

**EDITORIAL MANAGEMENT POLICIES AND PRACTICES OF THREE  
INDIGENOUS GHANAIAAN PUBLISHING HOUSES**

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## DECLARATION

I hereby declare that this submission is my own work towards the MA and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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## ABSTRACT

Editorial management plays a vital role in the book publishing industry. A good editorial policy, if adhered to, checks editorial flaws often seen in pages of printed materials, especially books. After going through some books published by indigenous Ghanaian Publishers, one gets the impression that either the books were not subjected to thorough editorial processes or that they were not taken through any at all.

The research sought to identify editorial management practices in book publishing and determine whether indigenous Ghanaian Publishing Houses follow them. The research further sought to find out whether indigenous Ghanaian Publishing Houses had written editorial policies, and to evaluate the editorial standards and editorial management processes of indigenous Ghanaian Publishing Houses.

Interviews were conducted with the heads of the editorial department of the three Publishing Houses: Afram, Adwinsa, and Woeli. This was followed by interviews with general managers of the three Publishing Houses. All three Publishers interviewed, claimed they follow strict editorial rules which made it impossible for errors to be seen in their books. To verify the truth of this claim, the researcher randomly selected two books published by each Publisher and analysed their content.

The result revealed that all three Publishing Houses had similar editorial management processes they follow to assess submitted manuscript and these processes are no different from the ones used by Publishers outside the country. The result however showed that none of the three Publishing Houses had clearly written editorial policy.

The result further revealed that all six books evaluated had problems with the handling of text and illustration. There were also typographical or grammatical errors in all six books. One major problem found in all six books was the handling of typography: type sizes and types used, maintaining consistency in text layout and word and line spacing.

The research therefore recommended that indigenous Ghanaian Publishing Houses follow recognised publishing practices to the letter by having documented copies of these policies and practices. The research also recommended that indigenous Ghanaian Publishers should have clearly written editorial policy and follow them.

It was further recommended that indigenous Ghanaian Publishers engage qualified editors, graphic designers, and book illustrators to help them in assessing and managing their books. The research also recommended that a body should be formed to regulate and maintain the quality of books published and to check the activities of indigenous Ghanaian Publishers. It was further recommended that Government Policy on Publishing should be reviewed. The final recommendation was that Publishers must focus on the editorial aspect of their business since that is the core of the publishing business.

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G.K.D.A.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Introduction

Manuscripts are the lifeblood of any publishing business. (Rao, 1974) Publishers must acquire publishable manuscripts in order to stay in business and to make profit.

The content of a submitted manuscript must be assessed to know how well the manuscript will succeed when published. The submitted manuscript is subjected to thorough and rigorous editorial processes to make it publishable and to prepare it for production.

After going through a scheduled editorial plan, the manuscript is revised and refined. Consistency is enforced. Accuracy of fact is ensured, and general stylistic inconsistencies are resolved. (Butcher, 1992; Rao, 1974) Also, its contents are checked, its organisational structure improved, to make the information more presentable to the reader. As a means of checking and ensuring accuracy, names of people, places and things are checked, figures, titles, spellings, abbreviations among others are presented in a consistent way that helps easy understanding.

Pickens (1985) put it better when he said, “as a process of checking copy, editing covers facts, dates, spellings, grammar, punctuation, and overall completeness that may have been overlooked in writing.” (p. 88)

Editorial management (as used in this context), the practice of subjecting manuscripts to thorough and rigorous editorial processes by checking and clarifying until the manuscript is polished, ready for production, is thus vital to a successful publishing business, and must be looked at with keen interest.

Dessauer (1993) in his introductory text to the book, *Book Publishing*, underscored the importance of editorial management in publishing when he said “publishers who consistently disrespect the demands for quality and worth in the manuscripts they publish will, despite temporary success, find their enterprise dying of spiritual starvation in the end.” (p.13)

Unfortunately, in Ghana, some printed materials, particularly books after going through editorial processes, still have a substantial number of errors of fact, errors in grammar, and generally undesirable occurrences that fall below acceptable conventions for publishing in English-speaking countries. The errors that still end up in print after manuscripts are subjected through editorial procedures raise concerns that need to be addressed.

This research therefore seeks to identify editorial management practices in book publishing and determine whether indigenous Ghanaian Publishing Houses follow them. The research also seeks to find out whether indigenous Ghanaian Publishing Houses have written editorial policies, and to evaluate the editorial standards and editorial management processes of indigenous Ghanaian Publishing Houses.

## **1.2 Problem Statement**

Editorial management plays a vital role in the book publishing industry. A good editorial policy, if adhered to, checks editorial flaws often seen in pages of printed materials, especially books.

Sadly, however, the pages of some books published by indigenous Ghanaian Publishers are littered with errors: errors of fact, and grammar. There are also, the usual typographical errors. Generally, inconsistency abounds. Information presented is sometimes inaccurate. Also, organisational structure, and typeface (style, size) used sometimes, do not help in smooth information flow. These unacceptable errors block communication.

## **1.3 Background to the Study**

“Book publishing is a business conducted, for the most part for profit....But its practitioners have motivations that transcend their profit interest.” (Dessauer, 1993, p.13) Rao (1974) argues that book publishing is both a business and an art. It is a business because it is undertaken for profit and an art because it needs many specialised skills like, editing, designing, printing, and selling.

What makes book publishing a business as well as a profession is the conscious effort on the part of publishers in executing their responsibilities. As a business that is undertaken first for profit, and only second as a profession, we need to know the motives of those who drive the industry.

Dessauer (1993) is of the view that:

Today most knowledgeable publishing executives continue to express great optimism over the future of book publishing and the humanistic values of our culture of literacy, which will endure beyond our time of work and hope. But the conflict between publishing as a medium of literature, scholarship, education, or entertainment, and as a business enterprise managed as a private or public risk-taking venture guided by the principles of profit and loss and short term return-on-investment, is still very much alive both inside and outside our publishing industry. (p.9)

Thus publishers play an important role in the industry of which they are a part, and also shape the culture and civilisation of its society. Publishers create books. As a vehicle of information, a medium relied upon for judgement, or sources of entertainment, books can change, influence, elevate, exalt, or depress those who expose themselves to them. (Dessauer, 1993)

Books are a medium through which ideas and knowledge are communicated, and a means through which a society's cultural values are portrayed. Because of this, books are a prime resource for students, the general reader, and the media. (Clark, 1994)

The diversity of books and publishers is thus vitally important to a country's democracy, especially in a country that is now nurturing its democracy, like Ghana.

For the book publisher, as an investor in books, (Smith, 1989) the surest way to increase income is to sell more books. To sell more books demands that publishers do not only produce books for production sake but should produce good quality books that can be relied upon. They must therefore, develop a strong editorial team to assess a manuscript, and to judge how profitable a manuscript will be when published.

The editorial function of a publishing house does not work in isolation. Teamwork is important in publishing (Smith 1989). The other partners, the author who writes the manuscript, the printer who turns the manuscript into a book, and the bookseller who sells the books produced are equally needed in the industry. The publisher's role is crucial since he sets the whole business in motion, and brings together the other players in the book publishing industry.

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The editorial department (whether that means a large staff of specialists or only one person in a one-person organisation) is the key to the success or failure of any publishing business. It is true that all the departments in a publishing organisation must be represented if the organisation is to be successful, however “unless there are ideas that will be interesting or useful to the public, and presented in ways that the public accepts, there is no point in book publishing at all”. (Smith, 1989, p.41)

The importance of editorial management cannot be overemphasised. Dessauer (1993) calls it “editorial ministrations”. In his own words, he said “once a manuscript has been accepted for publication it becomes the subject of further editorial ministrations.” (Dessauer, 1993, p.64) Editorial management ensures that a book is clear, complete, appropriate, and contains nothing libellous.

After going through some books published by indigenous Ghanaian Publishers, one gets the impression that either the books were not subjected to thorough editorial processes or that they were not taken through any at all.

## **1.4 Objectives**

It is therefore important to investigate the reasons why we still see such errors and inconsistencies in some publications by indigenous Ghanaian Publishing Houses.

The research therefore seeks to:

1. Identify editorial management practices in book publishing,
2. Determine whether indigenous Ghanaian Publishing Houses follow these editorial management practices,
3. Find out whether indigenous Ghanaian Publishing Houses have written editorial policies, and
4. Evaluate the editorial standards and editorial management processes of indigenous Ghanaian Publishing Houses.

## **1.5 Research Questions**

The following research questions will guide the researcher in gathering information for this research.

1. What are the editorial management practices in book publishing?
2. Do indigenous Ghanaian Publishing Houses follow these editorial management practices?
3. Do indigenous Ghanaian Publishing Houses have written editorial policies?
4. What are the editorial standards and editorial management processes that indigenous Ghanaian Publishing Houses go by in their work?

## **1.6 Justification of Study**

Since this research is an academic exercise, the result will add to knowledge in the area of book publishing to enhance good practices. The findings will also help other researchers in their academic pursuits.

Also, evaluating the editorial standards and editorial management processes of indigenous Ghanaian Publishing Houses will reveal editorial standards of indigenous Publishers and editorial management weaknesses they face. This insight will be the basis for any further study into the problem, and a step towards finding solutions.

## **1.7 Scope of Study**

Editorial policies of publishing houses fall under these broad categories:

1. Manuscript acquisition,
2. Commissioning authors,
3. Contract agreement, and
4. Assessment and management of manuscript.

The research will, however, focus on the assessment and management of manuscript. The discussion will be on editorial management practices in book publishing, and to determine whether indigenous Ghanaian Publishing Houses follow them. The research will also find out whether indigenous Ghanaian Publishing Houses have written editorial policies, and evaluate the editorial standards and editorial management processes of indigenous Ghanaian Publishing Houses.

## **1.8 Delimitations**

The research does not intend to discuss how Ghanaian Publishers manage their publishing businesses, nor does it intend to discuss editorial management as a whole. The research is focused primarily on how manuscripts are assessed in three indigenous Ghanaian Publishing Houses in Accra: Afram Publications Ghana Ltd., *Achimota*; Adwinsa Publications Ghana Ltd., *Agbogba*; and Woeli Publishing Services, *Mallam-Atta* market. The discussion is centred on the procedures and laid-down practices that Publishers use to assess manuscripts—solicited or unsolicited.

## **1.9 Research Methodology**

This section looks at the general procedures the researcher will use to gather information for the research. The focus is on the sources of information, sample and sampling technique, data collection instrument, data collection, analysis, and data verification methods used.

### **Research design, Data collection and analysis**

This is an evaluation study. The researcher will use qualitative research design methods to collect, analyse, and interpret data.

The researcher will collect data from two main sources: primary and secondary sources. Primary data will be gathered through interviews. Practitioners, professionals, academicians and experts will be interviewed. The researcher will also gather data from other secondary sources such as books, libraries, lecture notes, teaching manuals, unpublished students' theses, and the internet.

Non-random purposive sampling technique will be used to select three indigenous Ghanaian Publishing Houses for the research. The researcher will collect data through interviews. Interviews would be conducted with the heads of the editorial department of the three Publishing Houses: Afram, Adwinsa, and Woeli. This will be followed by interviews with general managers of the three Publishing Houses. Data gathered from the research will be categorised for interpretation in terms of similar themes or characteristics.

Because most people want to present themselves in the best possible light when being interviewed, the researcher will ask additional questions to establish the truth. The researcher will also verify data by comparing the answers of the managers to those provided by the heads of the editorial departments. Also, to validate and verify the research, the researcher will randomly select two books each published by the three publishing houses.

### **1.10 Definition and Explanation of Terms**

*Book publishing:* The act of having a book printed and announcing that it is for sale.

*Copy-editing:* Rules-based and concerned with grammar, spelling, punctuation, and other mechanics of style and the internal consistency of facts and presentation in writing.

*Editorial policy:* A set of general guidelines for publishers that details what they publish, how they publish, and why they publish.

*Editorial management:* The practice of subjecting manuscripts to thorough and rigorous

editorial processes by checking and clarifying until the manuscript is polished and ready for production.

*Evaluation:* To assessment or appraisal a physical or mental condition

*House style/Style manual:* A manual with a couple of dozen preferred spellings on it; gives details instructions on such matters as alternative spellings, styles of dates and numbers, abbreviations and cross-references.

*Manuscript:* Handwritten or typewritten copy. Or an author's written material before it is typeset and printed.

*Publisher:* A person who produces copies of a book and distributes them to booksellers or to the public.

*Qualitative research:* A research perspective that emphasises a phenomenological view, in which reality inheres in the perceptions of individuals. It focuses on meanings and understanding, taking place in naturally occurring situations.

*Research design:* The structure of the research, detailing the methods used for collecting data, where data would be collected from, data collection instruments, and data verification methods.

*Sampling:* Selecting and including a sample or units in research.

*Substantive editing:* Reading through manuscripts to address matters concerning organisation, presentation, and structure to clarify meaning and smooth flow of the text.

*Style sheet:* A document the copyeditor prepares that lists the grammatical conventions, characters, places, unusual or made-up words, and the distinctive treatment of words (capitalisation, hyphenation, favoured spellings, etc.) within a particular text. It generally identifies a style manual as the primary source and then specifies variations.

*Typeface:* The general style or appearance of type.

### **1.11 Arrangement of Text**

This thesis covers five chapters. Chapter one introduces the research. Problem statement, background to the study, objectives, research questions, justification of study, scope of study, delimitations, research methodology, definitions and explanation of terms, and arrangement of text, form the core of this chapter.

Chapter two reviews available literature on the topic. This chapter briefly examines editorial management and its importance. The research further focuses on editorial management policies and practices in book publishing.

Chapter three focuses on the methodology the researcher followed to gather data for this research. The chapter gives a detailed account of: the sources of information; sample and sampling technique; data collection instruments; data collection methods; data analysis and interpretation; and data verification methods.

Chapter four looks at the result of the research and discusses the results. Chapter five states the conclusions of the research. Based on the results and conclusions, recommendations are made for publishers and appropriate authorities to consider.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

This chapter briefly examines editorial management policies and practices in book publishing. It also explains copy-editing and further focuses on the importance of editorial management.

#### 2.2 Editorial Management Policies and Practices in Book Publishing

##### Definitions

*The Chambers Dictionary* (1998) defines policy as “a course of action, especially one based on some declared or respected principle or a system of administration guided more by interest than by principle”. Policy therefore addresses the intent of the organisation, whether government, business, professional, or voluntary. Whether they are formally written or not, most organisations have identified policies.

A publishing policy is a written document that outlines deliberate and (usually) careful decisions and provides guidance for addressing selected issues in publishing. A publishing policy contains guidelines on editorial issues. These editorial guidelines are a policy on their own. An editorial policy is a set of general guidelines for publishers that details what they publish, how they publish, and why they publish.

The editorial policy of a publishing house details what should be done concerning manuscript acquisition, commissioning authors, contract agreement, and assessment and management of manuscript. The editorial policy also details the publication style manual the publishing house will use for its publications. It also details what the editorial standard should be and what criteria will be used to measure the standard. It also includes mission, vision of a house what is taboo and area of specialisation.

*The Oxford Compact English Dictionary* (1996) defines management as “the professional administration of business”. To manage means to organise, regulate or be in charge of something. *The Chambers Dictionary* (1998) also defines a practice as “the process of carrying out, actual doing; action, performance, habitual action, a habit, a custom; a way of proceeding, generally; or, a normal method of legal procedure.”

Publishing practices are therefore habitual or routine activities that a publishing house follows to ensure that they publish quality books. “In any publishing house, the publishing process begins with the manuscript— getting it and shaping it towards publication” (Carter & Patis, 2001, p.36), and that is the editor’s job.

### **Editorial Management Practices in Book Publishing**

The manuscript is the reason for publishing. If there is no manuscript, there is no publishing. Everything that goes on revolves around it. It is no wonder that Rao (1974) says it is the “lifeblood” of any publishing business.

Carter & Pattis (2001) and Rao (1974) assert that the editor in a publishing house who has taken responsibility for the manuscript must work with the manuscript in order to prepare it in a good format that the reader will appreciate. Just as the red blood cells in our bodies keep us alive daily, a good supply of manuscript will keep a publishing house in business. It is therefore the editor's job to receive manuscripts that are publishable.

According to Montagnes (1991) once a manuscript is delivered to the publisher, it usually undergoes a detailed editorial check. Very often the first step is to send it to one or more outside experts hired as consultants to review it, judge its suitability for publication, and recommend possible improvements.

On the basis of what these experts (referees) say, the editor may decide to:

- accept a manuscript as it is
- accept, provided certain changes are made
- reject it, but suggest that the author revises and resubmits it
- reject it completely, but perhaps suggest another publication who might accept it.

Usually the editor passes the experts' advice to the author. Refereeing has two benefits. First, it advises the editor how to act, and second, helps the author produce a better manuscript. Editors usually need advice from experts on submitted manuscripts.

Before a manuscript can be edited, it must first be accepted for publication. (Chicago, 2003; Montagnes, 1991)

Montagnes (1991) suggests that before a manuscript is assessed, the editorial department makes sure that:

- a. the manuscript is recorded
- b. there is another copy of the manuscript
- c. the manuscript is complete and ready for editing

The editorial department must also make sure to:

- d. read the manuscript once to become familiar with it and understand its content
- e. consider the intended reader
- f. consider the author
- g. consider the organisation of the text
- h. decide how much editing is needed

After considering the above points, the editor usually decides how much of editing will be needed. Editing can take place at two levels. At one level (macro-editing) an editor is concerned with communication, making sure that the message is as clear and effective as possible. At the other level (micro-editing or copy-editing) an editor concentrates on details, making sure that all are correct. (Chicago, 2003; Montagnes, 1991)

After dealing with the editing at the macro level which may involve rewriting or reorganisation of the manuscript to make communication more effective, editing can begin at the micro level. Editing at the micro level is often called copy-editing.

According to Montagnes (1991), copy-editing falls into three related processes:

1. The first editing process ensures that the author's text is consistent in such matters as spellings, hyphenation, capitalisation, agreement of verbs and subjects, beginning and ending of quotation marks and parentheses, and many other parts sometimes included in the firm's house style.

Other issues such as the accuracy and relationship of parts of the text to others, in-text cross-references to illustrations, captions, chapters and notes, the matching of headings on the contents page to those in the text and of citations to the reference list and so on are clarified.

2. While some publishers restrict copy-editing to this level, some others expect editors to engage in the second parallel editing process, which is termed substantive editing. This calls for clear perception of the author's intent and sometimes restraint from the copy-editor; but, where appropriate, attention is paid to discordant notes, such as obscure, incoherent, misleading or ambiguous sentences; paragraphing; unusual punctuation in sentence construction; over or underuse of heading etc.; authors errors of fact, and inconsistencies, omissions, contradictions and illogicality in their argument.

Substantive editing may thus entail the re-writing of sentences, reorganisation, or suggesting other ways to present material. Also, abbreviations and terms unfamiliar to readers are checked and clarified. In addition, the avoidance of offensive (sexist or racist) language or values and of corresponding stereotypes.

3. The third editing process is carried out, whether the substantive form is done or not. Editing at this level concerns giving indication to the designer and or typesetters, concerning parts of text that need special typographic treatment. The editing at this level also concerns labelling of heading hierarchy (chapter, section and sub-section) and the areas of text to be indented, displayed or typeset in sizes or faces different from the main text (long quotation, lists, notes, captions, tables)

According to Chicago (2003) copy-editing involves two processes. The first process, mechanical editing, deals with the mechanics of written communication. It refers to consistency in capitalisation, spelling, hyphenation, table format, use of abbreviations, and so on. It also involves correctness of punctuation, including ellipses, parentheses and quotation marks; the way numbers are treated, consistency between text, tables and illustrations; citation format and other matters of style. It also involves paying attention to grammar, syntax, and usage at the basic level.

The second process, substantive editing looks at the organisation and presentation of existing content. It further involves rephrasing for smoothness or to eliminate ambiguity, reorganising, reducing or simplifying document, recasting tables, and other remedial activities. Before a substantive editing is carried out on a manuscript, both the publisher and the copy-editor must agree. The author should also be made aware of the decision.

Copy-editors ask questions when the text is unclear or seems to be inaccurate. They suggest revisions to make the text easier to understand and more concise. They send the manuscript back to the authors for revision, and check the revisions.

It is also the copy-editor's job to cut lengthy text into a shorter book. Thus reducing cost of paper and printing in order for the publisher to make higher profits. Copy-editors' job is to present the manuscript to the typesetter in the best possible form without rewriting it or making changes which are out of knack with the general style of the book. They do not impose their own style or try to improve on an author's style unless it is vital to sense and clarity to do so.

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A common method involves the editor quickly looking through the hardcopy or the soft copy to gain an understanding of the author's intent. Ideally, decisions regarding the handling of stylistic points (e.g. spelling, hyphenation, capitalisation, terminology) are taken at the outset. (Chicago 2003; Montagnes, 1991)

A style sheet is used to aid consistency and meaning and helps proofreading, which may be done by someone else. Good editors go through the copy several times at different speeds focusing attention at various levels, moving back and forth during each examination. Other changes and self-queries for later checking are marked, or listed separately. Others relating to content may be addressed to the author. (Chicago 2003; Clark, 2001) Edited copy is then returned to the author for checking and necessary changes.

### 2.3 Copy-Editing

Copy-editing is an important aspect of the editorial management processes of publishers. It is one of the major issues tackled once a publisher accepts to publish a manuscript.

According to Carter and Pattis (2001) copy-editing is a kind of work which is almost unknown to the reading public and often underestimated or misunderstood even by those in the publishing houses. Copy-editing means reading through manuscripts punctiliously, correcting errors of spelling and usage of grammar.

Butcher (1992) asserts that the main aims of copy-editing is to clear all barriers of communication between author and reader, and to save time and money by spotting and resolving problems in the manuscript before it is published into a book.

Chicago (2003) posits copy-editing requires attention to every word in a manuscript, a thorough knowledge of the style to be followed and the ability to make quick, logical, and defensible decisions. Butcher (1992) argues that good copy-editing is invisible; it has to present the book the author would have written if he or she had had more time or experience—not, as some new copy-editors think, their own improved version. Copy-editing ensures that the book is well organised, clear, consistent and complete.

As a means of assessing the manuscript, copy-editing cuts lengthy text to a shorter one. It also ensures that the author's text is consistent. Other issues such as the accuracy of facts and relationship of parts of the text to others are dealt with. Also, copy-editing ensures that attention is paid to discordant notes, such as obscure, incoherent, misleading or ambiguous sentences.

According to Butcher (1992), if a book is inconsistent in matters of details, the reader or reviewer may begin to doubt the authors' accuracy and thoroughness over matters of fact. Inconsistency may lead to ambiguity. The easiest way to enforce consistency is to make a list as you go through the manuscript or the author's general style of spelling, capitalisation, hyphens, italics and unusual proper names. The copy-editor should however remember not to make quotations and book article titles consistent in spelling and so on with the rest of the book.

Butcher (1992) is further of the view that good copy-editors are rare creatures: intelligent readers, tactful and sensitive critics. They care enough about perfection and attention to details by spending enough time to check minute details in any manuscript with the aim of achieving consistency in what someone else has written but at the same time do not waste time antagonising the author by making unnecessarily changes.

Butcher (1992) also asserts that copy-editors are not usually experts on the subjects of the work but they have to interest themselves in the work so they can put themselves in the shoes of the intended readers. Normally, because authors may have written the subject over a long period, they become familiar with the subject to the extent that they fail to see it as it will appear to the intended readers. Copy-editors help to bridge any communication gap that may crop up between the author and reader.

She further argues that copy-editors normally check a manuscript to see where an author has been repetitious or ambiguous by omitting a step in an argument or failed to explain a part or spell out an abbreviation. The job of the copy-editor is mainly an editorial one

but it also involves making production considerations that will help the author. The copy-editor is one of the few people who normally read a manuscript thoroughly even before it is published.

Copy-editors ensure that there is no statement of bias in the manuscript. The copy-editors should make sure no race, class sex or age group are stereotyped or arbitrarily given a leading or secondarily role. They make both text and illustrations avoid bias. To avoid bias, editors suggest to authors to use inclusive language, neutral nouns, and inclusive pronouns. (Butcher, 1992; Chicago, 2003) They point out to authors any biased terms or approaches in the work and suggest alternatives, and ensure that any biased language that is retained is retained by choice.

Chicago (2003) asserts that copy-editing ensures that a work is free of biased language—language that is either sexist or suggestive of either conscious or subconscious prejudice that are not central to the meaning of the work. Biased language distracts and may even offend readers and make the work less credible in the eyes of readers. The copy-editor must watch out for other types of biases such as slighting allusions, assumptions, or stereotypes based on characteristics such as race, ethnicity, disability, religion, age, sexual orientation or family status.

Copy-editors watch for statements that are not only inaccurate but harmful and can lead to lawsuit for libel or invasion of privacy. (Clark, 2001; Montagnes, 1991) The job involves watching out for passages or sentences which have the potential to pose legal problems and weeding them out before it is too late. This is an accidental but important

part of the copy-editors job. Copy-editors check every legal aspects of the work such as the right of integrity, infringement of copyright, libel and negligent misstatement. Careful copy-editors weed out language that might offend or distract readers. (Butcher, 1992)

A lawyer defends his client in court jealously. He sometimes comes to the client's aid when he feels the client is about to reveal an important information that will jeopardise their defence. The lawyer makes sure whatever his client says does not conflict with the defence the prosecution is making. The lawyer may even pre-inform his client what amounts to contempt of court proceedings and so on.

Editors sometimes play the role of lawyers. The editor checks every sentence of the reader to make sure nothing libellous is present. He ensures that no portion of the manuscript will misinform, or annoy the reader. The editor helps the author to clarify names of places, events and correct any inaccurate information before it is too late.

According to Butcher (1992), when copy-editing information book, copy-editors make sure that the author considered readers in other countries. They check and weed out any language or nouns that may not be familiar to readers overseas and suggest that authors substitute them with general information that will appeal to readers in other countries. Copy-editors also look out for words which have different meanings in the two languages, for example American and British. They also look out for and weed out abbreviations or slang which will be meaningless outside the author's native country.

As an editorial management process, copy-editing takes care of paragraphing, unusual punctuation in sentence construction, over or underuse of heading etc. “Unlike the verbal form of communication, the print media offer no hiding places; mistakes made in print are indelible and long remembered”. (Pickens, 1985, p.89)

There is a popular saying in Ghana that “book does not lie.” If one said something verbally, one could deny ever saying it and get away with it. This is not true of written communication. Whatever is printed in a book or publication stays there forever. Generations to come may see it if that material is not destroyed by the weather or rough handling. This is why Pickens (1985) believes there is no hiding places in the print media. Only credible information must be put out there because it will stay there for a long time to come. The publisher therefore has a responsibility to the public to produce credible books.

An author’s manuscript goes through several stages of preparation before it reaches the reader in book form. “Editing is the process of putting the author’s writing into ‘publishable’ form. The editor looks for parts of the manuscript that call for clarification or reorganisation. Editing may mean adding or writing parts, or even rewriting the entire manuscript”. (*The World Book Encyclopaedia*, 2001, p.868)

Pickens (1985) agrees even seasoned writers construct sentences in a hurry. It is the editor’s job to make sure that those sentences communicate the intended message. Editing ensures a book is accurate. It verifies the names of places and things, figures, and titles about which you have uncertainties.

Montagnes (1991) throws more light on this, asserting that:

Few manuscripts are perfect. Most have some errors in grammar, spelling, or punctuation. Some have errors of fact. Most need an editor's eye to make sure the text is consistent in details of style, for example, whether numbers appear as digits or words ("11" or "eleven"), when and what abbreviations will be used, forms of dates. Errors and inconsistencies block communication. Correcting them is often called copy-editing. (p.63)

Although the editor's job is important, people outside the publishing industry might not notice this. Authors take a long time to write a book. They may leave the script down for some months before going back to it. The styles used in writing may have changed since the last writing process. Time may also be limited. All these issues together may hinder the smooth flow of information. As Pickens (1985) says, even seasoned writers construct sentences in a hurry sometimes. The editor's job is to make sure that all is well with the manuscript.

Coker-Appiah (1992) agrees copy-editing is necessary because errors are inevitable. The copy-editor makes sure there is smooth flow of language for reading by helping the author to present his ideas in a clearer and more accurate way.

Copy-editors must check facts, enforce the rules of communication. Nouns and verbs must agree in number. Nouns and pronouns must agree in number and gender. Pronouns and modifiers must be close to the words they refer to. These and many other rules of grammar should be enforced; else the message may not be clear. (Chicago, 2003; Montagnes, 1991)

Copy-editors enforce the rules of readability. Montagnes, (1991) asserts that clear written communication depends on many rules. The more complex a subject is, the more important it is to have rules, and to follow them. Copy-editors must have an in-depth knowledge of the rules and apply them meticulously. The rules must also be applied consistently.

Just as a lawyer must know the rules of his trade in order to be successful, an editor must know the rules governing his job so he can apply them appropriately. Learning how to drive requires that one first know the basic rules (how, when and where to apply them) before trying to break the rules for effect. Editing is no different. The editor should know when the author intentionally bent the rule for emphasis or effect.

Copy-editors watch: words, grammar, numbers, spellings, transliteration, punctuations, abbreviations, units of measurements, styles for time, personal pronouns, adjectives, nouns, tables and illustrations, citations of references and cross-references. They make sure that all the above are used correctly and aid in smooth communication. Copy-editors ensure that the manuscript is as good as possible and their suggestions almost invariably result in a better book. (Montagnes, 1991)

Butcher (1992) is of the view that how much copy-editing to do will depend on the following considerations: how soon the book must be published, whether it will have a limited life or market, the readership, the method of production and the present state of the manuscript.

Montagnes (1991) argues that most non-editors, including managers, tend to think that copy-editing involves only checking the text to make sure that the grammar, spelling and punctuation are correct. But, copy-editing involves a close examination of every fact and word in the text and all the details in the illustration in order to ensure that:

- a. the manuscript is complete and nothing important has been omitted
- b. the reviewer's recommendations have been considered and all that are important have been incorporated in the manuscript
- c. all facts are accurate
- d. examples, exercises and experiments, if any, contain clear instructions, are appropriate to the text, can be performed by the student, and are safe
- e. the meaning of every sentence is clear and easy to understand
- f. the text is interesting and relates to the experience of the readers
- g. the contents are logically organised
- h. the language is at the appropriate vocabulary level
- i. the text and illustration contain nothing illogical, seditious, blasphemous or otherwise offensive and infringe copyright
- j. no bias is apparent for or against any group of people (e.g. attention to the role of women in society)
- k. there are no undesirable repetition of ideas and there are no unnecessary words
- l. the entire manuscript, particularly if written by a team, is consistent in approach and style
- m. illustration are consistent with the text and are appropriate to the subject
- n. syntax, spelling, punctuation and language usage are all correct.

Copy-editors may need to resolve queries on illustrations. If the author cannot supply illustration, editors sometimes have to undertake picture research or brief a researcher. If the publisher is responsible for obtaining copyright permission, the editor or researcher writes to copyright holders.

Clark, (2001) argues that the enhancement of an author's work involves not only a knowledge of current stylistic conventions and language, but also judgement on how they are desirable and extent of their application, recognising when it is necessary or unnecessary to make changes.

It is appropriate, at the point, to make this observation. Good editors should be reasonable in applying the rules. They should not be too fussy about applying rules. But be sensitive to authors in applying the rules. They should be able to tell when authors bend the rules consciously for good effect and when authors make mistakes. But editors must nail down authors who either do not know or ignore the basic rules, just as traffic police must clamp down on drivers who break the rules of the road.

The basic rules of grammar should be enforced. Otherwise the message may be confused. Even when the message is clear, such errors make the author and the publisher look foolish. (Montagnes, 1991)

Editing and copy-editing demand a meticulous eye for detail, a retentive mind, sustained concentration, endurance, patience, common sense detective work and ability to check one's own and others' work consistently (Clark, 2001)

Well-edited copy is lean while still being complete. Unnecessary verbiage is eliminated to say what needs to be said, simply and directly.

Finally, authors and typists do not always spell every word correctly. Editors must help. Editors check to make sure that the facts of the text are first of all correct. Editors then enforce the rules of readability, and impose consistency in the text and apply the rules consistently. (Montagnes, 1991)

#### **2.4 Importance of Editorial Management**

After a writer has worked closely with words for an extended period of time, it becomes difficult to see which sections are working and which are not. That is why a fresh and objective opinion is often needed to continue improving the work.

According Dessauer (1993) once a manuscript has been submitted the editor who has accepted responsibility to prepare it for production must closely work with the author to help him or her achieve the best organisation, the most appropriate emphasis, the right tone, the optimal length, and the proper slant for the work. The key to a successful publishing operation is editorial direction —knowing what reader you want to reach and how to reach him effectively. (Rao, 1974)

Once a publisher accepts to publish a manuscript there is the need for the publisher to help the author to prepare the manuscript in the most suitable format for the reader. The script might have been written in a hurry and may need time to correct distorted

expresses or perhaps reorganisation or suggesting new ways of presenting that same information. The publisher who has taken full responsibility for the manuscript also has the duty to the intended reader. (Dessauer, 1993) The editorial team must know what reader the writer wants to reach and help the writer reach him effectively. This is what Rao (1974) calls editorial direction.

Montagnes (1991) asserts that:

Words are one of the world's most dazzling inventions. With them, we can transmit information over great distances and through time. We can use them to describe something as common as repairing a bicycle tire or as extraordinary as the birth of the universe. Without words we would have no international cooperation, no history, no religions, no way of communicating the result of research to make life better in the future. (p.32)

Often, to avoid repeating a word, people use another word that they think means the same thing. But care must be taken in choosing words to avoid including a meaning that is not wanted or intended. The editorial department must carefully scrutinise manuscript so words that are not helping are weeded out. If this is not well done, the reputation of the author and the reader suffers. Editorial direction, as Pickens (1985) puts it, comes to play here. The editor must know who the readers are and know the format that will best suit them.

“Every manuscript contains words that are not working as hard as they should. Some of them are not working at all”. (Montagnes, 1991, p.50) Words that are not working must be pruned to make the written text say exactly what is intended “without excluding, offending, or conveying outdated or inappropriate information to its readers”.

(Pickens 1985, p.77) A good gardener prunes trees and plants to make them more efficient. In the same way, sentences can be made more efficient by pruning. It is the editor's job to prune unwanted words, sentences and paragraphs.

Pickens (1985) and Rao (1974) agree that after manuscripts are thoroughly assessed, they are revised and refined. Consistency is enforced. Accuracy of fact is ensured, and general stylistic inconsistencies are resolved. They also believe that editorial management ensures that a book's contents are checked, and its organisational structure improved, to make the information more presentable to the reader.

Dessauer (1993) argues that:

Editors are often accused of over editing. Yet without their fussing, many a manuscript would go into print with contradictions and inconsistencies, tiresome repetition, glaring errors, awkward constructions, and tortured phrases. Many an author has been saved from the wrath and scorn of critics and readers by the alertness and punctiliousness of the publisher's editorial staff. (p.65)

It is sometimes true editors over edit but more often than not, the effort of editors at getting a more refined manuscript wins in the end. Sometimes authors want to impress readers about a subject and in the process give too much information. It is the editor's job to cut lengthy text to a short one that still conveys the same information. Experienced writers would appreciate more what an editor does on their manuscript because perhaps an editor has saved them from disgrace once. Every professional is expected to know his work. This is also true of editors. If portions of the author's text are cut, the editor must give reasons so that the author would understand and appreciate

the effort. Editors should also know when to edit and when not to edit so that they can win the heart of their authors.

“When a reader can spot an error easily and correct it mentally, no great harm is done. However, the reputations of the author and of the publisher suffer.” (Montagnes, 1991, p.74)

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To fully appreciate what Montagnes (1991) is driving at, let's take this scenario. Imagine reading a book on correct expressions or grammar and you come across two or more mistakes paragraph after paragraph, page after page. You would notice that even though you were able to detect the grammatical errors and understand the author's message, you would begin to wonder who wrote the book. If you know a little about publishing you would also wonder who published the book. You may form a mental picture about the author, editor or publisher. You might even decide not to buy books from that publisher.

This is how strong a simple error can ignite emotions in a reader. If publishers want to keep a good reputation and that of the reader, then whatever information that would be published must be worth publishing. The material should not, in any way, inflame the passion of the reader or offend the reader. The editorial department must weed out any sentence or word that has the potential to annoy, abuse misinform or send out the wrong signal. This last point is what Pickens (1985) was talking about. Pickens (1985) argues that it is challenging to publishers to be able to position a piece editorially so that it does the job intended, without excluding, offending, or conveying outdated or inappropriate information to its readers.

This point is well illustrated below. On Friday, 6 November 2009, Joy FM posted an article on its website; “Book causes outrage in Tamale”. In the story, a text book on Social Studies which describes Dagombas as ‘war-like’ people triggered anger in Tamale in the Northern Region. Co-authored by Joseph Kofi Adu Yeboah and Daniel Obiri Yeboah, the book is titled, *Practical Social Studies* and published by Quadron Publishers.

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A group calling itself the Northern Social Commentators held a press conference, and called on the Ghana Education Service to withdraw the book. The group said the descriptions and juxtaposition was not only offensive but also an insult to Dagombas. The group contended that the contents of the book have the potential to threaten ethnic harmony in the country and must be reviewed or the book must be withdrawn from all book shelves and schools. The writer of the story, Daabu (2009), said Dagomba teachers have vowed not to use the book arguing they cannot teach with a book that insults their ethnic group.

At this point, it is important to note that, the power of written words cannot be underestimated. It is therefore important to weed out all words and phrases that have the potential to create problem for the publisher when published. The story also throws more light on the importance of editorial management and the need for Publishers to have editorial policy to judge the quality of the books they produce. Had the editorial team taken their time to carefully analyse the impact of each word, phrase, sentence or paragraph, this unwarranted tension could have been avoided.

Montagnes (1991) and Pickens (1985) agree that a written piece should say exactly what it intends to say. Words must be chosen with care. The editorial team in a publishing house has a duty to the public they are intending to reach. The incident illustrated above is just one of several cases that happen undetected. But a critical editorial eye would prevent such occurrences.

Dessauer (1993) argues that if a book cannot be published viably perhaps it is simply not good enough and should not be published at all. Christopher (2010) also asserts that book publishing will constitute a wasted effort if worthy books are not placed in the hands of readers.

Although they were writing from different perspectives, Christopher (2010) and Dessauer (1993) both share the same view that what publishers send out to the public must be worth publishing. Publishers must be ready to invest time and resources to produce books that readers can rely on for credible information.

If indigenous Publishers want to keep a good name, they must stop publishing just any material to meet the new academic year or government bids. They should not go into publishing just for the money they will get. There should be a conscious effort on their part to produce books that can meet international standards.

Indigenous Ghanaian Publishers must therefore have written editorial policies to guide them in making editorial management decisions.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

Chapters one and two provided a general background to the research. This chapter focuses on the methodology the researcher followed to gather data for the research. The chapter gives a detailed account of: the sources of information; sample and sampling technique; data collection instrument; data collection methods; data analysis and interpretation; and data verification methods.

#### **3.2 Research Design**

This is an evaluation study. The researcher used qualitative research design methods to collect, analyse, and interpret data. This is because:

To answer some research questions, we cannot skim across the surface. We must dig deep to get a complete understanding of the phenomenon we are studying. In qualitative research, we do indeed dig deep: We collect numerous forms of data and examine them from various angles to construct a rich and meaningful picture of a complex, multifaceted situation. (Leedy & Ormrod, 2005, p.133)

Also, qualitative research is often less influenced than is quantitative analysis by the biases and theoretical assumptions of the investigator. Moreover, a key principle of qualitative analysis is that theoretical understanding emerges from the data, and is not imposed by the researcher. (Psychology Press, 2004)

### 3.3 Sources of Information

The researcher gathered data from two main sources: primary and secondary sources. Primary data was gathered through interview. Practitioners, professionals, academicians and experts were interviewed. The researcher also gathered data from other secondary sources such as books, libraries, lecture notes, teaching manuals, unpublished students' theses, and the internet.

To support or disprove a phenomenon presented by primary sources, secondary information sources were consulted. The broad range of data gathered from secondary sources was more representative of a larger sample population.

The first major advantage of working with secondary data is economy. Because someone else has already collected the data, the researcher does not have to devote resources to this phase of research. Even if the secondary data must be purchased, the cost is almost certainly lower than the expense of salaries, transportation, and so forth that would be required to collect and process a similar data from scratch. It also saves time.

The second advantage of using secondary data is the breadth of data available. Few individual researchers would have the resources to collect data from a representative sample of adults in every region in Ghana, let alone repeat this data collection process every year, but different authors conduct numerous surveys on that scale that can be useful to researchers.

The third advantage in using secondary data is that often the data collection process is informed by expertise and professionalism that may not be available to smaller research projects. (Boslaugh, n.d.)

### **3.4 Sample and Sampling Technique**

Three indigenous Ghanaian Publishing Houses were selected from an initial sample population of four. The researcher purposively selected Afram Publications Ghana Ltd., Adwinsa Publications Ghana Ltd., and Woeli Publishing Services for the research.

Afram Publications Ghana Limited, located at *Achimota*, Accra, is a limited liability company founded in 1973. It specialises in educational publishing (text books and supplementary readers), from kindergarten to the Junior High level. Adwinsa Publications Ghana Limited, situated at *Agbogba*, Accra, is a limited liability company established in 1977. The company specialises in educational publishing, targeting from kindergarten pupils to Junior High school pupils.

Situated at the *Mallam-Atta* market, Accra, Woeli Publishing Services is a limited liability company founded in 1984, but started operating in 1992. The company specialises in educational textbook and scholarly publishing. The company targets primary pupils, Junior High school pupils, the University communities and other tertiary institutions.

All three, are indigenous Ghanaian Publishing Houses, based in Accra, who specialise in educational publishing. Moreover, because the research is limited by time, it will be much easier to move back and forth between the three Houses since they are all located within the Greater Accra Region of Ghana.

### **3.5 Data Collection Instrument**

An interview guide was prepared based on the research questions. The interview guide aided the researcher during the interviews which were conducted for the heads of the editorial department and the managers of the three Publishing Houses. The primary data collection instrument used for the research was interview.

### **3.6 Data Collection Methods**

Data collection for the first chapter, which is the introductory chapter, began once the objectives and research questions were decided on. Three research questions came up during the initial review of available literature. They were:

1. What are the editorial management practices in book publishing?
2. Do indigenous Ghanaian Publishing Houses follow these editorial management practices?
3. Do indigenous Ghanaian Publishing Houses have written editorial policies?
4. What are the editorial standards and editorial management processes that indigenous Ghanaian Publishing Houses go by in their work?

Armed with the objectives and the research questions, the researcher reviewed related literature available on the topic. Practitioners, professionals, academicians and experts were interviewed. Books, lecture notes, teaching manuals, unpublished students' theses, and other relevant printed materials and electronic sources were consulted for the literature review.

The review of related literature touched on the following issues: editorial management policies and practices in book publishing; copy-editing and the importance of editorial management.

After reviewing related literature available on the topic, an interview guide was designed using the research questions and objectives as guide. The interview guide was designed for the heads of the editorial department and for the managers of the three Publishing Houses. The interview guide was designed to collect data about the editorial management policies and practices of Afram Publications Ghana Ltd., Adwinsa Publications Ghana Ltd., and Woeli Publishing Services.

Interviews were conducted for the heads of the editorial department of the three Publishing Houses: Afram, Adwinsa, and Woeli. This was followed by interviews with general managers of the three Publishing Houses. A copy of the interview guide can be found in appendix A.

### **3.7 Data Analysis and Interpretation**

Data collected were organised in terms of similar characteristics. All similar responses from the interviews with the heads of the editorial department were sorted and interpreted differently from the interviews with the managers of the three Houses. The data gathered during the interviews conducted at each Publishing House were interpreted separately. Inferences and interpretations were drawn from the collected data.

Furthermore, the researcher conducted a content analysis of two books each published by the three Publishing Houses.

### **3.8 Data Verification**

To establish the substance of the information gathered from the interviews, the researcher compared the answers of the interviews with the managers to the answers provided by the heads of the editorial departments.

To verify and validate the research, the researcher randomly selected two books each published by the three Publishing Houses. The books evaluated were:

1. *An English Course for Primary Schools 1* by Margaret Ansre & Monica Saanchi, published in 2008 by Afram Publications Ghana Ltd.
2. *An English Course for Primary Schools 2* by Margaret Ansre & Monica Saanchi, published in 2008 by Afram Publications Ghana Ltd.

3. *Religious and Moral Education for Primary Schools 6*, by Bonsu Osei-Owusu, Braimah Awaisu Imurana & Victoria Doris Owusu, published in 2011 by Adwinsa Publications Ghana Ltd.
4. *Information and Communications Technology (ICT) for Junior High Schools 2*, by Issac Kwadwo Nti & Wiafe Owusu-Banahene, published in 2008 by Adwinsa Publications Ghana Ltd.
5. *Foundation English Course for Primary Schools (New Syllabus Edition), Pupils' Book 4*, by Nduge Alfred Enang, Bill Forcha & Arrey Elvis Ntui, published in 2009 by Woeli/Cosmos Publishing Services.
6. *Foundation Mathematics for Ghana, Pupils' Book (Activity Based) 1* by Ndzonyi Peter Beyindeh, Woeli A. Dekutsey & Agatha Akonor-Mills, published in 2004 by Woeli/Cosmos Publishing Services.

The evaluation was based on grammatical infractions and inconsistencies in the books, appropriateness of illustrations used, and general layout of text and illustration.

## **CHAPTER FOUR**

### **RESULTS AND DISCUSSIONS**

#### **4.1 Introduction**

Chapter three discussed the methods used to collect data for this research. Data collection was through interviews. This chapter looks at the result of the research and discusses the implications. The publishing management processes used for evaluation was based on the ones proposed by Clark (2001) and Montagnes (1991).

#### **4.2 What are the editorial management practices in book publishing?**

Usually, before a manuscript can be assessed (managed), it must first be accepted by the editor. It is the responsibility of the editor to prepare the manuscript for the intended reader. The editor must subject the manuscript to both external and internal editorial checks so that the manuscript is polished and prepared in the best format for the reader.

One of the very first steps in manuscript assessment is seeking for experts' advice. The editor usually sends the manuscript for review (refereeing) outside the publishing firm. The expert is usually hired to judge the manuscript to see whether it fits the publisher's list.

In assessing manuscripts these publishers (Afram, Adwinsa, Woeli/Cosmos) look at how the author has documented and presented the information, how the scope was treated, the suitability of the language used, and the marketability of the manuscript if published.

Experts usually review the manuscript and advise the editor on which action to take: whether to accept or reject the manuscript.

After external assessment, the manuscript is sent back to the editor who passes the expert's advice on to the author. If the manuscript is worth publishing, the editor informs the editorial team about the decision to publish the manuscript. The editorial department receives the manuscript and makes sure it is recorded as a project and given timelines for execution.

The editorial department then subjects the manuscript to thorough and rigorous internal assessment. The editor reads through the manuscript once or twice to become familiar with it. It is the editor's job to make sure the message is as clear as possible.

Depending on each manuscript, the editor may decide to macro-edit or micro-edit. At the macro level, the editor may have to reorganise or restructure the manuscript and consider the overall design and look at how to effectively communicate the author's intent to the reader. At the micro level, the editor focuses on details, making sure that the manuscript is consistent in such matters as spellings, hyphenation, capitalisation, agreement of verbs and subjects, beginning and ending of quotation marks and parentheses, in-text cross-references to illustrations, captions, chapters and notes, etc.

After assessment, the manuscript is sent to the author for corrections. The editor rechecks the manuscript to make sure all the corrections have been effected.

The editor also gives indication to the typesetter on how to treat certain portions of the text for emphasis and gives typographical instructions to the designer. After assessing the manuscript and effecting corrections, the manuscript is sent to the designer who turns the manuscript into a book format. The designer sends back the book to the editor for proof reading.

Usually, Publishers have a written editorial policy that they follow to prepare manuscripts for publication. A Publisher's editorial policy will detail guidelines concerning what they publish, how they publish, and why they publish.

The policy also contains clear guidelines on issues such as manuscript acquisition, commissioning authors, contract agreement, and assessment and management of manuscript. The editorial policy also details the publication style (manual) the Publishing House will use for its publications and states what the editorial standard should be and what criteria will be used to measure the standard.

Style sheets and style manuals are important tools used in copyediting or proof-reading. A style guide or style manual is a set of standards for the writing and design of documents, either for general use or for a specific publication, organisation or field. A style manual is normally a publication with a couple of dozen preferred spellings on it, giving details instructions on such matters as alternative spellings, styles of dates and numbers, abbreviations and cross-references and so on.

There are many different style manuals. The one to choose will depend on the intended purpose, for example for fiction, journalism, scientific and non-fiction publications. Example of style manuals are the *MLA Handbook* (Modern Language Association), *Chicago Manual of Style*, *APA Manual of Style* (American Psychological Association), and *Hart' rules*. Style manuals help Publishers to check the standards of their publications.

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A style sheet is a document the copyeditor prepares that lists the grammatical conventions, characters, places, unusual or made-up words, and the distinctive treatment of words (capitalisation, hyphenation, favoured spellings, etc.) within a particular text. It generally identifies a style manual as the primary source and then specifies variations.

Style sheets are also provided to the typesetter, designer, printer and illustrator. They contain specific instructions on how to handle type, general layout and other issues concerning the manuscript. Style sheets help to achieve and maintain consistency in the design and layout, formatting of text, the structure of the manuscript or tone of the writing. They also help to identify and record inconsistencies, and points out where and how the editor has misunderstood the writer's intent. They further serve as a reference for anyone who works on the manuscript later in the publishing process, including the author, typesetter, the proof-reader, designer, printer, illustrator, the production editor, and the indexer.

### **4.3 Do indigenous Ghanaian Publishing Houses follow these editorial management practices?**

Usually editorial policies must be written down. The result, however, showed that none of the three Publishing Houses had clearly written editorial policy. The editorial policy normally details which style the Publisher will adopt for its publishing decisions.

The result also revealed that Afram uses the *Chicago style Manual* with modifications to suit local publishing. Adwinsa had no style manual while Woeli uses the *Chicago Style Manual* and *Copyediting* by Judy Butcher.

The result showed that Adwinsa did not have a style manual. Publishing without a written editorial policy and without a style manual should not be encouraged since there is no basis for checking standards.

The result also revealed that all three Publishing Houses had similar editorial management processes they follow to assess submitted manuscript. These processes are not different from the ones proposed by Clark (2001) and Montagnes (1991) in section 4.2.

They all seek expert's advice on submitted manuscript before accepting to publish manuscripts and subject submitted to rigorous internal assessment. Afram spends 4-6 months to assess their manuscripts, Adwinsa spends 4-5 months while Woeli spends 5 months on the average to assess their books.

One manager stressed that sending manuscripts for external assessment should not be downplayed. He said “sending manuscripts for external assessment is very important. It saved us from disgrace a couple of times. There was an instance when an author alleged his uncle, a prominent member of the Tsikata family was a card bearing member of the PNDC and the NDC which was not the case. This was only realised after the manuscript was sent for external assessment”.

This incident throws more light on importance of seeking for experts’ advice which is part of the editorial management practices. It is therefore important that indigenous Ghanaian Publishing Houses follow these recognised publishing practices to the letter by having documented copies of these policies and practices.

#### **4.4 Do indigenous Ghanaian Publishing Houses have written editorial policies?**

The result also showed that all three Publishing Houses (Afram, Adwinsa and Woeli) do not have clearly written editorial policies.

The manager of Afram describes their policy in his own words; “We do not have a complete document on editorial policy, what we have are bits of pieces of information from different documents”.

The editorial head of Adwinsa is quoted as saying “Unfortunately we don’t have a written editorial policy. However, we follow unwritten conventions that are based on work experience. We have followed these unwritten conventions over the years such that

they have become part of us. Everybody in the editorial department follow these conventions.”

Asked whether they have a written editorial policy, the head of the editorial department of Woeli Publishing services, who is also the C.E.O. said “No. We don’t have any document on our editorial policies. But I can assure you that we have followed these unwritten conventions over the years and I can vouch 98% accuracy because they are part of our work experience.” He further said, “I picked up these conventions while working at the Ghana Universities Press. These practices have become part of the general work culture at our firm. I pass this working culture to new editors from year to year.”

Asked why they do not have written editorial policies, none of the three Publishers could give a reason. Publishing without clearly written editorial policies is not good enough. Having written editorial policy guides the editorial department on which editorial decisions to take. It pays to have a written policy since one can always refer to it. Written policies stay the same over the years. If editorial policies are not written down, there is the tendency that the procedures or practices might change from one narration to the other as the years go by.

The problem here is that because these conventions are not written down, the interpretation might change depending on who is training a new entrant into the editorial team. Also, because these conventions are not written down, new editors will have to depend on the ability of the senior editor to recall what he/she knows in order to pass it

on to new ones. Imagine what will happen if the one to orient a new editor on editorial issues of the house is absent for a year.

It is not enough to have editorial policies unwritten because depending on narrations or unwritten conventions can be costly. With time, what started as an excellent policy may be reduced to a bad policy. Each narration may take away an important aspect of the policy. It is therefore important that indigenous Ghanaian Publishing Houses have written editorial policy to guide them in making editorial decisions.

#### **4.5 What are the editorial standards and editorial management processes that indigenous Ghanaian Publishing Houses go by in their work?**

All three Publishers claimed they follow strict editorial rules that make it impossible for errors to be seen in their books. As stated earlier, Afram claimed they use the *Chicago style Manual* to check the standards of their publications, Adwinsa had no style manual, while Woeli/Cosmos uses the *Chicago Style Manual* and *Copyediting* by Judy Butcher. To verify the truth of this claim, the researcher randomly selected 2 books published by each Publisher and analysed their content.

As stated earlier in chapter 3, the evaluation was based on grammatical infractions and inconsistencies in the books, appropriateness of illustrations used, and general layout of text and illustration. Below are the findings of the content analysis/evaluation:

## **Content Analysis of two Books by Afram Publications Ghana Limited**

1. *An English Course for Primary Schools 1* by Margaret Ansre & Monica Saanchi, published in 2008

After reading through the content of the book, the following problems were identified:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on the following pages: 1, 3, 14, 19, 26, 40, 44, 45, 51, 52, 53, 54, 57, 64, 65, 66, 74, 78, 87, 90, 100, 101, 110, 111, 112, 115, 116, 117, 125, 129, 130, 131, and 132. The following are some examples of the grammatical infractions and inconsistencies found:

Periods were missing at the end of sentences on pages 3, 14, 26, 40, 44, 52, 57, 64, 65, 74 and 81. The illustrations 7 and 8 and the captions on page 6 are misleading. Picture 8 for example depicts a girl eating but the caption talks about someone laughing. The text used for the picture caption on page 51 and 78 are different from the rest used in for other captions.

### **Appropriateness of illustrations used**

Some of the illustrations used were too small for pupils to see the action the illustrations were describing. Others were also poorly illustrated. The following are some of the problems found with some of the illustrations:

For example, on page 7 the picture is too small for pupils to see the waving action the caption describes. Also, the blue shirt on page 56 is poorly illustrated and so cannot be

easily identified. Also on page 70, the AIDS patient is poorly illustrated. It looks like any other sick patient. On page 123, the picture of the boy and girl cutting the birthday cake is poorly illustrated. The action of “cutting” is not properly illustrated.

### **General layout of text and illustration**

The cover design is attractive with clear pictures. The arrangement of images and text on the cover page is well handled. There are enough white spaces inside the book so the pages do not look crowded. The top and bottom margins of the book have bigger margins compared to the left and right margins. The margins on the left and right sides of the book if widened would give the book a much better appearance. Generally, the design and layout of both the cover and inside pages have been better handled in this book than in those published by Woeli and Adwinsa. There are also enough activities to help students learn easily. The book had enough illustrations for pupils in class 1.

The pictures and illustrations are however too crowded on some of the pages. Enough spaces should be allowed between the pictures on the pages. Generally, the pictures are too small for class 1 pupils. Bigger pictures would help them to easily identify the pictures. Furthermore, caption texts have different font sizes. Some are too small for pupils 1. Also, the text sizes used for picture labelling are inconsistent. Again, some pictures have been repeated. Repeating pictures and giving them different names would confuse pupils in class 1 who use pictures to identify the names of items. Finally, some of the illustrations are misleading because they were poorly illustrated.

2. *An English Course for Primary Schools 2* by Margaret Ansre & Monica Saanchi, published in 2008

Below are the problems that were encountered after reading through the book:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on pages 2, 7, 14, 26, 27, 29, 33, 36, 39, 41, 43, 47, 51, 59, 62, 80, 91, 94, 95, and 96. Below are examples of the grammatical infractions and inconsistencies seen in the book:

Periods were missing at the end of some sentences on pages 2, 47, 62, 67, 75, 79, 89, 92, 93, 97, 102 and 106. The sentences below had problems with grammar:

For example on page 7, “This is why any time a hawk sees a hen and ‘itschicks’ it tries to take one of the chicks.” On page 29, “Ananse and his wife and children ‘live’ in a town called Anansekrom” On page 39, “Look at these pictures and complete the sentences with correct word in the bracket”. On page 41, “Pick one word in the circle which ‘as’ the same sound as the one outside and say it aloud.” Also on page 93, “Listen to your teacher say these words ‘an’ write them in your exercise book after spelling them.”

There were also inconsistencies in font colour and size on pages 11, 38, 67 and 107. Finally, the unit heading on pages 90 and 91 were not consistent. The one on page 90 reads “The accident” and other on page 91 reads “Avoiding accident”.

### **Appropriateness of illustrations used**

Some of the illustrations used were not clear. Others were too small for pupils to identify the actions these illustrations describe. For example, the picture of the clock on page 10, is too small for pupils in class 2 to read. On page 40, the picture of the ship is not clear. Also on page 48, the illustration depicting AIDS is misleading. Furthermore, illustrations 1 and 2 on page 66 have been distorted by stretching, and finally, on page 67, the action of “polishing” the shoe is not clearly visible.

### **General layout of text and illustration**

The book has an attractive cover design. The cover picture is clear and attractive. The layout of the inside pages have been better handled than the Pupils’ book 1 by the same Publisher. The margins at the top, bottom, left and right sides of the pages are ok. The book has a better space to image ratio than the one for pupils 1. White spaces have been well handled and this makes more interesting reading.

The eyes are more relaxed when reading through the pages. The illustrations in the stories are big enough for pupils to identify. The problem is with the pictures. The pictures are too small. Also, for pupils 1, it is recommended practice to use illustrations (drawings) and not pictures. If pictures are used, they should be bigger and clear enough to be identified. Another problem noticed was inconsistencies in colour of text and use of capital and lower case letters especially for proper nouns. There were also inconsistencies in the font sizes used for the picture captions. Also, some of the picture captions had texts that were too small for pupils in class two.

## **Content Analysis of two Books by Adwinsa Publications Ghana Limited**

1. *Religious and Moral Education for Primary Schools 6* by Bonsu Osei-Owusu, Braimah Awaisu Imurana & Victoria Doris Owusu, published in 2011

The following were the general problems seen after assessing the book:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on pages 1, 2, 4, 6, 7, 10, 18, 21, 23, 23, 24, 26, 28, 29 and 30. Examples of the infractions and inconsistencies found are as follows:

An introduction to units 1 and 2 on pages 1 and 5 were missing. On page 18, the typeface used for the picture caption is different from the other picture captions. On page six, grammatical infraction was seen in the following sentence, "... We must care for other creatures like, water, plants, weed around them." Infractions were seen in the following sentences as well: 'Nan' Yaa Asantewaa led...(page 26)," "The performance of our various responsibilities contributes 'to and' development progress in our community" (page 18), "...These events led to the establishment of 'Asantes' kingdom" (page 28)", "...This brought all the 'Asante' together as one kingdom (page 28)", and "The celebration of the festival 'take' place at specific periods of the year", (page 30).

### **Appropriateness of illustrations used**

Some of the illustrations were not clear. One of the illustrations used could raise child issues. For example on page 16, the illustration of the boy helping parents on the farm carrying that big basket on his head is likely to raise child labour concerns among child

labour and child right activists. Also, the picture of Jesus and his disciples on page 22 shows only four of his twelve disciples. The picture of Nana Yaa Asantewaa on page 26 is pixelated. Moreover, on page 31, the picture of the “Palm Sunday” does not clearly depict people carrying palm fronds.

### **General layout of text and illustration**

The cover design is attractive and has good layout. The page is not crowded. The inside pages have brightly coloured pages and more white spaces. Reading through the pages is made interesting by the use of colour. Also, the margins allowed around the page; top, bottom, left and right give the page breathing room. However, because the leading (spacing between lines) is set tight, the eyes get tired after going through the long length of text laid out for most of the pages. This can be corrected by allowing more white spaces between lines or sentences. Also, for primary 6 pupils the use of pictures and illustrations creates no problem for them.

2. *Information and Communications Technology (ICT) for Junior High Schools 2*  
by Issac Kwadwo Nti & Wiafe Owusu-Banahene, published in 2008

The following problems were identified after reading through the content of the book:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on pages i, 2, 3, 27, 29, 50, 53, 54, 57, 58, 61, 75, 82, 86, 89, 106, 114, 118, 127, 136, 147, 160, 166, 169, and 170.

Below are some of the grammatical infractions and inconsistencies found in the book:

On page 89, “press the shift key on the keyboard and while ‘sill’ keeping down, press”.

On page 106, “In this it is a good practice to make word document easy to read and presentable”. Also, on page 143, “...in this section we will ‘ook’ at inserting...”

On page i, term three sections one and two and their sub-units 1 and 2 are missing from the content. On pages 29, 54, 84, 136 and 160, the font sizes used are not consistent with the ones used in other sections. On pages 57, 58 and 82 the bulleted lists have different word spacing from the rest of the other sections’ bulleted text. On page 61, the word spacing for the bulleted list after the preamble is not consistent with other units.

### **General layout of text and illustration**

The book has an attractive cover design. Interior pages are also in colour. The practical steps provided throughout the book are easy to follow and understand. Generally, there were inconsistencies in the use of font type and sizes especially for section pages. The pages look dense with information. Extra margins should be allowed around all the four sides; top, bottom, left and right to make up for this. Also, the font type used appears too thick on the page. The eyes easily get tired reading through few pages of the dense text on the page. A user friendly font should be used instead.

## **Content Analysis of two Books by Woeli Publishing Services**

1. *Foundation Mathematics for Ghana, Pupils' Book (Activity Based) 1* by Ndzonyi

Peter Beyindeh, Woeli A. Dekutsey & Agatha Akonor-Mills, published in 2004

Below are the problems identified after reading through the book:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on page iv. The font sizes used for the pages were different from page to page.

### **Appropriateness of illustrations used**

The proportions of most of the illustrations used for comparison were not right. For example, on page 1, the proportions of the illustrations of the boy and girl can be improved. The comparison exercise on page 9 has the picture of the chick bigger than the hen. Also, the ant illustrated on page 10 has almost the same size as the cow it is being compared with. The fish on page 10 is almost equal to the size of the dog it is being compared with. Also, on page 12, the sizes of the bananas and the monkey being compared are the same. Moreover on page 70, the avocado pea is bigger than the dog it is being compared with. Also, the egg is bigger than the chick it is being compared with. Furthermore, the faces of the Ghanaian Cedis coins are not clear pupils to identify.

### **General layout of text and illustration**

The cover page looks crowded with many items. There should be more white spaces at the top, bottom, right and left margins of the pages. Though there are enough white spaces between the items on the pages the lack of bigger margins at all four sides makes

the page look crowded. More white spaces should be allowed at all four sides of the pages to correct it. Generally, the top margin is too small. Text is too close to the top edge of the page.

2. *Foundation English Course for Primary Schools (New Syllabus Edition), Pupils' Book 4* by Nduge Alfred Enang, Bill Forcha & Arrey Elvis Ntui, published in 2009

After reading through the content of the book the following issues can up:

### **Grammatical infractions and inconsistencies**

Grammatical infractions and inconsistencies were seen on pages i, iii, iv, 16, 20, 21, 26, 28, 51, 74, 75, 91, 100, 112 and 127. A serious omission was seen in the book. Pages 29 to 44 were missing from the book. On page 51, the story about the fox and the stork was truncated. Some of the illustrations did not have caption. On pages 20 and 127, the numbering of the items was not consistent with the other page numbering. A period was missing from pages 21 and 26. On pages 112 and 141 the items in the boxes are crowded.

Also, grammatical infractions were seen in the following sentences:

On page 74, “He didn’t stop until they arrived Ejura Town at...” On page 91, “What happened ‘tot he’ girl’s brother in the beginning of the story?”

On page 112, Use the words above to say how ‘do’ these people exercise authority?”

### **Appropriateness of illustrations used**

One of the illustrations used looked foreign. Another was not clear because it was in black.

### **General layout of text and illustration**

The border designs at the top and bottom margins should be removed because they make the page crowded and dark. More white margins should be allowed at the top right and left margins to make the pages ‘breath’. The book has a more consistent font layout than the other five books. The unit titles are too close to the top edge of the page. The titles should not be underlined since they are already in capital letters. To emphasis a word/phrase, one underlines or sets the word/phrase in capital letters, and since all the sub-titles are set in capital letters, there is no need underlining them. Moreover, underlining titles is out-dated with modern design trend.

Also, for Primary Pupils, it would be better for the general layout to be in colour and not monotone. Coloured pages excite readers and help in easy identification. Colour stimulates and sustains readers’ attention. Finally, there is too much text on the pages. The illustrations are too few for Primary 4 Pupils. It makes reading very dull and boring. One gets tired easily after reading through three or four pages at a go. More illustration should be added to break the boredom. More white spaces can also be introduced to create room for ‘breathing’ and break the boredom on the pages.

After evaluating these books by Afram, Adwinsa and Woeli/Cosmos, it is clear that their claims that they follow strict editorial rules to make sure no errors are seen in their book were not true. There were grammatical infractions and inconsistencies in all the books evaluated. There were problems with some of the illustrations used. General layout of the books evaluated could have been better handled.

For Afram who claimed they use the *Chicago style Manual* to check the standards of their publications, and Woeli/Cosmos who claimed they use the *Chicago Style Manual* and *Copyediting* by Judy Butcher, what could have accounted for the infractions seen in their book?

Adwinsa claimed they did not have a publication style. In the absence of a manual, Adwinsa should include style sheets for individual authors, typesetters, designers, illustrators and printers for any manuscript they publish. This will help check the standards of their publications.

It is clear from the research conducted that indigenous Ghanaian Publishing Houses need to revisit their publication standards. They must devote much attention to improving their editorial management processes and standards. It is important for indigenous Ghanaian Publishing Houses to have written editorial policies. Indigenous Ghanaian Publishing Houses must therefore write down their editorial polices and follow them.

## CHAPTER FIVE

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter summarises the result of the findings and state the conclusions of the research. Based on the results and conclusions, recommendations have been made for appropriate authorities to consider.

#### 5.2 Conclusions

The result of the research revealed that all three Publishing Houses had similar editorial management processes they follow to assess submitted manuscript and these processes are no different from the ones used by Publishers outside the country. The result however showed that none of the three Publishing Houses had clearly written editorial policy. The result also revealed that Afram uses the *Chicago style Manual* with modifications to suit local publishing. It further revealed that Woeli/Cosmos uses the *Chicago Style Manual* and *Copyediting* by Judy Butcher. The results however revealed that Adwinsa had no style manual.

The result finally revealed that all six books evaluated had problems with the handling of text and illustration. There were also typographical or grammatical errors in all six books. One major problem was the handling of typography: type sizes and types used, maintaining consistency in text layout and word and line spacing.

### 5.3 Recommendations

Based on the conclusions of the research, it is recommended that indigenous Ghanaian Publishing Houses follow recognised publishing practices to the letter by having documented copies of these policies and practices. The research also recommends that indigenous Ghanaian Publishers should have clearly written editorial policy and follow them. It is also recommended that in the absence of a manual for publishing, indigenous Publishers should have style sheets which should accompany all manuscripts they publish.

It is further recommended that indigenous Ghanaian Publishers must engage qualified editors, graphic designers, and book illustrators to help them in assessing and managing their books. The research also recommends that a body should be formed to regulate and maintain the quality of books published and to check the activities of indigenous Ghanaian Publishers. It is further recommended that Government Policy on Publishing should be reviewed.

The research finally recommends that indigenous Ghanaian Publishers must focus on the editorial aspect of their business since that is the core of the publishing business. Indigenous Publishers must note that unless they produce worthy books that readers would appreciate, they would only be wasting their time publishing as stated by Christopher (2010). Indigenous Publishers must therefore find good editors to draft policies that will guide them to assess manuscripts, because the manuscript is the foundation on which everything else in publishing is built (Smith, 1989).

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**APPENDIX A**

**INTERVIEW GUIDE FOR TOP MANAGEMENT**

(Designed to know management's views on *Editorial Management Policies and Practices* of their firm)

1. What types of books do you publish?
2. Who are your target group?
3. What steps do you take manuscripts through to make sure they are thoroughly assessed?
4. Do you have written editorial policy to regulate the quality of books you produce?
5. Apart from written policies, do you have a style manual that guides you in editorial decisions such as style, spellings, grammar, punctuation, organisation, citations etc.?
6. On the average, how long does it take you to publish each book project?  
 1-3 months  
 4-6 months  
 7-9 months  
 10-12 months  
Other, specify.....
7. How much of this time do you spend on assessing the manuscripts to make sure that there are no editorial flaws?  
 1-3 months  
 4-6 months  
 7-9 months  
 10-12 months  
Other, specify.....
8. Do you ever get complaints from your readers or the general public about errors or other editorial flaws in your books?
9. If you get complaints from readers about editorial flaws in your books, although you follow strict editorial standards, why do you think this is so?
10. Which department's job do you think is the most important to the success of your publishing operation?
11. Why do you say so?
12. In what ways can editorial standards be improved in Ghana?

*Other information*

Location:.....  
Company name:.....  
Type of company.....  
Number of people in your firm:.....  
Number of departments:.....  
.....  
Number of people in each department:.....  
.....  
When did the company start?.....  
How did it start?.....

## APPENDIX B

### SAMPLE OF CONTRACT AGREEMENT (CO-PRODUCTION) SHEET

This Agreement is between ..... limited, a Limited Liability Company incorporated under the Laws of the Republic of Ghana and having its registered offices at ..... road in the city of Accra (hereinafter called *publisher A*) as represented by its Managing Director on one part and ..... , a limited liability company having its registered offices at ....., Accra (hereinafter called *publisher B*) as represented by .....

In consideration of the mutual promises set forth in the following paragraphs.

*The Parties agree as follows;*

- a. Publisher B has agreed to co-produce in association with Publisher A certain agreed titles attached (see Title of Work) in print only a "special" English Edition for sale to the Ministry of Education Science and Sports as per the attached order.
- b. The Special Edition shall be made faithfully and accurately, and no additions abbreviations or alterations shall be made in the text thereof without the written consent of Publisher B.
- c. That Publisher B shall make available "soft copies" of the said titles attached in the schedule for onward printing by Publisher A without any alterations thereof.
- d. Publisher A shall not sub-license any right under this agreement to any third party
- e. Both parties shall abide by the dictates of the contract that will be attached to the order from Ministry of Education Science and Sports.
- f. Publisher A acknowledges that Publisher B is the copyright holder of the titles attached. **Publisher B** shall take up all cost in respect of royalties due on these publications and **publisher A** shall be absolved of all claims.
- g. **Publisher A** shall ensure that the Copyright statements as detailed in the titles are not deleted.

**PAYMENTS:** In Consideration of this Co -production agreement, **Publisher A** shall share with **Publisher B** net proceeds accruable from the payments by the Ministry of Education, Science and Sports in this order: 50% to A and 50% to B.

**COST:** **Publisher A** shall keep records of all expenses incurred in the production of the titles and to attach photocopies of receipts, invoices, and all relevant financial documents as supporting material to the final payment. The Total Cost incurred in the production of the said titles shall be deducted from the proceeds from the Ministry of Education Science and Sports. The Total Cost as per the list attached shall be referred to by both parties as the landed cost for the production of the said titles.

**TERM:** This agreement shall run for a term of three years from the date of signature of this agreement. However should the Ministry of Education Science and Sports request for reprints of the said titles, after the expiration of this agreement, both parties will meet for a review of portions of this agreement as will be agreeable to both parties for subsequent printing of the titles for the Ministry of Education Science and Sports.

Either party shall have the right, without prejudice to any other rights or remedies, to terminate this agreement by notice in writing to the other party if the other party should be in breach of any provision of this agreement and such breach is not cured within Sixty (60) days after receipt of written notice of such

breach requesting it to be cured and stating that a failure to cure it may result in termination of this agreement.

**OTHER MATTERS:**

**CONDITIONS AND INDEMNITIES:**

- i. That the Work is **Publisher B's** own original Work, except for material in public domain and such excerpts from other Works as may be included with the written permission of the copyright owner.
- ii. The Work will in no way whatever gives rise to a violation of any existing copyright, or a breach of any existing agreement.
- iii. That the Work contains nothing obscene, indecent, defamatory or libellous and that all statements contained therein purporting to be facts are true.
- iv. That nothing in the Work is liable to give rise to a criminal prosecution or to a civil action for damages or any other legal remedy.
- v. **Publisher B** will further indemnify **Publisher A** against any loss, injury, or expense arising out of any breach or alleged breach of these conditions

Any dispute arising out of or in connection with this Agreement shall be settled in the first place by mutual agreement between the parties hereto. If no agreement is reached, disputes shall be referred to any arbitrator to be agreed between the parties hereto and this shall be deemed to be a submission to arbitration in accordance with the arbitration Act, 1961, or any statutory modification from time to time in force, the provisions of which shall apply to any such arbitration. The award of the arbitration shall be final and binding on the parties thereto. This agreement shall be binding upon and inure to the benefit of the executors, administrators, legal representatives and assigns of **Publisher B** and the successors in the Title of the Publishers.

**GOVERNANCE:** This agreement, and the performance under it, shall be deemed made in and construed in accordance with the laws of Ghana.

Each party hereby submits to the non-exclusive jurisdiction of the Ghanaian courts. Force majeure; neither **Publisher A** nor **Publisher B** shall be considered in default or liable under this agreement in case of delay due to civil wars, civil riots, epidemics, act of God, fires, strikes government restrictions or other circumstances beyond its control. This document constitutes the entire understanding of both parties with respect to the use of the titles in the services. Failure of either party to enforce the provision of this agreement shall not be construed as a waiver of such provision. No waiver, amendment, or other modifications shall be valid or binding unless in writing and signed by both parties and their duly authorized representatives.

Signed sealed and delivered by Publisher A herein in the Presence of .....

Signed sealed and delivered by Publisher B in the Presence of .....

**Title of Books**

1. Nnnnn (Basic 1 – Basic 3 ... Textbooks and teacher’s guide) by .(Author’s name)
2. Nnnnn (Basic 4 – Basic 6 ... Textbooks and teacher’s guide) by .(Author’s name)

## APPENDIX C

### SAMPLE OF HOUSE STYLE/GUIDELINES FOR AUTHORS

#### Options Publications Ghana Limited

We do not impose a rigid house style but we would prefer our books to conform to the basic conventions outlined here. However, we would like to stress the three 'c's as criteria in all cases of doubt: common usage, consistency and above all clarity. Remember that direct quotations should *not* be changed to conform to house style but should appear as the original.

#### Spelling/Vocabulary

- **-ise** spellings wherever 's' and 'z' are alternatives. NB Some Caribbean titles use 'z'.
- Two words? One word? Hyphenated?

The following should be used:

Coursebook	coursebook
Pupil's Book	pupil's book
Student's Book	student's book
Teacher's Book	teacher's book
Workbook	workbook
Activity Book	activity book
flashcard	reorder
groupwork	reorganise
pairwork	flowchart
wordlist	per cent
photostory	cross-reference
reread multi-word	
rewrite	
role play (verb and noun)	

- Avoid diphthongs: use, e.g. *medieval*
- Past simple or past participle: –ed or –t?

<b>British English</b>	<b>American English</b>
burnt	burned
dreamt	dreamed
learnt	learned
smelt	smelled
spelt	spelled

British English uses the 't' ending. American English normally uses the 'ed' ending. Be consistent whichever ending you use.

#### ▪ Problem Spellings

Use:	focused/ing	not	focussed/ing
	cooperate	not	co-operate
	ice cream	not	ice-cream or icecream
	triated	not	trialed
	targeted	not	targeted

- If you have any doubts about spelling, the following should be consulted:

*Macmillan Advanced Learners Dictionary*



text without the use of quotation marks. (When the book is designed such quotations may be set to a narrower measure or in italics or have an extra line space above and below.) . Keep the original punctuation in authentic texts. In lists, do not put a comma before the word and unless the meaning isn't clear. In lists, use a comma before etc. except when there is only one word in the list. Where a dash is needed, use: space en-dash space. Use a three-point ellipsis (...) to indicate an omission, with no full point afterwards if the ellipsis is at the end of the sentence. e.g. There is a problem ... . But use a question mark or exclamation mark if necessary as well as the ellipsis. e.g. Is there a problem ...? In each case, leave a letter space before the ellipsis, but do not before the question or exclamation mark. Use a comma before e.g. After a full stop always put a single letter space.

Numbers in text and up to and including ten should be expressed in words, but when higher should appear in figures - about a hundred people. Four-digit numbers should appear closed up without a comma, but five-digit numbers should appear with a space after the second digit and without a comma - 4251 but 42 510. This also applies to numbers with more than five digits.

The same practice applies to tables, except in this case even the four-digit numbers have a space and no comma so that the numbers align. Decimal points should appear as full stops on the line. Mark clearly the difference between 0 and 0 and between I and the figure 1

Inclusive numbers 32-3, 321-36, 200-5 - except in 'teen' numbers where 1 is repeated - 13-16. . Dates should include the last two digits e.g. 1996-99. . Avoid starting a sentence with a figure. When numbering exercises do not put full stops after the numbers. For relative weighting of numbering in exercises use: 1 numbers 2 letters 3 roman numbers (lower case) . Per cent is spelt out in the text and the number preceding it appears in figures (unless ten or below). The symbol for per cent can be used in tables. Wherever a unit of measurement is used, the number preceding it appears in figures, unless it is in a very general sense such as 'hundreds of miles'. Use: 250 BC AD 250 Use BC dates in full 49-44 BC Write AD dates using the last two digits: 1992-93.

- **Names and Titles**

For books, pictures, films, songs, long poems, magazines, newspapers, ships - use italics. If 'the' is part of the title put it in italics, if not put 'the' in roman, e.g. the Daily Telegraph but The Times. For general names - use roman, e.g. Ford Mondeo, B52 Bomber, Quark Xpress, Pupil's Book. For titles of chapters in books, articles in papers and magazines shorter poems, short extracts from texts - use roman and quotation marks. For house names, pubs, etc. - use roman without quotation marks. Coursebook coursebook Pupil's Book pupil's book Student's Book student's book Teacher~ Book teacher~ book Workbook workbook (Capitalise if you are referring to one particular book. Use lower case if you are referring to the type of book in general.)

- **Editor's Note**

You should create your own alphabetical style sheet to remind yourself of your decisions regarding spellings, punctuation etc. It is essential that you are consistent. You may find it useful to write, or edit, according to a particular dictionary.

- **Bibliography**

Harts Rules (OUP) The Oxford Dictionary for Writers and Editors Copy-editing (Judith Butcher CUP) Oxford Advanced Learners Dictionary The Oxford Minidictionary of Spelling and Word-division Longman Pronunciation

## APPENDIX D

### SAMPLE STYLE SHEET FOR TYPESETTERS

#### Options Publications Ghana Limited

Title: A guide to indigenous book publishing

Author: Stephen Korqu Habada

Edition: First

Margins: Top-1 inch, Bottom-1<sup>1/2</sup> inches, Right-1<sup>1/2</sup> inches, Left-1 inch

Paper size: 232mm x 157mm

Measure: 370 x 26 picas

Typeface: Times New Roman

Text size/leading: 10/12pt

Extracts: 9pt indent 2 ems with single line space above/below

Footnotes: 8pt

Titles: 12pt Bold centred, chapter titles recto ranged right

Book title verso ranged left

Paragraphs: Full out, no indents

Turnovers: Indent 1 em

Index: Single column unjustified 8pt

Spacing, main text: Single line spacing

Captions of tables/figures: Table captions should be placed directly above the table. Figure caption should be placed directly below the figure.

Sub-headings: Heading 1 (major level) : Title case, bold, flush left

Heading 2 (intermediate level) : Title case, bold, flush left

Heading 3 (minor level) : Initial caps only, italics, flush left

Prelims: 28 pages

Index: 16 pages

## SAMPLE STYLE SHEET FOR DESIGNERS/PRINTERS

### Options Publications Ghana Limited

Title: A guide to indigenous book publishing

Author: Stephen Korqu Habada

Edition: First

Margins: Top-1 inch, Bottom-1<sup>1/2</sup> inches, Right-1<sup>1/2</sup> inches, Left-1 inch

Paper size: 232mm x 157mm

Paper type: Brilliant White Bond

Cover: Hard Case Cover

Measure: 370 x 26 picas

Typeface: Times New Roman

Text Colour: Black

Illustration/pictures: Full colour

Placement of illustration: Avoid placing illustration directly in the middle of the page. Illustration should take at least one-third of the page.

Resolution: Scan all illustrations at 300dpi

Colour: Use CYMK colour scheme throughout.

File type for display: Save finished work as PDF. Also add original file format used for all designs.

File type for press: Use TIFF/PDF

File naming: Use the title of the book to save all files.

Other specifications: Provide more spaces at all four sides of the page to create a breathing room on the page. Allow more white spaces as part of the general design element. More white spaces will allow the eyes to rest and not get tired easily. Do not crowd illustrations on the page. Illustration should take at last one-third of the page. Avoid centred design layout for most of the pages. Use illustrations (drawings) and not pictures. Allow more leading between long lines of text. Setting text too tight puts too much stress on the eyes when reading. Use only friendly fonts. Avoid too using dense fonts. Use bold face or upper case to emphasize text. Do not underline for emphasis. Illustrations should be in full colour.

Packaging: Burn finished work onto a CD/DVD. Include a hard copy of finished work. CD/DVD containing the finished work should be rightly labelled.

## SAMPLE STYLE SHEET FOR ILLUSTRATORS

### Options Publications Ghana Limited

Title: A guide to indigenous book publishing

Author: Stephen Korqu Habada

Edition: First

Art Work: Poster/water colour rendering

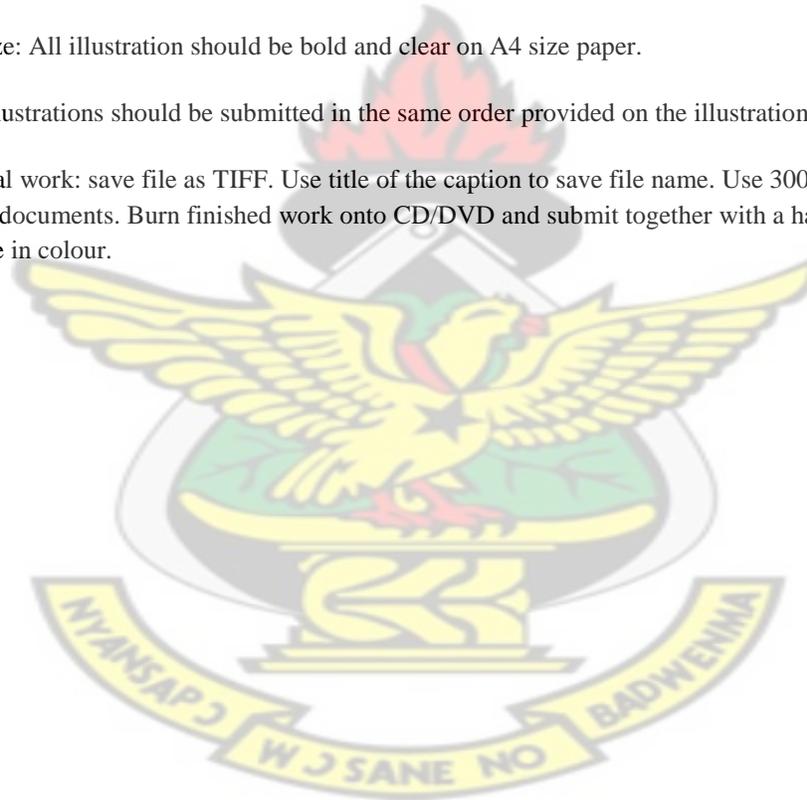
Colour: Full colour

Labelling: Use the captions provided by the author on the illustration brief.

Paper Size: All illustration should be bold and clear on A4 size paper.

Order: Illustrations should be submitted in the same order provided on the illustration brief.

For digital work: save file as TIFF. Use title of the caption to save file name. Use 300dpi to save all your files and documents. Burn finished work onto CD/DVD and submit together with a hard copy. Hard copy should be in colour.



## APPENDIX E

### SAMPLE OF A PUBLISHING POLICY

#### Options Publications Ghana Limited

**Options Publications Ghana Limited** is a publishing company that specializes in educational publishing. The company is committed to investing into quality and up-to-date publications meeting international standards as its commitment. Detailed below is the company's outlined publishing policy.

**Mission Statement:** Our commitment is to:

- transform each book idea into a quality product
- partner stakeholders in education to meet the educational needs of our nation

**Type of Publication:**

- Educational Publication: Textbooks, supplementary readers, journals, and others.

**Language:**

- The British spelling system would be adopted.
- The APA style of referencing would be used.
- Associated Press of New York's stylebook clarification on the news organization's rules on grammar, spelling, punctuation and usage would be adopted in our reportage writing.

**Manuscript Acquisition:**

- A periodic market research will be conducted before building a list of publications to embark on within a year. The editorial, marketing and sales departments of the house will handle this.
- Using a chapter summary, a team of experts in each subject area would be commissioned as authors based on our schedules for the year.
- Unsolicited manuscripts from authors would be assessed for their content worthiness, their consistency with the house' list and/or the reputation of the author. Any unsuitable manuscript will be immediately sent back to the author with a written explanation as due.
- After the expert external readership, a suitable unsolicited manuscripts would be accepted via written or e-mail message as applicable to an author(s). A contract is then secured within a week of the acceptance of a manuscript.
- All commissioned manuscripts would be taken through both macro and copy-editing upon receipt of the complete work.
- When a team of authors are commissioned, editorial meetings would be scheduled for the team to meet and write the manuscript.

**Assessment and Management of Manuscripts:**

- External reader(s) would be contracted as expert(s) for the first readership of every manuscript received which is consistent with the house' list for a period.
- All stages of the assessment and management would be communicated to the author(s) and external readers for proofreading, checking and rechecking of the accuracy of facts and content.
- A freelance illustrator would be contracted when necessary as all design works and illustration briefs would be coordinated by the editor.

- Pre-publication sample copies for actual classroom testing would be produced after editing so if any revision is necessary it will be attended to.

**Production Policy:**

- There would be the implementation of tools of total quality management to ensure the best quality possible for each job to meet international standards.
- Where necessary, production would be outsourced to ensure the best quality.
- Our minimum production quantity for a book project to be embarked on should be 2000 copies.
- Books on our backlist, those we have the subsidiary right and foreign right would all be produced on demand basis annually.

**Rights:**

- Copyright of all suitable manuscripts eventually acquired would be bought outright.
- Commissioned manuscripts from a team of authors would be bought outright thus no royalties would be paid to any member of the team.
- Copyright and ISBN registration would follow right after final samples are ready.
- Foreign rights, subsidiary rights and translation rights for educational books that are on high demand would be secured.
- Royalties on subsidiary sales would be negotiated as appropriate.
- In case an author insists on **keeping the copyright** but because of its suitability we accept to publish it under our terms of agreement.

**Royalty Payment:**

- Where applicable, author(s) royalties shall be negotiated between 10-20% depending on the success of the project, authors' reputation and others.
- Royalties for the author or team of authors would be negotiated between 10-15% of the profit.

**Financing Policy:**

- An annual budget allocation would be made for all projects on the house' list. However, project by project budget preparation would be made for management approval before the project commences.
- Where the project copyright is not for the house, 40% of the total production cost must be provided by the holder(s) before production commences unless otherwise negotiated in the contract.
- For the first twenty years of the house' existence, all profit made would be ploughed back into the business after salaries have been deducted.

**Marketing and Distribution:**

- Marketing and distribution would be outsourced to a reputable advertising organization known for its expertise and quality services.
- Promotional activities would be divided into pre-production and post-production activities as appropriate for the book in question.
- Distribution channels such as key independent booksellers, wholesalers, library supplies, school supplies, bookshops, retailers and other appropriate non-traditional sellers would be used.

**Customer Service and Logistics:**

- Main targets would be categorized as institutional customers, trade customers and individual customers.

- An appropriate channel would be used to receive orders, generate invoice, package and transport publication to the particular customer.
- Follow-up strategy would be developed and reviewed periodically to keep in touch with customers especially the loyal ones.
- Promotional materials - Calendar, diary, notepad would be distributed.

**Disclaimer**

- Once a customer endorses the final copy of the work to be produced, the company is not liable to any aftermath editorial problems.

KNUST

