The 14th Ghana International Book Fair was organised from Thursday, 18th August to Sunday, 21st August, 2016, at the National Theatre, Accra after it was rescheduled from the initially agreed dates of 1st to 3rd November, 2016 due to the closeness of the general elections. The theme for the book fair was “Growing the Knowledge-based Economy through Reading.”

The 14th GIBF featured interesting and educative events such as Standards for the Book Industry workshop, Design and Illustration workshop, a seminar of Copyright and the Book Chain in Ghana, Illustrators’ Tent and Wonderland Park for children.

This year’s book fair involved 71 Exhibitors: 66 local exhibitors and 5 foreign exhibitors from Nigeria and India. It also attracted trade visitors from UAE and South Africa.

The official opening ceremony took place on Friday 19th August, 2016 at 1:00 pm at the forecourt of the National Theatre, Accra. It was chaired by Mrs. Matilda Amissah-Arthur, wife of the Vice-President of the Republic of Ghana. The Special Guest of Honour was Prof. Naana Jane Opoku Agyemang, the Honourable Minister of Education and the Guest Speaker was Mr. Kofi Bentil, the Vice-President of IMANI Ghana.

The President of the Ghana Book Publishers Association and Chairman of the 14th GIBF Stakeholders Committee, Mr. Elliot Agyare, welcomed all present at the official opening. He spoke briefly about the aim of the fair— to bring all industry players and government officials together to look at how best to prosecute the theme for the fair.

Touching on the theme, the Guest Speaker, Mr. Kofi Bentil challenged writers and publishers to carry out proper investigations into the needs of readers before coming out with any published material. He further stated that the needs of readers kept on changing, so publishers must package their works to meet such growing demands and needs.
An Industry Mix and Breakfast Meeting was organised to purposely bring together stakeholder organisations and individuals for open discussions and commitment towards the 14th Ghana International Book Fair. This was held at 10:00am on 21st June, 2016 at the Accra City Hotel.

The President of GBPA and Chairman of the 14th GIBF Stakeholder Committee, Mr. Elliot Agyare warmly welcomed all present and outlined the purpose of the gathering. The media consultant for the fair, Daniel Lartey, made a presentation on the publicity campaigns designed for the book fair, stating what had been done, what was being done and the remaining campaigns to be undertaken. This was to make the audience appreciate the huge cost involved in publicising an international book fair.

The event organiser, Miss Charlene Amankwah, touched on the organisation and other attractions of the fair. All the invitees showed interest in the programme. Some voiced their expectations of the fair as follows: better publicity, increase in sponsorship, strategic ways of drawing more people to the fair and satellite attractive and educative events as part of the fair.

Extensive discussions were made, though no organisation or individual made a specific sponsorship pledge. However, some of them asked for little more time since they had to report to their respective management who would take the sponsorship decisions.

The Chairman pleaded for the support of all to make the 14th GIBF successful. The meeting ended successfully with refreshment at 1:10pm.

Workshop on Design and Illustration organised as part of the 14th GIBF was held in the VIP Lounge, National Theatre, Accra on Thursday 18th August, 2016 at 1:30pm instead of 1:00pm. The workshop attracted fifty-nine (59) participants from 30 organisations. It was originally meant for up and coming designers/illustrators but experienced designers and illustrators were also admitted. The focus of the workshop was to get the right illustrations for all kinds of books.

The workshop was facilitated by two lecturers from the Department of Publishing Studies, KNUST namely: Mr. Reuben Glover and Mr. Isaac K. Appiah, who are lecturers of the Department and renowned illustrators in the country. The facilitators made a critique of an illustrated book and used it to enlighten the participants on good and bad illustrations. They also pointed out things designers and illustrators are to avoid in the creation of illustrations especially misrepresenting adults as youth. They also recommended that for a short story the illustrator has to read the story before creating the illustrations with the help of illustration briefs. This is to help get the illustrations right. Also, editors are to make sure that the drawn illustrations suitably explain the text. After the presentations, questions from participants were duly answered by the facilitators.
The Ghana Book Development (GBDC) organised a Book Industry Workshop as part of the 14th GIBF on Thursday 18th August, 2016 at the VIP Lounge, National Theatre, Accra. The workshop sought to introduce practitioners to the draft standards and solicit feedback before the standards would be finalised. The absence of national standards for the book industry has led practitioners in the industry to adopt their own production standards and methods, some of which do not conform to international standards. The proposed standards for the book industry therefore prescribe the minimum acceptable standards for books produced in Ghana. It is also to ensure that such books conform to both national and international standards and enhance the promotion of Ghanaian books internationally. The standards are being developed by the GBDC in consultation with major stakeholders in the book industry.

Mr Agyare, the President, of GBPA, stressed the importance of the workshop to all in the book industry especially writers, publishers, editors and printers. He raised concerns about the quality and even format of books which he said were sub-standard. He therefore, advised all present to take the workshop seriously.

After the opening and welcome address, Mrs. Quaye, the facilitator, gave a briefing about the book industry standards and what necessitated the project. She said the GBDC is in the process of getting an Act which would also empower the Council to execute its mandate which includes ensuring that books produced in Ghana would conform to both national and international standards.

The resource persons, Mr. Woeli Dekutsey and Mr. Kwabena Agyepong, made presentations on the prepress standards and print production standards respectively. Mr. Dekutsey took the participants through the processes involved that is, what to consider when writing, publishing or printing a book. These included:

1. Language
2. Editing and
3. Physical features of a book:
   - Book Cover
   - Front Matter
   - Main Text
   - Back Matter
   - Spine

Mr. Agyepong also took the participants through the processes of print production i.e:

1. Design and Typography
2. Binding Styles
3. Page Design and Layout
4. Print Production
5. Prepress
6. Pre-flighting
7. Proofing
8. Printing
9. Finishing

A workshop on Copyright and the Book Chain was held on Friday, 19th August, 2016 from 9:00am to 11:30 am at the VIP Lounge of the National Theatre, Accra. Though the total number of participants expected was 50, the workshop was oversubscribed with 60 participants attending.

The resource persons were Ms. Sheila Narki Esson, Documentation & Research Officer at the Copyright Office; Chief Okereke, the President of the Nigerian Publishers Association; and Ms. Mary Neequaye, an official from CopyGhana.

Ms Esson shed light on the subject of Copyright and Related Rights, while Chief Okereke, the President of the Nigerian Publishers Association, explained how the book chain works in Nigeria. Ms. Neequaye also gave an insight into the work of CopyGhana, who were sponsors of the workshop. Participants were given the opportunity to ask questions after the various presentations.
This year the fair will run from October 19 to 23, with the doors opening to the public for the weekend. It’s that time of year when the publishing industry come together from all corners of the globe for Frankfurt Book Fair to share ideas, trade rights and discuss new innovations in publishing.

A broad range of exhibitors will be present at Frankfurt, with over 7,100 representing their products and services from more than 100 different countries. Attendance at the fair is a key part of the publishing event calendar, with over 270,000 visitors expected to attend.

Dates: 19-23 October 2016
Country of Focus: Flanders/ Netherlands
Focal themes— some of the main topics of the Frankfurt Book Fair 2016 are:
◊ Asia 
◊ Science
◊ Kids Rights & Licenses
◊ Education
◊ Publishing Solutions & Book Trade
◊ Antiquarian Fair 
◊ Gourmet Gallery
◊ Weltempfang: international dialogue and global reading at the centre for politics, literature and translation
◊ Self-Publishing
◊ Art & Design

For more information visit: http://www.buchmesse.de/en/fbf/

The winners of Burt Award for African Literature 2015 were officially awarded on 28th September, 2016 at the British Council Hall, Accra. The first prize winner was Dr. Ruby Yayra Goka with her book 'The Step-Monster'; second prize went to Mrs. Elizabeth-Irene Baitie with her book 'Rattling in the Closet' and Mr. Nii Kpani Addy was the third prize winner with the book 'Red Spectacles Knows.'

Winners get cash awards of CAD $9,000, CAD $7,000, and CAD $5,000 respectively, while publishers receive a guaranteed purchase of 3,000 copies of each title to be distributed to schools and libraries in the country. Publishers can print an additional 2,000 copies to market and sell commercially.

The Burt Award for African Literature is a literary prize that recognizes excellence in young adult fiction from Tanzania, Ethiopia, Ghana and Kenya. Sponsored by CODE and made possible by the generosity of William Burt and the Literary Prizes Foundation, the Award addresses the ongoing shortage of relevant, quality books for young people in Africa, while at the same time promoting a love of reading and learning.

The Award consists of up to three cash prizes totalling $21,000 CAD and a publishing contract for winning authors. Publishers of winning titles participate in a guaranteed book purchase and distribution programme ensuring that winning titles are distributed to CODE-supported schools and libraries throughout these four countries. Winning titles will also be eligible for international publication as e-books.

The Burt Award for African Literature is supported in part by IBBY Canada. Members of IBBY are nominated to act as jurors in the Award process. IBBY’s role has recently been expanded to include workshop facilitation for emerging and experienced writers and publishers of youth fiction in Africa.

The Ghana Book Trust (GBT) is the local coordinating organization administering the Burt Award for African Literature – Ghana. GBT and CODE have been working together for over 15 years on literacy development programming in primary schools in Ghana.

Cont’d on p. 8
The hysterical cheerleaders of the e-book failed to account for human experience, and publishers blindly followed suit. But the novelty has worn off.

'Waterstones switched shelf-space to books and saw a 5% rise in sales.' Photograph: Alamy

At last. Peak digital is at hand. The ultimate disruptor of the new information age is ... wait for it ... the book.

Shrewd observers noted the early signs. Kindle sales initially outstripped hardbacks but have slid fast since 2011. Sony killed off its e-readers. Waterstones last year stopped selling Kindles and e-books outside the UK, switched shelf space to books and saw a 5% rise in sales.

Amazon has opened its first bookshop. Now the official Publishers’ Association confirms the trend. Last year digital content sales fell last year from £563m to £554m. After years on a plateau, physical book sales turned up, from £2.74bn to £2.76bn.

They have been boosted by the marketing of colouring and lifestyle titles, but there is always a reason. The truth is that digital readers were never remotely in the same ballpark. The PA regards the evidence as unmistakable, “Readers take a pleasure in a physical book that does not translate well on to digital.” Virtual books, like virtual holidays or virtual relationships, are not real. People want a break from another damned screen.

What went wrong? Clearly publishing, like other industries before (and since), suffered a bad attack of technodazzle: It failed to distinguish between newness and value. It could read digital’s hysterical cheerleaders, but not predict how a market of human beings would respond to a product once the novelty had passed. It ignored human nature. Reading the meaning of words is not consuming a manufacture: it is experience.

Source: The Guardian (Friday 13 May 2016 17.05 BST)

... Some festivals now give away books for free and charge instead to hear the writers speak.

But just buying, handling, giving and talking about a book seems to have caught the magic dust of “experience”. A book is beauty. A book is a shelf, a wall, a home.

The book was declared dead with the coming of radio. The hardback was dead with the coming of paperbacks. Print-on-paper was buried fathoms deep by the great god, digital.

It was rubbish, all rubbish. Like other aids to reading, such as rotary presses, Linotyping and computer-setting, digital had brought innovation to the dissemination of knowledge and delight. But it was a means, not an end.

Since the days of Caxton and Gutenberg, print-on-paper has shown astonishing longevity. The old bruisers have seen off another challenge.

Source: The Guardian
The former Vice-President of Nigeria, Ekwueme, in his opening speech at the first Nigerian National Congress on Books held in Lagos from 21st - 25th March 1983 observed that: "Education is the backbone of national development, and the book is the principal element in the educational process. Textbooks are vital for both teaching and learning at the primary level of education. They are used by teachers at this level as a tool for passing knowledge to their pupils.”

The primary level constitutes the foundation of the educational process. What then should be the qualities or characteristics of textbooks to be used at this level of education? Good school textbooks, according to Areo (2001) as cited in Oyebola (2003), should possess the following:

- Cover the prescribed syllabus adequately.
- Text materials should be arranged in a logical sequence.
- Must be clearly laid out and not be clumsy.
- Text must be lucid.
- Text must contain adequate and appropriate, well labelled functional illustrations.
- Provide for adequate practice and revision exercises.
- The production/ finishing should be of durable quality.
- Must be current in factual and informative materials e.g. maps etc.
- They should not contain gender-role stereotypes.

According to Lewis (1942), a good textbook should be well made, well printed, and generally attractive and should be scholarly in the largest and most exact sense of the word, and the author must be an expert in the field of which he writes. It should also connect to its intended purpose: as an aid to teaching.

McCall (2005) observes that what makes a good textbook must be the concern of authors, teachers and publishers—and for anyone working on evaluating textbooks worldwide. He further contends, "In a school textbook, accuracy and correctness are not just desirable but essential" (McCall, 2005:394). The researcher critically compared and studied the quality feature of a textbook from the following authors: Lewis (1942; Areo (2001; Oyebola (2003; and McCall (2005) to develop proposed features of a quality primary school textbook.

The quality features are into four main areas: (i) the content writing and editorial quality; (ii) pedagogical consideration; (iii) design and presentation; and (iv) product standard.

**I) CONTENT WRITING AND EDITORIAL QUALITY**

1. Must be current in factual and information material
2. Must cover the prescribed syllabus adequately
3. The levels of writing should be acceptable for the average child
4. Must contain suitable length of sentence
5. Should aim at acceptable of vocabulary and clarity of text for intended audience
4 REASONS YOU SHOULD FORM A PROOFREADING HABIT

BY SHUNDALYN ALLEN

Even rats have habits. The human brain forms habits too, so why not make them rewarding ones? Here are four reasons why proofreading should be a habit you pursue.

TYPOS MAKE YOU SEEM ANGRY

Harvard Business School doctoral candidate Andrew Brodsky says that unintentional typos are "a window into our emotions." In his experiment, he presented subjects with angry messages. Subjects perceived the senders of angry messages containing typos as more enraged than the senders of mistake-free notes. Why do typos make emotions seem more intense? Perhaps because humans are always looking for cues in face-to-face communication. The expression in your eyes or your body language lets others know how you are feeling. In written communication, readers only have the words on the page. They may assume that typos mean a powerful emotion distracted you. It’s strong motivation to review your messages before you send them. Oh, and use emoticons.

TYPOS CAN COST YOU MILLIONS.

One S cost Companies House an estimated £8.8 million, or about $12 million. Companies House is a British government agency that registers businesses throughout the United Kingdom. They mistakenly recorded that Taylor & Sons Ltd was shutting down its operations. Unfortunately, the company that was going out of business was Taylor & Son, a completely different enterprise. A few days later, Companies House made the correction, but the damage was already done. Thanks to the Internet, the news spread like wildfire. The 124-year-old Welsh engineering company was closing! Suppliers withdrew credit and canceled orders. It didn’t help that the managing director was on vacation when the mistake occurred; clients thought he was trying to run and hide. In short, it was a disaster for Taylor & Sons. They sued Companies House and won.

TYPOS CAN MAKE YOU THINK YOUR WHOLE CHILDHOOD WAS A LIE.

Spinach is good for you, but it’s not going to give you super strength. It turns out that the creators of the Popeye cartoon consulted an 1870s German study to find out how much iron spinach contains. Because the printers placed the decimal point one space too far to the right, the published research claimed that the leafy greens had ten times as much iron as they actually contain. Had it not been for that study, Popeye might have gotten his power boost from watermelon, dark chocolate, or lima beans—foods that contain as much or more iron than spinach does.

The rewards for a mistake-free piece of writing are sweeter than treats. You won’t get sued for millions. You won’t need to endure public ridicule. You won’t seem angrier than you really are. You won’t mislead an entire generation of children. Aren’t these reasons enough to form a proofreading habit?

Photo credit: http://www.louiserobinson-pa.co.uk/services/proof-reading
creation, aspiration, position in the world and values of the country.

(II) DESIGN AND PRESENTATION
1. Page must contain appropriate margin in relation to text.
2. Text materials should be arranged in a logical sequence.
3. Must be clearly laid out with type suited for young readers.
4. Should have clear presentation and be consistent in design.
5. There should be uniformity in typographic style.
6. Needs clarity of printing and consistency of ink on all pages with no show-through pages.
7. Text must contain adequate and appropriate well-labelled functional illustrations.
8. They should not contain gender-role stereotypes in both text and illustration.
9. There should be appropriate balance between text and illustration.
10. Should avoid wrongly

(IV) PRODUCT STANDARD
1. The production finishing should be of durable quality.
2. It should be well printed and attractive.
3. It should be easy to handle.
4. Must withstand the test of time.
5. It must be of a usable size.

Source: www.codecan.org/burt-award/ghana