

GHANA BOOK WORLD

A Publication of the Ghana Book Development Council

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Ghana Book World

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EDITORIAL COMMENT

It is a year now since we first published Ghana Book World No. 1, 1978.

The second issue should have come out six months ago—the *Ghana Book World* being a bi-annual publication. Unfortunately, problems with printing have, made it impossible for us to keep to our publishing schedule.

We are happy, however, to present to you this second issue.

It may be recalled that in the first Editorial Comment, we assured readers that subsequent issues of the *Ghana Book World* would carry advertisements. We are happy that, true to our word, we have included some advertisements on the Book Industry in Ghana in the present issue of the journal.

Articles on the Book Industry are still welcome from contributors. Each article, which should be typed on quarto sheets, double-spaced, should be between 1,200 and 2,500 words. For every article accepted the contributor is paid a fee in addition to five (5) complimentary copies of the issue of the *Ghana Book World* in which the article is published. Once you have something worthwhile to say on any aspect of the Book Industry (with special reference to Ghana) you are welcome! We look forward to your usual co-operation.

THE BOOK TRADE OF GHANA AND THE GHANA BOOKSELLERS ASSOCIATION

by

Amu Djoletto

It will be recalled that one of the direct results of the introduction of the Free Textbooks Scheme for primary and middle schools in 1963, now no longer entirely free, was that the thriving private sector of the book trade of Ghana was ruin, almost absolutely while the Government's own distribution system hastily assembled to implement the Scheme-as not been satisfactory to this day despite two major reorganisations and several tinkering.

But sixteen years is a long time to deprive four million children at school of an effective use of books; which period happens also to coincide, especially latterly, with an age in Ghana when none of the well over forty percent of the literate population produced largely as a result of the Education Act of 1961 can walk into a bookshop, anytime, anywhere in the country and buy the text or general book they need. Small wonder functional illiteracy is eroding the achievement.

Interestingly, the period is equally significant for the zeal with which Ghanaians are writing books which cannot be found on bookshelves because of lack of paper or ink or some other component of book production, or simply that there are no retail outlets. Indeed, for the past five years, at least, the number of Ghanaian Writers whose works have been accepted in Ghana alone but have neither been published nor can be assured of a publication date is well over a hundred each year. The list includes works on medicine, management science, engineering, fiction that have won awards even in manuscript form, agriculture, music, etc. Surely, these works are tools of development as well as products of our advancement. The authors are bitter.

Finally, the book trade has fallen on such hard times these days that some major oversea book suppliers to our secondary and technical schools, teacher training colleges, polytechnics and the universities have threatened to cut off supplies to their Ghana stockists altogether unless they are paid at least agreed periodic amounts of the surprisingly large sums realised from the sale of their

books in Ghana over the years but have not been transferred to them yet. These institutions are book-starved already at the individual and library levels and the prospect is disturbing.

So, the purpose here is fourfold: first, 'to provide a background; second, to indicate how the problem could be contained alongside other priority areas over a period of time; third, to emphasize, in the continued absence of a satisfactory country-wide state sector, the importance of the role of an organised book distribution private sector such as the Ghana Booksellers Association, the history of whose survival and operations is as chequered as the story of the book trade of Ghana since 1963: and fourth, just to say that Ghana has a positive book policy and perhaps, to remind those who directly or remotely have to ensure the availability of books to our schools, colleges, Universities and the public in particular-- that books are as basic to our development as food is to the working of our bodies.

It will be remembered, however, that those who ventured originally into the book trade in Ghana were religious bodies which found book selling a necessary adjunct to their educational activities. At this point in time, they were involved in preparing syllabus for the schools and in prescribing the textbooks. And just as the activities of many of these religious bodies did not cover each and every pupil or school in a town, so also did their marketing network not cover the entire country. Later, bookshops were set up by non-religious bodies but they, too, did not have a network of branches as extensive as those of the religious bodies. Nor were they as efficiently operated. The university bookshops which were established more recently and are usually good and do more than cater for university needs are very few indeed and can only number as many as there are universities in the country. The result of all this was that though, books were in the country, they were not usually available to all and sundry.

It may be observed in passing that the Methodists and Presbyterians choose to call their bookshops book depots. It will be edifying to know why the word depot was chosen in the first place and its business and semantic implications today.

At the time, too, there were many pupils who were so poor that they could not afford to buy textbooks. And because children who had the money had to go and queue at book depots for long hours in the sun to buy books, absenteeism was rife in the schools. The Government decided,

therefore, that it was its responsibility after the declaration of free universal education to ensure that books were not only written and published in accordance with a prescribed curriculum but also distributed free or subsidised to each and every pupil at school. This was what happened in 1963. It was a bold decision indeed and the implications far-reaching and the amount of work involved stupendous.

But then, even if the book distribution network belonging to the totality of the religious bodies, the Bureau of Ghana Languages and the private sector were inadequate, one thing was certain about the book situation prior to the launching of the Free Textbooks Scheme—the books were always and eventually available in the right numbers; so that even if there was a lot of absenteeism and poverty, there were, in any case, books to buy by anyone who had the money. Moreover, these bookshops and depots had a fair idea of national requirement and were able to indent reasonably accurately because they had the expertise. Also, in those days the foreign exchange situation was not as erratic as now. In other words, the book distribution network was restricted but the books were available, anyway.

It must be mentioned at this stage that the Government's intervention in educational publishing and distribution in Ghana has had a number of successes. These are

- (a) The State is now able to write and print its own curriculum and syllabus and decide the type of texts that should be based on them;
- (b) It organises writers and illustrators to produce the manuscripts for the textbooks;
- (c) It supervises and pays for the printing of the books despite long payment delays;
- (d) It organises distribution, even if by remote control;
- (e) The books produced are either completely free or heavily subsidised and are not much cost to parents and guardians.

On the other hand, the private sector including the book depots and ordinary bookshops which had depended on the book trade to primary and middle schools, lost the mainstay of their businesses and most of them had to fold up. The few that remained now specialise in selling greeting cards and stationery mostly.

Today there are no real bookshops in the country except perhaps those of the three universities. The

book depots of religious bodies are as empty as rural chapels.

Now, in embarking on the Free Textbooks Scheme, there could have been a national policy on the Book Industry with special reference to the book trade because at the moment the State has a monopoly of book distribution to primary schools and the universities since the universities are public institutions. It means that the State controls the book trade to some 1.4 million compulsory book consumers and has left about 300,000 consumers in second cycle institutions and private schools to be catered for by the private sector. Even then, there are many secondary schools, training colleges and technical institutes that order their books direct from publishers through their stockists in Ghana, cutting out the bookseller altogether. Thus, a conspiracy of well-intended circumstances ruined the Ghanaian bookseller.

It is apparent, though, that the Government has in no way declared any monopoly on book distribution to schools. All that it is doing is that it is supplying the minimum that it is capable of, which is not the same as supplying the book needs of every pupil in the primary or middle school. The Curriculum Research and Development Division of the Ghana Education Service should be commended, therefore, for allowing the Ghana Book Development Council to organise the sale of those other books which have been approved by the Government but for which funds are not available for procurement and distribution under the Free Textbooks Scheme. There are several approved books for primary and middle schools which are not finding their way into the schools, and the Ghana Book Development Council is working out a scheme whereby the publishers of these books and Ghanaian booksellers will arrange to sell the books to the schools so that any child who so wishes could buy them. This is the first step.

There are also books published by the Bureau of Ghana Languages which are not being distributed effectively. Several of them are excellent texts in our own languages. This can be corrected if the booksellers are brought in as an identifiable group to negotiate terms of nationwide distribution. The Bureau will make more money and the book trade will be helped to pick up however minimally. Above all, royalty payments to the Bureau's authors will be enhanced. The present amounts are distressing.

Secondly, the Ghana Book Development Council has worked out the entire book needs of the

country, even if tentatively, owing to the inadequacies of data source. It can indicate the total amount of cedi's needed to enable the appropriate Government agencies have a schedule for the importation of books into the country each year. At present, the Textbooks Unit of the Ghana Education Service, which is responsible for pre-university education, handles the administration of import licence allocation for the importation of all books into the country for the Ministry of Trade to issue licence. It is not clear to what extent this Unit has the expertise for the job. The staff are teachers.

Surely, it is important that care is taken not to confuse the Free Textbooks Scheme with all the book requirements of Ghana. The public, secondary schools, technical institutes, training colleges, polytechnics, universities, vocational institutes and private schools, both first and second cycle, are all outside the Free Textbooks Scheme and are equally entitled to book supplies compatible with the country's resources each year.

It is essential, therefore, to have a central indent co-ordinating body in which booksellers are represented as an organised group and whose support staff have some training in book distribution technology and can undertake an assessment of the needs of all the education sectors in co-operation with the sectors as well as those of the public so that each area is given whatever is fair within the constraints of a given year.

Thirdly, the book trade is such that it is necessary not only to put it on Open General Licence, but also ensure that when the books are sold here, the proceeds are sent back regularly, even if in limited amounts, to the suppliers to enable them send over more books. This requirement must go hand in hand with accelerated book production and printing in Ghana for which certain quantities of regular inputs such as paper, lead, ink, must be guaranteed. This is an administrative matter, not foreign exchange. The Ghana Book Development Council can provide assistance in this. In this respect, it is suggested that the Tema Press should be hived off the Ghana Publishing Corporation to specialise in book printing alone, so that with good management this press can help solve a lot of the book printing problems of the day.

However, the greatest problem now facing the industry in Ghana is the booksellers themselves. Are they a country-wide organised body? Who are the members? Briefly, the Ghana Booksellers

Association was founded in 1956 at Cape Coast as an organisation to protect the interests of booksellers in Ghana and, I should add, the book trade, too. As there were no bookshops then in the Northern and Upper Regions, membership was restricted mainly to Ashanti, the Eastern, Central, Western, Brong-Ahafo, Volta and Greater Accra Regions. Between that year and 1962 most of their shops were viable enterprises as they were selling primary and middle school textbooks, which was more than enough to support all of them. But as already stated, the introduction of the Free Textbooks Scheme forced more than 90 per cent of the bookshops in Ghana to close down.

But now that the Government is willing that booksellers could sell some of its approved books, there is every reason for the booksellers to reorganise the Association to embrace whoever qualifies according to the rules and work together with the Ghana Book Development Council, the publishers or their representatives to sell these books all over the country, at least in each of the 65 District Council capitals. This may well be the beginning of their re-entry into the book trade to primary and middle schools and also the revival of the book trade in Ghana as a whole.

Besides, it stands to reason that if the Government finds that the booksellers are properly organised and are prepared to accept change, it will favourably consider the recommendation that the books that are being supplied under the Free Textbooks Scheme could be printed in larger quantities so that extra copies could be purchased at wholesale prices, cash down, by the booksellers to sell to all schools in the country and to members of the public who want to own copies. Dictionaries, history, geography, science books, etc. are best owned personally and permanently for reference long after school. It is unthinkable to ask teachers to sell books. There will be a mess.

It must be emphasised that the Ghana Book Suppliers Limited is nothing but a holding company for restricted membership of the Association. It is not the Ghana Booksellers Association. At least nobody has said so. It must be said also, and in fairness, that there are very intelligent and astute businessmen among the membership and executive of the Ghana Booksellers Association as presently constituted even if the powerful are the old-timers. It is true, however, that the existing membership is not representative enough, to say the least. And it is hoped that the membership drives as well as the reorganisation of the Association which has been promised by the present Executive will be carried out expeditiously so that all qualified Ghanaian booksellers will not only actively participate in reviving the book trade but also save the country from its present state of

chronic book starvation. Foreign exchange 'is neither the beginning nor the end of Ghana's book distribution problems!

To wind up, there is a good future for the book trade of Ghana if the booksellers are ready for it and if the Ministry of Trade and the Bank of Ghana would team up with the Ghana Book Development Council, the reconstituted Ghana Booksellers Association and the Ministry of Education to sort out how best the book trade could be helped to come back to life alongside any programme for the revival of other sectors of the economy of the country. There is no doubt that this can be achieved, given the will.

THE GROWING CHILD AND "BACKGROUND READING" BOOKS,

by

Mercy Owusu Nimoh

Introduction

Mr Commissioner, Chairman, Ladies and Gentlemen and dear Children;

We are gathered here today because we have the interest of the, reading habits of our children at heart. We would like our children to grow up into adult readers because reading, we believe, helps to mould character. And we know the time to inculcate the reading habit is now, when the children are in their formative years.

Importance of Reading

Why is it important to entice children to read, even make them read? Every child is entitled to some form of education. And education is the enlargement of experience; that is, the exposure of the human being to different and diverse kinds of experiences. This enlargement is carried out in two ways:—

Firstly, through giving the child actual experiences either by the teacher in the classroom or at home by the parents or by society and the environment.

Secondly, by introducing the child to experiences at second hand through books. (Books here is used in its widest-sense). Teachers, parents, society and the environment do their part an opening the child's eyes to actual experiences. It has been in the exposure of the child to experience at second hand that society has fallen short in the past. This has been a great handicap because children have to grow up. And, unlike other living things, the human being has to make the best use of the talents endowed him by nature. He has to grow up into an independent, self-reliant person.

The human being cannot attend lectures all his life, neither can he depend on other people for all his information needs. Formal education has to come to an end, but the human being's education has to continue. Books, as well as helping in formal education, are a major source of self-education.

Books are a necessity in the child's life, if he is to grow and develop into a whole person. The child does not only have to grow and develop physically, he also has to develop intellectually, aesthetically, spiritually, socially, morally, and so on.

The child needs to understand himself and his environment, and books are a great help. Books open the door to the world of imagination in which all that is constructive in feeling and thought find expression. Reading is a form of therapy which can do the following:—

1. It can amuse, shock, kill time perhaps, disgust and irritate.
2. It can make us think, as well as introduce us to new ideas.
3. It can arouse our imagination, introduce us to those worlds which we would otherwise not meet.
4. It enlarges our understanding and our experience.

Reading helps us to learn about ourselves, other people about good and bad, and it nourishes understanding and imagination.

Children cannot surmount the great hurdles of growing up effectively without recourse to books. Children should be made to read and they should make it a habit of going to books for information as well as for pleasure.

Ghanaian Authors

If books are to be enjoyed then they should touch upon the emotional, intellectual and the environmental experiences of the child. The child should be introduced to experiences with which he is familiar—that is, his interests and his culture—before stretching his imagination to new concepts and new ideas.

Ghanaians are writing specifically for the Ghanaian child now because these authors have come to realise through their personal experiences—their own childhood and education—that they took the unnecessarily tedious road to education. The desire to read in most of the educated today—dare I say—was not acquired in the classroom because the desire was killed in most of our contemporaries due to: -

1. Dull education unconnected with the child's background.
2. Concentration that was mostly, or even all the time, on textbooks with unsuitable backgrounds

which made reading a bore.

3. An education that was not an extension of the experiences that the child was used to at home and in his surroundings.

With this background, we can visualise how learning and reading (mostly from textbooks) became something that had to be endured until a certificate was received and a good job obtained.

The "PRAYER OF A BLACKBOY ", a poem, confirms how dull school was to an African:—

"Lord I am so tired,

Tired I entered this world.

Far have I wandered since the cock crew, and the road to school is so steep.

Lord I do not want to go into their school, please help me that I need not go again."

Schools need not be dull places anymore. Ghanaians are writing very interesting materials for children. The materials are mostly based on the background of the child. Such books are important for creating confidence in the child.

Once the child has learnt how to gather information on a subject, he gets the confidence to tackle any other subject in future.

Also, reading makes school subjects easier and more interesting. Let pupils begin by reading around a subject—books about real life which somehow introduce the subject, which show how the subject came to be needed—this gives a useful background knowledge and helps the pupil to understand the subject better.

Textbooks

I have purposely not talked about textbooks because textbooks have their own special place. If we want children to grow up into readers for pleasure and for information, then emphasis should not be placed on textbooks. Textbooks are written for people who already possess a strong desire to study the subject. Textbooks are not written to create an interest and a desire in reading. Children will make better use of textbooks when they have been taught to read both for pleasure and for information.

Conclusion

If we do agree that Ghanaian children need to read widely to develop then the materials should be made available to them. Books should be introduced in classrooms; parents should make it a habit to read to their children. Children should be encouraged to join the 'Book Clubs` of the country's children's libraries. There are several other ways of introducing books to children and all the avenues must be explored.

Above all, children cannot read if the books are not available. This is where the Foundation comes in. All possible efforts should be made to help printers and publishers to produce wholesome books for our children to read. The Aims and Objectives of the Foundation point to this, so I need not deliberate on them again.

Thank you all for listening patiently even though I have been preaching to the already converted.

Editor's Note:

This is a paper read by the author during the inauguration of the Children's Literature Foundation (CLF) at the Conference Hall of the Kwame Nkrumah Conference Centre on 25th May, 1978.

“BOOKSHOPS AND BOOKSELLING”

by

Nana Kwaku Mensah

Bookshops are the marketing outlets of the world's Book Industry or Book Trade. They are places where members of the public or Institutions go to browse, buy or order books of their choice. Of all the sectors of the Book Industry such as writing, publishing, printing, book designing and illustration, bookselling is not, technically speaking, directly connected with the production of books. Yet, as bookshops are the ultimate points from where moneys are collected to support the Industry, they are very crucial spots without which there will be very little progress. That is the reason why publishers who are the financiers and supporting pillars of the whole Book Industry vie for spaces, no matter how small, in every well-organised bookshop for the display and sale of their publications.

Bookselling

Bookselling is the business of managing bookshops. In present-day situation in which success in every business calls for expertise, bookselling requires skills and experiences that come from well-organised training. Though the initial qualities of a successful bookseller are love of books and a liking for people, one should be able to locate the right place for a bookshop, select the right stock, choose and train the right bookshop personnel, and be able, above all, to make profit to ensure the progress of one's enterprise.

Selection of Books

It is estimated that over 500,000 new titles and reprints in the English Language alone are made available by publishers every year all over the world. Under ideal conditions a bookseller should be able to obtain any book in print within a reasonable time for whoever asks for it. In order to render such book services successfully, one should have access to bibliographical information obtained from the appropriate reference books which in the Book Trade jargon art; called "the tools of the trade".

These reference books give information on what books are already in print or are going to be published with the approximate dates and give the names of the publisher and author.

With such reference books, which are indispensable for the running of a good bookselling enterprise, one should be able to stock books that are known to be of interest to the community in which the enterprise operates.

Books and Reading Habits

Books are generally classified under two main headings: -

1. Fiction: Literature plotted from imagination.
2. Non-fiction: Works of factual information.

People generally read books for three main purposes: —

- (a) Entertainment
- (b) Information
- (c) Inspiration

Entertainment is obtained from fiction. A good fiction will entertain and at the same time broaden one's outlook in life. It is said by experts that reading of fiction has helped to bring a lot of social reforms by directing attention to what is good or evil.

Informative books or nonfiction books enable us to benefit from the experience of wise and knowledgeable people who might have died long ago or who might not be within our reach even if they were living.

Books supply an enduring record of man's scientific, social and cultural progress covering every field of endeavour and progress.

Books of inspiration are classified under nonfiction, and they give us a guide for daily living and inspire us with courage to acquire cherished ideals in life.

Arrangement of Books in the Bookshop

As stated above every bookseller stock books to satisfy the community in which he operates. Therefore, it is apparent that a bookshop serving a university community will stock a lot of non-fiction books. In fact, the greater percentage of the stock will relate to the subjects taught in the particular University.

Nevertheless, a reasonable proportion of the stock will be fiction and also books of inspiration. On the other hand, a bookshop in a commercial street of a big city will most probably stock a lot of fiction and books of inspiration with a smaller percentage in non-fiction books and textbooks.

But whatever the percentage of a particular subject stocked by a bookseller; the essential thing is that the books should be well arranged under subject headings in the shop.

Most bookshops stock books under three main headings: —

1. Fiction
2. Adult non-fiction, with books arranged under the relative subject headings.
3. Juveniles or Children's books arranged according to ages.

It is now an accepted practice for bookshops to stock such matching sidelines as stationery, pens, rulers, greeting cards and art materials.

Stocks in a bookshop should be arranged in such a manner that a customer can locate whatever he or she wants with little or no help.

Bookshop personnel approach to customers should be polite with willingness to be helpful without being inquisitive.

It is important that all bookshops should try to stock Children's books as a means of encouraging a lot of our young ones to grow up as book lovers.

Type of Customers in the Bookshops

In my opinion one interesting aspect of book-selling is identifying the attitude of customers and dealing with them with the right approach. There are three main types of customers and the progress of the shop depends upon how the bookseller helps each of them or trains his assistants to do so.

1. *The one who 'is at home in the world of books, at ease in the bookshop, and wants to browse or sample the pages of several books before buying. He may spend a whole visit browsing, but he will*

always buy eventually. He enjoys looking at many books and enjoys the pleasure of handling them.

The best way to deal with this type is to let him feel welcome and to be left alone for as long as he chooses to be in the shop. He should be given help only when he makes an indication to that effect. Any undue interference with his movement may annoy him and create problems.

2. *The type of customer who wants specific title and wants it without delay.* -The obvious thing to do with this customer is to try and satisfy him by giving him what he wants. If the book is not available the bookseller should try to order one for him out of his import licence allocation. But if the bookseller's import licence is exhausted the customer should be told the truth that except he can provide the Exchange Control cover himself it will not be possible to satisfy him.

3. *The customer who is ill at ease in the bookshop and is vague about what he wants.*- This type needs a lot of reassurance as well as help. His attitude should be accepted as a challenge, and with patience and the right touch of salesmanship the bookseller will be able to help find out first of all whether he needs the book for himself or as a gift for someone. This, when known, can help the bookseller to satisfy such a customer.

The Need to Join an Association

There is the need for every good bookseller to join his professional Association—that is the Booksellers' Association so that he can, first, work toward the improvement of the profession and negotiate for favourable trade conditions ; second, combat unfair competition and price-cutting, by vigilant support of the relative trade regulations binding on all the members; third, strive for the maintenance of sound bookseller-publisher relations ; fourth, keep a careful watch on, and support any progressive legislation affecting the Book Trade and oppose any inimical law or move affecting the interest of booksellers.

The Ghana Booksellers Association

For the purpose of protecting the interest of booksellers in Ghana the Ghana Booksellers Association was first formed in 1956 at Cape Coast.

About a year after the formation, the membership exceeded 300 members mainly in Ashanti, Eastern, Central, Western, Brong-Ahafo and the Volta Regions. At that time there were no

bookshops, registered in the Northern and Upper Regions because schools in these two regions enjoyed free supply of school books and educational equipment long before the Free Textbooks Scheme came into being in 1963.

For the years before Ghana's Independence in 1957 up to the year 1962 there were a lot of bookshops in the seven southern regions mentioned above. Selling of Primary and Middle School textbooks was more than enough to support all the bookshops.

Book Production as it Affects the Bookshop

Nothing is more embarrassing to a bookseller than a customer who returns a book he has bought from the shop because the binding has given way or some pages are turned upside down. One of the basic reasons for choosing a book for sale in the bookshop is the attractiveness of the format and the firmness of the binding.

The selection of typefaces as related to the subject matter of the book is something that you may learn in the course of your training to enhance the craftsmanship of books that will proudly bear the imprint of Ghana in the future.

It is hoped that the course that is being run for you will hasten the period when Ghanaian booksellers will depend more on books printed and published locally which compare favourably in standard of production with the best from the developed countries and sold not only in Ghana in abundance but also exported to increase the economic fortunes of Ghana.

Editor's Note:

This is a lecture by Nana Kwaku Mensah which was delivered on his behalf by Mr. D. A. Nimako of the GBDC at the Great Hall, University of Science and Technology, Kumasi, in connection with the 1st Book Production Course at the UST.

NOTES ON CREATIVE WRITING FOR YOUNG WRITERS

by

Steven Manu

Introductory Note

In the following few pages the writer of this article has set down various points to help the young writer understand Creative Writing.

Writing down of One's ideas

Most people write letters. Some write compositions, poems or plays. These letters, compositions, etc., are written down by such people from their own imaginations or thoughts and efforts. What they have put down are their own ideas. When one talks about CREATIVE WRITING, one means any form of writing which originates from a person. The writer is the creator or originator of ideas that are given to the world through writing. These works could be arranged in prose, verse, pictures, etc., sequentially or otherwise, and are presented to readers usually in book form. The one who has been able to produce such a book is called an author.

Why an author writes

An author writes because he has facts or ideas that he wants others to know, or he has some ideas that he wants to share with others, or he wants to amuse or entertain his readers. He may want to write for money or for fame or he may write because writing gives him much pleasure and satisfaction.

As an author he writes about what he knows or what he can imagine will interest him and others; he writes about people, animals, places, events, and incidents. He writes about topics that affect the lives of people—what they say, what they do, how they react to certain situations and events. He writes about what he sees, what he hears, what he feels and thinks about. He writes about anything that man can experience; he writes about what will please, surprise or motivate the reader.

Types of Creative Writing

There are three forms of writing in which all literature can be found; These are

Prose —This is a plain language or writing that takes the form of everyday spoken language. An essay is normally in prose. It deals with serious and philosophical ideas. Novels and short stories are also written in prose.

Poetry —This is a piece of writing that is arranged in verse and appeals to the emotions.

Drama —This is a story of life written to be acted on stage.

Any piece of creative writing falls under one of the above-named forms of writing.

A Prose

A short story is written in prose. A short story is a piece of creative writing between 100 and 8,000 words. It must have a problem, some obstacle to the solution of the problem, a crisis and a climax. It must interpret some aspects of life from the writer's viewpoint. A good short story is that in which the solution of the problem is the logical result of the events that took place at its very beginning. A novel is an invented or created prose narrative.

It is usually longer and more complicated than the short story. It deals with the human experience through a chain of events. The standard novel is about 60,000 to 65,000 words. Characters, situations and events are more fully developed in a novel. In fact, the novel is a world in itself, a world with its own people.

Poetry

Poetry is a writing inverse with regular lengths. It may also employ the free style, as modern poets do. In poetry the language is moulded into a kind of pattern or design. It is the expression of impassioned thought that appeals through the senses to the imagination. In other words, what is appealing to the emotions is best expressed in poetry.

Drama

A play is a story in prose or verse that is put into the mouths of characters with stage directions. It is meant for stage production.

Tools required in writing

In order to write, an author requires some tools. These are "words, observation, imagination" and the desire to want to read other people's writing. Everyone comes in contact with the use of words right from infancy; he uses words with his mother, father, brothers, sisters, friends and all types of people. Words could make us weep, laugh, or give us pleasure or make us furious. Words are therefore a very powerful weapon for a writer; he has to choose words that are decent and the society would not frown on; he has to remember that words are being used to make others understand the message that the writer wants to convey; he should therefore write clearly and simply. He has to study the orthography and the mechanics of the language in which he is writing, be it a Ghanaian language or a foreign language. The writer should remember, if writing in an African context, he must blend his expressions with proverbs and idioms.

The next tool is observation. As a writer he has to open his eyes and ears as he moves about daily. In fact, he must make use of all his senses to help him achieve his objective of observation. And, of course, he must try to remember what these senses give him. All experience must be potential creative material.

Imagination or making pictures in one's mind about ideas or facts he wants to share is the next important tool. This helps the writer to colour the pictures differently from what they would look like. Let us take a Ghanaian farmer going to the farm. What would he be thinking about? What would he do when he got to the farm? Before getting to the farm what could be seen on the way? This picture making has got to be developed for this makes the writer a CREATOR indeed.

Reading

The writer has got to do a lot of reading. He has to read stories written by other writers. In this case he does not only read for enjoyment but he studies how other writers use their tool in creating or making up their stories. He has to find out why certain stories are better than others. What is it that makes him laugh after reading of one story and become sad after reading a second one? If he is able to find answers to these questions then he is on the right track to becoming a writer.

Suggestions to Young Writers

Maurice Applegate, in her book, *When the teacher says write a story*, has given eight suggestions to young writers which are worth quoting:

1. Try to notice every day all the little stories around you. Observe people and animals and how they act. When they are glad, sad, excited, hungry, or interested. Notice how they meet challenges and temptations. A writer must first of all be an observer of life.
2. Read a great deal and as you read, notice how the writer tells his story, how he develops his characters and how he paints in the scenic background of the story with words. Notice how every story has a mood which hums along with it like music. Do not copy the writer's style, learn from it. A writer is usually an avid reader.
3. Become a word artist. Words are the paints the writer uses to make his picture clear and colourful. A weak word makes a weak spot in a story. A wrong word confuses the reader. A right word takes the place of experience. A writer learns to know the difference between the right word and the "almost right word".
4. Try new things; have new adventures. Experiences make a writer rich and versatile so that he can have variety in his writing. A writer has varied experiences.
5. Think as you observe and read and live. Ask questions. Why? How? Wherefore? Understanding comes from wondering, questioning and looking for meanings. A writer must think if he would understand.
6. Exercise your senses. The world is interesting because of the senses. Notice how things look, sound, smell, taste and tell and find words to express these sensory messages. A writer gets acquainted with the world of people and things through his senses.
7. Experiment with new ways of writing. Story writing is only one form of communication. The best way to inform and entertain may be waiting to be discovered. A writer must seek the best way of telling his particular story.
8. In your everyday experiences, practise putting yourself in the other person's place, imagining how he must feel under different circumstances. A skilled writer has many of the same characteristics as a skilled actor.

Time

Time is not a tool but is an important thing to the writer. The writer needs time. Making the time to write is very important. The friends of a writer may laugh at him and even desert him when he keeps himself indoors in order to make time to write. But they may soon respect him for his great determination. If a writer is to achieve success, he must practise writing daily. He should have a fixed time to write until writing becomes part and parcel of him. To help him practise writing daily,

he may carry with him a small notebook and write down his impressions and other things he hears or sees.

Imitation

A young writer must imitate a child who is learning to walk. Look at the number of times the child tries to take an unsteady step and falls. But he keeps on trying until he is able not only to walk but also to run. To walk, the child must try many times. To write, also, the writer has to practise many times. Practice, they say, makes a man perfect.

Writing in the first or third person

The new writer is often inclined to write in the first person. This helps to bring himself more forcefully to his reader. But this, instead of drawing more readers to his writing drives them away. It is therefore safer to write in the third person. It can make him know not only the actions of his characters, their past and present but also, he can make them do what they should do. It is better for the writer to keep himself out of his stories.

Characters

These are the people who make the stories of the writer. He has to bring out his characters in different words. He has to see them in different perspectives in things he wants them to do. They should be made to do things as real people do. Characters should be introduced as early as possible in any creative work. They should be true to life. The story should be dramatic. That is the characters should be made to take active part in the story being written. Let them talk to one another. The writer shows who his characters are as he puts words and sentences into their mouths. Conversation helps the story to move on; it doesn't make the stories static and stagnant; the young writer is advised to use the direct speech.

How to begin the story

The Plot —Anyone who has ever thrown a pebble into a pond or standing water and watched the ever-widening arcs around the spot where it fell would have seen a perfect pattern of a story PLOT—events building up to a climax. In a story plot, something complicates a situation and action begins to build up in ever-increasing tempo until finally the complication works itself out.

Going back to the story one would realize that a pebble has been dropped into the water; the arc widens. What happens? Where is the pebble? Could it be found in the water? A story has begun to write itself with the one who threw the pebble as the character. The writer should ask himself: Why? What? How? Then the present reaches back into the past and begins to pull questions from one's mind. The answers to the questions put determine how the plot of the story would develop. The plot is the skeleton or the frame around which characters and events are woven.

The first sentence of a story must therefore lead the reader painlessly into the story. The writer must excite his reader's curiosity, inviting his smile, stirring his emotion, or pleasantly luring him with promise or suspense or of some adventure to come. The story's beginning, must grip the reader and urge him to read on. The story must begin with a bang and the writer must sustain the bang throughout the story.

Writing up the Story—Before the writer begins to write his story he must put his plans down. This plan should pose a problem. In trying to solve the problem there should be some obstacles to the solution until finally it is solved. The obstacles and conflicts should be well spelt out. In doing all this, the writer would have to carry his readers with him. They should be put in suspense as to what would come next.

It is now that the writer should write down his outline—Table of Contents; this is divided into chapters. A chapter may deal with part of the story but sight should not be lost of the fact that every chapter is just part of a whole and therefore should give hint as to what would happen in the next chapter.

Now what about the ending? The writer should ensure that the reader does not guess the end of the story. If the reader guesses the end rightly then he will not continue to read the story. The end should satisfy the reader; it should be logical. Coincidence in the solution of the problems must be avoided.

Title—When the story is completed then comes the difficult task of giving the book its name. This has beaten many writers and it is still a nut to crack. The great writer Shakespeare himself was once in this dilemma and as a result gave the title "As You Like It" to one of his works. But it should be remembered that the title is the first attraction to the reading public until the writer becomes a renowned one. The words in the title should not be too long; simplicity and brevity should be aimed

at.

Motif—Every writer has an important message at the back of his mind when he writes a story. This is his motif and it should always be something that is moral and uplifting all the time.

The Law —A young writer, like all citizens, has to act within the law. This means he cannot take his pen and write what he likes. He must therefore watch the following:

1. *Libel* —It is any written or printed false statement that soils or damages the reputation or image of another person.
2. *Obscene Language*—This is vulgar language; language that is indecent to use in public.
3. *Ambiguity*—This is a statement that is not clear in meaning; such a statement may be understood in more than one way; a writer must be clear in whatever he wants to say.
4. *Plagiarizing*. —This is the copying of other people's ideas and thoughts and using them as one's own without obtaining permission from the one and acknowledging him. This might be tantamount to stealing; and it is against the laws of copyright.
5. *Controversial subjects*.—Religion and politics are controversial subjects which young writers should watch; perhaps they should keep away from such subjects until they are well grounded and have established themselves as good authors.

Conclusion

Writing is interesting. When one is involved in writing one can be a great reformer. One can influence the mind of the public and one will be admired and praised or criticized. One can amass wealth in writing if one's books sell well on the market. A person who wants to succeed as a writer must keep on practising writing day in day out. A young writer should remember that one publishing house may reject his manuscript, but another will accept it. The aim of a writer should be: "If I do not succeed I should try to improve upon my work and try again." The more you write, the more experienced you become and the more books you can produce.

GBDC BOOKSELLER TRAINING COURSE 1978

Excerpts from Mr. Robert E. Martin's Report

Introduction

In June 1977, the Ghana Book Development Council approached the Commonwealth Secretariat for assistance in organising a series of courses which they hoped to hold over the next four years.

The topics outlined were:-

- (a) Techniques of Editing
- (b) Book Design and Production
- (c) Book Distribution and Sales Promotion
- (d) The Business of Publishing
- (e) Book Illustration, and
- (f) Bookselling.

From this list, (a) and (f) were to be given first priority and it was suggested that the "Bookselling" course should be held in August/ September 1978. John Ferguson, Senior Education Officer at the Commonwealth Secretariat, in his reply agreed to explore the possibility of assistance for the Editing course and referred the Ghana Book Development Council to the Book Development Council (B.D.C.) in London for assistance with the Bookselling Course.

The Ghana Book Development Council sought the co-operation and advice. of The Ghana Booksellers' Association on the scope and duration of the proposed course, and The Ghana Booksellers' Association made a very generous financial grant towards the running of the courses which, in effect, together with that of the Ghana Book Development Council's contribution, became a direct subsidy for participants, reducing their fee to only 300 Cedi's each for fourteen days' full board at the Meridian Hotel, Tema, as well as the course and all materials.

The Course Content

At first it was assumed by the Ghana Book Development Council that a greater measure of local expertise would be utilised so that the British B.D.C. Bookseller Officer would act as Director of Studies, draw up and co-ordinate the programme, and provide guidance for local lecturers. It

became obvious, however, that it would be extremely difficult to plan and organise the course through correspondence, lacking, as the Bookseller Officer did, the necessary knowledge of the quantity and calibre of local expertise to be drawn upon.

Accordingly, The Ghana Book Development Council accepted the Bookseller Officer's proposal of two course programmes similar to those he had given in other countries; The *Bookshop Practice* course aims to review and explore the basic skills of retail bookselling, such as the knowledge, care, classification and control of stock, salesmanship, bibliography, display, etc. and The *Bookshop Management* course covering some of the skills necessary for effective management, but mainly concerned with the handling of people as a management resource. One full day was given up to finance.

However, the Ghana Book Development Council and the Ghana Booksellers' Association proposed two additional sessions and found local booksellers to lecture at these.

The extra topics were *Procedures for the Ordering of Books in Ghana*—Import Licences and Letters of Credit, etc. and *Other Ancillary Services*—such as the selling of journals, stationery, Christmas cards, records, cassettes, etc. These were both inserted into the Bookshop Practice part of the course.

Course Recruitment

Recruitment for the course was initially restricted to twenty places, mainly because of the limited financial resources to subsidise extra places and partly because 20/24 is the maximum with which one instructor could cope on a management course. Eventually 24 were accepted from as wide a national coverage as possible.

The Bookseller Officer believed that the programme would have been treated as two courses attracting basically two different groups for each one-week course and perhaps only three or four participants of week one staying over for the second week. Ages varied from 26 to 65 years; experience from 3 months to 28 years, and, as had been noted in other countries, this usually proved the case when courses of this scope were implemented for the first time. Keeping a group of such mixed age and experience interested, while ensuring that everyone felt that their own needs were being taken care of, was extremely difficult to achieve, but this would doubtless be less so if the course were repeated. In future, age and experience are likely to be at a more even level which will

doubtless contribute to the effectiveness of the course.

However, it should be stressed that "Book-selling" usually means retail bookselling, and in view of the fact that "Book Distribution and Sales Promotion" were listed as a topic for a later proposed course, it was not fully appreciated that publishers would be invited to attend the bookselling course. Although, of course, publishers must sell their books their training needs are different from those who are employed in retailing, and it must be admitted that the course provided could not fully fill their needs. It is in points such as these that sometimes are overlooked, yet their consideration is vital to the effectiveness and success of any course. It is hoped that a "Book Distribution and Sales Promotion" course will be held, in the not-too-distant future, for publishers and wholesale booksellers whose needs are unlikely to be met by a course mainly devised for retailers.

Conclusion and Recommendations

Prior to the Bookseller Officer's departure from Ghana at the end of the course, a brief round-up session was held in the office of the Executive Director of the Ghana Book Development Council, and the following points were noted as an aid to future planning:

- (a) it was suggested that if a cocktail party is again to mark the inauguration of the course on the Sunday evening, all speeches, television coverage, etc., should be planned for that evening, so that the course is able to make a clean start on the Monday morning;
- (b) that the chosen venue should be sufficiently far away from the homes of the majority of participants to make it impractical for them to return to their homes during the course;
- (c) that the course should be clearly understood to be planned for retail booksellers, and that publishers and wholesalers be given places only when places remained vacant;
- (d) that an attempt should be made to enlist more local expertise on the instructional side of the course, their contributions carefully planned, and guidance in presenting their topics given prior to the commencement of the course

EXTRACTS FROM A REPORT ON THE 1st BOOK PRODUCTION COURSE AT THE UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI

by

A. Akpo Teye

The First Book Production Course which commenced on Tuesday, October 10, 1978 at about 10.00 o'clock in the morning was declared officially open by Professor Emmanuel Bamfo-Kwakye, the Vice-Chancellor of the University of Science and Technology. Present at this impressive and epoch-making ceremony were thirteen out of the twenty-five participants selected. Pressmen, the course sponsors and representatives, Professor A. M. Wright and Professor Bob Stam and a cross-section of the University community were also in attendance.

Professor Bamfo-Kwakye stressed among other things that the purpose of the First Book Production Course was to: —

- promote the contribution made by pioneering administrators, missionaries and merchants;
- build a superstructure in Book Industry over the existing foundation of the arts, religion and culture of Ghana;
- resuscitate and utilise the basic human and material resources already available on the campus.

He expressed optimism at the U.S.T. in Kumasi being chosen for the course because of its geographical advantages which would facilitate not only the running of the course but also the distribution of its future benefits. He then congratulated the participants on their having been selected from among many drawn from both the public and private sectors of the Book Industry in the country. He gave them permission for the first use of the new Students' Hostel which was then ready. Finally, the Vice-Chancellor made the participants aware of the fact that because of the importance attached to the course, their performance would be carefully guided and followed by all and sundry. Mr. S. A. Amu Djoleto, Executive Director of the Ghana Book Development Council

(G.B.D.C.), in an address read on his behalf by Mr. D. A. Nimako, Principal Book Development Officer of the G.B.D.C., outlined the role of the Council as being the promotion of the Book Industry in Ghana. He gave the assurance also that the G.B.D.C. would encourage and support the formation and activities of professional associations concerned with writing, illustration, printing, publishing and distribution of books.

Professor Ernest V. Asihene, Dean of the College of Art and Chairman of the Organising Committee of the Book Production Course, in another address stressed that the course was particularly important in that the participants would determine by their performance what the future of the course would be in view of the rapidly changing pattern of the Printing Industry. He then informed the participants of the warm welcome awaiting them and the full cooperation of the College and University staffs. Professor E. Bamfo-Kwakye then declared the FIRST BOOK PRODUCTION COURSE formally open.

II. WORKSHOPS

Orientation visits were made to several important places on the campus in the afternoon of the opening session.

The College of Art, which served as the base for the nine-week course and which provided the bulk of equipment, materials and personnel, made, in addition, a wide range of artefacts and the methods of producing them available to the participants.

The University Press catered for the bookbinders while a lot of information and material was gathered for the course assignments from the University Library. The Photocopy Unit, Forest Products Research Institute and several other places proved equally relevant and helpful.

Other Visits

Under the energetic leadership of Mr Fred T. Mate, Principal Tutor and Welfare Officer of the course, the participants had the opportunity of visiting the following places:

- Military Museum, Kumasi
- St. Mary's Sanctuary, Buohu
- Paper Processing Laboratories and Plantations of the Forest Products Research Institute (C.S.I.R.) U. S. T. and

- Kwamo Educational Press, Kumasi
- Lake Bosomtwi.

III. OPEN LECTURES

The daily workshops for book illustration, bookbinding, printing and typography were occasionally punctuated by open lectures. Several such lectures were originally arranged but due to inevitable difficulties only a few came on; these were-

- (a) "The Influence of Paper-making on the Printing Industry in Ghana".
- (b) "Book Publishing and Editing" /"Kinds of Paper and their effects on Printing".
- (c) "Bookshops and Bookselling".

These topics, being central to the problems of the course, attracted large audiences.

Mr F. W. Addo-Ashong, Director of the Forest Products Research Institute (C.S.I.R.), gave a scholarly account of "The Influence of Paper-making on the Printing Industry in Ghana".

His outline of the story of paper covered

- a) the Egyptian papyrus,
- b) Chinese invention of paper about 105 B.C.,
- c) Arabs taking paper to the West 751 B.C.,
- d) the hand-made paper and the scientific processes,
- e) paper as one of the most widely used products in the world today. The increase in the use of paper, it was explained, came with the first Republic of Ghana in 1960 when fee-free education was introduced and Primary Education was made compulsory. The discussions which followed centred around:
 - acute shortage of paper affecting education, the printing industry and general productivity;
 - import restrictions interrupting the growth of paper products for books, buildings and
 - domestic use;
 - outlay for establishing paper manufacturing mill in Ghana;
 - the country's present economic plight.

"Book Publishing and Editing" originally arranged for study, was changed at the eleventh hour to **'KINDS OF PAPER and their effects on PRINTING'**. This topic, handled by Mr N. K. Adzakey, Director of The Ghana Universities Press, nevertheless enabled the audience to see a wide range of paper in different colours, textures and weights suitable for various jobs.

'Bookshops and Bookselling' read by Mr. D. A. Nimako of the Ghana Book Development Council on behalf of Nana Kwaku Mensah, Managing Director of the Queensway Bookshop & Store and General Secretary of the Ghana Booksellers' Association, Accra, provoked a series of questions and answers. Some of these centred on:

- i. the importance of books—for entertainment, information and inspiration;
- ii. shortage and distribution of essential books—school textbooks and general books;
- iii. Exchange Control Regulations, Import Licences and Letters of Credit inimical to the processes of Bookselling;
- iv. qualities of a good produced book;
- v. the need for forming a Booksellers' Association;
- vi. the flood of books and films from America is now a concern of the dissemination of culture from the Third World.

The points above were but a few of the many issues which emphasised the need for embarking upon an immediate Book Production Scheme in Ghana.

The Open Lectures on the whole proved informative, interesting and authoritative. They were helpful to sufficiently justify the mounting of the First Book Production Course. On the basis of this, it was strongly recommended that:

- adequate provision should be made to improve the existing personnel, equipment and material situation within the next two years;
- extra benefits to be derived from having a regular course — Degree/Diploma- would far outweigh added expense.

IV. CLOSING ADDRESSES

The activities of the Book Production Course ended on Friday, December 8, 1978. Mr James

Boateng, Head of the Art Education Department, introduced the Chairman, Professor Nii Amon Kotei, as one whose friendly and long association with the College of Art has been remarkable.

Mr S. A. Amu Djoletto, Executive Director of the Ghana Book Development Council (G.B.D.C.), pointed out in an address that:

- "The G.B.D.C. is committed to systematic training of personnel in the Book Industry of which this is one'. They are in-service, initial, middle and top management training.
- U.S.T. has done well to mount the present course and it is hoped that the scope -will expand for other sectors of the Book Industry.'
- The G.B.D.C. will continue to help and participate in such courses and hopes that the degree courses in Book Industry at the U.S.T. will be started in 1980.
- It is also hoped that the U.S.T. will indicate the areas of co-operation for better performance in the type of the present course in future."

Trends

Professor E. V. Asihene, Dean of - the College of Art, said in another address that negotiations were going on between UNESCO on the one hand and on the other the U.S.T., G.B.D.C. and Ghana Commission for UNESCO towards the mounting of Degree and Diploma courses at U.S.T. He hinted also the possibility of basing the formation of a Regional Centre for West Africa on the success of the proposed courses at U.S.T.

Certificates and Prizes

Mrs. Evangeline Asihene, wife of Professor Asihene, distributed certificates- to the participants and presented bouquets of flowers to Miss Mercy Gelitsah, the only lady participant and Miss Diane Kelley, Assistant Director of the British Council -in Kumasi. Miss Kelley, had earlier on presented to the College of Art relevant books on the course and wooden types all costing approximately £1,000,00.

Participants

Mr. V. T. Adusu of the New Times Corporation and leader of the group gave their background experience and mentioned the various benefits (theory and practicals) he and his colleagues had derived from the course. He therefore appealed for more of such courses. Mr. G. Opong

Dwamena, assistant leader who was sponsored by the Council for Scientific and Industrial Research (C.S.I.R.), Accra, then thanked UNESCO, the U.S.T. authorities, the G.B.D.C., the British Council the Course Organisers and Tutors.

The participants were found regular and punctual. They displayed such a high sense of co-operation, responsibility and maturity that everything went on smoothly. Even when a notable tutor had to withdraw his services midstream, having accomplished his purpose, his candidates worked harder than ever before and produced some beautiful craft pieces.

Timing

Mr. A. Akpo Teye, Head of the Department of Design and General Art Studies and Course Director, expressed joy and gratification over the successful completion of the course. He reiterated his gratitude to all those who had worked to make this possible. For, he explained, there could be no better-timing for the mounting of the First Book Production Course than the period between 9th October and 8th December, 1978.

After the conception, feasibility studies and signing of the contract for a Model Course in Book Industry, the name 'Book Production Course' was adopted. This embraced the training geared towards the promotion of all physical aspects of book production. But no sooner were the grounds prepared than the project became fraught with difficulties and set-backs-

there were Postal and Civil Servants' strikes; the Kotoka International Airport was temporarily closed and black-out in the capital coupled with the fuel crises interrupted communication. Transportation declined to a low ebb while the devaluation of the Cedi rendered meaningless all estimates. This situation was of great concern to the organisers who got more involved and had to reschedule the course from the Summer holidays to October, November and December, 1978.

The painful occurrences, however, brought in trail several benefits. For, the participants had the privilege of being the first to be comfortably and peacefully accommodated in a new Students' Hostel. They had also the opportunity of witnessing:

- the Seventeenth Annual Congregation of the University;
- the Mobil Oil (Ghana) Limited Prize Award Celebration; and

- the Final Examinations and Exhibition of Students in the College of Art

No wonder applications for the next course have started trickling in while Printing establishments have expressed the desire of sponsoring their candidates.

Chairman's Remarks

Professor Nii Amon Kotei, Dean of the Faculty of Social Sciences and U.S.T. Representative on the G.B.D.C. and Ghana Universities Press, congratulated the Executive Director of the G.B.D.C on visiting U.S.T. and inspecting its facilities for book production. Referring to the mention of a UNESCO Regional Centre, he appealed to the organisers of the course to seriously involve all units which could participate in book industry training schemes, and make information on plans for developing such formal training available to them. He advised the course participants to go out and practise what they had been taught, and to serve as source of feedback from industry to the organisers. He paid compliments to Mrs. Asihene for making the time to come and distribute certificates and prizes. He then announced that there was on display for viewing an exhibition of:

- (a) The Participants' work in Illustration, Book binding, Printing and Typography,
- (b) A wide collection of printing processes by Fred T. Mate, and
- (c) A spectrum of jobbing works from different countries arranged by A. Akpo Teye.

Professor Amon Kotei then thanked the various group as well as individuals (including the British Council Representative) who had had significant roles to play as direct providers of funds, sources of inspiration and centres of training and research to bring the Book Production course to a successful end.

V. RECOMMENDATIONS

At a meeting of the Organising Committee held on Tuesday, 27th March, 1979, it was recommended that:

- (1) immediate improvement of the existing personnel should be undertaken;
- (2) accommodation, equipment and materials problems should be carefully reviewed;
- (3) the association of other areas of study, e.g. Management, Publishing and Editing—is indispensable. A committee of Departmental Heads including the Principal Accounting Assistant in the College of Art was asked to take up the matter and submit a report;

- (4) i. related organisations must be involved —Writers Association, Printing Establishments, Libraries, Archives and Museums, Bookshops and Booksellers as well as Films and Audio-Visual Centres have each a vital role to play;
- ii. the intention of the Ghana Federation of Master Printers to support the First Book Production Course should be followed up;
- (5) for admission requirements to the Diploma Course, a minimum of 5 years' working experience plus a pass in G.C.E. Ordinary Level English and other subjects chosen from the field of study should be an advantage;
- (6) boarding and lodging costs must at all times be borne by participants or their sponsors;
- (7) ground work, e.g. course structure and syllabus for starting the Degree/Diploma courses must go ahead pending the implementation of Nos. 1-4 above.