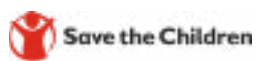


# GLOBAL BOOK ALLIANCE



## Trainer's Guide

### Module 3: Publishing



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The Global Book Alliance (GBA) would like to extend its sincere thanks to the stakeholders across the education sector – including staff from Ministries of Education, donor agencies, and implementing partners; the private sector, including publishers, printers, and distributors; and teachers, parents, and community leaders – for their contributions to eliminating global illiteracy. The GBA also thanks David Waweru for his technical expertise in writing this module and to the reviewers who provided their expertise to ensure the accuracy of its content.

The GBA strives to ensure that books are available, appropriate, affordable, and accessible to all, recognizing that high-quality reading materials are critical to ensuring that all children can learn to read and read to learn in languages they understand.

The GBA training modules aim to provide guidance to help various stakeholders improve book supply chains in their contexts in order to make this vision a reality.

# Acronyms and Abbreviations

BSC	book supply chain
CC	Creative Commons
EGR	early grade reading
ERM	essential reading materials
GBA	Global Book Alliance
GDL	Global Digital Library
MoE	Ministry of Education
NGO	nongovernmental organization
SDG	Sustainable Development Goal
WIPO	World Intellectual Property Organization

# Glossary of Terms

<b>Copyright:</b>	A legal right granting the creator of an original work exclusive rights to determine whether, and under what conditions, an original work may be used by others.
<b>Decode:</b>	A key skill for learning to read, the ability to apply knowledge of letter-sound relationships, including knowledge of letter patterns, to correctly pronounce written words.
<b>Decodable readers:</b>	Reading materials in which all words are consistent with the letters and corresponding phonemes that the reader has been taught. These readers are sequenced in accordance with the order in which letters are taught in the school curriculum, and progressively increase in difficulty.
<b>Emergent readers:</b>	Emergent readers are developing a grasp of comprehension strategies and skills for decoding words such as recognizing some letters of the alphabet, understanding that writing conveys a message and practicing scribble writing.
<b>Essential reading materials:</b>	Decodable, leveled, and supplementary readers are collectively described as essential readers. All are required elements for reading acquisition, but each plays a different role.
<b>Leveled readers:</b>	A set of books organized by level of difficulty, based on the complexity of the words, sentences, content, and other factors.
<b>Literacy:</b>	The ability to use printed and written material in a wide variety of contexts to identify, understand, interpret, create, communicate, and compute (UNESCO, 2017). This Literacy includes Braille.
<b>Open license:</b>	Grants permission, under a set of conditions, to access, re-use and redistribute a work with few or no restrictions.
<b>Perfect binding:</b>	A form of bookbinding in which the leaves are bound by gluing, after the back folds have been cut off, rather than by sewing.
<b>Phonics:</b>	Phonics is how the symbols of letters match to sounds. Understanding the letter-sound relationship helps children hear, identify and use different sounds that distinguish one word from another. For children who are deaf, phonics is only one of many skills used to learn to read and will need more intentional opportunities to develop language skills. Teaching phonic skills will require differentiation for each child who is deaf.
<b>Printer:</b>	A commercial or industrial enterprise engaged in manufacturing multiple copies of a publisher's book or other product; a device that reproduces on paper the text and images from an electronic source.
<b>Protagonist:</b>	The central character or leading figure in a poem, narrative, novel or any other story.
<b>Publisher:</b>	A person or firm that assumes the responsibilities and risks in contracting authors, designers, illustrators and others in the creation, design, editing and revision, manufacturing, marketing, and distribution of a printed or digital product.
<b>Royalty:</b>	Payment an author receives in return for the right of the publisher to reproduce and sell their work; payment based on the number of copies sold.
<b>Supplementary readers:</b>	Materials used for reading practice; they may not be decodable or leveled, and they do not directly tie to the school curriculum.

<b>Supply chain:</b>	The entire network of entities, directly or indirectly interlinked and interdependent, serving the same consumer or customer. It is composed of vendors that supply raw material, producers who convert the material into products, warehouses that store, distribution centers that deliver to the retailers, and retailers who bring the product to the ultimate user.
<b>Synthetic phonics:</b>	A method of teaching reading in which sounds associated with particular letters are pronounced in isolation and blended together (synthesized).
<b>Trade discount:</b>	The percentage of a book's retail price that a retailer or wholesaler earns from the sale of an author's book.

# List of Materials

SESSION	MATERIALS
<b>1. Introductions and Training Objectives</b>	<ol style="list-style-type: none"> <li>1. Notecards</li> <li>2. Flip charts and markers</li> </ol>
<b>2. Introduction to Publishing Children's Books</b>	<ol style="list-style-type: none"> <li>1. High-quality, essential readers, including decodable, early and leveled readers, as well as concept, story, and chapter books, at least one title from each category per table.<sup>1</sup></li> <li>2. Post-it Notes</li> <li>3. Flip charts and markers</li> </ol>
<b>3. Manuscript Acquisition</b>	<ol style="list-style-type: none"> <li>1. Handout 1: Sample Manuscript Evaluation Checklist</li> <li>2. Handout 2: "Decision to Publish"— Book Proposal Brief</li> <li>3. Handout 3: "Decision to Publish"—Departmental Concerns</li> <li>4. Handout 4: Sample Author/Publisher Agreement</li> </ol>
<b>4. The Economics of Book Publishing</b>	<ol style="list-style-type: none"> <li>1. Handout 5: Book Budget—Excel Spreadsheet, a copy for each group</li> <li>2. Handout 6: Book Budget—Further Notes</li> <li>3. Copies of the books (same to be reviewed in Activity 2.1)</li> </ol>
<b>5. Marketing</b>	<ol style="list-style-type: none"> <li>1. Video – How to Market a Book (<a href="https://www.youtube.com/watch?v=jFs5QbIHZis">youtube.com/watch?v=jFs5QbIHZis</a>)</li> <li>2. Copies of different types of children's readers</li> </ol>
<b>6. Wrap-Up and Reflection on the Workshop</b>	<ol style="list-style-type: none"> <li>1. Flip charts and markers</li> <li>2. Handout 7: Evaluation Questionnaire</li> </ol>

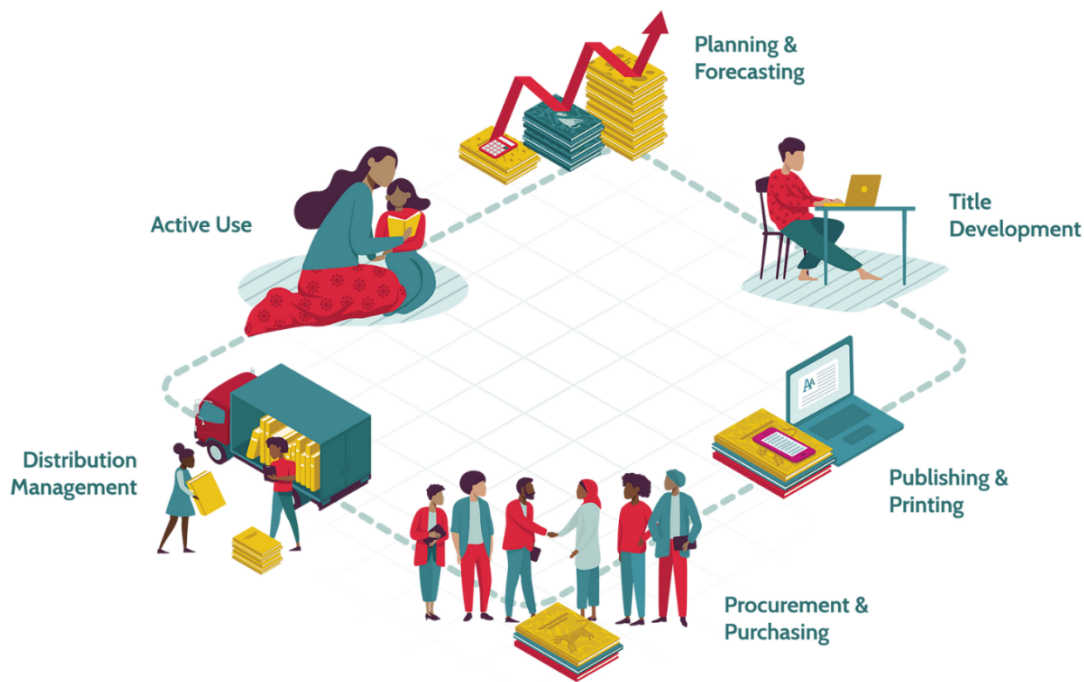
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<sup>1</sup>Standards for high-quality materials and samples of books are available from the GDL (<https://digitallibrary.io/pbu/the-gdl-quality-assurance-qa-standards/>).

# Introduction

The purpose of the book supply chain (BSC), as it pertains to textbooks and essential reading materials (ERM), is to ensure that every child has the critical tools she/he needs to learn to read. Reading and literacy play an important role in helping a child develop the skills needed for improved economic and health outcomes and for her/his own civic advocacy. It is important to give children access to books as well as time to engage in guided independent reading. Reading should include a variety of genres and levels of difficulty roughly matching each child's interests and abilities. Providing this kind of access has been directly tied to children gaining better vocabulary, fluency, and comprehension skills.<sup>2</sup>

The BSC consists of several key functions that play essential roles in increasing children's literacy by ensuring sufficient access to appropriate reading materials (see graphic below). The primary components of the BSC are planning and forecasting, title development, publishing, printing, purchasing, distribution management, and active use. Each phase is executed by a variety of actors (government, private sector, and private citizens) who must collaborate to create a functional, cost-effective BSC.



The book industry is essential in ensuring that the “right books are made available at the right time to all children.”<sup>3</sup> A vibrant book publishing industry is key in the making available quality, relevant, and appropriate early grade ERMs (decodable and leveled readers, as well as supplementary reading materials) and textbooks. The industry is also responsible for producing books that are available in multiple means of representation to be accessible to all learners, in all their diversity, with books available in printed, Braille, audio, and sign language storybook

<sup>2</sup> <http://teacher.scholastic.com/products/pdfs/Intro-From-Striving-To-Thriving.pdf?eml=TSO/eb/20170920//TW/ST/AD//&linkId=43071495>; Harvey, S. & Ward, A. (2017). *From Striving to Thriving: How to Grow Confident, Capable Readers*. New York: Scholastic.

<sup>3</sup> Burns, M.S., Griffin, P., & Snow, C.E. (Eds.). (1999). *Starting Out Right: A Guide to Promoting Children's Reading Success*. Washington, DC: National Academy Press.



formats. If there are not enough of these materials and these materials are not accessed and used effectively, learning will suffer.

Recent supply chain analyses (SCAs) in Zambia, Malawi, Nigeria, Cambodia, and Tanzania have found that there are very few supplementary readers and virtually no decodable or leveled readers in homes and schools. The SCAs reveal multiple problems in publishing, such as a lack of budget for ERMs and unpredictable tenders by Ministries of Education (MoEs).

This module focuses on the overall role of publishers, which is to acquire manuscripts from authors, raise capital, and engage and oversee the work of editors, illustrators, and graphic designers. The module does not focus on donor-supported or donor-created materials which are outlined in the second module in this series: Title Development. The module also does not cover the process of government-led procurement of books by the private sector—this content is covered in the fifth module in this series: Procurement and Purchasing.

This module explains the following basic book publishing functions:

1. The Business of Publishing Children's Books
2. Manuscript Acquisition
3. The Economics of Book Publishing
4. Marketing

These represent the overall business functions of a publisher, whether the firm is a large one with many employees or a small venture with just one or two people. Though these functions are similar across the globe, the educational, social, and economic conditions of the country and communities that a book publishing industry serves can be quite different. This module does not focus on the important core activities of publishers in developing content and designing and producing books; these subjects are covered in a separate module called Title Development.

By the end of this module, participants will be able to:

1. Explain the publisher's role in the BSC
2. Describe key characteristics of children's books
3. Create a book budget
4. Explain book promotion activities that would be effective in their contexts

The module contains activities to engage participants and to ensure that topics covered are well understood. References are also provided at the end of most sessions to help participants deepen their knowledge of technicalities that could not be covered during the training.

# Notes on Using This Module

## How to Use This Module

This module is for trainers as they prepare for and carry out the training. Trainers should review the material in this module and in the accompanying PowerPoint presentation. The presentation has been created from the content in this module, but it does not contain all the content. Therefore, it is important that trainers read through the Trainers' Guide in full and master the content before the training. The presentation can also be adapted and added to by trainers as they prepare to conduct the training.

## Module Organization

Each session is broken down as follows:

1. **Rationale:** Explains why the material in the session is important. Trainers should read and fully understand the rationale in order to present the content of the session well.
2. **Objectives:** These should be presented briefly at the start of each session.
3. **Time Breakdown:** This guides the trainer to ensure the training stays on time.
4. **Materials:** Include all materials needed to complete the session.
5. **Preparation:** This highlights planning tasks that the trainer must do prior to conducting the training.
6. **Procedure:** This section tells the trainer how to present the content and the activities that follow.
7. **Content:** The content for each session is broken down and labeled throughout the session. The activities and the content make up the heart of the session.
8. **Activities:** These are designed to make the training as participatory and interactive as possible. Trainers are encouraged to adapt these to fit the training context.

## Participants









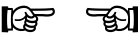

Participants for this module, as with all modules in this series, will vary. However, the training is aimed at staff throughout the Ministry of Education (MoE) and others in the BSC, such as publishers, printers, procurement, and distribution specialists. It is also relevant for those involved in training teachers and those responsible for developing strategies for working with parents and communities. The training is also aimed at United States Agency for International Development (USAID) education team staff and implementing partners and staff from other donors.

# Sample Agenda

Session Time (Total)	Session #	Session Name	Description	Time (mins.)
4.5 hours	1	Introductions and Training Objectives	Paired introductions; slide presentation; sharing expectations	30
	2	Introduction to Publishing Children's Books	Role playing, slide presentation; group decision making/brainstorming	50
	3	Manuscript Acquisition	Role playing, slide presentation; group decision making/brainstorming	60
	4	The Economics of Book Publishing	Small group evaluation; slide presentation; paired brainstorming	60
	5	Marketing	Small group work; large group debrief, video role play and discussion; slide presentation; large group debrief	35
	6	Wrap-Up and Reflection on the Workshop	Small group evaluation; slide presentation; paired brainstorming	35

# Legend

The following symbols are provided to assist trainers as they plan for and conduct each session in this module.

	<b>Rationale</b> —each session has a rationale that provides the basis for the activities and links it to prior and subsequent sessions
	<b>Objectives</b> —action-oriented objectives are stated for the module as a whole and for each session
	<b>Duration</b> —time allocation for each session. Includes a <i>time breakdown</i> which divides the session into various components to help with timing during sessions.
	<b>Preparation</b> —highlights planning tasks that must be done by the trainer PRIOR to the training
	<b>Materials</b> —lists the materials necessary for the trainer to use during each session
	<b>Procedure</b> —outlines for the trainer the facilitation process to be used in each session
	<b>Content</b> —presents key content to be addressed during each session
	<b>Activity</b> —highlights a task to be carried out by the participant(s)
	<b>Trainer's Notes</b> —to be used by the trainer in the planning and carrying out of each session
	<b>Handout</b> —indicates that the trainer should distribute a photocopied document to participants

# Session 1: Introductions and Training Objectives



## Rationale

At the outset of the workshop, participants and the training team have the opportunity to get to know one another, establish a positive and collaborative working environment, and discuss workshop ground rules. Participants will also share their expectations for the workshop and go over the objectives of the workshop.



## Objectives

Upon completion of the activities of this session, participants should be able to:

- Outline key administrative matters and the agenda for the workshop
- Articulate the shared ground rules for behavior during the workshop
- Share the objectives for the training

(See **Supplementary Activity** at the end of the Session for more information to share with participants on the book supply chain.)



**Duration:** 30 minutes

## Time Breakdown

Activity 1.1 — Partner Introductions	10 minutes
Administrative Matters, Agenda, and Ground Rules	5 minutes
Activity 1.2 — Sharing Expectations	10 minutes
Workshop Objectives	5 minutes
Supplementary Activity (optional)	(10 minutes)
<b>Total:</b>	30–40 minutes



### Materials—

1. Notecards
2. Flip chart and markers



### Activity 1.1—Partner Introductions (10 minutes)

Conduct an activity to have participants introduce themselves. Make the activity as active as possible. For example, have participants stand in a circle; ask them to walk directly across the circle and pair up with someone they have not interacted with before. Give them three minutes to get to know each other using prompts such as: *find out one thing you have in common; share one thing no one else knows about you*, or any other quick ice breaker. Then ask them to introduce each other to the larger group.

## Getting Started

### Administrative Matters and Agenda Review

Explain to participants any logistics and administrative arrangements for the workshop and share the agenda for the day using the PowerPoint presentation (Slide 5) or printed copies of the agenda.

### Workshop Ground Rules

Develop ground rules for the workshop; they should include the following (Slide 6) plus any other rules agreed upon by the group.

#### Workshop Ground Rules

1. No side conversations.
2. Telephones must be silenced.
3. Participants and trainers **all** have the responsibility of ensuring that sessions begin and end on time.
4. Respect the viewpoints of others and allow everyone the chance to speak. Remind those who like to participate to allow more reserved members to provide their feedback, since everyone has something to contribute for the benefit of others in this workshop.

Ask participants if they accept the proposed rules and if they will commit themselves to them for the duration of the training.

### Expectations

Invite participants to carry out **Activity 1.2 – Sharing Expectations** (Slide 7).



#### Activity 1.2 – Sharing Expectations (10 minutes)

It can be valuable for both participants and the trainer if participants share the expectations with which they arrive at a course. Spend 10 minutes having participants share their responses to the following prompts:

- When you were invited to this training, how did you think you might benefit from it?
- What are you hoping to learn or gain through the training?

Go around the room asking for volunteers to share their expectations. Capture participants' contributions on flip charts and tell participants you will return to the expectations at the end of the training.

### Training Objectives

Present the objectives for the training (Slide 8) and take any questions from participants.

#### Training Objectives

By the end of this module, participants will be able to:

1. Explain the publisher's role in the BSC

2. Describe key characteristics of children's books
3. Create a book budget
4. Explain book promotion activities that would be effective in their contexts



### **Supplementary Activity (10 minutes)**

If time allows and the BSC is a new concept to participants, take an additional 10 minutes at the beginning of the session to introduce the BSC by:

1. Showing the following video that explains what the BSC is and why it is important:  
<https://youtu.be/9XMkNnaaBZ8>
2. Sharing the following diagram (Slide 9) to provide an overview of the BSC. You may also ask participants to note if the supply chain for books in their country is similar to this one or how it may differ.

Lead a brief discussion with participants on where they see the biggest challenges in the BSC in their country context.

# Session 2: Introduction to Publishing Children's Books



## Rationale

This session discusses the role publishers play in providing quality books that children can use to learn to read, read to learn, and develop a love of reading. The session further discusses the key partners in the BSC and their interdependence in achieving the overall goal of children's book publishing: to make books available for young readers.



## Objectives

Upon completion of the activities of this session, participants will be able to:

- Define the role of the publisher
- Describe the role books play in cultivating a culture of reading
- Define the role each partner in the publishing ecosystem plays
- Explain the different types of children's books



**Duration:** 50 minutes

## Time Breakdown

The Role of the Publisher, etc.	20 minutes
Types and Themes of Children's Books	15 minutes
Activity 2.1—Peer Sharing	15 minutes
<b>Total:</b>	50 minutes



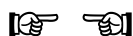
### Materials—

1. A sample of high-quality, essential readers, including decodable, early and leveled readers, as well as concept, story, and chapter books – at least one copy per category for each table group.
2. Post-it Notes
3. Flip charts and markers



## Preparation

Make sure you have a good sample of high-quality ERMs and distribute these books equally between the groups of participants.



**Trainer's Notes—** Have participants reflect on their experience with books and reading as child. Give participants two minutes to reflect on their own and then four minutes to share with the person next to them. Possible questions for reflection:



- |  |
|--|
| <ul style="list-style-type: none"> <li>• <i>What type of books did you read as a child?</i></li> <li>• <i>Did you have a parent, teacher, older sibling or anyone read out loud to you as a child? What did you like about reading out loud?</i></li> <li>• <i>Did you read in school and also outside of school? How? Why?</i></li> </ul> |
|--|

## **Introduction to Publishing**

### **Procedure**

Using Slides 11–26, present the content material below. Take care to define any terms that may be new to participants. After presenting the material, proceed to **Activity 2.1—Peer Sharing** (Slides 27-28).

### **Content**

#### **The Role of the Publisher**

The role of publishing is to make books available to people. The publisher (also known as a publishing house) receives or commissions manuscripts from authors, raises capital, and engages and oversees the work of editors, illustrators and graphic designers. In addition, they sometimes print and distribute their books, although these tasks are often outsourced. In essence, the publisher is the grand strategist and organizer of the book publishing undertaking.

The publisher makes the essential decisions about what to publish. The strength of a title depends on the appropriateness of the content, quality of editing, illustrations, book design, and the suitability of the design and printing specifications. Hence, the publisher requires a wide range of skills to be successful in their primary role of making high-quality, relevant, and affordable books available. Note that this overall description of what a publisher does is an ideal scenario which may not apply to publishers in some low-income countries. Where the publishing sector is still growing, some of the functions may be less well developed.

Additionally, other materials may be created separately from those created in a commercial publishing house. For example, donor-funded projects may hire authors and illustrators to create materials for distribution to schools.

#### **The Role of Books in a Child's Life**

Young readers are at the age when lifelong habits are formed. Access to high-quality, relevant, and appropriate reading materials is essential to establish the reading foundations on which learning is built. Moreover, if they can access books that they enjoy, children may become book readers for life. The importance of reading as a foundation for learning, as well as for social and economic advancement through life, is well-documented.

“Children who lack access to books or exposure to printed or digital and written materials are at a disadvantage as they try to learn to read.”<sup>4</sup> Those who lack exposure to books from a young age don’t benefit from the vocabulary development that comes from early and frequent exposure to text. Nor do they have the books that allow them to build on the skills learned. There is a severe shortage of these critical books, especially in lower and middle-income countries. Key among several constraints contributing to this shortage are challenges in the BSC.

## Partners in the BSC

The main partners in the BSC are:

<b>PARTNER</b>	<b>ROLE</b>
<b>Author and Illustrator</b>	The author is the creator or formulator of ideas. Authors of children’s books have specific knowledge as to reading levels and curricular standards for different age groups. In addition, some have specific experience in designing and creating decodable and leveled readers. Children’s books, especially for very young readers, are often heavily illustrated. Illustrators, like authors, need to develop specific skills for illustrating decodable and leveled books.
<b>Publisher</b>	The publisher is the strategist and organizer of the whole book undertaking. In general, it is the publisher who receives or commissions the manuscript from the author; enlists capital; engages and oversees the work of editors, illustrators, and graphic designers; commissions and supervises the work of printers; and then directs the distribution of books to the potential markets.
<b>Printer</b>	The printer receives print-ready files from the publisher and then prints, binds, and finishes the book. Many printers also provide prepress services.
<b>Bookseller</b>	The bookseller receives books directly from publishers and wholesalers. The bookseller is the last person before the final purchaser (who can be an individual, a school, a ministry of education, for example) in a chain that began with the author.
<b>Library</b>	Where they exist, schools or public libraries are gateways to knowledge and culture. They support literacy and learning by encouraging active use/home reading by making books available, often free of charge, to communities, families, and learners. In some countries, the MoE provides funds for purchase of books for school libraries. Other relevant ministries, such as the Ministry of Culture, may provide funding for public libraries. Libraries may also be funded by nongovernmental organizations (NGOs) or community organizations.

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<sup>4</sup> The World Bank. (2019). Ending Learning Poverty: What Will It Take? <http://hdl.handle.net/10986/32553>

<b>Government</b>	Schools comprise the biggest market for books, so the MoE is frequently the largest purchaser.
<b>Reader</b>	The reader is the end user of the BSC.

The global community has set an ambitious goal with regard to education, aiming to ensure that by 2030 all children access free, equitable, and quality education that leads to relevant and effective learning outcomes. Governments set the policies and priorities through which the public education sector works. In the effort to meet the demand for books in schools, governments often receive funding and technical assistance from development partners and other international agencies to ensure adequate financing and to strengthen education activities.

### Types of Children’s Books

All books are classified as either fiction or nonfiction. Fiction books contain stories that the author has made up. Nonfiction books contain factual information or factual stories. There are two broad factors that are considered in determining what book to publish for children. The first factor is **category**. Some children’s book categories are divided by age levels.<sup>5</sup> The following are the categories for early grade books:

CATEGORY	TARGET <sup>6</sup>	GENERAL FEATURES	PURPOSE
<b>Board Books and Concept Books</b>	Preschoolers, early emergent readers	<ul style="list-style-type: none"> <li>Usually 0–100 words</li> <li>Just one or no protagonist</li> <li>No plot</li> <li>Informational texts</li> <li>Prepared using stronger material to increase sturdiness to protect against “rougher use” by babies and toddlers</li> </ul>	<p>Used before a child is actively learning to read and designed to explain an idea, object, or activity.<sup>7</sup></p> <p>Help children learn age-appropriate concepts like colors, patterns, shapes, counting, time, the alphabet, opposites, etc. Often act as the first informational books a child will read. Introduce tangible, concrete concepts by using illustrations in a creative way.</p>
<b>Picture Books</b>	Children in early primary grades, ages 2–12, pre-readers and early	<ul style="list-style-type: none"> <li>500 words or less</li> <li>One or two protagonists</li> <li>Has a plot or theme</li> <li>Read aloud</li> </ul>	Picture books convey the story through the collaboration of words and illustrations and are an effective way of communicating with children.

<sup>5</sup> Children’s Book Insider. (2020). Ultimate Children’s Writing Cheat Sheet.

<sup>6</sup> Age range may vary depending on country and or context

<sup>7</sup> Lynch-Brown, C.M., Tomlinson. C.M. (1999). Essentials of Children’s Literature, 3rd ed. Pearson.

	emergent readers		
<b>Picture Story Books</b>	Children in primary grades; early fluent readers	<ul style="list-style-type: none"> <li>• 500–750 words</li> <li>• One or two protagonists</li> <li>• Plot – hook, rising action, climax</li> <li>• Varying themes</li> </ul>	Use of illustrations is meant to help hold the reader and/or listener's attention.
<b>Decodable Readers</b>	Varies according to child's learning and reading ability, but usually children in early primary grades, 4–7 years old	<ul style="list-style-type: none"> <li>• Technically developed passages or texts in which the letters and words are limited to support emergent readers. Only contains words that the reader has already learned to decode.</li> <li>• Progresses from the most frequent letter-sound relationships to more complex ones</li> <li>• The texts are used to complement curriculum instruction and should be aligned to the language's scope and sequence which determines the introduction of letters and/or syllables.</li> <li>• Children can use their knowledge of phonics and word analysis skills to decode unfamiliar words.</li> <li>• For beginning readers, decodable books may include only words that have two or three letters/sounds, and therefore require creators to invest time in developing a coherent, engaging text that is limited to words only containing these letters/sounds.</li> </ul>	<p>Decodable readers help children practice frequent letter sounds, consonant/vowel combinations, and sight words.</p> <p>Decodable text is typically considered useful only during the very beginning stages of reading acquisition, to be read by focusing closely on the sounds in words.</p>
<b>Leveled Readers</b>	Varies according to child's reading ability but in general for children aged 5–8 years old	<ul style="list-style-type: none"> <li>• Organized in levels of difficulty from the easy books that an emergent reader might begin with, to the longer, complex books that advanced readers will select</li> </ul>	Leveled readers are designed to provide pupils with reading materials that range from very simple to gradually more complex and challenging. They are designed to help match reading materials with a pupil's reading ability.

		<ul style="list-style-type: none"> <li>• Having a gradient of text provides a way to assess children's progress</li> </ul>	<p>Leveled texts are generally aligned to a curriculum and include multiple levels to be used throughout a school year as the child's reading skills improve.</p> <p>Leveled books should not be too challenging. If a child does not know 5 or more words on a page, it is too challenging.</p>
<b>Early Readers</b>	Children in primary grades	<ul style="list-style-type: none"> <li>• 300–3,500 words</li> <li>• Protagonist generally the same age or similar age as reader</li> <li>• Characters relevant to the readers' lives, interests, background and/or culture</li> <li>• Plot – hook, rising action, climax</li> <li>• Dialogue</li> </ul>	Early readers are stepping stones from picture books to longer chapter books. They are developed to tell a story in a format the children are able to read and enjoy by themselves.
<b>Chapter Books</b>	Children beginning to read independently; fluent readers	<ul style="list-style-type: none"> <li>• 5,000–20,000 words for 6–10 years</li> <li>• 20,000–35,000 words for 8–10 years</li> <li>• Protagonist generally 1–2 years older than reader</li> <li>• Characters relevant to the readers' lives, interests, background and/or culture</li> <li>• Hook at the beginning; rising action with several twists and challenges</li> </ul>	<p>Chapter books contain illustrations. However, the story is primarily conveyed through prose in short chapters. The short chapters provide children with the opportunity to stop and resume reading later.</p> <p>These books are more challenging and complex than picture books or concept books, but still use simpler words and more direct grammar than books meant for older children.</p>

### Themes of Children's Books

Additional factors for identifying and developing suitable children's books are genres and themes. Children have personal, unique lives, a myriad of opinions, as well as external factors that shape them and influence their reading preferences. The fact that children have extremely broad interests is encouraging for publishers. It implies that there is a market for a commensurately broad variety of books of different genres within any context. Children want to read books that

reflect their experience and feelings. They want to know that there are ways to cope with these issues.

Many books and stories for children are fictional, meaning they are not factual. Fiction books are made-up stories that are often purely a product of the author's imagination. There are many different genres that fall within the genre of fiction. Nonfiction is another broad genre of books that contain only facts and information. They explain a certain concept or subject. "Nonfiction books provide children with information, new perspectives, and life skills that can be used to address challenges in their lives."<sup>8</sup>

Some common themes in children's books include:

- Friendship
- Death
- Honesty
- Cooperation
- Kindness
- Loneliness
- Belonging/identity
- Overcoming fear
- Bravery/courage
- Love
- Growing up

The complexity and depth of the themes change depending on the age level for which the book is being written.

### **Diversity and Inclusion**

Children's books can be entry points for important conversations and connections. They can be windows, mirrors, and sliding doors that allow children to read themselves into their own cultures and the cultures of others.<sup>9</sup> Children deserve to feel represented in the world. They deserve to celebrate and explore their identity, and to feel seen and heard. They deserve to feel they matter, regardless of their gender, ethnicity, race, socio-economic status, or physical ability.

Publishers need to develop books that help children learn to enjoy, appreciate, and seek out differences. This can be achieved by including pluralistic themes that foster belief in cultural diversity as an asset. Children's books should have positive portrayals of characters with authentic and realistic behaviors to avoid stereotypes of particular traits and characteristics. On the whole, children's books should promote behaviors and norms that ensure all people feel welcome.

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<sup>8</sup> Room to Read. (2018). 5 Reasons Children Need More Nonfiction Books. <https://www.roomtoread.org/the-latest/5-reasons-children-need-more-non-fiction-books/>

<sup>9</sup> Chenoweth, R. (2019). Rudine Sims Bishop: 'Mother' of Multicultural Children's Literature. The Ohio State University College of Education and Human Ecology. <https://ehe.osu.edu/news/listing/rudine-sims-bishop-diverse-childrens-books/>

### **Activity 2.1—Peer Sharing (15 minutes)**

Provide a selection of books for each table group, and ask participants to take 5 minutes to review them. Then ask each table group:

- *What is the category for this book?*
- *How did you decide on the category?*
- *What is the theme for this book and how did you decide on it?*

# Session 3: Manuscript Acquisition



## **Rationale**

The manuscript is the foundation on which everything else in book publishing is built. This session discusses how the publisher acquires manuscripts and the often collaborative nature of the “decision to publish.” Further, the session introduces the concepts of copyright and licensing, as well as open licensing.



## **Objectives**

Upon completion of the activities of this session, participants will be able to:

- Articulate the relationship between the author, the illustrator, and the editor
- Demonstrate the steps in the “decision to publish”
- Explain how content creators are compensated
- Demonstrate basic knowledge of copyright and open content licensing



**Duration:** 60 minutes

## **Time Breakdown**

Manuscript Acquisition Process	20 minutes
Activity 3.1– “Decision to Publish” Role Play	25 minutes
Copyright vs. Open licensing	10 minutes
Activity 3.2–Sharing of Experiences	5 minutes
<b>Total:</b>	<b>60 minutes</b>



## **Materials—**

1. Handout 1: Sample Manuscript Evaluation Checklist
2. Handout 2: “Decision to Publish”—Book Proposal Brief
3. Handout 3: “Decision to Publish”—Departmental Concerns
4. Handout 4: Sample Author/Publisher Agreement



## **Preparation**



Make copies of each handout for all participants.

## **The Manuscript Acquisition Process**



## **Procedure**

Using PowerPoint Slides 29–35, present the content material below. Take care to define any terms that may be new to participants. Take any questions participants may have. Then carry out **Activity 3.1–“Decision to Publish” Role Play** (Slide 36).





## Content

Professional publishing houses are organized around four main functions: editorial, production, finance, and marketing (sales). The editorial function is responsible for acquiring manuscripts, commissioning illustrations, and coordinating the manuscript development process. Here we will focus on the process of acquiring the manuscript.

### The Author

An author is the creator, or formulator, of the ideas communicated through books. Often, the author is an individual. However, in a legal sense, the author could also be a group of people, an institution, or government.<sup>10</sup> The author is the first owner of the right to publish the work created. In practice, the author leases or assigns the right to reproduce the work to a publisher. However, until permission is given to someone else, the author remains the sole owner of the right to the work. This right is referred to as *copyright*.<sup>11</sup> The author is therefore also referred to as the copyright holder whose exclusive right is protected under the copyright laws.

The author/publisher relationship is governed by a contract. In return for the right leased or assigned to the publisher to reproduce and sell the work, the author receives payment on the basis of the number of copies sold. This payment is referred to as a *royalty*. (In some contexts, authors are paid a project fee for their work in what is called a work-for-hire agreement.)

### The Illustrator

The illustrator creates illustrations for a book. Sometimes, the illustrator is also the author, especially for picture books. In this instance, the illustrator/author gets the full royalty rate. On book projects where there is an author for the text and a separate illustrator for illustrations, the royalty is split between them. However, many publishers, especially educational publishers, prefer to pay a flat fee per illustration, rather than a royalty fee.

### The Acquisitions Editor

The editorial department of a publishing house looks ahead one to two years and makes decisions on the kind of books they would like to publish. The decisions are informed by the editors' understanding of the needs and gaps in the book market, including school curricula requirements and the use of ERMs.

The role of the acquisitions editor is to identify authors and illustrators who have the skills to write and illustrate, respectively, on particular topics. The acquisitions editor scouts for authors in

### What Is Copyright?

Copyright (or author's right) is a legal term used to describe the rights that creators have over their literary and artistic works. Works covered by copyright range from books, music, paintings, sculpture, and films, to computer programs, databases, advertisements, maps, and technical drawings. —World Intellectual Property Organization (WIPO)

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<sup>10</sup> Smith, D.C. (1989). *A Guide to Book Publishing*. University of Washington Press. Seattle.

<sup>11</sup> World Intellectual Property Association. (n.d.). What is Copyright? <https://www.wipo.int/copyright/en/>

various places, including schools (usually high-performing teachers), and at events such as conferences. The acquisitions editor also keeps a close eye on the media to find authors and illustrators who would be suitable to write or illustrate books in various categories or with the desired themes.

In some cases, the acquisitions editor may persuade the writer or illustrator to create material. In other cases, the editor may decide which available (unsolicited) manuscripts can best achieve the purposes of the editorial plan.

### The Decision to Publish

The decision to publish a book can happen in different ways in different contexts. Ideally, once the Acquisitions Editor has identified a potential manuscript or author, s/he prepares a book proposal brief containing such details as a proposed title of the book, target audience, length, reasons for considering the manuscript, and a sample section of the manuscript.

This information is passed to the editorial team for further review. (In many cases, the same person may carry out multiple roles.) If the team agrees that the manuscript is worth pursuing, a review report is prepared for discussion at the editorial proposal meeting. This review report may be in the form of a simple manuscript evaluation checklist (see sample in the Appendix).

The editorial proposal meeting brings together team members from sales, marketing, production, and finance. They determine the feasibility of publishing the submission. Some of the criteria used to make the decision may include:<sup>12</sup>

- Does the concept work for the intended users?
- Is it well-developed? For example, is the story complete? Are the characters relatable?
- What are the weaknesses? What are the strengths?
- Are there competitive books on the market?
- Will the pricing be competitive?

If a decision to publish is made, the editorial team schedules the manuscript for development and publication. If, on the other hand, the decision not to publish is made, the editor sends a regret letter to the author.

A small publishing house with only a few employees may have just one person playing the roles of acquisitions, deciding what to publish, and editing. In such situations, it is still advisable to seek a second professional opinion from an external reviewer.



#### **Activity 3.1—“Decision to Publish” Role Play (25 minutes)**

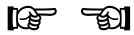
Using the same groups formed in **Activity 2.1—Peer Sharing**, ask participants to conduct a role play on the “Decision to Publish.” Explain that they will be participating in an “editorial proposal meeting.” Ask them to assign themselves the editorial, production, finance, marketing, and sales roles. Using the materials you provide, the editor in each group will submit a book proposal brief for consideration. The group will use the questions in

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<sup>12</sup> Woll, T. (2002). Publishing for Profit: Successful Bottom-Line Management for Book Publishers.



**Handout 3: “Decision to Publish”**—Departmental Concerns to evaluate the book proposal. They will decide whether to publish or not. They will report back in plenary on their final decision, and how they came to the final decision.



**Trainer’s Notes**—Supply each group with a copy of a book proposal brief



**Handout 2: “Decision to Publish”**—Book Proposal Brief). The groups will not know in advance that they are considering the same brief.

## **Copyright vs. Open Licensing**



### **Procedure**

Using PowerPoint Slides 37–43, present the content material below. Take care to define any terms that may be new to participants. Take any questions participants may have. Then carry out **Activity 3.2—Sharing of Experiences** (Slide 44).



### **Content**

Under traditional copyright, the copyright holder “reserves all rights” to the work. This means that copying, distributing, and creating derivative works is not permitted without the explicit licensing permission of the copyright holder.

Copyright prioritizes the rights of a creator to control how his/her work is used, including the right to charge for it. The traditional publishing business model is based on a copyright model: having purchased the rights from the original creator, the publisher reserves the right to sell its books.

Digital technology has made it possible to easily adapt and disseminate materials, which has led to challenges and opportunities for both creators of materials and for publishers. For some creators, who are motivated to create for reasons other than purely commercial, this has opened the door to a new way of disseminating their work, as they do not have to rely on traditional publishers to do so. Others may use this opportunity to offer initial materials for free in order to build up brand recognition and boost future sales.

Governments, donors, and other funders increasingly ask that materials funded by public sources be licensed so that they are available to all, without the restrictions of the traditional copyright, arguing that:

- Books funded by the public should be available to the public.
- Work funded by a donor or nonprofit organization should be available cross-countries, not just for one project; adaptation of existing materials can be more cost effective than creating new materials from scratch.
- Public funding should not be used to produce private profits.
- High book cost acts as a barrier to children learning to read.
- There are under-served markets – for example, books in national languages (“home languages”), which may not be able to support a for-profit model.

## Rise of the Creative Commons




The Creative Commons (CC) movement promotes *free licensing* by allowing copyright owners a choice between *All Rights Reserved* and *No Rights Reserved*, with the option of *Some Rights Reserved*. Depending on the type of license chosen, it enables users to copy, share and mix a work without the need to ask in advance, or to pay for royalties. CC licenses do not compete with copyright; they allow the creator or publisher to retain copyright while granting others permission to make certain uses of it upon certain conditions.

Open licensing serves two primary purposes. One is to help copyright laws become more compatible with the digital age, where it is increasingly easy for individuals, groups and organizations to create and publish their work and to collaborate with others to adapt existing work. The other purpose is to make information and knowledge easily accessible – one of the cornerstones of modern knowledge societies<sup>13</sup> – and available to those with fewer resources.

The Global Digital Library (GDL) (<https://digitallibrary.io/>) is an example of a free learning platform that provides access to high-quality early grade reading (EGR) resources. These readers are available in over 80 languages, to facilitate children's use, understanding, and learning. Materials are available for reading digitally on phones, tablets, and computers and can be downloaded onto the device for use when there is no Internet connectivity. They can also be printed, although only in limited quantities with digital printing, as the files are not designed for commercial printing. All materials on the GDL are available through CC licenses and are therefore able to be shared, adapted or even commercialized in some cases.

The CC has developed six generic copyright licenses which can be used for both digital and print materials as well as any other aesthetic creation such as music, film, text, images, etc.




### Generic CC Licenses<sup>14</sup>

	<b>CC BY</b> This license lets others distribute, remix, tweak, and build upon the author's work, even commercially, as long as appropriate credit is given for the original creation. This is the most accommodating of licenses offered.
	<b>CC BY-SA</b> This license lets others remix, tweak, and build upon the author's work even for commercial purposes, as long as appropriate credit is given, and these new creations are licensed under the identical terms.
	<b>CC BY-ND</b> The license lets others reuse the work for any purpose, including commercially. However, it cannot be shared with others in the adapted form and appropriate credit must be given.

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<sup>13</sup> Kreutzer, T. (2014). Open Content – A Practical Guide to Using Creative Commons Licenses. German Commissioner for UNESCO.

<sup>14</sup> Creative Commons.(n.d.). Licenses. <https://creativecommons.org/licenses/>

	<p><b>CC BY-NC</b></p> <p>This license lets others remix, tweak, and build upon the author's work non-commercially, and although these new works must be appropriately credited and be non-commercial, the derivative works do not have to be licensed on the same terms.</p>
	<p><b>CC BY-NC-SA</b></p> <p>The license lets others remix, tweak, and build upon the author's work non-commercially, as long as appropriate credit is given, and new creations are licensed under identical terms.</p>
	<p><b>CC BY-NC-ND</b></p> <p>The most restrictive of the six main licenses. Others can download and share the author's work as long as appropriate credit is given. However, the works can't be changed in any way, or used commercially.</p>

In light of the disruptions caused to their copyright-based business model by digital technology and the movement towards open licensing, publishers are exploring opportunities to rethink their business models to open up additional markets.

Some of the alternative business models that are being explored by publishers are:<sup>15</sup>

- Offering books free of charge online, while charging for print versions
- Subsidizing or giving away print books, while charging for services such as merchandising or consulting
- Developing new editions of CC-licensed titles (either created by the same publisher or other publishers), through converting them to other languages, other age groups, and/or producing different versions (hard cover, soft cover, color, etc.) of the same titles
- Collaboration agreements between donors and publishers, with publishers providing book publishing services to donors, in a work-for-hire arrangement in which the donors pay for book development and fees in exchange for an open licensed product that can be reprinted indefinitely



### Activity 3.2—Sharing of Experiences (5 minutes)

Spend five minutes having participants share their responses to the following prompts:

- *What is your experience with open licensing?*
- *What are the benefits of open licensing?*
- *What concerns do you have about open licensing?*

Share examples of open licensing from the GDL (<https://digitallibrary.io/>).

<sup>15</sup> See Butcher, N. et al. (2018) Open Licensing Made Plain: A Primer on Concepts, Challenges, and Opportunities for African Publishers. Early Literacy Resource Network.

## Session 4: The Economics of Book Publishing



### **Rationale**

The publisher pays authors, illustrators, translators, external editors, printers (if the publisher is managing printing), and other suppliers. To do this and make a profit, publishers have to manage costs and generate revenues. While a publishing business must be break even or be profitable for sustainability, the cost of books must match the market. This session discusses the book budget. The book budget, as the name implies, is an estimate of income, expenses, and profit (or loss) for an individual title. It is the cornerstone for the financial performance of a publishing house.



### **Objectives**

Upon completion of the activities of this session, participants will be able to:

- Prepare a book budget
- Demonstrate how costs affect the viability of a title
- Discuss the impact of pricing on access
- Choose effective strategies for reducing manufacturing costs per copy



**Duration:** 60 minutes

### **Time Breakdown**

The Book Budget	10 minutes
MS Excel Demonstration	20 minutes
Book Pricing and Access	5 minutes
Activity 4.1—Creating a Book Budget	20 minutes
Activity 4.2—Sharing of Experiences on Cost Reduction	5 minutes
<b>Total:</b>	60 minutes



### **Materials —**

1. Handouts 5 & 6, a copy for each group
2. Copies of the books reviewed in **Activity 2.1—Peer Sharing**



### **Preparation**


Ensure copies of the books reviewed in Activity 2.1 are available and there are enough copies of



**Handouts 5 and 6** to provide at least one copy of each per table.

### **The Book Budget**

## Procedure

Using PowerPoint Slides 45-48 and  **Handout 5: Book Budget—Excel Worksheet**, present the content below. Take care to define any terms that may be new to participants. Take any questions participants may have. Then conduct **Activity 4.1—Creating a Book Budget** (Slide 49).

## Content

The total profit or loss of the publishing house will be approximately the total of the profit or loss of all the individual books published (unless the firm has some unusually high expenses not directly related to the books sold). It is therefore important for the publisher to know what the profit or loss of each individual title is, based on the recommended retail price or the price that is likely to be paid by large scale purchasers such as governments.

The **book budget** is a tool the publisher uses to make informed choices about pricing. The publisher's goal is to balance costs while offering books and learning materials at an affordable price for their market. In doing so, a publisher makes decisions on the following factors, all of which have a direct influence on the title's selling price:

- The number of copies of a title to be printed
- The estimated demand of a copy in a given duration
- Author's royalty rate
- How much to pay for illustrations, etc.

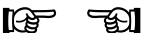

At times, a publishing house may sell a particular book for a subsidized price. But how much should it be subsidized? Would the chosen price cause the book to be sold at break-even price or at a loss? Only a book budget can reveal that. Not every book will be sold at its market price.

Some reasons for selling books at lower-than-normal prices include:

- Target audience may be very poor.
- The country may be going through a recession.
- High inflation may be affecting sales.
- The publisher may want to make the books affordable for a wider audience.
- Funds are available to subsidize books for particular reasons (for example, to increase the number of books available in schools).

Information in a book budget is grouped into four sections: general information, income, direct costs (editorial and production), and indirect costs (overhead, including items such as rent, salaries, equipment, sales promotion, and royalties). A publisher estimates costs of editing, illustrations, design, and printing, as well as shipping and clearing (if printed overseas), and feeds the costs into a book budget form. The indirect costs are generally supplied by internal (finance) sources.

If the price achieved through budgeting is higher than the target price, the publisher can try to save on costs by re-negotiating the supplier prices, reducing the overhead costs, or lowering the trade discount. The goal should always be to keep the price at a reasonable level. The publisher may also lower costs by considering alternative options for elements like paper, paper weight, binding, and finishing, if the publisher is also printing.

	<p><b>Trainer's Notes</b>—After Slide 48 switch to Book Budget: Excel Worksheet for the book budget demonstration. Make sure to explain all the terms in the book budget worksheet. Familiarize yourself with the notes in the Trainer's Excel sheet copy (  <b>Handout 5: Book Budget—Excel Spreadsheet</b>).</p>
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## Book Budget: Excel Worksheet <sup>16</sup>

Title		Insert title
Author		Insert author
Retail Price		Insert proposed unit price
Pages		
Cover		
Paper		
Other		

Production Quantity	1	Insert proposed production quantity to obtain printing quote
---------------------	---	--

<b>Title Development Costs</b>		All costs related to development of the title
Writing		Insert costs if paying flat rate and not royalties
Illustrations		Insert costs for illustrations
Editorial		Insert costs for editorial
Design & page layout		Insert costs for design & page layout
Marketing		Insert marketing costs. Remove if no marketing required.
Other	US\$0	
Total	US\$0	
Title Development Cost Per Unit	US\$ -	Total development cost divided by print quantity

<b>Manufacturing Costs</b>		All costs related to manufacturing, including printing and distribution
Printing/Binding		Insert costs from printer quotes
Shipping		Insert costs from distribution quotes
Other		
Subtotal	US\$0	
Production Cost Per Unit	US\$ -	Total production cost divided by print quantity

<b>Total Production Cost</b>	US\$0	Total title development and manufacturing cost
Total Cost Per Unit	US\$ -	Total production cost divided by print quantity

<sup>16</sup> Book budget template by David Waweru.



<b>Overhead</b>		
Staff		Insert share of staff costs
Computer/ software etc.		Insert share of computer costs
Office Rent		Insert share of rent
Other	US\$0	
Total	US\$0	

<b>Sales</b>		Insert units sold
Ministry		
Bookstores		
Other		
Total	-	

<b>Profit and Loss</b>		
Price	US\$0.00	
Gross Units Sold	-	
Returns %	0%	Estimated returns from book sellers. Remove if selling to Ministry.
Net Units Sold	-	
Discount to Booksellers	0%	Average discount to booksellers. Remove if selling to Ministry.
<b>Gross Sales</b>	US\$0.00	Units sold multiplied by price after discount.
Returns	US\$0.00	
<b>Net Sales</b>	US\$0.00	Sales minus returns
Production Cost for Net Units	US\$0.00	Total cost per unit multiplied by units produced.
Royalty rate	8%	Insert rate if paying royalties to author.
Royalty	US\$0.00	
Total Cost of Sales	US\$0.00	Production cost and Royalties.
Overhead	US\$0	
Total Costs	US\$0	Cost of sales and overhead
<b>NET EARNINGS US\$</b>	US\$0.00	Net Sales minus total cost of sales and overhead




#### Activity 4.1—Creating a Book Budget (20 minutes)

Working in the groups formed previously, provide each group with a book budget template



(**Handout 5**). Ask groups to determine the technical specifications of the book they

reviewed in **Activity 2.1—“Decision to Publish.”** Ask participants to read through  **Handout 6: Book Budget—Further Notes.**

Ask them to estimate, using their own experiences or by pairing up with someone who has this experience, the direct costs of producing the book: editorial review (if any), editing, illustrations, design and layout for interior pages, cover design, printing of 2,000 copies and freight and clearing (if any). Further, ask participants to assume overhead cost at 20% of net income, sales promotion at 7.5% and royalty rate at 8%. Ask them to discuss their strategies for reducing costs. Once they complete the task, they will make a group presentation. Ask each group to provide a rationale for the decisions they made in developing their budget.

## **Book Pricing and Access**

### **Procedure**

Using Slides 50–53 and the Book Budget: Excel Worksheet, present the content material below. Take care to define any terms that may be new to participants. Take any questions participants may have. Then conduct **Activity 4.2—Sharing of Experiences on Cost Reduction** (Slide 54).

### **Content**

Books are essential for improving learning outcomes. In most countries, the MoE is the largest purchaser of books. However, national budgets allocated for the purchase of books are often inadequate and external funding may not fill the gap. Many learners therefore lack books altogether.

By providing high-quality books that are also affordably priced, publishers support their governments in achieving the education goal to increase literacy, thus realizing two of the key targets of Sustainable Development Goal 4 (SDG 4): to increase access and learning.

### **Strategies for Reducing Costs**

The cost of producing books is only one part of the publisher’s expenses. On average, manufacturing costs constitute about 30 percent of a book’s selling price. Every publisher should always aim to reduce this cost by using the following approaches:

- Standardize book sizes. Most manufacturers’ presses create fairly standard-size books, making it more cost-effective to produce books in these sizes.
- Use perfect binding with polyurethane reactive (PUR) glue in place of thread-sewn binding, unless it is a requirement of the book type and use.
- Paper is a large percentage of the manufacturing cost. The less the weight, the less the cost. However, this must be balanced with use.
- Use UV (ultra-violet) coating on the cover, instead of glossy lamination.
- Lower unit (per copy) cost by increasing the size of the print run, if feasible.
- Reduce the overhead (administration) costs.

Other cost reduction strategies could include:

- Negotiating lower costs with external editors, illustrators, and printers.
- Purchasing inputs such as paper in large quantities when prices are lower.

- Lowering the trade discount.
- Negotiating the royalty rate with the author. It is possible to start with a lower rate which can be scaled up if the book sales reach a certain threshold.



#### **Activity 4.2—Sharing of Experiences on Cost Reduction (5 minutes)**

Ask participants to pair up with someone they haven't worked with yet. Ask them to discuss the following question:

- *What are some strategies that you have used, are using, or have seen work, in the sector to reduce costs in book production?*

# Session 5: Marketing



## Rationale

The mere existence of a book is not enough. The publisher must also let the world know that the book exists and encourage people to read it. Equally, the book must be made available in channels accessible to readers. This session discusses the role marketing plays in establishing customer relationships and in creating awareness about an upcoming book.



## Objectives

Upon completion of the activities of this session, participants will be able to:

- Describe the role of marketing in establishing customer relationships
- Discuss the key marketing activities
- Explain some book promotion activities



**Duration:** 35 minutes

## Time Breakdown

What Is Marketing, etc.	20 minutes
Activity 5.1—Video and Role Play: How to Market a Book	15 minutes
<b>Total:</b>	<b>35 minutes</b>



## Materials—

1. Video – How to Market a Book: ([youtube.com/watch?v=jFs5QbIHZis](https://youtube.com/watch?v=jFs5QbIHZis))
2. Sample copies of different types of children's readers



## Procedure

Using PowerPoint Slides 56–65, present the content below. Make sure to define any terms that may be new to participants and take any questions. Then conduct **Activity 5.1—Video and Role Play: How to Market a Book** (Slide 66).

## Introduction to Marketing of Books



## Content

### What Is Marketing?

Marketing identifies and seeks to meet the needs of buyers, whether readers, parents of readers, governments, donors, or other organizations. The aim of marketing is to have a keen understanding of the end consumer's (reader's) needs. By meeting these needs, the book created sells itself.

## Why Marketing?

The performance of a title often depends on marketing ability. All the other functions of the publishing house will not matter if there is not sufficient demand for books. Demand leads to sales by which the publishing house generates revenues which, in turn, can be reinvested into the development of more titles.

Key activities for marketing include:

- **Gathering market intelligence** – obtain current information about developments in the marketing environment. This includes both internal data (from performance results) and external data (trends).
- **Segmenting the market** – group readers into segments based on similar needs. Markets could be segmented, for example, by use in classrooms and use outside of classrooms, by the age of the reader, by the type of funding or reading levels, or by fiction and nonfiction books.
- **Communicating and delivering product offerings** – adequate communication to the target markets about the benefits offered in the book(s).
- **Building better customer relations** – nurture long-term customer relationships and customer loyalty (readers, schools, bookshops, libraries, MoEs, etc.).

## Marketing Plans

Many publishers find it helpful to set targets for daily, weekly, and monthly tasks. For instance, a publisher might plan to complete a certain number of phone calls and visits to booksellers every day; blog and send out one feature story every week; or visit a number of schools, libraries, and book fairs every month. Implementing such targets ensures a consistency in marketing and builds momentum for particular titles and for the marketing program as a whole.

Once a publisher commits to this agenda, s/he must plan and budget for it, for every title published.

## Book Promotion

Apart from the provision of books, publishers can play a major role in developing more literate environments and societies. Publishers can work with other stakeholders to organize in-school and out-of-school reading campaigns at the local, regional, and national levels. This can be through reading clubs, mobile libraries, book fairs, radio and television programs, for example. Publishers can also conduct surveys on reading habits, needs and interest – scientifically designed so that their results can provide useful indicators for national policy as well as feedback on publishing decisions.

These are the most effective ways of increasing the number of readers, and of increasing the number of books that readers will want to read.

There are several methods a publisher uses to let the world know that a book exists. Collectively, these methods are referred to as “promotion.” The goal of promotion is to encourage people to read a book.

Listed below are several promotion activities that book publishers can use:

Promotion Activity	Description
<b>Review Copies</b>	This can be one of the best and least expensive forms of promotion. Send to columnists in newspapers and magazines, and to reviewers in radio and television.
<b>Presentation Copies</b>	Free copies sent to prominent individuals whose opinions carry weight with the public.
<b>New Book Announcement</b>	This is an announcement circulated in all channels that a certain book will be released on a certain date and at a certain price and discount. It's also beneficial to broadcast a list of several forthcoming titles.
<b>Email Campaign</b>	Direct email to names in the publisher's database.
<b>Sales Reps Visits/Calls</b>	No other promotional activity can possibly replace the personal visits and calls by the publisher's representatives to booksellers, schools, libraries, book fairs, and other promotional events, such as National Reading Days, etc.
<b>Radio and Television</b>	Some media houses have book review segments and constantly look for books to feature. They also feature author interviews, especially on topical issues.
<b>Publicity</b>	Every book should be considered for possible stories for newspapers, radio, TV and magazines. News outlets are always looking for good stories.
<b>Author Appearances</b>	Personal appearances by an author for book signings at a bookshop or school, or during promotional events.
<b>Prizes</b>	The promotion received when a book is nominated for an award, or wins one, can boost sales significantly.
<b>Website</b>	An author's blog or website as well as the publisher's website, with targeted messages, can create a buzz around a book.
<b>Social Media</b>	Facebook, Twitter, YouTube, and Instagram accounts to build and engage followers.

In addition, publishers may sell directly to the government by applying for government-issued tenders as well as coordinating with donor-funded projects to produce materials in response to a tender or provide copies of existing materials.

## Marketing Is Not a Single Department

The marketing and sales teams are often the heroes on the frontline of a publishing company—bringing new business. However, everyone has some indirect role in marketing regardless of their role:

- The editorial team obtains the best manuscripts and authors, then turn the authors’ ideas into books people want to read.
- The production team ensures that each book has features that are attractive to readers.
- The sales and customer service people are the “face” of the company. The experiences customers have through interactions with this team are critical.
- The finance team and its interactions with vendors impacts on customers’ perceptions of the company.

So, marketing is really a team effort. All members of the company should understand how their role contributes to the marketing function.



### **Activity 5.1—Video and Role Play: How to Market a Book (15 minutes)**

Have participants watch a two-minute video (How to Market a Book – [youtube.com/watch?v=jFs5QbIHZis](https://www.youtube.com/watch?v=jFs5QbIHZis)). Debrief in plenary. Ask participants to share some of the lessons learned from the video about the marketing process. Have participants form small table groups. Give each group a copy of a different children’s book. Ask them to develop a marketing campaign for the title in 5 minutes. Have each group present their campaign briefly. Remind them that this was just a role play and that normally much more time is taken to develop a marketing campaign.

# Session 6: Wrap-Up and Reflection on the Workshop



## Rationale

Through the preceding sessions, participants have learned and practiced key elements of publishing children's books by reviewing themes of children's books, participating in an editorial proposal meeting role play, creating a book budget, and developing a sample marketing campaign. In this session, participants will reflect on their learning, review their expectations, and provide their evaluation of the training.



## Objectives

Upon completion of the activities of this session, participants will be able to:

- Articulate how they will use what they have learned in the training in their work
- Provide feedback on the module



**Duration:** 35 minutes

## Time Breakdown

Activity 6.1—Taking Action and Expectations Review	20 minutes
Evaluation	15 minutes
<b>Total:</b>	<b>35 minutes</b>




## Materials—

1. Flip charts and markers
2. Handout 7: Evaluation Questionnaire




## Preparation

1. Display expectations on the walls of the training room or via PowerPoint.
2. Review  **Handout 7: Evaluation Questionnaire** and make enough copies for all participants.



## Procedure

Share Slides 67–68. Complete the module by conducting **Activity 6.1—Taking Action and**

**Expectations Review** (Slide 68). Once it is completed, hand out  **Handout 7: Evaluation Questionnaire** and ask participants to complete it and hand it in before leaving the training.

Explain that the evaluation is anonymous and will be very helpful in improving the course for the future, so their candid feedback is welcome. Have a basket or envelope ready at the front of the room where participants can place their evaluations when finished. Thank participants for their participation.





### **Activity 6.1 – Taking Action and Expectations Review (20 minutes)**

Keeping the same groupings of participants, ask participants to first reflect individually on what actions they would like to take to improve the BSC in their individual contexts; what is one thing they will take and apply from this training in the area of publishing which would help to ensure high-quality books are in the hands of more children? Then ask them to share their action steps with others at their table. Finally ask each table group to share 1 or 2 actions discussed.

Then, using the flip charts where you recorded participant expectations at the start of the training, ask participants to reflect on to what extent they feel their expectations have been met through the training. Answer any remaining questions that may arise.

# Appendices

## Session 3

### Handout 1: Sample Manuscript Evaluation Checklist

TITLE: \_\_\_\_\_

AUTHOR: \_\_\_\_\_

	Poor (1)	Fair (2)	Good (3)
1. Fit with publishing house mission/niche	_____	_____	_____
2. Originality (of subject, approach)	_____	_____	_____
3. Cultural relevance	_____	_____	_____
4. Topical relevance	_____	_____	_____
5. Content (depth and breadth)	_____	_____	_____
6. Clarity of main ideas	_____	_____	_____
7. Logic and coherence	_____	_____	_____
8. Richness of context (series, sequels)	_____	_____	_____
9. Language and grammar	_____	_____	_____
10. Facts and figures	_____	_____	_____
11. Illustrations/graphics	_____	_____	_____
12. Suitability for target user	_____	_____	_____
13. Author background/attributes	_____	_____	_____
14. Intuition/personal judgment	_____	_____	_____
TOTAL	_____	_____	_____

SCORES	STATUS	ACTION
1–24	Poor	Reject
25–37	Fair	Publishable
38–42	Good	Accept

COMMENTS: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

DATE: \_\_\_\_\_

## Session 3

### Handout 2: “Decision to Publish”—Book Proposal Brief

#### Book Proposal Brief

Author:	XYZ
Profile:	Conservation activist, unpublished
Working title:	<b>Angela’s Idea</b>
Word count:	372 words
Target audience:	5–7 years
Themes:	Human-wildlife conflict, tourism, poaching
Category:	Early readers
Strengths:	Author profile, universal themes, relevant to SDGs
Weakness:	Weak plot
Competition:	Several strong titles available in the market

#### Sample pages

Page ½

Mother says elephants are bad.  
Last week, five elephants went to her farm.  
They ate all the maize.  
There are no crops left now.  
Mother has nothing to sell.

Page ¾

Elephants are big and beautiful.  
I like their big ears. They are like big plates.  
I like their long trunks. They look like spoons.  
I like their white tusks. They are like teeth.  
Nobody should take away the tusks from the elephants.  
They belong to the elephants.

## Session 3

### Handout 3: “Decision to Publish”—Departmental Concerns

DEPARTMENT	CONCERNS
Editorial	<ol style="list-style-type: none"><li>1. Does the concept work for the intended user?</li><li>2. Is the concept well developed?</li><li>3. What are the strengths?</li><li>4. What are the weaknesses?</li><li>5. Why should we publish it?</li></ol>
Production	<ol style="list-style-type: none"><li>1. What is the most suitable format for the target consumer?</li><li>2. How much will it cost to produce it?</li></ol>
Finance	<ol style="list-style-type: none"><li>1. How many copies should be printed?</li><li>2. What is the project cost?</li><li>3. What is the potential income from sales?</li><li>4. Will the book be profitable?</li></ol>
Sales	<ol style="list-style-type: none"><li>1. What is the title’s unique selling point?</li><li>2. How many copies can we sell in the first year?</li><li>3. In subsequent years?</li></ol>
Marketing	<ol style="list-style-type: none"><li>1. What are the demographics of the target consumer?</li><li>2. What features of the product make it better than competing titles?</li><li>3. How should the book be priced?</li></ol>

## Session 3

### Handout 4: Sample Author/Publisher Agreement

MEMORANDUM OF AGREEMENT made this \_ day of \_\_\_\_\_, 20\_\_ between \_\_\_\_\_ of PO Box \_\_\_\_\_ [City, Country] (*hereinafter termed the Author*) on behalf of himself, his executors, legal personal representatives, and assigns of the One Part, and \_\_\_\_\_ Publishers of PO Box \_\_\_\_\_ [City, Country] (*hereinafter termed the Publishers*) on behalf of themselves, their successors in business and assigns of the Other Part,

WHEREBY it is mutually agreed as follows concerning a Work by the Author at present entitled \_\_\_\_\_ (*hereinafter termed the Work*),

NOW IT IS HEREBY AGREED AS FOLLOWS:

**a. DELIVERY AND PRESENTATION OF MANUSCRIPT**

- (a) The Author undertakes to deliver to the Publishers by the \_th day of \_\_\_\_ 20\_\_ an electronic copy of the Work.
- (b) The Publishers undertake to release the published Work within six (6) months of the signing of this Agreement.
- (c) Should the Publishers fail to release the Work within the stipulated period [or by any extension thereto mutually agreed in writing], the Author may, if he deems fit, withdraw the manuscript in which case this Agreement shall terminate immediately.

**a. RIGHTS GRANTED TO THE PUBLISHERS**

*In consideration of the sums payable to the Author hereunder, the Author as owner of the copyright in the Work hereby assigns to the Publishers the exclusive publishing and distribution rights to the Work throughout the world for a period of seven (7) years from the date of publication of the first edition, and all renewals and extensions thereof.*

**a. PAYMENTS TO THE AUTHOR**

The Publishers shall make the following payments to the Author or his assigns, namely:

**a. Publication of the Work by the Publishers in book form:**

On the recommended retail price or on the sum received by the Publishers on copies of the Work sold by the Publishers, wherever sold:

A royalty of \_\_% of net sales for all copies sold.

*However:*

- No payments shall be made on any copies of the Work destroyed. No payment shall also be made on copies distributed as samples, promotion copies, provided that number does not exceed 4% of the print run.

**B. Publication of the Work by the Publishers in electronic form**

Payments due to the Author for the electronic Work shall be provided for under an addendum to this Agreement.

**4. SUBSIDIARY RIGHTS**

- (a) For the territories outlined in Clause 2 hereof, the Author grants to the Publishers the exclusive right during the period of this Agreement to sell and exploit and enter into contracts and collect all income arising from the exercise by third parties of the subsidiary rights listed on the Schedule to this Agreement and the Publishers undertake to pay to the Author the applicable percentages of the Publishers' receipts arising in relation to each such subsidiary right.

**5. ACCOUNTING AND RETURNS**

- (a) Accounts for the sale of the Work and income derived from the sale of any subsidiary rights in the Work shall be payable yearly to the 31<sup>st</sup> December, and the account rendered and due payment made to the Author no

later than the following 31<sup>st</sup> March, respectively. No payment need be made in respect of any period in which the sum due is less than [Currency] 1,000.00 in which case the amount will be carried forward to the next accounting date.

- (b) Should the Author receive payments on copies of the Work sold by the Publishers but subsequently returned, the Publishers may deduct the amount of such royalties from any sums which may become due to the Author under this Agreement.
- © The Publishers shall keep proper books of accounts in respect to the Work and shall render a proper account of the same to the Author. The Publisher shall at all times produce proper books of accounts for the inspection of the Author who shall be entitled to make copies or extracts for his own use.

a. **TAX, DUTY OR OTHER SIMILAR LEVY**

The Publishers may deduct from any amount due to the Author under this Agreement any sum that the Publishers are obliged to deduct or withhold in respect of any tax, duty or other similar levy.

a. **CURRENCY**

For the purpose of calculating amounts due to the Author under this Agreement, where an amount received by the Publishers is denominated in a currency other than [Currency], that amount shall be converted into [currency] at the ruling Central Bank of [Country] published rate at the date the payments fall due.

**8. SCOPE AND QUALITY OF WORK**

- (a) The Publishers shall accept the Work provided that the complete material as delivered by the Author conforms to a reasonable extent in nature, scope and style to the specification as agreed in writing between the parties hereto.
  - (a) Should the material not so conform the Publishers shall have the right either to decline to publish the Work, in which case this Agreement shall terminate forthwith, or as a condition of acceptance of the Work, require amendments to be made by the Author to ensure that the Work does so conform.
- (c) If the Author is unable or unwilling to undertake such amendments, or to arrange for them to be made within such period of time as shall have been agreed by the Publishers, then the Publishers shall, subject to the written approval of the Author, have the right to employ a competent person or persons to make the amendments and may deduct the expense thereof from any sum which may become payable to the Author under this Agreement.
- (d) The Work as finally amended and marked for press shall be subject to the Author's Approval, which approval shall not be unreasonably withheld or delayed.

**9. GENERAL MANAGEMENT**

- (a) The general management of the design, production, publication, promotion, pricing, reprinting and sale of the Work shall be left to the judgment and sole discretion of the Publishers, including the power of making on such terms as they may think advisable arrangements for the sale of subsidiary rights in the Work. The right to reproduce the design and typography of the Work is reserved by the Publishers.
- (b) The Publisher shall perform the services, and carry out its obligations hereunder, with due diligence, efficiency and economy in accordance with the generally accepted industry techniques and international best practices. The Publisher shall always act in respect of any matters relating to this Agreement or to the service, as faithful advisor to the Author, and shall at all times support and safeguard the Author's legitimate interests in any dealings with third parties.
  - a. **ACKNOWLEDGEMENT TO THE AUTHOR**  
The Publishers shall include the name of the Author with due prominence on the title page, cover and jacket (if any) of every copy of the Work issued by the Publishers and in all appropriate publicity material for the Work and shall use their best endeavors to ensure that a similar undertaking is made in respect of any editions of the Work licensed by them.

**11. WARRANTY AND INDEMNITY**

- (a) The Author hereby warrants to the Publishers as follows:
- (a) that the Author has the right and power to make this Agreement; and
  - (ii) that the Work is the Author's own original work, except for material in the public domain and such excerpts from other works as may be included with the written permission of the copyright owners; and
  - (iii) the Work will, in no way whatever give rise to a violation of any existing copyright, or a breach of any existing agreement; and
  - (iv) that the Work contains nothing obscene, indecent, defamatory or libelous and that all statements contained therein purporting to be facts are true;
  - (v) and that nothing in the Work is liable to give rise to a criminal prosecution or to a civil action for damages or any other remedy.
- (b) The Author will indemnify the Publishers against any loss, injury or expense arising out of any breach of this warranty.
- (a) ©The Publishers reserve the right to alter or to insist that the Author alters the text of the Work in such a way as may appear to them appropriate for the purpose of removing or amending any passage which on the advice of the Publishers' legal advisers may be considered objectionable or likely to be actionable at law without affecting the Author's liability under this clause in respect of any passage not so removed or amended provided that such advice is met with agreement by the author's independent legal advisors.
- (a) The foregoing warranties and indemnities shall survive the termination of this Agreement.

**12. TEXTUAL AND ILLUSTRATIVE MATERIAL FROM OTHER SOURCES**

- (a) The Author shall inform the Publishers of the quotation or inclusion in the Work of any textual or illustrative or other material from any source and the Publishers shall ensure, so far as is possible that, wherever necessary, permission for the use of such material is obtained either by themselves or by the Author, and that appropriate acknowledgement is made in the Work.
- (b) The Author shall deliver to the Publishers for safe keeping any documents relating to the granting of the said permissions.
- (a) The Publishers may bear the cost of any necessary fees for permissions to include illustrative material in the Work up to an agreed maximum amount.

**13. PROOF CORRECTION**

The Author undertakes to read and correct the proofs of the Work and to return them to the Publishers within a reasonable time of their receipt; otherwise, proofs are considered as passed for press. Costs of all corrections and alterations made by the Author in the finished artwork and the proofs (artists' and printers' errors excepted) in excess of Ten per cent of the cost of composition of the Work shall be borne by the Author and may be set against any sum which may become due to the Author under this Agreement.

**14. AUTHOR'S COPIES**

The Author shall be entitled to receive on publication **20** free copies of the Work and shall have the right to purchase on normal domestic trade terms further copies for personal use but not for resale.

**15. NEW EDITIONS**

The Author agrees, as occasion may arise to edit, any new edition of the Work and to supply any new matter that may be desirable or necessary to keep the Work up to date. Any new edition shall be subject to financial terms to be mutually agreed between the parties. Should the Author neglect or be unable by reason of death or otherwise to fulfill the Author's obligations under this clause, the Publishers may make appropriate arrangements for the supply of new matter or for the revision or editing of the Work and may deduct the expense thereof from any sum which may become payable to the Author or the Author's representatives under this Agreement.

**16. COPYRIGHT PROTECTION**



- (a) The Publishers shall arrange for the appropriate copyright notice and year of first publication to be printed prominently on every copy of the Work issued by the Publishers.
- (b) The Publishers shall use all reasonable endeavors to ensure that the Work in any form will not be copied without authorization.

**17. INFRINGEMENT OF COPYRIGHT**

- (a) It is agreed that if the Publishers consider that any of the rights in the Work have been infringed in the territories granted to them under Clause 2 hereof they shall be at liberty to take such steps as they may consider necessary at their sole discretion to defend their rights and if they desire to take legal proceedings they shall, on giving the Author an undertaking to pay all costs and expenses and to indemnify the Author against all liability for costs, be entitled to use the Author's name as a party to such proceedings but at the same time to control, settle or compromise as they think fit.
- (b) The Author agrees to execute any documents and to do any acts reasonably appropriate to give effect to the rights of the Publishers granted by this clause.
- (c) Any profits or damages which may be recovered with respect to any infringement of the copyright shall after deduction of all costs and expenses be divided equally between the parties hereto.

**18. OUT OF PRINT OR TERMINATION**

- (a) Should the Publishers fail to fulfill or comply with any of the provisions of this Agreement within three months after written notification from the Author of such failure, or if the Work be allowed to go out of print and not be available in any edition or format in the (original language) language or in any medium, and the Publishers shall fail to put in hand a reissue or a new edition within nine months of having received a written request from the Author, then and in any of these events this Agreement shall terminate and all rights in the Work granted herein shall revert to the Author, after receipt by the Publishers of notice in writing from the Author, but without prejudice to all rights of the Publishers and third parties with respect to any agreements or negotiations properly entered into by the Publishers with any third party prior to the date of such termination and without prejudice to any claim which the Author may have for monies due and/or damages and/or otherwise.
- (b) In the event of termination of this Agreement under Clauses 1 or 8 hereof any sums which have been paid to the Author under this Agreement shall be immediately repayable, and following receipt by the Publishers of any such sums the manuscript and all rights therein shall become the property of the Author. Until this Agreement has been terminated and until such sums have been repaid, the Author may not have the Work published elsewhere.

**19. ARBITRATION**

Unless otherwise agreed, any disputes arising out or in connection with this Agreement shall be finally settled under the Rules of Arbitration of the International Chamber of Commerce by a single arbitrator appointed in accordance with the said Rules.

**20. APPLICABLE LAW**

This Agreement shall be governed by and construed in accordance with the laws of [Country].

Signed: .....  
 \_\_\_\_\_, *Author*

Date: .....

Signed: .....  
 \_\_\_\_\_, *Publisher*  
*For and on behalf of the Publishers*

Date: .....

Signed: .....  
 \_\_\_\_\_, *Witness*

Date: .....

## Session 4

### Handout 5: Book Budget—Excel Worksheet

<b>Title</b>		Insert title
Author		Insert author
Retail Price		Insert proposed unit price
Pages		
Cover		
Paper		
Other		

Production Quantity	1	Insert proposed production quantity to obtain printing quote
---------------------	---	--

<b>Title Development Costs</b>		All costs related to development of the title
Writing		Insert costs if paying flat rate and not royalties
Illustrations		Insert costs for illustrations
Editorial		Insert costs for editorial
Design & page layout		Insert costs for design & page layout
Marketing		Insert marketing costs. Remove if no marketing required.
Other	US\$0	
Total	US\$0	
Title Development Cost Per Unit	US\$ -	Total development cost divided by print quantity

<b>Manufacturing Costs</b>		All costs related to manufacturing, including printing and distribution
Printing/Binding		Insert costs from printer quotes
Shipping		Insert costs from distribution quotes
Other		
Subtotal	US\$0	
Production Cost Per Unit	US\$ -	Total production cost divided by print quantity

<b>Total Production Cost</b>	US\$0	Total title development and manufacturing cost
Total Cost Per Unit	US\$ -	Total production cost divided by print quantity

<b>Overhead</b>		
Staff		Insert share of staff costs
Computer/ software etc.		Insert share of computer costs
Office Rent		Insert share of rent
Other	US\$0	

Total	US\$0	
-------	-------	--

<b>Sales</b>		Insert units sold
Ministry		
Bookstores		
Other		
Total	-	

<b>Profit and Loss</b>		
Price	US\$0.00	
Gross Units Sold	-	
Returns %	0%	Estimated returns from book sellers. Remove if selling to Ministry.
Net Units Sold	-	
Discount to Booksellers	0%	Average discount to booksellers. Remove if selling to Ministry.
<b>Gross Sales</b>	US\$0.00	Units sold multiplied by price after discount.
Returns	US\$0.00	
<b>Net Sales</b>	US\$0.00	Sales minus returns
Production Cost for Net Units	US\$0.00	Total cost per unit multiplied by units produced.
Royalty rate	8%	Insert rate if paying royalties to author.
Royalty	US\$0.00	
Total Cost of Sales	US\$0.00	Production cost and Royalties.
Overhead	US\$0	
Total Costs	US\$0	Cost of sales and overhead
<b>NET EARNINGS US\$</b>	US\$0.00	Net Sales minus total cost of sales and overhead

## Session 4

### Handout 6: Book Budget—Further Notes

The following are the steps that publishers use for preparing a book budget:

1. Determine the production specifications for the book. These include format, number of pages, quality of paper, color work, binding, and print run.
2. Obtain competitive bids for printing from at least three printers.
3. Estimate the direct costs. These are the production costs and the translation (if any), editing, illustrations, formatting, cover artwork, shipping and clearing (if any).
4. Establish a markup factor. Where people have very limited income, the markup factor might be a minimum of three times of total direct costs. In some countries a markup factor of four or five would be considered normal. In highly industrialized nations where books may be sold through distributors (who demand very large discounts), the markup might be seven to ten, or higher. Multiplying the total direct costs by the markup factor should create sufficient gross sales revenue from the book to pay for:
  - Direct costs (production and freight)
  - Indirect costs (administrative or fixed, royalties and sales promotion)
  - The profit margin sought

The markup is a byproduct of an internal policy decision on how much net profit a firm needs to earn to ensure sufficient working capital for investing in other titles, and strong cash flow.

5. Determine the cover price of the book. Multiply total direct (production) expenses by the markup factor. The result is the gross income (before discounts). Next, divide gross income by the number of books being printed to obtain the selling price of each individual book. Ask the question, “Is the price realistic?”
6. Calculate indirect expenses. The most practical way to calculate the administrative costs is to use the percentage of the administrative costs to net sales from last year. If administrative expenses were, say, 20 percent of net income last year, then use this figure for the administrative costs for the title. Then determine the percentage for sales promotion and royalties to net income.
7. Subtract all expenses from income. See if the gross income, less direct and indirect expenses, results in a net profit or loss.
8. Review the results.

## Session 6

### Handout 7: Evaluation Questionnaire

Thank you for participating in the Global Book Alliance's Publishing training. Your comments and feedback on the training will help improve future sessions. Please take some time and answer the questions below as fully and honestly as you can. All of your responses will remain confidential. Thank you.

1. To what extent has your knowledge of title development increased? Please answer on a scale from 1 (my knowledge has not increased) to 4 (my knowledge has substantially increased).
  1. My knowledge has not increased.
  2. My knowledge has increased just a little (less than I would hope to get out of a training).
  3. My knowledge has increased moderately (as much as I would hope to get out of a training).
  4. My knowledge has substantially increased (more than I would expect to get out of a training).
2. To what extent will you be able to use what you have learned? Please answer on a scale from 1 to 4.
  1. Not at all
  2. Rarely
  3. Sometimes
  4. Often
3. What parts of this module were most helpful in helping you understand the process of publishing children's books? What made it useful?
4. What parts of this module were least useful in helping you understand the process of publishing children's books? What made it not useful?

5. How satisfied were you with the delivery of the training?

1. Not at all satisfied
2. Somewhat satisfied
3. Extremely satisfied

6. What would you suggest to improve the format or delivery of the training?

7. Please provide any other comments.