's mind towards understanding the heavy matters of the document.

Why Copyright?

The question of why copyright, is an attempt to find the justification for the Copyright Act. The document under review answers this question rather covertly by giving us the criteria that would exclude any work from copyright: According to section 1 subsections 3 and 4, if the creator of a work intended

it "as a model or pattern to be multiplied by any industrial process", or if the work in question is not in itself the original creation of the 'author', that is to say, it had in the first instance violated copyright regulations, then such a work does not need to be protected by copyright.

Where is Copyright tenable?

The next question we shall address as a way of reviewing this copyright act is that of where copyright is tenable. This has to do with the physical environment covered by the act and in this case, it is the country called Nigeria. The implication is that all works that qualify for copyright, and that are made in Nigeria, are the ones that this copyright act covers. This we can see in section 2 subsections 1, 2, as well as section 3, under the subheading "Copyright by reference to country of origin".

When is Copyright Tenable?

This is the question of time duration for a copyrighted work. As contained in the segment, "terms of copyright", subtitled "First Schedule", the term of duration of copyright for literary, and artistic, works, is the life time of the author and 70 years after the death of the author while for corporate authorship, the period is 70 years after its creation. For cinematograph films and photographs, sound recordings, and broadcasts, the duration is 50 years "after the end of the year in which "the work was created. Thereafter, such works fall into public domain, that is, they are open to being reproduced provided the appropriate documentations are made.

How is Copyright Protected?

Sections 30 to 38 subtitled “Administration of Copyright” answer this question. The first platform for protecting copyright in Nigeria as provided by this document is a body called Nigerian Copyright Council which is vested with the full powers of interpreting and enforcing copyright.

Section 30 is devoted to the establishment of the council; section 30a discusses the composition of a panel known as copyright licensing panel while section 31 is about the establishment, membership, and functions of the Governing Board of the Council. According to this section, the membership is drawn from among government functionaries who are appointed by virtue of occupying offices that have one thing or the other to do with copyright matters, determined stakeholders in copyright matters as well as copyright professionals who are appointed based on personal merit.

Sections 32 and 32a throw light on the appointment of the Director and other staff of the council, and copyright inspectors. Section 32b is about the formation of licensing society which acts as an independent corporate body in the interest of the copyright owners, and receiving its mandate from the copyright council as it must work in accordance with the terms specified by the copyright council.

Sections 32c to 36 give the details of how the copyright council and her agents including the copyright owners work in tandem to enforce the provisions of the copyright act in the event of violation by either an individual or a body corporate. This they do by ensuring that due process is observed by persons using copyrighted matters or in the event of its violation by seeking legal redress as provided in section 37.

Postscript

The copyright act defines ownership of copyright by stating that the creator of the work is the first owner of copyright and by the provisions of the Copyright Act, "the copyright shall belong in the first instance to the author unless otherwise stipulated in writing under the contract" (section 9 subsection 2b). However, other persons could be vested with the power to claim copyright on a particular work provided such persons are assigned or licensed by the author to do so (section 10) . In defining eligibility for copyright, the Act states that whether the creator (author) is an individual authorship or more than one person or even a corporate body, for as long as the work satisfies the conditions of originality and the expending of sufficient effort in its making, the work must be protected by copyright.

In the event of copyright violation, section 15 defines who should bring a suit against the violator, and this could either be the author or his assignee. While giving the holder of the copyright the latitude to sue for claims, the Act also protects the violator in a situation where the violator is working in ignorance (section 15 subsection 3). Though there may be genuine excuses for a violator, the document under review also gives enough power to the holder of copyright to take actions against violators to the extent that even the infringed copies and or accessories to the act of infringement such as plates, machines, equipment, and contrivances used by the violator in infringing the holder's copyright are regarded as the right of the owner of the work. This is explained in section 16 where the document discusses "conversion rights".

Somehow, it is possible to think that violation of copyright is only perpetrated by individuals. It is for this

purpose that the *Copyright Act* foresees a situation where not just an individual but a corporate body could be the violator of a certain copyright work. Section 19 subsection 1 subtitled "Offences by bodies Corporate" discusses this and empowers the offended party to hold both the corporate body and the individual acting on behalf of the body corporate at the time of the violation liable.

The inclusion of neighbouring right is very important. This refers to performance as a distinct element from the printed copy. According to section 23, the following are included in this group: performing; recording; broadcasting live; reproduction in any material form; and adaptation of the performance. Just as the infringement of a written work is actionable and criminal, so is the infringement of neighbouring rights.

The comprehensive nature of the *Copyright Act* is further demonstrated in the inclusion of works of folklore as part of works that will attract neighbouring rights. In Section 28 subsection 1 to 5, we are given a list of such works. Unlike in the case of individual compositions which require that acknowledgement be made to the individual composer, acknowledgement in the case of folklore is to be made to "the community or place from where the expression utilized has been derived" (section 3, margin). Authorization for its use, rather than be sought from the community is to be sought from the copyright council which acts as the right of the right for the community.

Summary

The *Copyright Act* which is being reviewed is a very important document in the encouragement of creativity. It is a very

comprehensive document as every foreseeable matter that has bearing to copyright is given attention herein. One point however that needs to be raised is the option of fine for the offenders. While one may not be totally against a fine option, it would be necessary to recommend that the amount given as fine be reviewed upwards in commensurate terms with the enormity of the implications of the offence and in consideration of present market forces.

Revision Questions

1. How would you define copyright to someone who is hearing about it for the first time?
2. Why should works be protected by copyright?
3. Between the author and the publisher, who owns copyright?
4. What happens to copyright of a book when the author dies?
5. How long does copyright last?

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Copyright Violation and the Need for Database Security

The Concept of Copyright

Copyright violation is the act of utilising a work that is protected by copyright without regard to its copyright status. Copyright is a legal framework which confers on the owner of certain intellectual properties the exclusive right to pecuniary benefits accruing from such work. It also confers on the owner the exclusive right to the determination of total use of such material, failure to do which is interpreted as an infringement of the copyright. Works that qualify for copyright include literary works, musical works, artistic works, cinematograph films, sound recordings, and broadcasts.

For works to qualify for copyright they must exhibit two main characteristics. These are, sufficient effort must be expended in the making of the work to give it an original character, and the work must have been fixed in a definite medium of expression now known or later to be developed.

According to the *Nigerian Copyright Act Cap 68 Laws of the federation of Nigeria 1990*, the term of duration of copyright for literary, and artistic, works, is the life time of the author and 70 years after the death of the author while for corporate authorship, the period is 70 years after its creation. For cinematograph films and photographs, sound recordings, and broadcasts, the duration is 50 years "after the end of the year in which "the work was created. Thereafter, such works fall into public domain, that is, they are open to being reproduced

provided the appropriate documentations are made.

Patterns of Copyright Violation

In Nigeria, there are three major ways by which people violate copyright. These are plagiarism, piracy and undue reprography.

Plagiarism is more pronounced in academic circles. It is found among both the high and low members of the academic community. Irrespective of the academic status of the violator, an act of plagiarism is nothing but copyright violation, an offence against literary creativity and growth of credible knowledge. Whether it is a student, a budding scholar or renowned scholar, the watchword against plagiarism is honesty. A fundamental guide to users of literary work regarding avoiding committing plagiarism is to duly acknowledge the source that one consulted in preparing his or her work. This includes quoting correctly and referencing correctly. When this is done, the danger of falling victim to plagiarism is being forestalled.

Plagiarism could be committed as a result of carelessness on the part of the academic who may not have been deliberate in documenting every source of data gathered in the course of personal reading and research. The obvious tendency then is to forget the sources of some data especially if they were collected either casually or in the remote past. This is why it is important to take proper note when reading and ensuring that every material consulted is adequately documented

In many instances however, the actual reason for plagiarism is dishonesty. When one pretends that he or she is the source of one's literary product when in reality, it is a stolen

work, what other explanation can be given for this other than fraud. Copyright regulation regarding plagiarism does not totally prohibit one from copying from other people. The main issue is that such copying should be done in the right way. When an author agrees with another author, the specific areas of agreement should be clearly stated. The page reference where applicable, and the year of publication of any source being cited should be clearly stated. The various rules guiding such use of the literary material have to be obeyed. On no account too should any person claim authorship of what one did not write, whether it is to earn marks for course work grading among students or for status enhancement and elevation among academics.

The third form of copyright violation which is rampant in Nigeria is undue reprography. Its major method of operation is photocopying of either substantial parts of books or even whole books; and the major culprits are staff and students of tertiary institutions. Though it can be argued that the process helps in the dissemination of information (knowledge), especially in a situation of scarcity of books, it nevertheless is a crime against copyright literary creativity and the publishing industry. This is so because the photocopying is done without the consent of the publishers and authors of the affected books.

Worried about the rate of reprography in the country and its negative effect on the publishing industry, Reproduction Rights Society of Nigeria (Repronig), 'a copyright management society in the literary field', carried out a national survey in 2004 on illegal photocopying of copyright-protected materials in Nigeria's tertiary institutions. The result was published in a document entitled, *Photocopying in Nigeria's*

Tertiary Institutions. It was discovered that the estimated 500,000 students and 20,000 academic staff which made up the population of the survey recorded a protected percentage (that is, 'the number of pages of copyright-protected material copied per copy page) of 80.1% and that while 'the average annual copy volume per person is estimated at 1,404 A4 copy pages,' the total copy volume is a mind boggling 629.9 million A4 pages.

In a breakdown of the source, type of material and the country of origin of the copyright-protected materials involved, it was discovered that educational non-fiction materials drawn from textbooks and non-fiction books topped the list on categories with 52.80%; and on country of origin, Nigeria took the lion's share of 51.0% which implies that 'more than half of the copyright-protected materials copied were works of Nigerian origin'. (See Table 1: Copyright-Protected Material)

TABLE 2.1: Copyright-Protected Material

CATEGORY: SOURCE	PERCENTAGE: (%)
Textbook	52.80
Fiction	0.59
Non-fiction (biographies, etc)	0.0
Newspaper	0.64
Magazine	1.30
Encyclopedia	2.39
Sheet music	0.0
Song book	0.0
Journals	5.90
Cultural periodicals	0.0

Specialized press	0.36
Government publications	0.0
Other (specify)	33.59
Unknown	0.0

CATEGORY: TYPE OF MATERIAL	PERCENTAGE: (%)
Fiction: drama/play	0.68
Fiction: poem/lyric	0.0
Fiction: prose	0.08
Non-fiction	83.27
Photograph	3.16
Illustration	7.99
Translation	0.01
Table	1.41
Photo of visual art	0.42
Brochure, advertising copy	0.06
Reviews	0.05
Feature article	2.82
Editorial, news commentary	0.04
Sheet music	0.0
Scientific text	0.0

CATEGORY: ORIGIN	PERCENTAGE: (%)
Nigeria	51.0
United States of America	12.9
Britain	7.4
Ghana	2.8
France	0.4
Internet	6.5
Unknown	18.7

Source: Repronig, 2004: p.4

It is on the basis of this finding that Repronig is soliciting the cooperation of Nigeria's tertiary institutions in a circular entitled *Introducing Reproduction Rights Society of Nigeria (Repronig)*, 'to obtain reprographic licences on behalf of their staff, students and stakeholders who photocopy copyright-protected materials used in the process of teaching, learning and research but without authorisation from the right's owners'. The income so collected is distributed among the affected rights owners and stakeholders in an agreed manner as a way of reward and encouragement.

Copyright and Database Security Matters

Database refers to the collection of information stored in a computer memory which could be retrieved and used in any desired format when the need arises. It also refers to the collection of all the properties of an internet directory which is launched and managed by the launchers. Because of the importance of the information in any database, there is every need to put some measures in place which will guarantee the security.

Generally, there are many reasons for which database should be secured. Among these are for protection against virus, protection against alteration by intruders, to guard against permanent damage or deletion, to secure it against file corruption, to guard against fraud (that is, hawkers of the internet), to guard against unauthorised users, and against piracy. Of all these reasons for which database has to be secured, it is the last two – against unauthorised users and against piracy – that generate so much heat because of the complexities of the issues that ensue. It has also acquired international importance. We shall attempt to address this matter in this paper considering the legal implications.

Database as Intellectual Property

Intellectual property is a broad based term which covers all creative works and within this broad category, we have such things as Patent right, Industrial Design right, trade Marks and Copyright. Intellectual property law is one of the legal frameworks which recognise the input and ingenuity of an individual in bringing about a certain property for the good of the individual and the society. As a way of reward, the creator of the work is given certain legal support in the control of the said work (Babafemi, 2007). Database qualifies as an intellectual property because of the input required in its making; its own class of intellectual property is called copyright.

Copyright as a Database Security Measure

The enormity of information contained in the database especially that of the internet calls for organised effort in securing such data. Although the principle of copyright is internationally recognised its enforcement has become a

difficult matter especially with the advent of digital technology which has created new ways of producing literary works as is evidenced in data bases. The implication is that internet database has blurred physical landmarks that could have been used as rallying points in the protection of copyright such that with the internet there are no territorial boundaries, no governing board and no secretariat from which attempts at infringing one's copyright could be monitored and legal actions enforced.

To solve this problem therefore, effort has shifted from the sale of copies to the control of access to the database. Because of the high visibility of the database, rather than seek a localised copyright law there is the growing awareness that a globalised law governing internet database protection is the ultimate. This need is heightened the more as there are no existing laws in most countries of the world including Nigeria on the regulation of internet database. Because of the novelty of the internet, the laws of Nigeria do not adequately cover internet matters. More so, Nigeria, like all commonwealth countries, depends on precedence in the interpretation of judicial proceedings.

This problem is not limited to Nigeria or even Black Africa. Even in many of the industrialised nations of the world there is still the problem of proper legal authority for internet database. This is because, in those countries that already have a well delineated copyright provision, there is a gap as such laws were put in place before the advent of the internet. For this reason therefore, any law made in regard of the security of database has the prospect of being applied beyond one territorial boundary. The internet has literally fulfilled Marshal McLuhan's prediction of the world becoming a global village.

Based on this understanding, internet materials have to be seen in their primary class of information processing and documentation. They are first and foremost, intellectual properties and therefore have to be regulated by the general copyright provisions until such a time when an exclusive internet database copyright regulation will evolve.

It would be necessary to point out how copyright operates. There is a vivid explanation in the document prepared by the joint effort of Association of American Universities, American Association of University Presses, and the Association of American Publishers titled *Campus Copyright Rights and Responsibilities: A Basic Guide to Policy Considerations*:

A copyrightable original work of creative expression is protected by copyright automatically, from the moment it is fixed in any "tangible medium of expression"(such as paper, film, or a computer disk or memory) from which it can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. for example, copyright attaches to a literary work such as an article or a novel as soon as the author writes it on paper or types it onto a *computer hard drive*. No other act or process need take place (emphases supplied).

From the quotation above, one thing is significant and that is the fact that within the provisions of existing copyrights originally intended for hard copy publications, databases can find a means of being addressed. The understanding is that databases like their hard copy counterparts are published materials, and have to be protected by such existing laws.

Extension of Copyright Protection to Databases

As discussed in chapter 9 relevant sections of the Nigeria Copyright Act provide for her to protect copyright in Nigeria. Until a specific copyright protection provision is made for databases, this would serve as a guideline for all copyright materials including databases.

In other countries of the world there are equivalent bodies so appointed for this purpose. All these are designed with the hard copy publication in view. Now that publications are existing in databases, the situation becomes complex and at the same time resolutions have to be based on inferences. Unlike in the traditional publication mode, explicit boundaries are drawn, in the internet database; it is not even possible to assess the level of infringement as the internet is highly porous. No wonder it is regarded as the information super highway.

Summary

Indeed database security is an issue of international importance. This issue has a lot of complexities as discussed above. Although it may seem that the problem is intractable, there is hope after all. Existing copyright provisions are in the interim being evoked to secure databases while new and relevant database security laws are being fashioned. The advantage of this database specific security regulation is that its application will draw from the international existence of the database that is to be secured. At the end of the day, a superior international or rather global copyright law will be in place. Until then, it is each country relying on existing national laws. Here again lies the complexity of database security.

Revision Questions

1. Why is it necessary to protect works in databases?
2. Make a case for extending the provisions of the Nigerian Copyright Act to databases.
3. Discuss the pattern of copyright violation in Nigeria.

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Classification of Publishing Houses

Publishers have a unique way of aligning themselves for the purposes of classification. In doing this three main criteria are open for consideration. These are the target audience, the volume of business and nature of investment and expectations on returns-on-investment.

Classification by Target Audience

Every publisher with a reckoning in the industry knows that target audience is very fundamental. This, it is that determines why and how a publishing house should design her products. Who a publishing house is publishing for is a matter of priority. For this purpose, when grouping publishing houses, their target audience becomes a major factor.

Target audience in publishing refers to the very group of people that are the main readers of a particular book. That is, those that must constitute a minimum of 80% of the people that will find a particular book addressing their immediate need. This need could be in the form of assisting the readers to accomplish a certain task or attain a certain height. Following this pattern, publishers find out that there are two needs groups of readers. One group are those that need to read a particular book to pass required school examinations while the other group are those that seek general knowledge by reading a particular book.

In determining this, two group of books and readers

emerge. These are consumer books and non-consumer books which translate to consumer book readers and non-consumer book readers. To be a publisher for either of these groups implies also that at least 80% of the books that a certain publishing house publishes must satisfy the need of the group that they have to be associated with. It is only this that will qualify a publishing house to be known as either a consumer book publisher or non-consumer book publisher. We shall begin with the last group

Non-consumer book publishers

These are publishing houses that specialise in publishing for readers of books within the category of children, youth and young adults who have to obtain formal education. The school system which provides this group of readers with the needed education is guided by curricular and syllabi. Naturally, books are needed which have to be patterned after these curricular and syllabi. These are textbooks which have to be designed in line with the details of the curriculum and syllabus of every subject. Non-consumer book publishers who work for this group are aware that this is a very sensitive and very broad group with varying interests and specific needs.

It is very difficult for any one publishing house to meet with the reading needs of all these people. In view of this, non-consumer book publishers have to do another categorization within themselves. Using the 80% service need, three categories of non-consumer book publishers emerge. These are educational publishers, scholarly publishers and professional publishers.

Educational publishers Publishers in this category specialise in publishing textbooks that address the need of

primary and post primary levels of education. These books are technically called el-hi books. Publishers within this educational group are also called el-hi publishers. This is a combination of two words, **el** for elementary school and **hi** for high school.

Scholarly publishers These are publishers whose target audience are in tertiary institutions. Like educational publishers, scholarly publishers must align the content of their books to the demands of the curriculum and the syllabus of each subject area. The difference however is that scholarly publishers are not subject to the adoption process which takes place at the el-hi level, especially in Nigeria. Scholarly publishers conduct extensive researches while developing the content of their books. A university presses is a good example of a scholarly publisher.

Professional publishers Certain books address the academic and training needs of people in specialized disciplines. Such books may be used at the tertiary level as required texts or by individuals who are seeking advancement in their fields of endeavours. They use the books in this case to prepare for their professional and qualifying examinations. Examples include, accountants, lawyers, medical doctors and allied disciplines, those in engineering disciplines, architects, those in hospitality management among others. In a very strict sense, professional publishers have a very robust but specialized target audience.

Consumer Book Publishers

Publishers in this group do not follow any prescribed curriculum or syllabus. They do not set out to satisfy any examination need. Their publishing effort is informed by the

need to provide a wide range of reading materials for the general education and enlightenment of their readers. Novels and other pleasure reading books fall within the products of consumer book publishers. 'How to do it books' like cookery, gardening books, simple ways of maintaining ones automobiles, electronics and such other every day needs are all catered for by consumer book publishers. The various supplementary books which do not fall within prescription list of el-hi users are also among the many products of consumer book publishers. Consumer book publishers are often referred to as trade publishers. Within this group are those houses that publish books that have to do with faith, doctrine and lifestyle. They are appropriately called religious publishers.

Religious publishers As a member of the consumer book publishing family, religious publishers deserve some emphasis. They are publishing houses that are usually owned by churches and religious organisations. The authors have some affiliation either with the church or religious organization that sponsors the publishing house. In contemporary times, religious publishing is becoming a well-developed publishing group that it would be necessary to give it a distinct classification. The genres and sub- genres under which this group publishes keep evolving.

Classification by Volume of Business

When publishing houses are classified by the volume of business the emphasis is on the nominal role of staff enlistment and retention, the average list holding per annum, the diversified subject matter, the geographical reach scope of the distribution reach and the capacity of financial investment. In view of this we have two groups namely, large scale and

small scale publishers.

Classification by Financial Returns

When publishing houses are classified by financial returns it means that the nature of investment and the expectations for returns-on-investment determine how the performance of the house will be assessed. Two groups emerge from this classification namely commercial and non-commercial publishers. As the names imply commercial publishers are primarily publishing houses that are built on the principle of entrepreneurship. On the other hand, non-commercial publishing houses consider social service as the primary reason for their existence.

Summary

In this chapter, we considered the various ways by which a publishing house can be classified. Many parameters can be used to do this. They include the target audience, the volume of business, and the nature of financial returns, among others. We have also seen that there is not method of classifying an individual publishing house. The parameters overlap. However, there are major distinguishing characteristics which must be considered when classifying any publishing house.

Revision Questions

1. Explain the difference between el-hi and scholarly publishing.
2. List the parameters discussed in this chapter which one can adopt in classifying publishing houses.
3. Why do you think that religious publishers should be considered as a special group of publishers?

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Historical Background

The Evolution of Publishing

Publishing has a very humble beginning. Many factors gave strong fillip to it, shaping it into the complex activity that it has become today. These factors include, three major inventions, namely, writing, paper and printing, and a very important social development - the spread of literacy (*The Encyclopaedia Britannica Vol. 26, 2005, p. 456*).

Before these inventions, communication was essentially oral, and storage, retention and retrieval of information depended on the memory capability of the individual; and quite often, facts were either completely lost or distorted. This situation warranted the search for a way of physically and permanently documenting information. The relief came with the invention of writing.

The World Book Encyclopaedia Vol. 1, 2000 attributes the earliest attempt at writing as a medium of disseminating information to the Egyptian civilization of about 3000 BC, which developed a form of writing that was based on picture representation of sounds. *The Encyclopaedia Americana Vol. 7, 2005, (international edition)* also puts the date of the earliest attempt at writing at 3000 BC, but ascribes it to the Sumerian civilisation, which may have benefitted from that of Egypt. Whichever may have come first, the concern here is to appreciate the rigours and determination of humanity in devising a suitable medium of disseminating and retaining

information.

With successive cultures making input into writing, there was a certain level of order and harmony; sounds were given definite shapes by which they could be recognized. Some of the cultures that made significant contributions in this regard include the Semites (about 1500 BC), the Phoenicians (about 1000 BC), the Greeks (about 800 BC), and the Romans. The Romans indeed, made so much effort as they were able to design their own alphabet by 114 AD.

Even at this very early stage, writing was not planned deliberately as a tool in the hands of the generality of the people, but rather as a sacred function for the documentation of religious codes, ceremonies and genealogies of members of the royal families (*The Encyclopaedia Britannica*, Vol. 26, 2005). Somehow, with more and more innovations on the nature of the alphabet, there was a shift from the monopoly hitherto enjoyed by the priests in the custody of these writings.

Though the invention of writing brought so much relief and remarkable improvement to human communication, it also came with an initial problem which was the challenge for a suitable medium of writing. The search for an appropriate medium of writing led to a lot of experimentation with different media. *The Encyclopaedia Britannica* Vol. 26, 2005 lists clay tablets, papyrus, scrolls, codex, vellum, and parchments as early attempts at finding a suitable medium for writing with each having its own limitations. It was only the invention of paper that made the dissemination of written information easier since it has the advantage of portability over and above all the other media.

The third invention which impacted greatly on publishing is the printing press. About the second century AD,

the Chinese were able to develop a type of printing press with wooden blocks (Defleur and Denis, 1994; *The Encyclopaedia Britannica Vol. 15, 2005*). By the 8th century AD, the technology had spread to the Koreans and the Japanese who had begun making whole books with the aid of metal types.

It was, however, the effort of Johann Gutenberg in Mainz, Germany, in the year 1452 that brought a complete revolution to printing. About that same time, the people of Holland and Prague were also beginning to design the printing press. Gutenberg's effort is however remarkable because of the innovation it introduced into the invention. He adapted the winepress to a printing press and also introduced a printing press that could make use of paper. The first experiment with this new device was the setting of the Bible to type. Here again is a tribute to religion as contributing to publishing.

Gutenberg's invention was a goal-oriented one which agreed with the spirit of the age – the Christian Reformation. The printing press brought about total revolution in book development. Hitherto, books were not readily available. It took a long time to manufacture a single copy of a book as books were hand copied; but with the new invention, literary materials were produced en masse with relative ease. Consequently, the ordinary people could acquire books as their prices became considerably cheap and affordable. Besides, it made the finished book relatively error-free. Buah (1978) gives a summary of the impact of the printing press on publishing, thus:

By using the printing press, it now became possible to produce books more quickly. This meant that new ideas, inventions and discoveries could spread quickly beyond the frontiers of the countries where they had started. In

this way, the distances which had previously separated people in different countries were bridged (p. 29).

About the time the printing press was being invented, the nations of Europe were beginning to experience a great revolution that would affect the entire social structure. This revolution, known as the Renaissance, is a period in western civilization which brought about total liberation in the consciousness of the modern man. Renaissance literally means rebirth or renewal. The period is thus regarded as the age of the rebirth of man's freedom and the power of thought which he lost during the dark ages (Lemon, 2003).

Italy was the first European nation to experience the Renaissance (*The World Book Encyclopaedia vol. 16, 2000*). By the year 1500, the fever of the Renaissance had caught up with the whole of northern Europe. It marked a new or rather renewed interest in the study of classical or Hellenistic and Roman cultures as well as giving great audacity to rational critics who had begun to question the domineering authority of religion and the clergy.

Hitherto, educational centres of Europe such as Paris, Vienna, Oxford, Cambridge, Naples, Prague and Cologne were heavily sanctioned by the religious authorities of the time against any form of adventurous scholastic inquiry (Buah, 1978). The school curricula then were mainly made up of logic, grammar (Latin) and some mathematics. Such subjects as history and Greek language and culture were not allowed to be taught. The result was a locking up of tremendous valuable scholastic heritage from the Hellenistic world.

With the breakthrough in revisiting the Hellenistic world, a major accomplishment in such diverse areas as philosophy,

science and technology, literature, music and architecture among others began to be recorded. In so far as these new insights needed to be disseminated, book development and publishing came handy.

In France, for instance, the Renaissance provided a good opportunity for the growth of literature. Both secular and religious literatures were being mass-produced for the rapidly growing audience who craved for reading materials. It was also at this time that the Bible was translated into French. The implication of this translation was a rapidly developing publishing enterprise (Lemon, 2003).

In Spain and Portugal, the Renaissance was felt in such areas as geographical studies and navigation. This led to the voyages of Christopher Columbus, which eventually opened up access to other parts of the world, including the knowledge of the New World - America (*Encyclopaedia of the World History*, 2003). In the Netherlands, the impact of the Renaissance was felt in the area of painting, while in Germany, new religious thoughts were added to the new thoughts within this period (Brown, 1990).

The new dimension the Renaissance was taking in Germany (i.e. in the area of religion) was later to lead to the Reformation. It was a religious revolution that questioned the status quo of the Roman Catholic Church (Cairns, 1996). The Reformation was a single revolution that shook the entire foundation of social, political, economic and religious life of Europe. No sooner had it begun than it permeated other spheres of life. While literary, scientific, and politically conscious minds were challenging the authority of the Church over secular knowledge, some devout men began to question seriously the main foundation of the Christian faith.

The main cause of the Reformation was the obvious fact that the Church had become highly mundane. Emphasis shifted from simple obedience to the commands of God, and acts of charity to indiscriminate tithes, dues, taxes and other forms of burdensome levies (Brown, 1990).

Another reason was the moral decadence that characterized the papacy, the then head of the Church, and civil authority. There was so much of hypocrisy in the lives of some of the popes and the clergy. There was hardly any form of immorality that was not practised by the Church officials (White, 1967).

A third reason was the impious conduct of church services and unbiblical religious services and obligations. One of these acts was the sale of indulgences:

The Roman Church had made merchandise of the Grace of God. "Under the plea of raising funds for the erection of St. Peter's Church at Rome, indulgences for sin were publicly offered for sale by the authority of the pope...The official appointed to conduct the sale of indulgences in Germany – Tetzel, had been convicted of the basest of offences against society and against the law of God... the infamous traffic was set up in the Church and Tetzel ascending the pulpit declared that by virtue of his certificates of pardon all the sins which the purchaser should afterward desire to commit would be forgiven, and that even repentance was indispensable. More than this, he assured his hearers that indulgences had power to save not only the living but the dead; ... That the soul in whose behalf it had been paid would escape from purgatory and make it to heaven" (White, 1967, pp. 112-3).

The combined impact of renaissance/reformation and the

invention of the printing press was felt in many countries of the then civilized world. As early as 1476, William Caxton was said to have set up the first printing press in England (Feather, 1994). Soon, other entrepreneurs began to set up theirs. Initially, these printers were not involved in the technical and professional method of publishing as it is today. Gradually, the trade advanced into sophisticated and specialised forms.

When England began to establish colonies in the present North America, she also took along with her the publishing trade. In 1640, *The whole Book of Psalms* (often called *The Bay Psalm Book*) was published at Harvard College in Cambridge, Massachusetts (Defleur & Denis, 1994, p. 55). It took a slow process, however, for book publishing to take proper root in America. But with the advocacy of such people as Horace Mann, public schools were established (Morris, 1953). This made it possible for the ordinary people to aspire to literacy. By the beginning of the 19th century, many Americans were able to read and write. This also tremendously increased the demand for books and naturally led to the establishment of publishing houses.

Religious Institutions as Pioneers of Book Publishing in Nigeria

Book publishing in Nigeria began as a religious endeavour through two external contacts, namely, Arabic Islamic and English-Christian. Each of the two groups used the book medium to spread and preserve its religion.

Arabic books (manually produced) were brought into the north of Nigeria through the Trans-Saharan trade route.

The books which were probably brought from Timbucktu, Morocco, and Egypt were introduced into designated Arabic centres in Sokoto, Borno, and Kano (Segun, 1989, Tamuno, 1973). To make them available to more readers, it was necessary to recopy them. This form of book publishing (i.e. hand-copying process) had many limitations. It had low copy run as it took a very long time to complete the copying of a single book. It also gave rise to the distortion of facts as an error in the copying process would be replicated if such a manuscript were to be recopied for another reader or buyer. Indeed, it was quite a cumbersome exercise and so did not encourage the growth of a vibrant publishing enterprise.

Besides, Arabic education did not encourage mass literacy. Reading and writing which engendered the need for the mass production and circulation of books (publishing) were limited to the Islamic learning centres which were exclusively meant for the training of Islamic scholars. It was these scholars that had the duty of interpreting the Koran and other Islamic literature to the rest of the people.

The abolition of the Trans-Atlantic Slave Trade which gave a strong boost to Christian missionary activities, however, changed the tempo of book publishing in Nigeria. The English missionaries who had the goal of converting the indigenes to the Christian religion chose to facilitate their assignment through the introduction of reading and writing. The resource materials for this were the Bible and other Christian literature (Lawal, 2003).

Unlike Islam, Christianity encouraged literacy for the membership. The missionaries considered that a rapid way of evangelising the people was to make provision for reading and writing, since the acquisition of these skills would help the

converts to access the message from the Bible and other Christian literature. Compared to importation, it was cheaper to reproduce these materials locally for the converts who had begun to constitute a large reading audience. The reproduction and circulation of these materials incidentally laid the foundation for the book publishing enterprise in Nigeria.

Two British missionaries, Reverend Hope Masterton Waddell, and his printer friend, Samuel Edgerly, both of the United Presbyterian Church, pioneered the publishing enterprise in Nigeria. Arriving in Calabar in 1846, they embarked on the following publishing projects: the transcription into the local languages of some materials that they brought along with them; the development of some simple texts; and the reprinting of some scriptural/biblical texts. According to Apeji (1991), the result of this initial effort was the publication of a book entitled *First Book of Spelling and Reading Lesson for the Old Calabar Mission Schools*, which was written by Reverend Hope Waddell himself. His friend, Samuel Edgerly, also wrote his own book, *Miqua Usuna Esup Nwed* (School Closing Songs). The latter book was actually a transcription of the songs collected from the folklore repertoire of the Efik people.

Ajayi (1965) notes the publishing achievement of Hope Waddell within the first decade of his arrival in Calabar, thus:

By August 1849, the Calabar mission had produced 800 copies of the primer, 560 copies of Bible lessons, 150 arithmetical examples, 200 multiplication tables, 500 almanacs with the Ten Commandments in Efik, 300 copies of elementary arithmetic, and 400 of the catechism in Efik and English (cited in Tamuno, 1973, p. 3).

According to Tamuno (1973), Hope Waddell was able to achieve this feat through the cooperation he received from his friend, Samuel Edgerly, and two other missionaries, Hugh Goldie and William Anderson. The success of the mission press at Calabar probably informed the establishment of yet another mission press, this time in Bonny, in the present Rivers State, by the Niger Delta Mission which produced simple primers and religious tracts in the Izon (Ijaw) language (Tamuno, 1973, p. 3).

The success of the publishing efforts in Calabar and Bonny must have given so much encouragement to yet another mission group. Perhaps having heard of the achievements of the United Presbyterian Church in Calabar and Bonny, the Church Missionary Society (CMS) dispatched one of their own, the Reverend Henry Townsend, to yet another coastal region of Nigeria. His first entry was at Badagry, from where he relocated to Abeokuta.

Taking a cue from his Presbyterian counterparts, Townsend took with him an old printing press, which is believed to have been obtained from his brother who was a printer (Duyile, 2005). Through a do-it-yourself approach, he acquired some basic printing skills; in turn he began teaching the same skills to the young men who attended to him at the station.

In time, there was a sizeable number of printers to warrant the establishment of a printing press at Abeokuta. With the success they attained, the group launched into commercial service. The press under the management of Townsend recorded tremendous achievement in printing and publishing. Among the materials published at this period included song books (hymnals) and materials for catechism and prayers.

According to Tamuno (1973, p. 4), one of the first three pamphlets published at this time was a Yoruba translation of the Children's hymns, 'There is a happy land far-far away', which was believed to have been translated by a Nigerian young school master (probably, a Yoruba, called David William). This book publishing endeavour was not sustained. Henry Townsend rather shifted emphasis from book publishing to newspaper publishing. With the birth of *Iwe Irohin*, and its attendant success, the experiment in book publishing was jettisoned. This no doubt has affected the growth of organised book publishing, especially among the churches and their affiliated groups.

In 1913, the CMS established another press, this time in Lagos. The various CMS presses located in many cities of Nigeria today are offshoots of the 1913 establishment. Until recently, the CMS press was the sole printer (publisher) of school registers in the country. This is in addition to numerous school texts widely used across the country.

In spite of heavy Islamic influence, the Christian Church was able to pioneer book publishing effort in northern Nigeria. In what may be termed an ecumenical attempt, there was a pooling of resources by the various Christian missions operating in the north (Segun, 1989). This 'press pool' resulted in the establishment of the Niger Mission Press at Shonga which published Bible story books in Nupe, including the Nupe Dictionary.

Government Participation in Nigerian Book Publishing

According to Tamuno (1973), the first effort of the government at book publishing during the colonial era was the establishment of a printing department at Lagos. Though with a few personnel, it grew until it metamorphosed into a government press. It was here that the first generation of printer/publishers who played leading roles in the growth of the Nigerian press were trained. They include Richard Beale Blaize, publisher of *Lagos Times*; and Akintunde Adesigbin, the proprietor of Tika-Tore, {the first entrepreneurial commercial press in Nigeria}.

In September 1930, a new government press (or rather a new branch) was established in Kaduna to service the printing and publishing needs of the government of the North and East of Nigeria. It was much later that Gaskiya Corporation, Zaria, a third government press though not as fully equipped as the first two, was established. From its name, it seems the new press was a test-run for the establishment of indigenous publishing houses.

Towards the end of World War II, there was a noticeable expansion in the scope of the publications of these government presses. Initially, they dealt with government publications such as blue books, civil service reports, trade lists, among others. Later, the emerging elite began to patronize them for the publication of their works which dealt mainly with sociological and anthropological works (Tamuno, 1973).

The period following the end of World War II marked an increase in literary awareness and attainment and to cater for this new reading audience, the government had to establish

Regional Adult Literacy centres in each of the three regions with each having an appendage – the Literature and Translation Bureaux. Through these organs, the government published many materials, covering various subject areas. These publications were mainly school textbooks with just a few general reading materials (Segun, 1989).

By 1960, the government had gradually withdrawn from participating in book publishing. Perhaps, government was placing priority on other issues and leaving the risky business of publishing to the multinational publishers who were beginning to establish their presence in the country, and were also prepared to make huge financial investments in the enterprise.

By the middle sixties, government's interest in book publishing began to be rekindled, albeit, only in an advisory capacity. The first remarkable involvement of the government was the setting up of the national committee on book development. With the introduction of Universal Free Primary Education (UPE) in 1976 and the nation-wide review of school curricular, it was obvious that the need for book development was a national concern, and for this purpose, the government had to set up the Nigerian Book Development Council (NBDC) (Okwilagwe, 2001).

The effort of the government was complemented by that of voluntary organizations, notable among which is the Nigerian Publishers Association (NPA), an umbrella body for publishing houses in Nigeria. Formed in 1965 as a support body for the strengthening of book publishing in the country, NPA has consistently promoted the growth of the book industry in the country through many of its training programmes and workshops for publishing houses.

From the foregoing account, it is very clear that one sector of our national development that the government has not lived up to expectations is the book industry. To say that the government of Nigeria has never considered the possibility of being a publisher is not an understatement as she rather prefers to play a facilitator's role to commercial publishers without a corresponding direct involvement.

Commercial Initiative in Nigerian Book Publishing

The transition from colonial rule to independence witnessed a transition in the interest to develop books in Nigeria. The waning of the pioneering efforts of the missionaries in book publishing paved the way for foreign participation. Foremost among these members of the 'ivy league' (Adesanoye, 2005, p. 117) are Oxford University Press (now University Press Limited) which came to Nigeria in 1949; Evans Brothers in 1956; Longman in 1961; Heinemann Educational Books (now Heinemann Educational Books Nigeria) in 1962; and Macmillan in 1963.

Many factors were responsible for the growing interest of the publishing houses. By the end of the Second World War, the literacy level in Nigeria had begun to improve due to a deliberate effort by the colonial government to encourage growth in school registration. This also coincided with the effects of the economic depression in Europe, which forced manufacturers, including those in the book trade, to seek overseas market. As a result, the above mentioned publishing firms began to explore the prospects of a viable market in many of their colonies, including Nigeria. They had a smooth in-road into Nigeria since they were already fully established in their home countries. In addition, they had the advantage of

solid economic base and privilege of non-competition from any local firm.

Mitchell (nd: p 191), using the case of Oxford University Press, gives a summary of the four stages of development of these multinational publishing houses in Nigeria. The first is the initial phase where the books sold in Nigeria were generated and produced in Europe for European readership. The books had little or no relevance to the Nigerian situation; were not patterned after the school curriculum in Nigeria, and so were in sharp contrast with the reality of the needs of their users. Patterned after the traditional model of western education, the books were designed to create a kind of literacy which placed emphasis on the individual assimilation of knowledge (Irele, nd, p. 150).

The second stage marked the formation of overseas educational department. At this stage, Nigeria was considered a possible market for customized book development. However, this was only in the embryonic stage as the books were still authored by British nationals and manufactured in Britain.

In the third stage, a Nigerian, based in Nigeria was appointed to liaise with the overseas-based representative. This was a period of the effort to source authors from within. Here, the actual editing and manufacture of such books were done abroad. There was only a symbolic representation of these publishing houses with offices and sales representatives in Nigeria. The only improvement is that in the former, the sales representatives were foreigners, whereas in the latter, Nigerian sales representatives were appointed. By 1950, when indigenisation of the curricula was being considered, the need for new school books in line with the changes in the curriculum

became necessary (Irele n.d., p. 150).

The fourth stage was when the actual publishing began. Here, manuscripts were generated from within, and editorial services performed by Nigerian-based members of staff, most of whom were Nigerians. The actual manufacture may or may not be done within for obvious technical reasons. It was for this reason that the new approach of generating the manuscripts from Nigeria was considered. In the two stages, Nigeria was only "a market for such publishing houses" (Iroaganachi, n.d., p. 80).

According to Segun (1989, p. 19), "the early success of the British multinational publishers coupled with the educational publishing ventures" brought about a new dimension in Nigerian publishing history. She dates this new dimension to 1963 with the establishment of African Education Press (AEP) in Ibadan. However, Tamuno (1973) dates it to 1947 with the establishment of Tabansi Press in Onitsha.

Other indigenous publishing houses that were established at this time include, Ilesanmi Press at Ilesha (1955); the Varsity Press at Onitsha (1957); and Onibonoje Press at Ibadan (1958). Onibonoje Press soon became very notable due to the depth of content coverage of his books as well as the geographical reach of the distribution network of the products.

Other notable indigenous publishers that came thereafter include John West Publishing Limited in Lagos, established in 1964; Daystar Press, Ibadan; Gaskiya Corporation, Zaria and Etudo Press, Enugu.

Apart from individual initiative in book publishing at this period, the government also made some attempts as a corporate body. An example was the Ethiope Publishing Corporation in Ethiope set up by the government of the then Bendel State. Like Ethiope, these government initiatives did not survive a few years of their establishment.

Summary

This chapter gives an account of the growth of publishing both at the global and national level. At the global level, the renaissance, the reformation and the invention of the printing press played significant roles. In Nigeria, both the Arabic-Islamic and English-Christian contacts were very key factors in the development and growth of publishing. When multinational publishers entered the publishing scene in Nigeria, it was carried out in places. Although the government had at one time or the other participation in championing the cause of publishing in Nigeria, it does appear that for now, it has made a re-consideration. At present, government's involvement can at best be described to be in advisory capacity.

Revision Questions

1. Review the role of the renaissance, the reformation and the invention of the printing press in the global evolution of publishing.
2. Discuss the role of Arabic-Islamic and English-Christian contacts in the development of publishing in Nigeria
3. What are the limitations of hand-copying process of book publishing?

4. Critically assess the four stages of development of the participation of multinational publishers in Nigeria.

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