



United Nations
Educational, Scientific and
Cultural Organization

Sector for
External Relations
and Public Information

UNESCO Publications Guidelines



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Educational, Scientific and
Cultural Organization



**Sector for
External Relations and
Public Information
Division of Public Information**

UNESCO Publications Guidelines

Version under revision

Contents

Introduction **5**

Chapitre 1

Planning and project definition **7**

- 1.1 Why are you doing it? 12
- 1.2 Who is it for? 14
- 1.3 What is your project? 16
- 1.4 Partnerships 17
- 1.5 Resources and budget 19

Chapitre 2

Content preparation **21**

- 2.1 Selecting authors 25
- 2.2 Briefing and managing authors 26
- 2.3 Photos, illustrations and maps 28
- 2.4 Substantive editing 31
- 2.5 Peer review 33
- 2.6 Setting up and managing an editorial board 35
- 2.7 Forewords and prefaces 36
- 2.8 ISBN and ISSN attribution 37

Chapitre 3

Production **39**

- 3.1 Copy-editing 45
- 3.2 Graphic design 47
- 3.3 Typesetting 48
- 3.4 Proofreading 49
- 3.5 Creating an index 50
- 3.6 Obligatory preliminary matter 52
- 3.7 Printing 53

Chapitre 4

Cataloguing and archiving **55**

- 4.1 Cataloguing and classification 59
- 4.2 Archiving 61

Chapitre 5		
Promotion and visibility		63
5.1	The promotion strategy	67
5.2	Preparing your communication materials	68
5.3	Communicating about the publication	69
Chapitre 6		
Distribution and stock management		73
6.1	Type and cost of distribution	78
6.2	Where do the publications go?	79
6.3	How do they get there?	80
Chapitre 7		
Evaluating impact		83
7.1	Indicators and impact	87
7.2	Types of indicators and means of verification	88
Appendice 1		
Categories of UNESCO information materials		91
Appendice 2		
Publication Checklist		99
Appendice 3		
Sample copyright page		104
Appendice 4		
Sample budget		105
Appendice 5		
How to fill out the author's contract form		106
Appendice 6		
Sample terms of reference for contractors		108
Appendice 7		
List of photobanks		109
Appendice 8		
Statutory free distribution		111
Appendice 9		
Sample reader survey		112
Appendice 10		
Language version objectives according to publication category		114

Introduction

UNESCO publications are for many people the first exposure to UNESCO's work. They represent the public image of the Organization, and are an essential vehicle for achieving its goals.

In order to ensure high-quality publications and a coherent publishing policy, UNESCO is standardizing its procedures. As a part of this reform process, these guidelines have been created as a handbook for UNESCO staff. They provide information on what constitutes a UNESCO publication, how to plan the project, and how best to undertake its production. They are not however a guide to editorial style, which is set out in the UNESCO Style Manual.

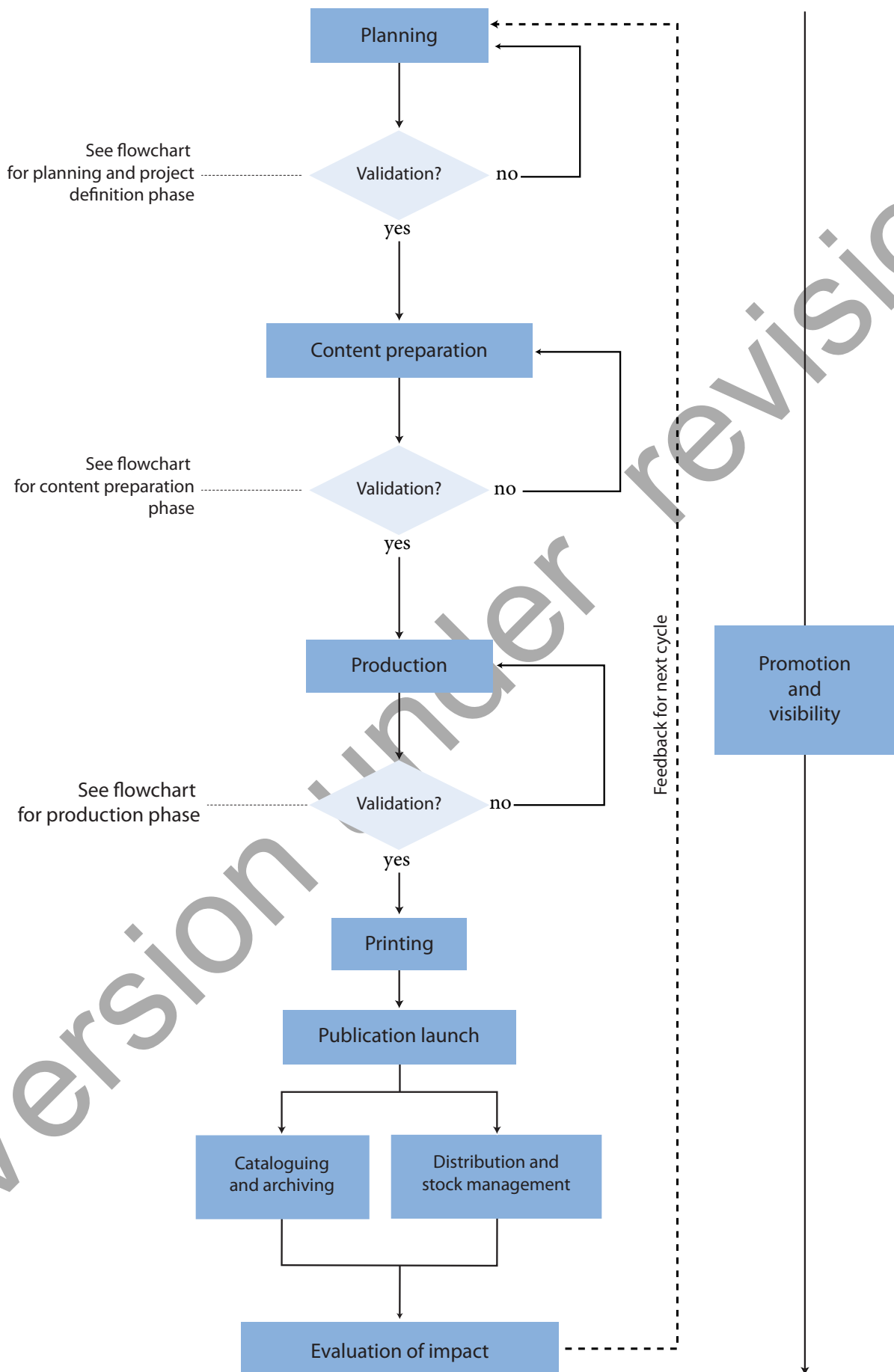
The guidelines are designed to be used by all staff involved in publications, but are more specifically targeted towards the programme specialists who are responsible for publication projects.

The guidelines are part of a more comprehensive project covering all of UNESCO's information materials. In this context, ERI/DPI will also be making available guidelines for other types of information material, such as web content and communication materials.

You do not necessarily need to read the guidelines from cover to cover. Although they can be read as a whole, they should be useful as an easy reference tool for specific aspects of publishing at UNESCO.

We have made efforts to be comprehensive, but you may find that some of your questions remain unanswered. Do not hesitate to contact us with any questions or suggestions at i.denison@unesco.org

Publication project cycle



Planning and project definition

You want to create a publication. But is there really a need for it? Will it get to the right people? Do you have the necessary resources to make it happen?

UNESCO's publications reflect the Organization's programme priorities and are an integral part of the programme cycle.

Each sector's workplan incorporates any publications that are foreseen. These publications are then included in the sector's biennial Publication and Distribution Plan, validated by Directors and ADGs, and transmitted to the Committee on Communication and Public Information (CCPI) for further validation and follow-through.

Although a publication is an integral part of a wider project cycle, each one is a project in its own right. It has its own cycle, requirements and checkpoints, as well as its share of constraints. Planning for a publication is just as important as the words that will be put in writing.

The publication cycle consists of four main phases:

1. Planning and project definition,
2. Content preparation,
3. Production and distribution,
4. Evaluation of impact.

This chapter looks specifically at the planning and project definition phase of a publication, which defines all of the subsequent phases.

Promotion and visibility, treated separately in these guidelines, must be considered in parallel with the preparation of the publication itself, and be taken into account from the beginning.

Checklist

Planning and project definition phase

1. Proposed **title** of publication:
2. Name of **series**, if any, and volume in the series:
3. Name of **author** and/or **volume editor** (if known):
4. Is this a **first edition**, an **update (re-edition)** or a simple **reprint**? Give year of publication, publisher, ISBN (if any) as well as volume editor and/or author(s) of the previous editions.
5. **Languages:**
 - a. What is the language of publication?
 - b. Is it a translation? If so, from which language? List any other language versions that exist.
 - c. List any other language versions foreseen.
6. **Objectives:** List:
 - d. overall goals;
 - e. programme objectives;
 - f. communication objectives;
 - g. audience needs.

Include UNESCO themes, programme priorities, corresponding major programme in C/5 and specific sector line of action, including paragraph AND paragraph number, e.g. MLA 2: 01018.
7. **Added value:** In one paragraph, compare the proposed publication to any others available on the same topic addressing the same audience (if you are writing a specialized monograph, it is not relevant to compare it to a popularized treatment of the same subject). Discuss similarities and differences in subject coverage, organization, level and writing style. How does your publication project add value to the debate?
8. **Target audience:** nature and size
 - a. What are your publication's
 - i. main target audience?
 - ii. secondary target audiences?
 - iii. other potential beneficiaries?
 - b. Where are they situated? What language(s) do they speak?
9. **Type of publication:** Specify type and medium (see Appendix 1).
10. **Summary of publication:** Describe, in about 200 words, content, structure, approach, and approximate length.
11. Is it an **original and previously unpublished** work? If not, describe the relation of the manuscript to the work on which it is based.
12. **Distribution plan, promotion and follow-up**
 - a. Distribution strategy: How do you plan to reach your target audiences?
 - b. Print-run: How many for immediate distribution and how many for stocks?
 - c. Will you distribute this publication electronically?
 - d. Who will be in charge of distributing this publication?
 - e. What is your promotion strategy?

13. Monitoring and impact evaluation

- a. What is the expected result of this publication?
- b. List selected indicators of impact and benchmarks.
- c. List means of verification.

14. Resources required

- a. What is the proposed overall budget for the project?
- b. What human resources will you need, both staff and external?

15. Partners

- a. Specify any partners involved, and provide copies of all relevant agreements.

16. Timetables and deadlines

- a. Expected time for completion of the first draft for outside review.
- b. Expected time to complete the entire manuscript (and explanation of any potential impediments).
- c. Expected date of issue.
- d. Is a launch foreseen, and if so, has it already been included in the UNESCO Communication Plan?

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Who does what?

Programme Specialist

- Initiation of the publication project within the framework of programme implementation.
- Elaboration of the project (including budget) and completion of the Publication Checklist for validation by Publications Officer.

Publications Officer

- Validation – or revision – of the Publication Checklist and data entry into the Publication and Distribution Plan database.

Administrative Officer

- Confirmation of availability of funds.

Division Director

- Validation – or revision – of the project once it has been validated and entered into the database by the Publications Officer.

ADG

- Validation of the Publication and Distribution Plan.

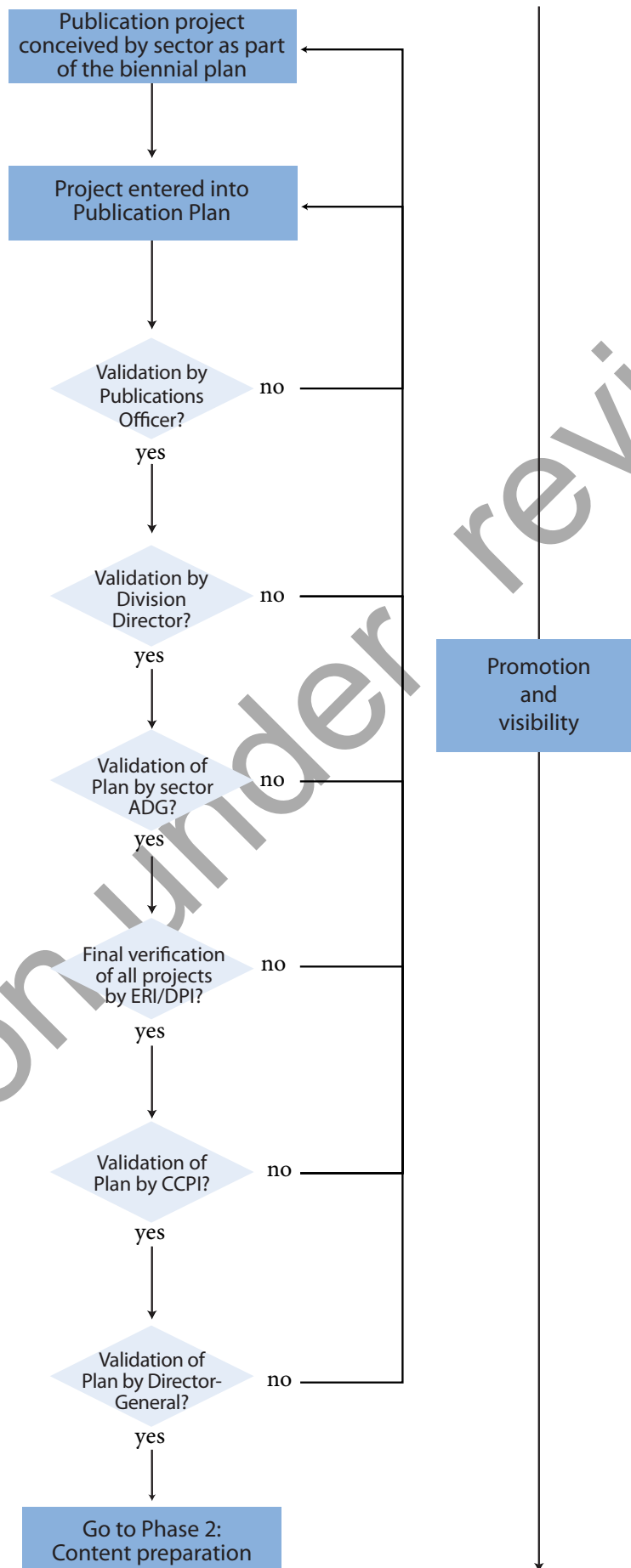
ERI/DPI

- Final verification of the project as entered into the database.

CCPI

- Validation and transmission of the Plan to the Director-General for approval.

Planning and project definition phase



1.1 Why are you doing it?

Your objectives should be clear and attainable.

UNESCO publications may highlight projects, bring together reports from a conference, or synthesize research. They are often the final output or product of a project, programme or meeting. But remember, wanting to have something to show is not sufficient justification for launching a publication!

As you plan your publication, you should be able to answer the following questions:

1. Why publish? (objectives)
2. Who for? (target audience)
3. What? (content)

These questions need to be looked at together, but for the sake of clarity we will take them separately. This section looks at the first point.

Remember at this stage to think of the big picture. Publication projects should reflect the objectives and working areas of the larger UNESCO organization.

Ensure clear links between the overall goals of your specific programme and the goals of your publication. When you determined the overall programme objectives, you looked at the C/4 and C/5. The process for publications should be the same.

Take time to envisage the value of the publication for your target audience, and make sure you do not duplicate work.

Are you duplicating material that already exists?

Before launching your project, do your homework. Has any similar work been done in UNESCO or outside the Organization? Are there any well-known authors that have already produced work on the topic? Do similar publications exist? Ask yourself: *What additional value does this project bring? In what way is it original?* Usually the content should be original, although in some cases it is the presentation of the content (e.g. vulgarization for the general public) that brings the added value.

Not every project deserves – or requires – a publication. Think about the various options available for attaining your objectives. You may prefer to build up a community of practice, and/or organize discussion forums and workshops. If you do choose to publish, decide which media will enable you to best reach your audiences.

When defining objectives, it is useful to identify four levels:

- **Strategic goals:** the overall goals of the project, which can be found in the C/5. E.g. *The Main Line of Action 1 of the Social and Human Sciences sector is: promoting the ethics of science and technology, with emphasis on bioethics.*
- **Programme objectives:** more specific programmatic goals. E.g. *Building capacity of teachers to implement HIV prevention programmes in schools.*
- **Communication objectives:** how you want your audience to use your publication. E.g. *To learn, to raise awareness, to educate, to make informed decisions...*
- **Users' objectives:** what your *target audience* wants from the publication. E.g. Ministry staff may like self-study and distance training materials that adapt to their busy schedules and allow them to advance professionally.

Example of a publication and its objectives

A publication on conflict management in water disputes has just been printed. Below you will find how this publication responds to the required goals and objectives listed above.

Strategic goals:

Use the tools of science and technology to contribute towards poverty eradication, sustainable development ... as well as for the building of peace...

Programme objectives:

Fostering policies, technical capacity-building, research, networking, education and international cooperation in the fields of water, ecological and earth sciences for enhancing societal responses...

Communication objectives:

Policy makers, government officials and researchers can use this publication as a guide to establishing policies and systems in order to manage water-related power struggles in certain regions.

Users' objectives:

Users will have up-to-date and easy-to-read information on the topic of water-related conflicts and will be knowledgeable as to possible actions to be taken to reduce such tension and conflict.

Remember, if you don't have clear objectives – don't do it!

Think about – evaluating impact!

To be able to find out whether you have achieved your objectives, it is important to define your expected results, performance indicators, benchmarks and means of verification now. Factor in the financial and human resources needed. Read more about indicators and impact in Chapter 7.

1.2 Who is it for?

Determine your audience. Remember – your publication is for them, not for you!

Having a clear idea of your target audience will guide you in the choices you make concerning the production of your publication. Here are some rules of thumb:

- **Know your audience:**
 - Who do you want to target: e.g. young people, Ministry officials, policy makers, educators, scientists, reporters?
 - Where are they situated?
 - What language(s) do they speak?
- **Know what they want:** You may know *who* they are, but do you know *what* they want? How can you adapt your publication to best fit their needs?
- **Know how your target audience will use the publication:** Is your audience interested in training? Do they need the latest research on a specific subject as an aid in policy development?

Language versions

Knowing your target audience will allow you to decide on the appropriate language versions for your publication. Your decision should take into account both main and secondary target audiences, the existence of adequate distribution opportunities for the language(s) chosen, and the potential use of a language version as a vector for further translations. Anything likely to be widely translated should have an English version.

On this basis, UNESCO has defined minimum language version objectives for each publication category (see Appendix 10 for a complete table):

- all six official languages: global reports;
- English and/or French and one other language: general and historical works, monographs, statistical reports, atlases, reviews, journals;
- English and/or French: bibliographies, yearbooks, newsletters;
- one official and one other language: guidelines, manuals, toolkits, teaching materials;
- one language: proceedings, dictionaries, glossaries, thesauruses.

Beware of assumptions

We often assume we know the best types of publications for specific audiences. For example, it is given that a policy maker will not have time to read a 75-page study on the impact of a teacher training course in rural Thailand, and that a policy brief is more appropriate. It might be assumed that a programme specialist working in a local NGO in Africa is more in need of a monograph or technical report.

Yet discussions with these professionals sometimes reveal other agendas. As part of the publication project, it can be helpful to conduct research or organize focus group discussions with your target audience. You may come to the conclusion that a DVD is the best product, or perhaps a web-based clearinghouse. Understanding the requirements, interests and changing needs of your target audience will help you to justify your project and determine the right format.

The categories of typical target audiences for any UNESCO activity can be distinguished as follows:

- Permanent Delegations / National Commissions
- UNESCO networks (e.g. Chairs, Associated Schools, Clubs, national committees)
- Development agents (e.g. intergovernmental organizations, UN system)
- Policy makers (e.g. ministry, parliamentarian, local authority)
- Civil society (e.g. private person, non-governmental organization, company)
- Scientists / researchers / academia
- Educators / teachers / trainers
- Youth / students
- Mass media
- Specialized media

Think about – promotion!

Determine your mailing lists for promotional materials at the same time as you define your target audience. See Chapter 5.

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1.3 What is your project?

Relevant documents and tools:

- Appendix 1: Categories of UNESCO information materials

Once you have defined your objectives and target audience, you should have a clearer idea of what you need to produce.

You should be able, at this point, to describe your project. Are you indeed producing a publication and not another category of information material? Although much of the information in these guidelines is also relevant for preparing documents and communication materials, it does not cover the specificities of these categories (see Appendix 1 for definitions of each category).

UNESCO publications consist of substantive material published for external audiences, which justifies attribution of an ISBN. If your project does not present substantive material and/or is not for an external audience, then it is not a publication as defined by UNESCO's criteria.

Once you are confident that you do need to produce a publication, you should be able to describe it. Fill out the relevant fields of the Publication Checklist.

The basic descriptors at this point are the following:

- **Objectives:** What are the publication's purpose? Why is it useful and required?
- **Added value:** A review of the literature to demonstrate how the project adds value to the debate.
- **Target audience:** Who do you wish to reach?
- **Type of publication:** What type of publication will you be producing (monograph, statistical report...)? In what medium (electronic, print...)?
- **Summary:** Describe the publication's content, structure, approach and approximate length.
- **Distribution:** How do you plan to distribute it?
- **Promotion:** How do you plan to promote it?
- **Impact:** How will you measure impact (indicators, benchmarks, means of verification...)?

1.4 Partnerships

Before embarking upon a partnership, think about its potential advantages and disadvantages.

In some cases, there may be opportunities for co-publishing a book. Ideally this opportunity presents itself at the planning phase. Negotiations for partnering take time and can delay production if taken up too late in the publication life cycle. All discussions and negotiations should be undertaken with the collaboration of ERI/DPI.

First, you must be aware of the fact that each co-publishing agreement is negotiated with one publisher whose sales networks generally cover one – or more often several – geographical zone(s) depending on the language version you are dealing with. There is probably no international publisher capable of partnering with UNESCO to publish many languages over a large number of countries. Each language version, therefore, must usually have its own co-publishing partner. ERI/DPI/PBM negotiates all co-publishing agreements as they pose sensitive questions concerning copyright, distribution rights and other legal responsibilities.

Co-publishers must be chosen wisely

- Is the partner well situated in the field constituting the subject matter of your publication project?
- Is the partner likely to distribute the publication in a manner that complements the Organization's own efforts and enhances UNESCO's visibility?
- Can the partner handle any production responsibilities?
- Does the partner offer to participate in the venture at a fair price?
You may think that it is cheaper and/or faster to work with an external publisher. This is not necessarily the case, and not sufficient reason to co-publish.

Advantages of co-publishing

- The publication benefits from the partner's positive image if the publisher is well known and has a strong position in the subject field.
- Distribution can be larger and more developed, thanks to aggressive marketing and promotional teams that can visit bookstores and libraries.
- Co-publishers share certain costs, and the financial gains from book sales can also be beneficial.

Disadvantages of co-publishing

- Certain publishers do not provide assistance in promotion; they merely assist with the production.
- UNESCO's visibility may be diluted. In some cases the partners stand to gain more from the agreement than UNESCO, by using their own sales networks while benefiting from the UNESCO image.
- If your distribution strategy includes a significant amount of free distribution, this may be incompatible with the sales strategy of a co-publisher.
- Publishers like to choose launch dates on the basis of their agenda, not yours.
- Any book profits will be divided among partners.

Co-publication of a series

This is usually the most fruitful type of co-publishing agreement. Both partners commit themselves for a certain duration to co-publish a complete and coherent editorial programme.

Co-publishing: Responsibilities for establishment of an agreement

- The following elements are worked out between ERI/DPI/PBM and the co-publishers on the basis of internal consultations between ERI/DPI and the programme sector concerned:
 - rights to be ceded,
 - terms,
 - territory,
 - responsibilities,
 - print-run,
 - publication date,
 - publication format,
 - design,
 - logo usage,
 - royalties and payments,
 - pricing,
 - reprinting.
- The programme sector may not engage in any discussions with a publisher about any current or potential publication without implicating ERI/DPI.
- Co-publishing agreements are negotiated and drafted by ERI/DPI/PBM for signature in ERI/DPI on behalf of UNESCO before being sent to the co-publisher for counter-signature. Contract forms of partners are not used.
- The programme sector reviews the draft agreement.
- A corresponding Funds Reservation from both ERI/DPI and the relevant programme sector is necessary for signature of the agreement.

1.5 Resources and budget

Relevant documents and tools

- Appendix 4 – Sample budget
- CLD production estimate: <http://dms.hq.int.unesco.org/>

Planning for time, money and human resources is essential for any successful publication project.

When does the publication have to be ready? Does it need to be distributed at a specific event (see Chapters 5 and 6)? Plan now on how you will reach that deadline and calculate the costs involved. These guidelines will help you to remember all the items that must be included. Your Publications Officer will help you to define the budget and work calendar. Be prepared to fine-tune your budget as the project unfolds.

It is not usually possible to confirm at this stage whether the publication will be sold or distributed solely for free. If it is sold, ERI/DPI may contribute between 30% and 70% of *production* costs, depending on factors such as any involvement of other partners. If it is likely to be sold, ask ERI/DPI/PBM to provide you with an estimate of production costs.

If your publication is likely to be distributed for free, you may consult CLD's tool to calculate specific *production* costs.

Remember, in all cases, costs related to *content preparation* must be calculated (and paid for) directly by the sector.

What should you budget for?

Plan both the time required and the costs for the steps listed below, as well as staff time/costs for managing the project.

Once you have established a timeline, check in advance the availability of contractors for each step.

- **Content preparation phase** (see Chapter 2)
 - Drafting of the manuscript or translation of an existing manuscript
 - Substantive editing and/or rewriting or revision of a translation
 - Photo research
 - Acquisition of rights for text and images
- **Production phase** (see Chapter 3)
 - Copy-editing
 - Graphic design
 - Page lay-out and entering of corrections
 - Proofreading
 - Creation of an index
 - Printing and binding
- **Promotion and visibility** (see Chapter 5)
 - Editorial work (conception, drafting of texts)
 - Graphic design
 - Printing
 - Dissemination of promotional materials (postal costs etc)
 - Organization of promotional activities/events

- **Distribution and stock management** (see Chapter 6)
 - Mailing/distribution service costs
 - Storage costs
 - Print-on-demand
- **Evaluation of impact** (see Chapter 7)
 - Cost of tools chosen to measure impact

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Chapter 2

Content preparation

Content preparation is the most important part of the publication cycle. This chapter provides a step-by-step guide.

It is important to follow standard procedures as closely as possible in order to ensure that UNESCO publications are of consistently high quality.

The best lay-out, graphic design and proofreading cannot compensate for poor quality of content. Efficient promotion can even be extremely risky for the Organization if the content is not up to scratch.

Poor-quality material should not be published in any form! However it is obvious that each publication project is different. This chapter is designed to cater for a range of publication types.

Remember that in some cases it is appropriate to cancel a publication project if the quality of the content is not sufficient.

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Checklist and ISBN request Part 1

Content preparation phase

Title of publication:

4. Budget allocated? yes no Code: _____
5. Author(s) and volume editor(s) (where relevant) selected? yes no
 a. Name(s) (if not provided in Phase 1)? _____
 b. UNESCO employee(s)? If yes, go to 6. yes no
6. Contract(s) drafted, and validated by Publications Officer and ERI/DPI? yes no
7. Contract(s) signed by author(s)? yes no Provide copy/ies
8. Manuscript and other elements submitted by author(s) and approved? yes no
9. All photos, illustrations, maps and other graphic elements collected? yes no
10. Permissions obtained for all non-UNESCO-copyright material? yes no
 List material and provide copies of all permissions.
11. Substantive editing done? yes no Provide name of editor _____
12. Preface and foreword and/or introduction written and approved? yes no
13. Reviewed internally? yes no Describe briefly process and results, and attach reviews.
14. Reviewed via peer review or editorial board? yes no
 Describe briefly process and results, and attach reviews.
15. Publications Officer has checked compliance with procedures and that manuscript is complete? yes no
16. Validated by Division Director? yes no
17. ERI/DPI evaluation of commercial viability?
18. For free-distribution publications, ERI/DPI evaluation of compliance with procedures (editorial and rights) for ISBN/ISSN issuance?
19. Scheduled launch date?

Your contact information for ISBN request

Responsible officer: _____

Division/sector/institute: _____

E-mail address: _____

Office telephone number: _____

Promotion

Blurb drafted?

Flyers drafted?

Web promotional materials created?

Who does what?

Programme Specialist

- Drafting of author's contract.
- Management of publication project.
- For substantive editing:
 1. checks appropriate contract type and procedures with Administrative Officer;
 2. chooses from among three potential contractors, justifying the choice;
 3. creates a contract and specifies the terms of reference;
 4. validates the completed work and sets into motion the payment process.
- Quality control:
 - ensures that author and editor comply with UNESCO's editorial standards;
 - ensures that permissions are secured for any copyrighted material used in the manuscript (text extracts, maps, charts, photographs and any other material reproduced from another source).
- When satisfied with author's work, completion of administrative procedures to ensure payment.
- Validation of completed manuscript and submission to Publications Officer.

See Appendix 5 – How to fill out the author's contract form, and sections 2.2 'Briefing and management of authors' and 2.4 'Substantive editing', for more information.

Publications Officer

- Guidance on all editorial questions and publishing procedures.
- Guidance in fine-tuning the budget that was roughly calculated during the 'Planning and project definition' phase (see Chapter 1).
- Evaluation of editorial quality of manuscript before the production stage begins.
- Validation of author's contract.
- Validation of completed manuscript and submission to Division Director.
- Upon validation by Division Director (see below), transferral of manuscript to ERI/DPI for evaluation of commercial viability and compliance with ISBN criteria.

Division Director

- Validation of choice of author.
- Complete read-through of manuscript at least once.
- Validation: statement confirming that manuscript is of required standard, that any potentially sensitive issues have been checked (if necessary in consultation with ERI/MSO), and that all the necessary permissions have been obtained.

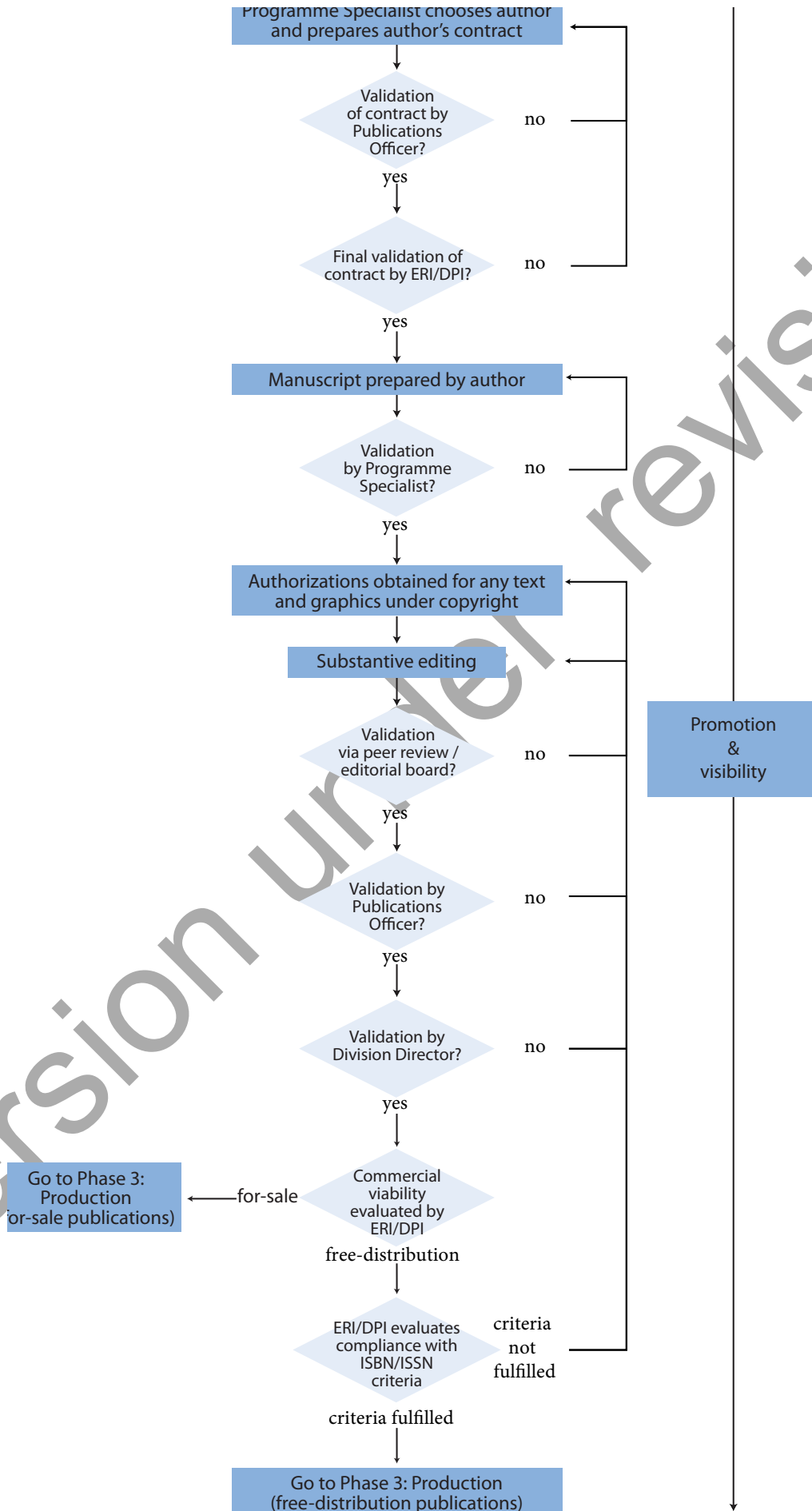
Administrative Officer

- Confirmation of budget availability.
- Validation of administrative procedures.

ERI/DPI

- Final validation of author's contract and permissions.
- Evaluation of commercial viability of publication.
- Verification that quality control procedures have been respected and issuance of ISBN or ISSN.
- In the case of for-sale publications, budget estimate covering production costs and including ERI/DPI's contribution.

Content preparation phase



2.1 *Selecting authors*

Relevant documents and tools

- UNESCO roster of consultants: <http://www.unesco.org/roster/>

UNESCO authors are selected among dedicated specialists and capable writers from across the world.

The primary criteria for selecting an author are:

- eminence in the relevant field;
- language and writing skills.

UNESCO also emphasizes that its authors should be representative of all regions of the world. This is not always easy to apply for one publication, but must be borne in mind.

Do not hesitate to seek out advice when selecting your author(s)! Colleagues in the field, National Commissions, NGOs and other national and international bodies can make useful suggestions.

In some cases it is relevant to work with younger, less experienced authors, in order to incorporate a capacity-building element into the project. In this case, it may be good to pair up a younger researcher with an established expert.

You may also want to think about whether a potential author is ‘media-friendly’ or not (see Chapter 5 ‘Promotion and visibility’) as this can enhance the impact of your work.

It is sometimes justified to work with authors with whom one has already established a working relationship during collaboration on previous publications. However it is also important to identify other potential authors who may be better qualified for the job.

2.2 Briefing and managing authors

Relevant tools and documents

- Appendix 5 – How to fill out the author’s contract form
- UNESCO Style Manual

Authors need guidance. The more support they get, the better and the faster they will work, and the fewer hitches you will encounter down the line.

Working with an external author

The author must sign an author’s contract, thereby agreeing to transfer all copyright to UNESCO and to comply with the specific terms of reference given in the contract. See Appendix 5 for detailed instructions on how to create an author’s contract.

The author’s contract is the only complete and adequate instrument transferring copyright in the work to be created by the author or editor to UNESCO for its publishing purposes. This enables UNESCO to grant licenses to publish the work in other languages and authorize its reproduction in whole or in part, i.e. to reach the widest possible audience.

It is paramount to inform the author of all contractual obligations. Draw attention to the copyright provisions in the contract, and the fact that there is no provision for payment of royalties. The terms of reference should be as detailed as possible, to ensure that the end product is consistent with the objectives of the publication. This includes respecting the UNESCO style manual when drafting the manuscript.

Author’s contracts must be visaed by the Publications Officer and ERI/DPI/PBM for content. The Division Director and Administrative Officer sign off on budget. Once the contract is signed, provide copies to your Publications Officer and ERI/DPI/PBM.

- You must use an author’s contract and not another type of contract such as a fee contract! This will avoid your having to deal with tricky rights questions further down the line. If you have any doubts, contact your Publications Officer.
- Once the draft contract has been cleared by ERI/DPI, do not modify it in any way!

Maintain regular contact with the author, to be available to answer any questions and in some cases to review draft elements of the work as it progresses. Regular correspondence or personal contact also reduces the risk of unexpected delays.

Think about – indexing!

When briefing your author, ask him/her to identify key terms for the index of the book. See Chapter 3 ‘Production’, for more information on the indexing process.

Working with an internal author

Clear terms of reference should be drawn up even if the author is a member of staff. Most importantly, the time required to author the publication must be factored in to the staff member’s workload.

Authorship and other credits

Who is considered to be an author?

An author is someone who creates an original work having a fixed expression (usually in the form of a written text). In the context of UNESCO's publishing activities, it is anyone who has made a major contribution to the intellectual substance of a publication, and has played a major role in drafting and/or revising the various stages of the manuscript. All contributors who meet these criteria should be listed as authors, and all those listed should meet the criteria.

When an author signs a publication, he/she both takes credit and accepts responsibility for the intellectual content of the work.

Is a volume editor an author?

A volume editor selects, revises and re-arranges the work of an author, or number of authors, for publication and accepts intellectual responsibility for the content of the publication. A volume editor is considered to be an author and must sign an author's contract. The editor-in-chief of a review or journal carries out similar functions, and must also sign an author's contract.

Which types of publications are considered to have individual authors?

Journal articles, monographs and technical studies are considered to have individual authors. Global reports and statistical digests are considered as institutional publications without individual authors. However, they may credit the persons who drafted the publication on the legal page or in the acknowledgements. In certain cases, authors of individual chapters of such reports may be credited on the chapter title page and in the table of contents, but not on the cover of the publication. If you are in doubt about whether or not to credit the authors, contact your Publications Officer.

All authors must sign author's contracts!

How are authors to be credited and in what order?

For publications with individual authors, the name(s) of the author(s) appear(s) on the cover of the book. If there is a large number of authors, coordinated by a volume editor, usually only the volume editor's name appears on the cover, as follows "Editor:...".

Order of authorship is decided by the Programme Specialist in collaboration with the author(s). It is either alphabetical or in descending order of contribution.

Are staff members allowed to sign publications they have written?

Yes, if a member of staff is the author or volume editor of a publication, the editor-in-chief of a periodical or the author of an article in a periodical, his/her name should appear.

Can other staff members be credited?

At the request of the author or Programme Specialist, mention may be made of the contribution of other staff members in the acknowledgements if it is considered that they have gone beyond their professional duties. This is done only rarely and must be approved by the Division Director.

Can Programme Units be mentioned?

Yes, the role of a department, division or any other unit may be mentioned in the preliminary material of a publication, with the approval of the Division Director.

A note to staff members who wish to write outside of UNESCO

If you wish to publish outside of UNESCO, you must obtain official approval. See the Item 2.5 C of the Human Resources Manual.

2.3 Photos, illustrations and maps

Relevant documents and tools

- UNESCO photobank: <http://photobank.unesco.org/>
- Appendix 7 – List of photobanks
- UN cartographic database:
www.un.org/Depts/Cartographic/english/htmain.htm

Selecting photos, illustrations and maps is complex and requires time.

Photos

If you are publishing a book with photos, you may carry out the photo research internally. Consult UNESCO's photobank (<http://photobank.unesco.org/>), which contains images from across the world in all of UNESCO's fields of activity.

Try also national sources, such as National Commissions, Delegations, embassies, and tourism offices.

If you don't find what you need easily, you might wish to work with a photo researcher, who will:

- conduct the research;
- negotiate rights and prices (having the experience, clout and networks to do so);
- deal with the paperwork with agencies and individual photographers;
- ensure proper crediting and follow-up.

Working with a photo researcher

- Agree upon:
 - the timeframe;
 - the fee for the photo researcher;
 - the budget for acquisition of photos.
- Provide your photo researcher with a detailed brief, including:
 - a summary of the publication and any relevant background information;
 - a comprehensive list of photos required, including format, position and role in the publication;
 - where possible, a list of sources to be drawn upon.
- Plan a work calendar:
 - meeting 1: thorough briefing;
 - photo researcher gathers a wide range of images to choose among;
 - meeting 2: selection of the photos to be retained, and guidance concerning any photos yet to be found;
 - finalization of list of photos;
 - photo researcher carries out paperwork for rights acquisition, follows up on respect of credits and any other agency guidelines.

You may decide to buy photos from a photo agency. When purchasing photos, make sure you are clear about the budget available. Contact your Publications Officer if you need any advice.

Sometimes authors provide photos. Be strict about the technical and artistic quality required and explain these criteria clearly to the authors.

Criteria for selecting photos

- Technical quality:
 - a minimum of 300 dpi for dimensions of 20x30.
- Artistic quality:
 - composition;
 - light;
 - originality.
- Theme:
 - relevance (topical, reflects issues at stake and angle desired by author).
- Political correctness:
 - appropriate geographical and gender balance;
 - sensitivity concerning religious, ethnic and political issues;
 - sensitivity concerning any representation of violence.

When authors provide photos, you must either:

- identify them clearly in the author's contract (see Appendix 5); or
- ask the author or rights holder to sign an authorization for use (Form 205F, available on the Intranet at: <http://Intranet.unesco.org/forms/>).

Prices and rights

Photo prices depend on:

- size of the image (as compared to the page of the publication);
- whether it is colour or black and white;
- print-run;
- number of languages / geographical coverage;
- number of photos purchased (rates are cheaper for larger quantities);
- renown of the photographer and/or photo agency.

Note that reprints may bring the publication into a higher price bracket.

If possible, request worldwide rights. Check whether there is an additional cost for acquiring the rights to publish the image in electronic formats. For the web, you must usually specify the length of time the image will appear.

Cropping and manipulation of images

You are usually allowed to crop and in some cases alter an image within reasonable limits, unless it is a work of art or by a famous photographer.

If an image has been cropped or manipulated in any way, make sure this is the version sent to the agency for approval.

Credits and follow-up

Make sure that you credit the image as specified in the guidelines given by the agency. Include any obligatory captions. You will have to pay a penalty if the credit is incorrect. For UNESCO images, credit the Organization and the photographer as follows:

© UNESCO/Y. Zzzzz

Once you have the photograph laid out on the page, you (or your photo researcher) must send a copy of the page to the agency or rights owner for approval.

Illustrations

You may wish to use illustrations in your publication. If you hire an illustrator to create an illustration or set of illustrations exclusively for your publication, he/she must sign an author's contract. Otherwise, the illustrator may assign non-exclusive rights in the same way that a photographer assigns rights. As with photos, illustrations should respect criteria of technical quality, artistic quality, relevance and political correctness.

Maps

You must obtain permission for use of any maps. In the case of maps from the UN database (<http://www.un.org/Depts/Cartographic/english/htmain.htm>) e-mail confirmation is sufficient.

For political maps, you may also need to check with ERI/MSO about any potentially sensitive issues or controversial borders. Talk to your Publications Officer.

Version under revision

2.4 Substantive editing

Relevant documents and tools

- UNESCO Style Manual
- Plagiarism detection software:
 - www.turnitin.com
 - www.ithenticate.com
- UNESCO roster of consultants: www.unesco.org/roster

The programme specialist is responsible for the quality of the content of the publication.

Substantive editing is a specialized task that requires both subject knowledge and writing skills. It also requires time! It is often advisable to delegate such tasks to a contractor or an internal editor. But remember, the Programme Specialist remains accountable for the quality of the manuscript.

Once the manuscript is submitted to you by the author, you must read it carefully to ensure that it is suitable and corresponds to the terms of reference in the author's contract, notably in subject matter, approach, style and length.

Remember, if the author has not carried out the tasks to your satisfaction, you may send it back. You should not request final payment for the author until you are satisfied.

Brief the substantive editor on what is now required. In all cases, the editor must delete redundant passages, add pertinent missing material, make sure that the development of the author's argumentation is logical, and ensure balance between the different parts of the manuscript. He/she must also make sure that the Style Manual has been followed, and in particular that:

- facts are checked;
- any quotations are checked for accuracy and rights questions;
- proper names and place names are correct and correspond to UNESCO usage; and
- bibliographical references are correct, complete, in the right order and the appropriate language.

In the case of multi-authored works, the editor must also ensure consistency of presentation and terminology. Transitions may have to be drafted to link the different contributions.

You must make sure that permissions have been secured for any copyrighted material used in the manuscript. This includes any text extracts and any figures or images, such as maps, charts and photographs that have been reproduced from another source (see section 2.2 on 'Briefing and managing authors' and 2.3 on 'Photos, illustrations and maps').

If you have any doubts about whether the author has provided you with original content, check for plagiarism, which has become more and more common with the availability of material on the Internet. Check for self-plagiarism too: the author should not be re-submitting material that he or she has already published elsewhere, which could infringe upon another publisher's copyright. There are many electronic tools available to check for plagiarism, such as www.turnitin.com and www.ithenticate.com.

If in doubt about any of the above, do not hesitate to contact your Publications Officer!

Think about – promotion!

Tips for choosing your title

Decide on the definitive title of your publication: Your 25-word working title is not going to pull the reader in.

When choosing the title of your publication, concentrate on the main concepts and themes of your publication. Avoid clichés, puns and colloquialisms that may be difficult to translate or understand in other cultures. Avoid titles that are too long, and words that are rare or too complex. Your Publications Officer will help you choose a short, accurate, punchy title, which you must stick to. Once you have started using it for promotion, your efforts will be wasted if you change it!

Check the web for similar titles, to make sure yours stands out in some way. If you want it to be search-engine-friendly, keep it under 10 words and place key terms at the beginning.

Write the blurb now

Ask the author to propose a draft, or use information from the book's introduction, conclusion and any other relevant material to write a short (approx. 300-word) blurb. It will serve both for the back cover and for promotional material such as flyers and web content.

Check for any upcoming deadlines

Check with the channels identified in your promotion strategy about deadlines for providing them with promotional material.

See Chapter 5 'Promotion and visibility' for more information.

2.5 Peer review

Peer review is an important part of the quality control process, and ensures professional credibility.

Which publications should be reviewed?

All publications should be reviewed by parties other than the author(s) prior to release. In the case of scientific publications, external peer review by at least two reviewers should be systematic. See the table below for type of review by type of publication:

Books:	
Works for specialized audiences	Peer review
General and historical works	Internal review; peer review and/or editorial board for reference works
Global reports	Editorial board / scientific committee
Statistical reports	Peer review / internal expert review
Normative materials	Peer review if the work includes commentary/ analysis
Policy briefs	Editorial board
Technical reports and Working papers	Internal review
Proceedings	Internal review
Guidelines, Manuals and Toolkits	Testing and peer review
Teaching materials including Multimedia/ Interactive games	Testing and peer review
Atlases	Scientific committee, ERI/MSO
Bibliographies	Internal review
Dictionaries/ Glossaries/ Thesauruses, Indexes, Encyclopaedias	Editorial board
Yearbooks	Editorial board
Periodicals:	
Reviews	Editorial board
Journals	Editorial board
Newsletters	Editorial board

Before or after copy-editing?

Generally it is better to have the manuscript reviewed before copy-editing, as the review may require changing the manuscript substantially. In some cases however, poor editorial quality may distract the reviewer from the content. This decision must be made on a case-by-case basis.

How do you find a reviewer?

You may seek out a reviewer using the same channels that you used to find an author. The author is also asked to provide names of potential reviewers. If the sector does not identify reviewers, ERI/DPI can do so.

What is expected of the reviewer?

The reviewer is expected to read the manuscript thoroughly, and to provide detailed feedback on the substance.

How much should you pay the reviewer, if anything?

Many reviewers are happy to carry out a review without payment, and this is often considered to be more ethical. However, peer review is also extremely labour-intensive, and payment is also practised. UNESCO's standard practice is to request peer review without payment. In some cases you may propose a token fee.

When is blind reviewing necessary?

In the case of blind reviewing, the name of the manuscript's author is not disclosed to the reviewer. Blind reviewing is necessary where there is potential conflict of interest or a very small scientific community.

Testing of training and educational material

Manuals, training kits and other educational materials must be tested (preferably by users identified within the target audience) and feedback taken into account.

Testing of educational material – an example

A scientific education kit was produced, targeting both teachers and their pupils (last year of primary and junior secondary). Its aim was to transmit scientific knowledge on a specific topic.

Four language versions (Arabic, English, French and Spanish) were published during the first phase of the project.

This first phase included an evaluation period that called upon members of UNESCO's Associated Schools Project (ASP) Network. Teachers in schools situated in appropriate regions were invited to test and improve the kit by sharing their knowledge and experiences. Subsequent to their positive response, a second edition, including other language versions (Chinese, German, Hindi, Mongolian and Russian), was realized two years later.

2.6 Setting up and managing an editorial board

Some publication projects require an editorial board or scientific committee to ensure the highest academic standards.

This is usually required for UNESCO's high-profile periodicals, series and multi-volume works. It may also be required for other types of publications. If in doubt, contact your Publications Officer.

Boards and committees can function in many different ways. In some cases all members may be involved in reviewing all publications, at least at some stage of the process. For encyclopaedias for example, all members of the board are usually expected to comment on the proposed table of contents. In others, different members may be assigned responsibilities for specific publications. Once you have established the need for a board, you should ask the following questions:

- 1) How would you expect the board to function?
 - Respective responsibilities and validation procedures?
 - Periodicity of meetings?
 - Regularity of contact via e-mail?
- 2) Desired competencies and other characteristics of the board?
 - How many members?
 - Do they cover the required spectrum of competencies?
 - Are they recognized specialists?
 - Would they have the desire and the time to devote to this function?
 - Do they have the requisite language skills?
 - Geographical considerations (and potential trade-offs to be made):
 - Do they represent a broad cross-section of cultures and nationalities?
 - Are they located such that they are easy to bring together for meetings?
 - Would they expect to be paid? How much?
- 3) Resources for management of the board?
 - Is there a budget to meet the costs of the board?
 - Are there adequate human resources to follow up on the work of the board?

A case study – publication series

Content produced

3-4 booklets per year of 20,000-30,000 words

Role of the board

- Proposal of authors and titles.
- Ensuring quality of content.

Responsibilities and procedures

The editorial board meets every 18 months. It reviews the titles in progress and decides upon potential new titles and authors to be contacted. Selected authors are invited to submit a proposal, which is then shared amongst the members of the board via e-mail. If the proposal is approved by the board, one of the Associate Editors is designated to follow the manuscript through to completion, in consultation with the General Editors.

Composition of the board

- Chairman – Senior staff member
- Co-general Editor – Senior staff member
- Co-general Editor – Senior consultant (remunerated)
- Associate Editors – Five senior international consultants (non-remunerated) and one senior staff member

2.7 Forewords and prefaces

Most publications begin with a foreword and/or preface. A foreword by the Director-General, or by another eminent personality, can be an asset for your work.

What is the difference between a foreword, a preface and an introduction?

A foreword is a short text placed at the beginning of a publication and written by someone other than the author, often an eminent personality who may help attract interest for the publication. A foreword is always signed. Consistent with the perspective of someone who has not been involved in elaborating the work, the text itself usually places the publication in a broader context.

A preface is usually written by the author and may explain, for example, how the book came about. It is not usually signed, although it is often written in a more personal tone than the subsequent material.

The introduction is part of the body of the work. If it is a scientific publication for example, it will usually explain such aspects of the publication as its background, rationale, methodology and structure.

How to request a foreword by the Director-General?

If you would like a foreword by the Director-General for your publication, make your request as soon as possible to take into account the different stages of the visa process.

If your Division Director agrees, you must make a formal request to your sector ADG specifying the reasons for the request. If favourable to the idea, the ADG then addresses a request to DIR/ODG, explaining the background of the publication.

If the Director-General agrees to sign a foreword for your publication, *you* are expected to draft it! You then send the draft to ODG via the same channels. The foreword will be sent back once it has been approved (with any amendments deemed necessary).

2.8 ISBN and ISSN attribution

Assignment of ISBNs and ISSNs is subject to the respect of UNESCO's quality control standards. It is managed within an integrated system under the responsibility of ERI/DPI/PBM.

What are ISBNs and ISSNs?

ISBNs and ISSNs are unique international identifiers that allow your publication to be catalogued by distributors and libraries. They are also required by certain services such as Google Books, which provide greater visibility on the web. With an ISBN or ISSN, your publication will be much more easily found and accessed than without one.

The International Standard Book Number (ISBN) identifies books as well as many other types of publication such as CD-ROMs and educational software.

The International Standard Serial Number (ISSN) is a standardized international code that enables a *serial* publication to be identified. This includes electronic serials.

How do you get one?

Because ISBNs and ISSNs provide visibility, UNESCO issues them only to publications that fulfil the Organization's quality control criteria. These include:

- editorial standards;
- technical standards;
- compliance with the graphic charter;
- compliance with rights criteria.

Complete and submit to ERI/DPI Phase 2 (Content preparation) of the Publication Checklist. ERI/DPI will evaluate compliance with editorial and rights criteria and will recommend – or not – issuance of an ISBN or ISSN. The ISBN or ISSN will be issued upon submission of Phase 3 (Production) of the Publication Checklist together with the final proofs.

Field Offices and Institutes

For staff in Field Offices and Institutes, check the procedures for ISBN and ISSN attribution with your Publications Officer.

Chapter 3

Production

It takes time, effort and specialized skills to transform your manuscript into a polished, professional publication. Each step is important. Don't spoil the ship for a ha'pworth of tar!

If your publication is going to be sold by UNESCO Publishing, the steps detailed in this chapter will be carried out by ERI/DPI/PBM. If it is a free-distribution publication, the sector must manage production.

Copy-editing, typesetting and proofreading are all essential parts of the production process. The time needed for graphic design is variable, depending on whether the publication is part of a series with a standard maquette and cover, and whether there is a co-publisher who may be looking after design. Make sure you plan all these steps in advance.



Each step must be carried out with care, and problems dealt with swiftly. It is a mistake to lay out a publication that has not been properly copy-edited, with the intention of fixing problems at the proofreading stage. This will cause delays and extra costs.

Printing (or burning for CD-ROMs) is the decisive step where there is no turning back. Something is wrong if you get to the point where you have to choose between distributing substandard publications, throwing publications into the bin, and spending time and money on gluing stickers to cover up errors!

This does not mean you should be more lax with online material however. Do not let any content go public unless you have done the proper quality control.

Checklist and ISBN request Part 2

Production phase

4. Budget allocated? yes no Code: _____
5. Copy-editor selected? yes no Name? _____
6. Copy-editing completed satisfactorily? yes no
7. Graphic artist selected, contracted and briefed? yes no Name? _____
8. Cover completed and consistent with UNESCO's graphic charter? yes no
Attach copy of cover 
9. Typesetter chosen? yes no Name? _____
10. Typesetting complete? yes no
11. Proofreading completed? yes no Name? _____
12. Indexer contracted (where relevant)? yes no Name? _____
13. Index completed (where relevant)? yes no
14. Legal page contains all requisite information? yes no Please attach 
15. Printer selected? yes no Name? _____
16. Final proofs checked and validated for sending to printer? yes no
17. ISBN attributed by ERI/DPI? yes no Number: _____
18. Once you have your ISBN, remember to:
 - enter the ISBN on the cover and legal page before printing;
 - check the printers' proofs (ozalids) before returning them to the printers;
 - check the final product before cataloguing, archiving and distribution.
19. Confirmed launch date? _____

Your contact information for ISBN request

Responsible officer: _____

Division/sector/institute: _____

E-mail address: _____

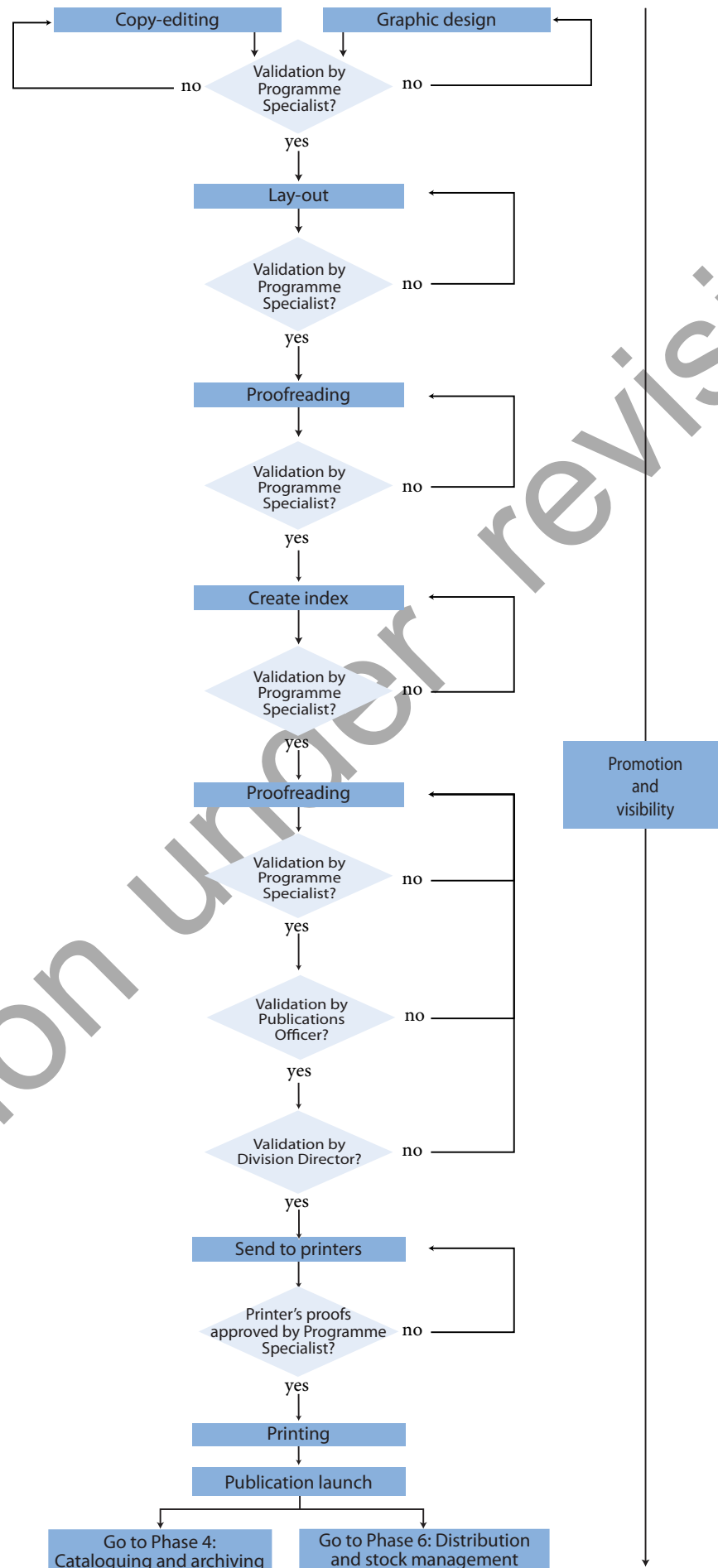
Office telephone number: _____

Promotion

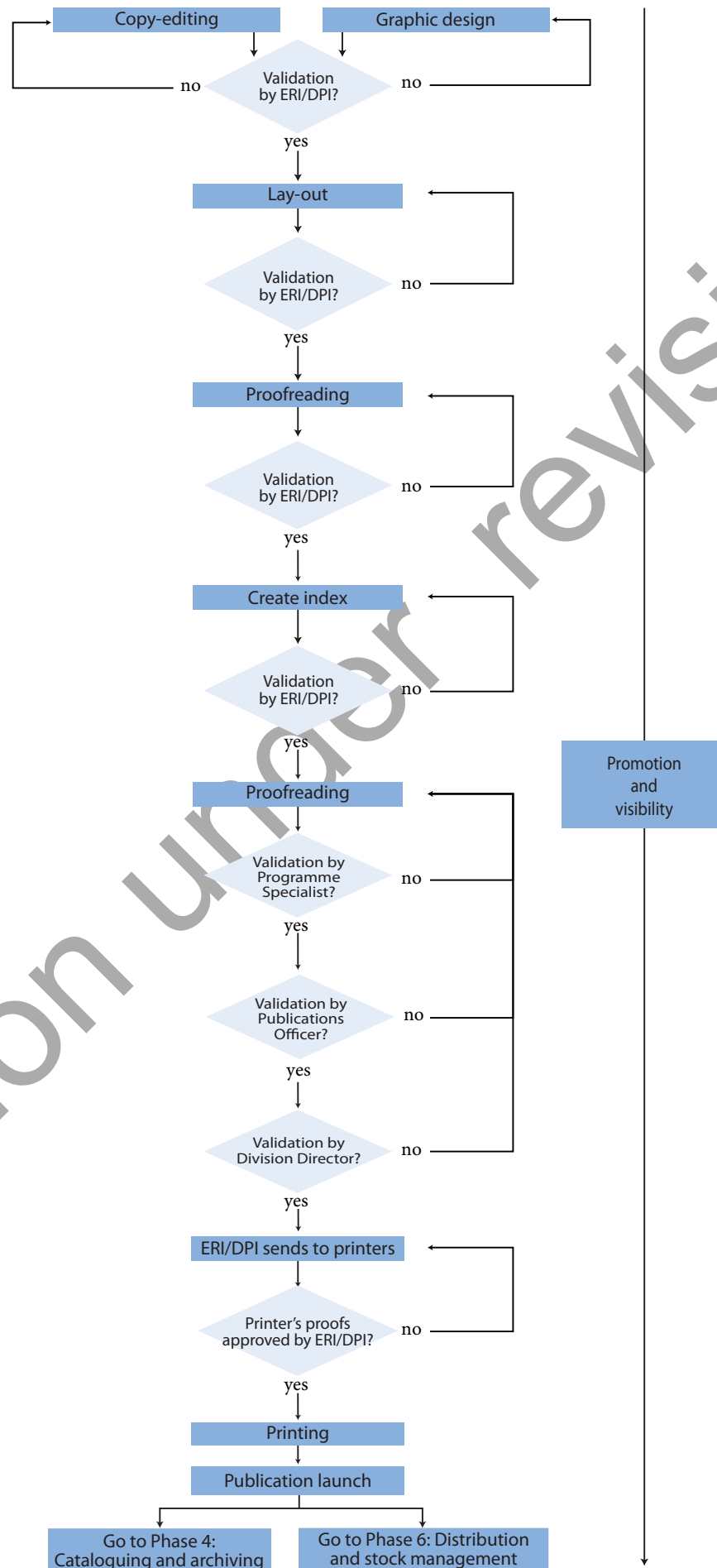
All promotional materials produced?

Communication underway?

Production phase (free-distribution publications)



Production phase (for-sale publications)



Who does what?

Publications produced by the sector

Programme Specialist

- For copy-editing, typesetting, indexing and proofreading:
 1. checks current administrative practices, appropriate contract types and SAP procedures with Administrative Officer;
 2. chooses from among three potential contractors, justifying the choice;
 3. creates a contract and specifies the terms of reference;
 4. validates the completed work and sets into motion the payment process.
- Management of the production process and handling of any outstanding editorial and/or rights questions.
- For printing, requesting of three quotes, unless a competitive call for tender must be made (in line with procurement procedures).

Administrative Officer

- Confirmation of budget availability.
- Validation of administrative procedures.

Publications Officer

- Checking and signing off on final page proofs, in consultation with the Programme Specialist where necessary.
- Guidance on all procedures.

Division Director

- Final validation of all contracts.
- Validation of final page proofs once they have been checked by the Programme Specialist.

Publications produced by ERI/DPI/PBM

ERI/DPI/PBM

- Management of production (all the steps covered in this chapter).

Programme Specialist

- Input on editorial and/or rights questions.
- Checking of page proofs.

Publications Officer

- Checking and signing off on the final page proofs, in consultation with the Programme Specialist.

Division Director

- Validation of the final page proofs once they have been checked by the Programme Specialist.

Is everything on schedule? Check regularly, as this may have implications for the fund reservation, which is only valid until a certain date.

Co-publishing: Division of editorial and production responsibilities

- Co-publishers should usually have the capacity to take on all aspects of production, from copy-editing and typesetting through proofreading and indexing to printing and binding.
- The specific arrangement is a matter of negotiation and interest in view of optimum production of the publication. Forms of co-operation include:
 - UNESCO's delivery of a manuscript edited for language and content for full production by the co-publisher beginning with copy-editing;
 - delivery of final files by UNESCO for printing and binding by the co-publisher;
 - bulk sales of printed (or electronic) publications to the co-publisher.
- The programme sector has a responsibility to review page proofs.
- No work may be printed without the approval of ERI/DPI/PBM following its review of final proofs in line with the co-publishing agreement.

Version under revision

3.1 Copy-editing

Relevant documents and tools

- UNESCO Style Manual
- Appendix 6 – Sample terms of reference for contractors
- UNESCO roster of consultants: www.unesco.org/roster/

The copy-editor makes sure that your text reads well and is consistent with UNESCO house style.

The copy-editor's role is to pick up spelling mistakes and grammatical errors, ensure consistency and fluency of style throughout the manuscript, and make sure that all the details of the Style Manual have been adhered to. The copy-editor may also flag any remaining structural or substantive problems that have escaped you, although you should not rely on him/her to do so. UNESCO may also request that the copy-editor apply styles (a coding system available in most word-processing programs) to distinguish different levels of title and types of character. This makes life easier for the lay-out artist.

Questions to ask yourself when selecting a copy-editor

- Do you need a copy-editor specialized in a specific field? Although a specialized editor is more important at the substantive editing stage, you might want someone capable of, say, checking mathematical equations.
- Do you have a copy-editor on your roster who is particularly sensitive to your target audience? You may want someone who is used to working on children's books, for example, and will easily identify inappropriate terminology.
- Do you have tight deadlines? Some copy-editors are very conscientious, but invariably late in handing in their work.

What is the difference between substantive editing and copy-editing?

Substantive editing involves intervening in the structure and organization of the text and may entail extensive rewriting. A copy-editor corrects a text for language, grammar, consistency and application of house style, and should not make any major changes.

Explain clearly the scope and the nature of the tasks

Make sure in particular that the copy-editor:

- applies the Style Manual, including:
 - verification of bibliographical references;
 - verification that names and place names are correct and correspond to UNESCO usage;
- provides you with an electronic document with tracked changes;
- provides you with a clear list of any comments or questions, either using the comments function or in a separate document;
- is aware of – and respects – any imperative deadlines.

It may seem obvious, but you should give the copy-editor the complete and final version of the manuscript. In some cases it is justified to send the document section by section, but this may lead to problems and delays.

Good copy-editors will usually compile a list of questions that they give you once the work is completed. However you should be available to respond quickly to any urgent questions that arise as the work progresses, to make sure that the copy-editor stays on track. You may also have to get back to the author. Sometimes it is useful to put the copy-editor in touch with the author directly, but you should decide this on a case-by-case basis.

What is in the Style Manual?

UNESCO's Style Manual covers English usage and UNESCO house style. It provides important information on UNESCO terminology, spelling, punctuation, capitalization and bibliographical references. It is available at <http://unesdoc.unesco.org/images/0014/001418/141812e.pdf>

Don't create a bottleneck

Once you have received the edited document, take the time to evaluate the quality of the work as soon as possible. If you are not satisfied that the terms of reference (including adherence to the Style Manual) have been respected, send the document back for reworking to your satisfaction. Remember however that you are dealing with a copy-editor. You should not be expecting extensive rewriting at this stage.

Deal also with any questions as soon as possible. This step of checking quality and resolving questions is often a bottleneck!

Think about – promotion!

If you haven't yet drafted your communication materials, do so now!

Check whether you have any deadlines coming up!

3.2 Graphic design

Relevant documents and tools

- Graphic charter
- UNESCO Logo Usage Guidelines
- UNESCO roster of consultants: www.unesco.org/roster/

A well-designed cover will draw potential readers. An attractive lay-out will invite them to keep reading.

In most cases you should use a graphic designer for the cover of your publication, and in some cases for the lay-out. Preferably, choose someone who has a proven track record of working with UNESCO (see roster) and who understands the language of the work being produced. You must provide at least three names of potential contractors.

Provide systematically the following information for a cover:

- a brief on the content of the publication and its target audience;
- format;
- names of series, where applicable, and graphic charter for the series;
- any images that could or must be used, including their credits;
- any other elements that should be used (and any that must be avoided), such as specific colours;
- title and sub-title;
- name(s) of author(s) in the desired order;
- any logos and instructions for their use;
- ISBN/ISSN;
- spine width (once you have received this information from the printer).

Hire a graphic designer for the lay-out if it is complex and has to be created from scratch.

A good lay-out presents the text clearly and attractively. It invites readers to delve into the work, and makes it easier for them to find the information they need. The lay-out also provides information on what type of work it is. An academic publication will not have the same look and feel as a children's book.

Brief the graphic designer on:

- graphic charter and visual identity;
- content and target audience;
- any specific styles or fonts you would like for the text;
- how to present chapters, sub-chapters and any front and end matter;
- any specificities linked to the language of the work (e.g. adaptation of the format for a version in Arabic);
- how any visual elements should be incorporated into the text.

See 3.3 'Typesetting' for more information on what to provide for page lay-out.

3.3 Typesetting

Relevant tools and documents

- Graphic charter
- UNESCO Logo Usage Guidelines
- UNESCO roster of consultants: www.unesco.org/roster/

Provide the typesetter with a complete, finalized manuscript and detailed instructions to ensure that everything goes smoothly.

Selecting the typesetter

Lay-out must be done by a professional: you will save time and money. As for the graphic design, prefer someone who has experience of working with UNESCO (see roster). You must provide at least three names of potential contractors. Contact them well in advance to check availability.

The procedure

Once the copy-editing has been completed, and any problems solved, you may begin typesetting. Avoid beginning before you have received the whole of the copy-edited document. Changes in later sections may have to be applied to the whole document, which will cause confusion and delays if part of the text has already been laid out.

Provide the typesetter with:

- the finalized manuscript in electronic form (usually a Word document, with all tracked changes accepted);
- high resolution files for all the images (see section 2.3 for guidelines on quality and standard formats);
- high resolution source files for any graphs, charts and maps.

If a template already exists (for example if your publication is part of an existing series), the typesetter should apply it meticulously. If not, you must brief the typesetter (or graphic designer where relevant) on your requirements (see section 3.2). You may also have to have certain figures or diagrams redrawn, to ensure clarity and/or consistency. All this will affect the budget and the calendar.

If your project is particularly complex, you should employ a graphic artist to design the template (see section 3.2).

Once the text has been laid out, check it first yourself for consistency with the terms of reference, and deal with any problems that are flagged by the typesetter. Once you are satisfied that the manuscript has been properly laid out, transfer it to the proofreader.

3.4 Proofreading

Relevant tools and documents

- Appendix 6 – Sample terms of reference for contractors
- UNESCO roster of consultants: www.unesco.org/roster/
- UNESCO Style Manual

The copy is now laid out. However it is far from ready for printing, and must be checked carefully!

This is the time to catch any problems that have cropped up in the lay-out process, and any minor errors that may have escaped the vigilance of the copy-editor.

Selecting a proofreader

Call upon a professional! You may think that your trainee will fit the bill, but this is seldom the case. Good proofreaders are extremely rare.

In most cases it is best to have a fresh pair of eyes for this task. However, if you have worked with a very good copy-editor who is also a good proofreader, you may use the same person for both tasks. If in doubt, contact your Publications Officer for advice.

Location of the contractor is also important. It is practical to work with a proofreader who can pick up the proofs and drop them off when they are done. You may also send pdf files to proofreaders in distant locations, who then print out the proofs, mark them up and either post, fax, or scan and e-mail them back to you. However, proofs can be lost in the mail or difficult to read if faxed or scanned.

What does the proofreader do?

The proofreader detects:

- any text that has gone missing or become garbled in the lay-out process;
- inconsistencies between the table of contents (and other lists) and titles in the text;
- problems with running heads;
- formatting problems including font, font size, spacing, indentation, levels of titles;
- any cross-references (e.g. 'See page xxx') that need to be completed or corrected;
- remaining spelling mistakes, punctuation problems, and inconsistencies in punctuation and capitalization.

However this is not the right time for extensive editing or rewriting! Ask the proofreader to flag any major problems that are encountered.

Proofreaders mark up their corrections in red pen on the printed page proofs (use different coloured pens if more than one person is marking up the copy). They should use standard proofreading marks (both French and English standards are accepted at UNESCO). These are provided in the Style Manual.

Then what?

Once you have the marked-up copy, give it to your typesetter for insertion of corrections. You (or your proofreader) must then check that they have been inserted correctly. You do not usually need to go beyond three sets of proofs before the document is ready to send for printing. Expect to pay for more than a reasonable amount of corrections (usually a maximum of 15% of the total volume of text).

3.5 Creating an index

Relevant tools and documents

- Appendix 6 – Sample terms of reference for contractors
- External resources:
 - Society of Indexers: www.indexers.org.uk/
 - American Society of Indexers: www.asindexing.org/site/index.html
 - Australian and New Zealand Society of Indexers: www.aussi.org/
 - Société canadienne d'indexation: www.indexers.ca/siteindex.html

A good index is like a map that guides and informs its readers. Well-indexed works are more likely to be read, used as a reference, and quoted.

All of UNESCO's scientific and scholarly publications must include an index. Indexes are also useful in more general publications. Not only is an index a key tool for the reader, it is a hallmark of quality.

Indexing is carried out at the page proofs stage. However, it concerns content, and should ideally be foreseen during the content preparation stage (see Chapter 2).

What exactly is an index?

According to the ISO norm 999 (1996), an index is “an ordered arrangement of entries... designed to enable users to locate information in a document or specific documents in a collection.” It usually lists concepts, geographical terms and proper names, often in the same alphabetical list, but sometimes separately.

Preparing upstream

If possible, ask the author of the publication to prepare a list of important topics and sub-topics to be indexed. He/she may also use a software application to tag the relevant terms. The terms provided will be used as a basis for preparing the index, although the indexer should not be limited by this list.

Who prepares the index?

Indexing requires time, specific analytical and organizational skills, and an objective vision of the publication's target audience. The author is probably not the right person. Nor is an untrained colleague. And remember – indexing must be carried out by a human! Software may help to tag and sort terms, but it cannot replace a person's unique analytical skills. Call upon a professional indexer if possible.

Briefing the indexer

- Provide the final page proofs. Make sure that page numbers are unlikely to change, to avoid increasing the workload unnecessarily.
- Specify the material to be indexed (whether to include front matter, tables, figures, illustrations, appendices and/or any other material besides the body text).
- Specify time available, space available (where relevant), and desired level of complexity.
- Refer to the Style Manual for style and lay-out considerations.
- Ask the indexer to:
 - read through the work to identify important concepts (in addition to those already established by the author). It is important to concentrate on the underlying ideas rather than the specific terms used;
 - create a hierarchy of concepts and sub-concepts. These must be organized alphabetically with page numbers listed as they are encountered. A less usual term for a concept can be referred to a more usual one using 'see'. To refer to an entry providing similar information, use 'see also'.

3.6 *Obligatory preliminary matter*

Relevant tools and documents

- Appendix 3 – Sample copyright page

The legal page includes important information on rights and responsibilities.

The legal page of a UNESCO publication is usually the first left-hand page after the half-title page or title page.

It contains the following information in the following order:

- Publisher information (name and address of UNESCO)
- Co-publisher information (name and address of co-publisher), where relevant
- Copyright
- Statement “All rights reserved”
- ISBN
- Original title (in the case of a translation)
- Disclaimer (see standard disclaimer)
- Photo/illustration credits
- Cover design credit
- Typesetting credit
- Name of printer
- Mention “Printed in...(country)”

The standard disclaimer is given below:

The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries.

The author is responsible for the choice and the presentation of the facts contained in this book and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization.

See Appendix 1 of the Style Manual for a complete list of a publication’s front matter.

3.7 Printing

You are now satisfied with your proofs. It is time to publish.

You have already selected a printer from among at least three potential contractors. Your selection criteria should include not only cost, but also quality and timeliness.

If you are working with CLD, use the online form available at: <http://dms.hq.int.unesco.org/>

You must make sure that you and the printer have agreed on the deadline for delivery of the publications (usually three to four weeks from submission of the final files), and on all the technical aspects:

- Will you be using digital printing or offset (this will depend on the print-run, with a higher print-run more likely to be cost-effective using offset technology, and a lower print-run using digital printing)?
- If this is a stand-alone publication (i.e. not in a series with set specifications), have you discussed the choice of paper with the printer? Your book will look and feel different depending on factors such as thickness, texture, and the extent to which the paper absorbs ink.

Send to the printer via e-mail the final files:

- Provide a high resolution pdf of the whole document.
- For full-colour printing, make sure the colours are in CMYK (Cyan Magenta Yellow Black) rather than RYB (Red Yellow Blue).
- If requested, send also the source files in the software used to create the document, including the required fonts.

Don't forget to ask the printer for the publication's spine width. You need to give this information to the graphic designer or lay-out artist to finalize the cover.

The printer will then post back to you, within a few days, the final printers' proofs (also known as blueline proofs) for you to check. Check these carefully against your last set of proofs for any errors that the printer may have introduced, and inform the printer whether everything is ok. Common problems involve fonts, image quality and pages that have been inversed. You should not be correcting the text itself at this stage. If you need to correct more than a few pages, expect to pay extra.

You should soon be receiving your copies!

New editions and reprints

Once your book is printed, it is not the end of the story. You may want to reprint it at some stage, and you should think about updating the content at the same time. Treat each reprint or new edition as a mini-project, which must respect the same validation procedures as for a full publication.

Cataloguing and archiving

Creating a publication is only part of the story. The work will be of little use if it cannot easily and reliably be found.

Cataloguing and classification ease the retrieval of relevant information, both in hard copy and electronic form.

It is also important for the Organization to preserve institutional memory and keep copies of key files. Where publications are concerned, this means final source files for future reprints as well as author's contracts and permissions to keep a record of rights questions.

Version under revision

Checklist

Cataloguing and archiving phase

5. Electronic files correctly named?
6. Source file(s) and final pdf uploaded into HERMES?
7. Paper copies sent to Archives (1 copy) and Library (2 copies)?
8. Key records on publications process properly retained in Unit's shared files?

Version under revision

Who does what?

Most of the tasks in this chapter are the responsibility of UNESCO's information specialists. But you must provide the right people with the right information at the right time!

Programme Specialist

- Transmission of electronic and paper copies of all not-for-sale publications to the Clearing House, Library and Archives, in the proper format.
- Retention of all key records on the publication process in the Unit's shared files.

ERI/DPI/PBM

- Transmission of electronic and paper copies of all for-sale publications to the Clearing House, Library and Archives, in the proper format.
- Filing of author's contracts and permissions in the Unit's shared files and eventual transfer to the archives.

UNESCO Clearing House

- Pre-cataloguing of publications.
- As soon as the publication is online, informing the Programme Specialist of the URL via e-mail.

UNESCO Library

- Allocation by cataloguing and classification experts of classification numbers and keywords to your publication, which will then appear in the UNESBIB/UNESDOC database.
- Provision of access to UNESCO publications for internal and external visitors as well as a lending copy for Secretariat members and Permanent Delegations.

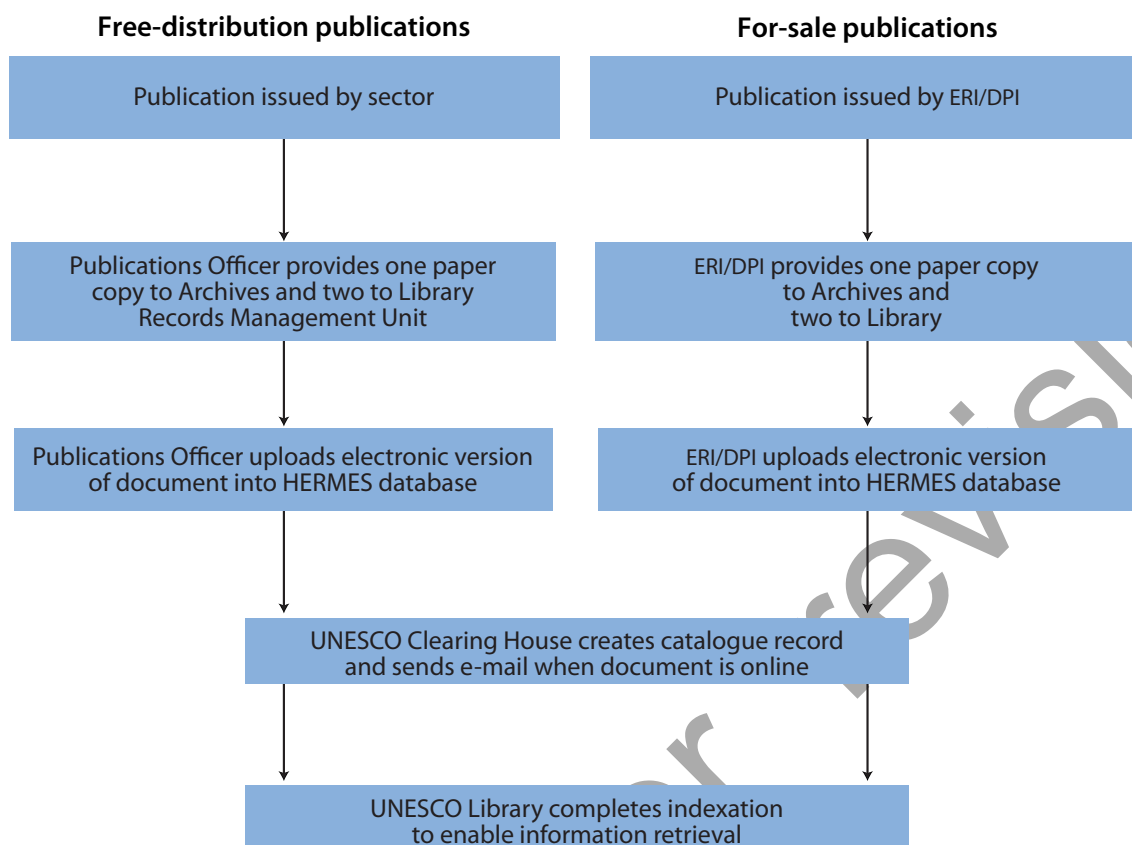
UNESCO Archives

- Archiving of all records (publications, documents and correspondence) regardless of format (paper, electronic, etc.).
- Management and provision of access to the archival holdings for the Secretariat, Permanent Delegations, researchers and general public.

Field Offices and Institutes

Certain Field Offices and Institutes have their own information experts carrying out cataloguing and classification. They are experienced specialists who have been trained to use UNESCO's system. If you are concerned, check procedures with your Publications Officer.

Cataloguing and archiving phase



4.1 Cataloguing and classification

Relevant tools and documents:

- HERMES
 - HQ <http://hermesapp.hq.int.unesco.org/>
 - Field http://unesdoc.unesco.org/ulis/hermes/guideline_Field.htm?mode=
- UNESCO Library
 - <http://www.unesco.org/library>
 - <http://Intranet.unesco.org/infos/library/>

All UNESCO publications feature in the UNESDOC/UNESBIB database. UNESCO Library's cataloguing and classification experts enter their details.

Cataloguing and classification involves the creation of a catalogue record for a particular document containing subject keywords, classification numbers, and a variety of other identifying details. The record is then entered into UNESDOC to assist in the later retrieval of the document in question.

HERMES

HERMES is a tool for uploading into UNESDOC all official documents and publications not produced by CLD in their final electronic version. It also serves as a depository for the source files of all documents printed outside the CLD workshop. HERMES is used by units at Headquarters as well as by Field Offices, Institutes and Centres.

Via HERMES you may upload a pdf file per document and per language and a maximum of 10 source files (Xpress, Word, Excel, Zip files, etc.).

Each pdf file submitted via HERMES must contain the following:

- UNESCO logo;
- reference (code for official documents, ISBN for books or ISSN for periodicals);
- publication year;
- indication of the language of the original (if applicable);
- title.

If the title is in a language other than English, French, Spanish, Portuguese or German, please provide more information about the material sent (authors, subject, any relationship to a conference, translation of the title in a language that can be understood by the Library's cataloguing experts). If you have any questions on this, contact unesdoc@unesco.org.

An e-mail containing the URL of the publication will be sent to you as soon as it is online in UNESDOC/UNESBIB.

Provisional records entered into UNESDOC via HERMES do not yet contain subject classification data – this is added soon afterwards by the Library's classifiers. Retrieval of publications or documents recently placed in UNESDOC will therefore not be possible using subject tags – only using one of the basic identifiers such as title or ISBN.

What is UNESDOC? Is it the same as UNESBIB?

UNESDOC/UNESBIB is an integrated catalogue of UNESCO and other publications and documents held by the UNESCO Library. UNESBIB is the Library's general online catalogue, dating from 1972. UNESDOC is a database of specifically UNESCO documents and publications, which was grafted onto UNESBIB by the Clearing House in 1998. The database, as at 22 April 2008, contained 94106 records of UNESCO titles and 38334 records of non-UNESCO titles.

Consult UNESDOC at <http://unesdoc.unesco.org/>

Version under revision

4.2 Archiving

Relevant documents and tools

- UNESCO Archives website: <http://www.unesco.org/archives/>
- UNESCO Records Management Intranet website:
<http://recman.hq.int.unesco.org/>
- UNESCO Records Management Manual:
<http://unesdoc.unesco.org/images/0016/001610/161073e.pdf>
- Electronic archives RISS (search and retrieval of electronic records, such as e-mails and electronic documents):
<http://hqarchive1.hq.int.unesco.org/common/restricted/>
- RECMAN database (search and retrieval of paper records):
<http://recman.hq.int.unesco.org/Recman/basic.htm>
- UNESCO portal archives:
http://recman.hq.int.unesco.org/recman/portal_archives.htm

Copies of every UNESCO publication must be sent to the Archives and the Library.
Your work is part of UNESCO's history – don't miss out!

UNESCO's record-keeping and archiving rules apply to UNESCO publications in all formats (text and audiovisual, analogue or digital) and on all media (paper, CD-ROM, DVD, etc.), created by staff members at UNESCO's secretariat at Headquarters and in Field Offices, Institutes and Centres.

Centralized archival preservation and online access

For archival preservation, send one hard copy of every UNESCO publication (and official document) to the Archives and Records Management Unit. The electronic version of publications or official documents should be uploaded into UNESDOC (see previous section).

Two copies should also be sent to the Library.

Paper files related to publications

Keep paper records in a subject file labelled with the unit acronym, a clear and comprehensive title and years covered. A paper file on a UNESCO publication must contain:

- relevant incoming and outgoing paper correspondence related to the planning, contracting, drafting, finalization, publication and distribution of the publication;
- a copy of all contracts related to the planning, drafting, finalization, publication and distribution of the publication;
- the first draft manuscript and the final draft with visas.

Electronic correspondence (e-mail) related to publications

Place all relevant e-mails related to the planning, contracting, drafting, finalization, publication and distribution of the publication in subject files in the Outlook public folders of the unit concerned. These folders are the Organization's sharing, filing and archiving environment for e-mails. All e-mails placed in public folders are archived in RISS and retained for a general minimum retention period of 10 years.

Electronic documents related to a UNESCO publication (and official documents)

Place all relevant documents related to the planning, contracting, drafting, finalization, publication and distribution of the UNESCO publication or official document, including the final source files,

in subject files on the shared drive of the unit concerned (U:-Drive). All documents placed on the shared file server (U:-Drive) are archived in RISS and retained for a general minimum retention period of 10 years.

Retention schedules for records related to UNESCO publications

1) Final version:

- One copy of the printed paper version
= permanent retention (archives)
- One electronic version
= permanent retention (UNESDOC)

2) Drafts of printed UNESCO publications:

- First draft of printed UNESCO publications if result of a contract
= permanent retention
- Final draft of printed UNESCO publications and visas
= permanent retention
- Final draft electronic version/source file(s)
= permanent retention (UNESDOC)
- All other drafts and manuscripts
= 2 years after publishing date

3) Correspondence, either by e-mail or on paper, on the planning, contracting, drafting, finalization, publication and distribution = permanent retention.

Author's contracts

You already sent the draft contract to ERI/DPI/PBM for validation. Once this has been done and the contract is finalized, make sure ERI/DPI/PBM receives a copy.

Search and retrieval

You may consult the archival paper copy of UNESCO publications (and official documents) in the archives reading room on request.

Lending and reference copies are also available in the Library.

The electronic copy of UNESCO publications (and official documents) can be searched and retrieved in UNESDOC at: <http://unesdoc.unesco.org/>

Should you wish to retrieve information concerning the elaboration of the publication, archival paper correspondence files can be searched in RECMAN at: <http://recman.hq.int.unesco.org/recman/basic.htm> and consulted by the staff of the unit concerned in the archives reading room on request. Archived e-mails from Outlook public folders and electronic documents from the shared drives can be searched and retrieved by the staff of the unit concerned at: <http://hqarchive1.hq.int.unesco.org/common/restricted/>

Promotion and visibility

Don't wait until the books arrive at your office to think about promotion. Take promotion into consideration at each stage of the publication process.

The main steps for promoting a publication consist of:

- elaborating a promotion strategy during the publication planning phase;
- setting aside a budget (in agreement with your Division Director and Administrative Officer);
- conceiving, writing and producing the promotional materials;
- communicating about the publication:
 - sharing the information via your networks, newsletters etc,
 - organizing events (or tie in with relevant events),
 - contacting the press.

This chapter explains each of these steps in detail.

Version under revision

Checklist

Promotion and visibility

To be considered during each phase of the publication process.

Pre-launch

1. Promotion strategy elaborated?
2. Launch date decided?
3. Budget allocated?
4. Title finalized?
5. Cover finalized?
6. Promotional materials conceived?
7. Promotional materials drafted?
8. Promotional materials finalized?
9. Communication underway?

Post-launch

10. Copies of publication sent to media and partners for promotion and review?
11. Any new opportunities for promotion identified?

Version under revision

Who does what?

Free-distribution publications

Programme Specialist

- Input on promotion strategy.
- Drafting of promotional materials.

Publications Officer

- Making sure that the promotion of the book appears as part of the communication strategy of the division and sector as a whole.
- Input on promotion strategy.
- Finalization of promotional materials.
- Press relations and general communication.

Division Director

- Endorsement of communication strategy on the basis of information provided by the Programme Specialist, the Publications Officer and the CIP.
- Validation of the promotional materials.

For-sale publications

ERI/DPI/PBM

- Drafting and production of promotional materials.
- Press relations and general communication.
- Contact with distributors.
- Liaising with co-publishers (in the case of a partnership).

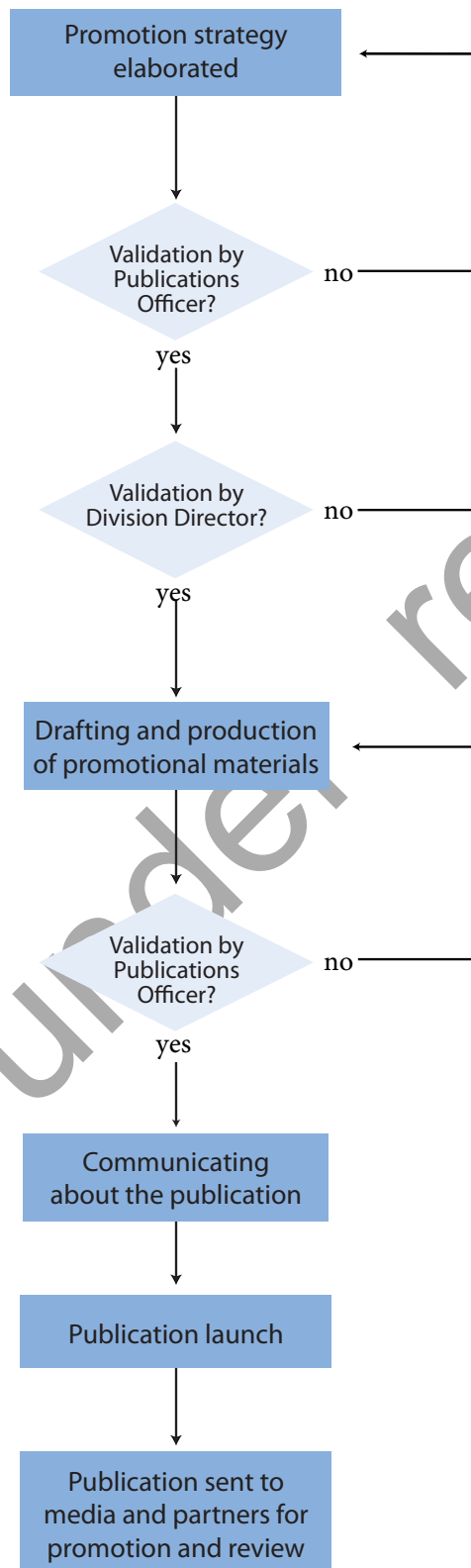
Sector (Programme Specialist, Publications Officer, Division Director)

- Input on promotion strategy.
- Provision of information on subject matter, audience and relevant upcoming events.

Co-publishing: Responsibilities for promotion

In the case of co-publications, ERI/DPI conducts its efforts in conjunction with the co-publisher. We should not, however, provide the co-publisher with information, such as distribution lists, that would compromise our own sales.

Promotion and visibility



5.1 The promotion strategy

Strategy is the first step. What is most important is how to reach your target audience.

Developing a strategy

Think about how to promote the publication upstream, during the planning phase. Remember – don't embark upon an ambitious and costly campaign unless it is justified.

Plan the means of communication you can use to reach your audience. Do they have adequate access to the Internet? Do they have a functioning postal system?

Take into account forthcoming events when determining the publication date. Look for opportunities to couple your launch with an event, convention, summit or conference on the same subject. Consult your Publications Officer about the sector's Communication Plan to find out about relevant events.

Does your chosen author have any networks that could be used? Is the author available for (and good at) interviews? (See 2.1 'Selecting authors'.) This may influence your choice of author. If your author is not well-known and/or media-friendly, perhaps you can ask a well-known author to write a preface for the work, thus bringing his/her reputation and support to the project.

Financing your strategy

Be realistic from the beginning about the resources at your disposal. Promotional costs must be factored into the publication budget.

See examples below (approximate costs as of August 2008):

- Design of a full-colour flyer: 280 euros for an A5 flyer;
- Printing of full-colour flyer: approximately 200 euros for 1000 copies;
- Mailing of flyer: check postal fees with the Registry;
- Mailing of publications to journalists: factor in costs of the postal fees;
- Advertising: priced according to size and position of advertising space, the distribution of the media, and the frequency of publication. Check prices with public relations companies as well as directly with the advertising departments of the media concerned. For web-based advertising, such as sponsored links, check prices.

Also, when printing the publication, don't forget to foresee a certain number of copies needed for press bodies or partners.

Respect deadlines!

If you announce a launch date that is then not respected, the promotion of your publication will suffer.

5.2 Preparing your communication materials

Make sure all texts are clear, concise and to the point. The design should convey your message visually and appeal to your target audience without detracting from the text.

Optimizing the content and presentation of the book

When editing your publication, you ensure the readability and clarity of the text (see sections 2.4 ‘Substantive editing’ and 3.1 ‘Copy-editing’).

This time can also be used to identify text excerpts, tables and/or illustrations that could attract the interest of journalists, bookstores, distributors and your target audience. The cover pages are also useful for promotion.

Settle on the final title of the publication at this stage. The title should give a general idea of the content. A subtitle may be useful to complete the information but remember that the main title will be the one retained by the majority of databases, bookstores and libraries. For this reason the main title must convey the key ideas of the publication.

The cover should also highlight specific elements visually (themes, authors, UNESCO’s and partners’ logos). The design should tie in with the visual identity of the promotional materials as a whole.

Design, drafting and production of promotional materials

Write a blurb, or a short explanatory paragraph, for the publication: this is an important tool for promoting the project. It must be concise, convincing and easy to read. Ask your author to provide a first draft and adapt accordingly. The blurb can be used/adapted for flyers, brochures, the web and other means of communication.

Flyers (in A4 format or smaller) are designed to give your audience an idea of the publication before it is launched. A flyer can include:

- a lead;
- a blurb (bullet points or one paragraph, in a large, distinct font);
- a list of authors, partners and/or contributors;
- biographical information on the author(s);
- the table of contents;
- the cover page; and
- or extracts from the work.

An effective flyer is not crowded with information, and can be understood in a glance. Flyers can be printed in colour, or just printed on coloured paper. The design should convey your message visually, and never detract (or distract) from the text. Make them available during meetings, slip them in with deliveries of other publications, or give them to press agents and partners for distribution.

Institutes and Field Offices

Make sure you provide ERI/DPI/PBM with promotional material at least three months before the launch of your publication if it is to be distributed by UNESCO Publishing.

5.3 *Communicating about the publication*

Choose the means that bring you closest to your target audiences.

The promotion of most UNESCO publications relies more on networks than on mass media campaigns.

Creating an amplifying effect

Who can give your book a boost when it is published? Identify opinion leaders in the relevant field who could have an amplifying effect for the promotion of your publication.

Publicity

Purchase advertising space or negotiate free advertising space in relevant media.

- Include cut-out order forms that carry a code so that you can track the origins of customer interest.
- Contact the distributor and/or Field Office about relevant channels in the region concerned.
- Contact ERI/DPI/PBM about the possibility of including publicity in one of UNESCO's reviews (Museum International, World Heritage Review etc.).

Newsletters

Contact the person responsible for your sector's newsletter(s) to add a relevant article or announcement to publicize the launch or project. Check with the editor of the UNESCO Courier about forthcoming themes to see whether it is appropriate to mention your publication.

Keep in mind the deadlines for publishing something in a newsletter.

Web

Use the UNESCO website, as well as related websites or partner websites, to promote the publication as a headline or news item. Make sure not to announce the document too early, especially if the launch date may change. Stay informed of potential synergies with other sectors and partners, and check whether it would be worthwhile to headline the launch on the homepage of the UNESCO website.

If your publication is Category 1 (for-sale only), do not put a free electronic version up on the web.

Meetings and events

Meetings and events on relevant themes are opportunities to attract attention to your publication. Do not simply make your publications available at such events. Participants often take them without thinking, only to leave them in the bins of the airport departure lounge. Find a way to ensure that your books only come into the hands of people who are genuinely interested (e.g. if it is free, make it available only to those who request it). Contact your Publications Officer to find out about relevant meetings and events.

E-mail lists (for sending an electronic flyer)

Create a mailing list to announce the publication. To compile addresses, look for the following (on the Intranet):

- NGOs and Foundations (look at ERI/NCS's pages);
- the sectors' newsletter mailing lists;
- the UNESCO Chairs;
- the Associated Schools Network;
- teaching and other professional associations;
- student associations;
- lists of libraries.

Think about – print-run and stocks!

Make sure you have foreseen enough stock to ensure copies for promotional purposes and to be able to respond to demand.

Official launch (with ER/DPI/MER)

If your Publications Officer and Division Director agree that your publication has the potential to interest the mainstream media, contact the person at ER/DPI/MER responsible for your sector. You should do so approximately three months before the planned publication date. ER/DPI/MER will determine whether there is potential for an official launch. If so, they will work with you and the Publications Officer on putting together a press kit, and ask you to identify potential interviewees. They may also organize a press conference and/or a debate.

Press***Free publications***

For free-distribution publications, the Publications Officer in your sector should keep a file with all the media bodies and journals around the world (organized by language) that deal with the themes of your sector. You can also contact the Field Offices for the names of relevant media in their regions in order to send information on publications and launches as appropriate. To those that show interest, you can send the publication itself.

Don't contact any media bodies without consulting your Publications Officer, however. Inundating journalists with information that is not media-friendly is counter-productive, as other more newsworthy items may get lost in the crowd.

For-sale publications

In the case of books being sold by ERI/DPI, press relations are taken care of by the person responsible for book promotion.

Co-publications

For co-publications, the person in charge of promotion within ERI/DPI/PBM makes contact with the promotion division of the co-publisher several months before the publication date in order to coordinate strategies.

Partnerships with the media

Different types of partnerships with the media exist. As an example, for a children's book you could organize a competition in a children's magazine with a special folder containing questions for specific age groups or classes. The prizes could be learning kits and books.

Using partner networks

When your publication has been produced in partnership with a university, an NGO or intergovernmental agency, it can be beneficial to join forces for the promotion of the project. In the case of universities, check whether your publication should be put on any reading lists.

Showcases

Glass cases and the window of the bookshop at UNESCO are also useful for exposing UNESCO staff and visitors to your works. Talk to the managers of the bookshop about this possibility.

After the book has been published

Watch out for headlines, stories or events in the news for opportunities to promote the publication (e.g. for international sporting events, promote a book published on drug use, or during international tensions, promote a book on peace and negotiations...).

Keep track of articles about your publication (see Chapter 7 on 'Evaluating impact') and use extracts to continue to promote it (on the website, on the back cover if there is a reprint...).

Version under revision

Distribution and stock management

Distribution is a fundamental element of the whole publication project. You can write a great book, but if it is not distributed to the right people, no-one will read it.

You must think about distribution at the planning phase, i.e. when you are defining your objectives and target audience. Weigh up the needs of your target audience against the resources at hand. See Chapter 1 'Planning and project definition'.

An online pdf is certainly cheaper to produce than 2,000 copies of a publication that is printed and posted. But if the majority of your target audience does not have adequate access to the Internet, then you will have worked in vain.

Remember to take all of your distribution lists, as well as copies required for promotion, into account when calculating print-runs. Contact ERI/DPI to find out how many copies have to be foreseen for the 'statutory free distribution'. Contact your Publications Officer – for both free and for-sale publications – to find out about any obligatory or recommended mailing lists for your sector or division.

The type of distribution chosen will also affect the nature of the publication. If you decide to publish your work electronically, the production process is obviously different to that of a print publication. And a publication issued as an online pdf will be produced differently from a CD-ROM.

Checklist

Distribution and stock management

To be considered from the planning phase

Pre-launch

1. Distribution strategy and print-run determined?
2. Budget allocated for distribution?
3. Name of person responsible for distributing the published manuscript?
Provide e-mail and office telephone number.

Post-launch

4. Stocks retrieved and stored within your sector?
5. Publications sent to agreed-upon sector distribution list?
6. Publication made available online (for free-distribution publications)?

Promotion

Communication underway?

Publication sent to mainstream media and specialized journals?

Who does what?

Programme Specialist and Publications Officer

- Collaboration on elaborating and carrying out the sector's distribution strategy for free and for-sale publications, including required print-run.

Division Director

- Validation of distribution strategy.
- Validation of distribution strategy for any surplus publications.

Publications Officer

- Sector's stock management and effective distribution of sector's free publications.

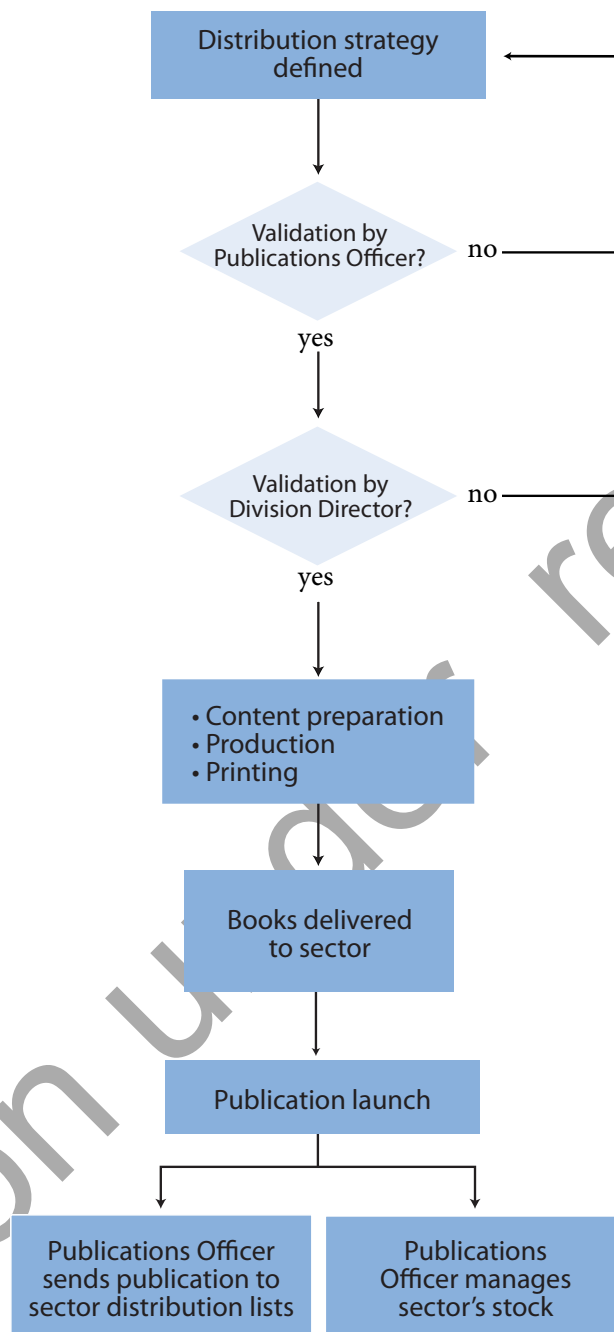
ERI/DPI/PBM

- Evaluation of each publication project to determine whether it is commercially viable, and, if so, how many copies should be printed for sales purposes.
- Sales.
- Covering the costs of – and carrying out – postage of copies set aside for the statutory free distribution, although the sector pays for the printing of those copies.
- Approval of any recycling of publications.

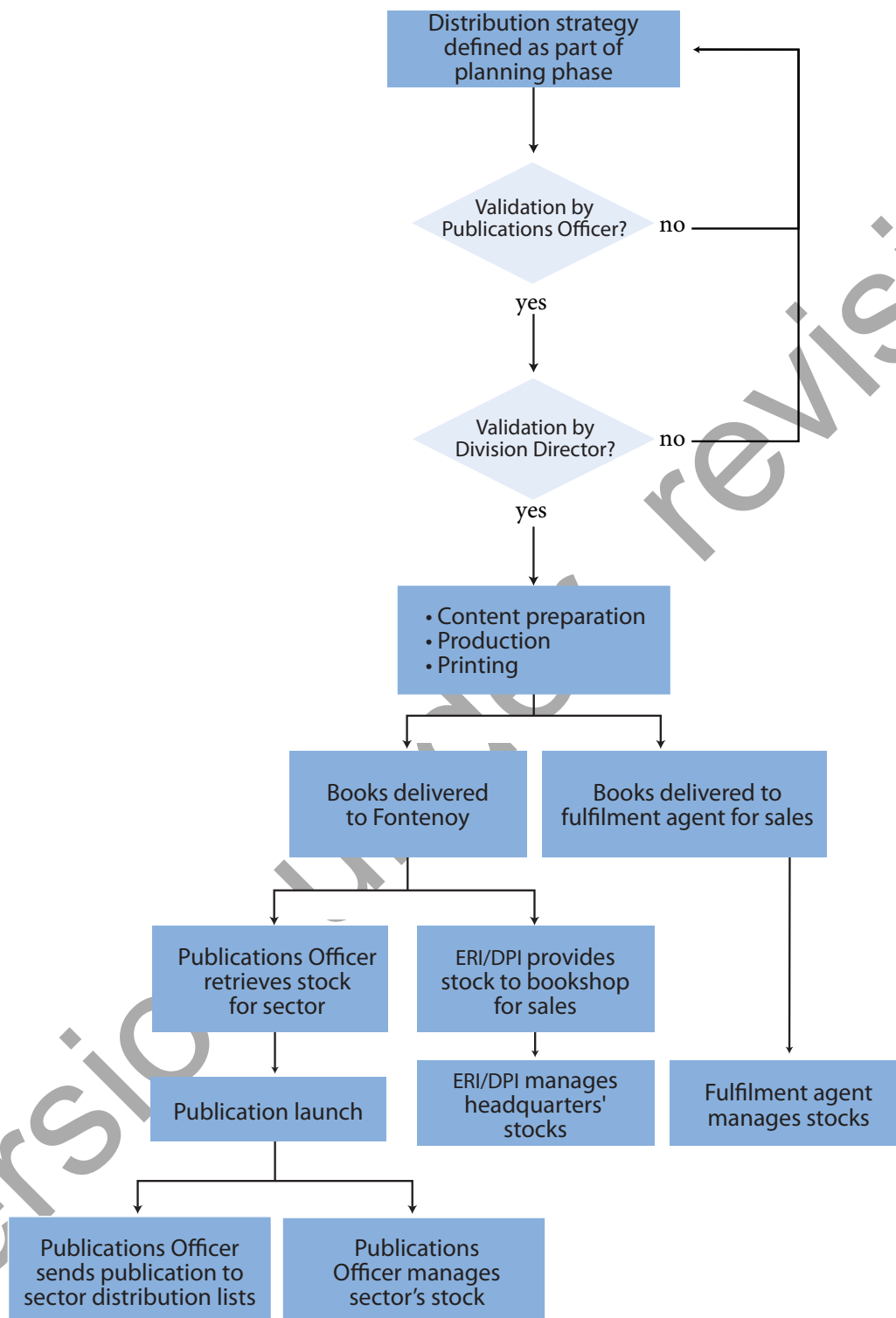
Co-publishing: Responsibilities for distribution

- ERI/DPI and the co-publisher agree contractually on their respective print-runs and distribution networks.
- All co-publishers are expected to supply yearly statements on distribution and sales for the term of the agreement.

Distribution and stock management phase (free-distribution publications)



Distribution and stock management phase (for-sale publications)



6.1 *Type and cost of distribution*

Define the type of distribution and calculate costs as early as possible.

However, be prepared to fine-tune the initial estimate as the project unfolds.

Type of distribution

Define the type of distribution at the planning stage. Do you plan to distribute your publication mainly in print form or via the web? CD-ROMs are also an option, but it is better to create a properly designed CD-ROM from scratch than a CD-ROM full of simple pdf files.

The type of distribution should be selected on the basis of the needs of your target audience. In practice, you may have to make compromises, depending on the resources available.

Costs of distribution

It is obviously cheaper to distribute publications electronically (in the case of pdf files) than in print form. When calculating the costs of distributing print publications, take into account:

- printing costs, which depend on:
 - number of copies (the more are printed, the lower the unit cost),
 - number of colours (e.g. full-colour, two colours or black),
 - paper thickness and quality,
 - type of binding,
 - lamination,
 - offset or laser printing;
- postage costs, which depend on:
 - weight of the publication,
 - number of copies,
 - destinations,
 - degree of urgency.

For CD-ROMs, you must calculate the costs of burning the CD-ROMs, as well as printing any accompanying material (sleeve, booklet or other). Postage costs for a CD-ROM are clearly lower than for the equivalent book. CD-ROMs are also easier to stock.

Remember to factor in the human resources needed to make sure that the publications reach the right people. Even electronic publications need to be distributed in a targeted manner, which requires time and thought.

As mentioned previously, in the case of for-sale publications, remember that the sector pays for the printing of the copies corresponding to the statutory free distribution. However ERI/DPI/PBM pays for the postage and looks after the distribution itself (see next section).

6.2 Where do the publications go?

Relevant documents and tools

- Appendix 8 – Statutory free distribution

Make sure you have planned your distribution, and taken into account any obligatory distribution lists.

Your distribution strategy must take into account not only audiences and quantities, but also timing. How many copies do you plan to distribute immediately, and how many will be stocked to enable distribution at a later date?

Sales and statutory free distribution

For-sale publications produced at Headquarters are sold by ERI/DPI/PBM alone or in conjunction with a co-publisher.

In addition, for-sale publications are also distributed for free to a list consisting of delegations, national commissions, and other institutional beneficiaries. This is known as the ‘statutory free distribution’. There are two lists that are used, one being more comprehensive than the other. ERI/DPI/PBM and the sector decide together upon the most appropriate list, based on the nature and content of the publication.

Institutes and Field Offices

If you are working at one of UNESCO’s Institutes or Field Offices, sales may also be carried out directly by your office. Check with your Publications Officer whether they will also be sold at Headquarters, and whether you need to provide copies for the statutory free distribution.

Free distribution by the sector

Some sectors and/or divisions have obligatory distribution lists, whether for free-distribution or for-sale publications. The Intergovernmental Oceanographic Commission (IOC), for example, sends copies of publications to IOC member states. Check with your Publications Officer about any obligatory distribution lists, and for overlap with the statutory free distribution.

The sector usually recommends sending copies to other networks, in addition to the list created for this publication. Discuss this early. If the publication is also for sale, restrict free distribution so that it will not undermine sales.

If the publication is to be distributed free, make it available online. Do this via UNESDOC (see Chapter 4 ‘Cataloguing and archiving’) and put the link on your sector’s website. Do not upload it directly onto your sector’s website. Partners may also feature the link on their sites but should not upload the pdf. This way, UNESCO can keep track of downloads and make any necessary updates.

6.3 How do they get there?

Manage your stocks effectively to ensure that every publication gets from printer to reader without a hitch.

Delivery

For free-distribution publications, specify to the printer where they are to be delivered, make sure that you are informed as soon as they arrive, and transfer them to your stocks as swiftly as possible.

In the case of for-sale publications, the printers deliver a number of copies to UNESCO's fulfilment agent, who both distributes them directly and provides copies to our distributors located in other geographical regions. The rest are delivered to ERI/DPI's stock, which ERI/DPI uses for the UNESCO bookshop and promotional purposes.

Institutes and Field Offices

Make sure you inform ERI/DPI/PBM two months before expected delivery dates of any publications produced by your office that are to be distributed by UNESCO Publishing.

ERI/DPI informs the Programme Specialist and Publications Officer of the delivery. It is your responsibility to collect the sector's copies **within 1 week** and transfer them to the sector's stock (not the corridor outside your office!). The Publications Officer informs ERI/DPI/PBM by e-mail that the copies have been collected.

Distribution and stocks

The Publications Officer ensures that the copies are sent to the sector's distribution lists, as well as the other destinations agreed upon as part of the distribution strategy.

All copies must be accounted for! If you do not have access to a stock management system, use simple spreadsheet or database software to keep track of copies that have come in or gone out. This is important both to ensure that there is always sufficient stock and to obtain useful statistics. The Publications Officer is responsible for stock management.

Dealing with surplus stocks

Avoid accumulating a surplus of publications. If your stocks are overcrowded, look for solutions that are consistent with UNESCO's mandate of knowledge-sharing.

Any destruction of undistributed works after a certain period of time must be subject to prior assessment that takes into consideration all alternatives, particularly free and complete distribution. These assessments and decisions shall be taken in the first instance by the ADGs, Directors of central services, Field Offices and Institutes responsible for the publications concerned, and be approved by ADG/ERI.

Online availability

The Publications Officer should also make sure that free publications are available online (see Chapter 4 on 'Cataloguing and archiving'). If any older publications that are not online are requested frequently, contact ADM/DIT/ISS/CLH to have them put on line.

Storage conditions

The storage room should meet the following basic requirements:

- dry with an approximate temperature of 18°C (64°F) and 55% humidity;
- a door wide enough for an office trolley (1 metre approx.);
- a lock with not more than three copies of the key, one for the person in charge, one for the Director's Office and one for the AO;
- sufficient and properly organized shelves;
- floor, entry area and corridors of the room kept clear;
- fire extinguishers installed inside and in front of the entry to the room.

Version under revision

Evaluating impact

Does anybody read our publications? If so, are they the right people?
Do they do anything once they have read them? How can we find out?

We need to know whether our publications have an impact, i.e. whether they achieve their objectives and reach the right audience. This is important not only for each specific project, but also for UNESCO's overall publishing policy, which is reviewed regularly to take this type of information into account.

However, measuring the impact of publications is still an imprecise science, and much progress remains to be made. Reader surveys and press surveys, as well as sales and download statistics, are among the means we dispose of for assessing the impact of our publications. The more different types of information we can collect, the better.

It is important to remember the following (see Chapter 1 on 'Planning and project definition'):

- To measure whether publications have attained their objectives and reached their target audience, the objectives, audience and expected results must be defined precisely in the first place.
- Already during the planning phase, you must define:
 - the performance indicators that you intend to use to measure the impact of your publication;
 - benchmarks, to set realistic objectives and give meaning to your measures; and
 - means of verification (how and where you will find this information).

These will usually dovetail with those chosen to measure the impact of the project as a whole.

Measuring impact is no small task, and requires both financial and human resources. You must also think about this from the inception of your project.

Checklist

Evaluating impact

To be considered from the planning phase

Pre-launch

1. Objectives, target audiences and expected results defined and approved?
2. Performance indicators (including benchmarks) and means of verification selected and approved?
3. Budget approved and allocated?

Post-launch

4. Data gathered on selected indicators?
5. Data analysed?
6. Report transmitted to DPI?

Version under revision

Who does what?

Programme Specialist

- Proposal of performance indicators, benchmarks and means of verification that will be used to evaluate the project.
- When the publication has been printed and distributed, following through of the gathering of information, and analysis of the indicators, including their qualitative aspects.

Publications Officer

- Guidance on the performance indicators, benchmarks and means of verification that will be used to evaluate the project.
- Inclusion of indicators, benchmarks and means of verification in the Publication Checklist, together with all other information on the project.
- Preparation of a regularly updated summary of publication impact for discussion with Programme Specialists, Directors and ADGs.
- Alerting of Division Director, ADG and DPI about any significant deviation from defined targets.

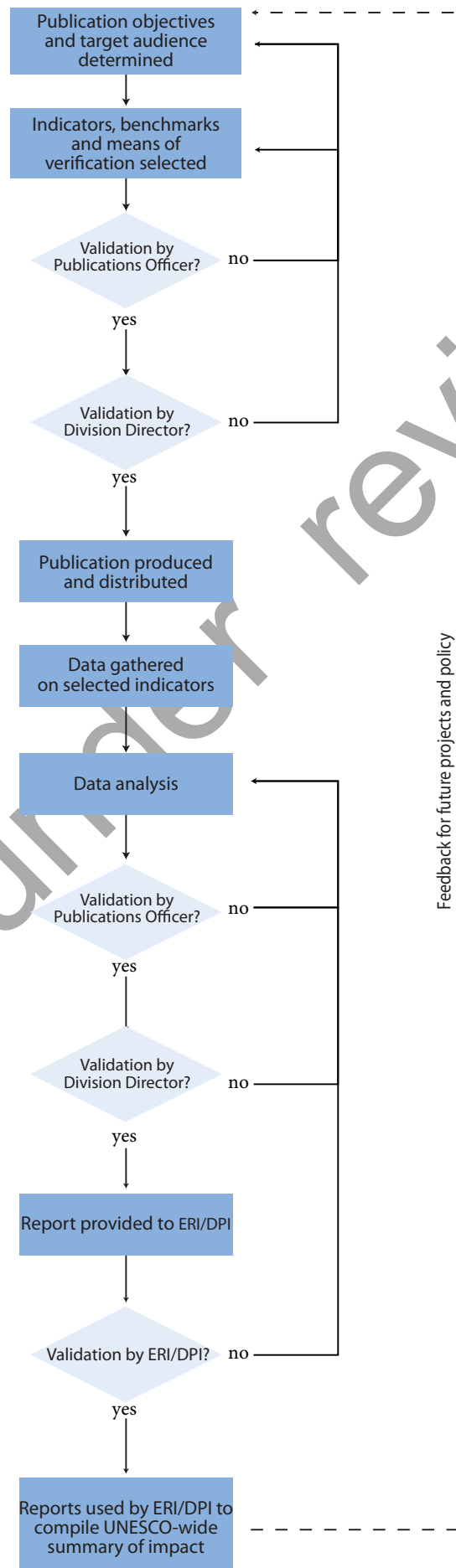
Division Director

- Evaluation of the proposals in light of their relevance and cost.
- Adjusting of promotion strategy in case of significant deviations from defined targets.

ERI/DPI

- Preparation of a regularly updated UNESCO-wide summary of publication impact for submission to the CCPI.

Impact evaluation cycle



Version under revision

Feedback for future projects and policy

7.1 *Indicators and impact*

Yes, performance indicators are important.

But how do they work?

Performance indicators are quantitative measures that allow you to generate statistics relevant to the impact of your project. It is also important to look at qualitative aspects however. There may be “no such thing as bad publicity”, but if hundreds of reviews pick up on fundamental flaws in your work, there is obviously something wrong.

Objectives and target audiences

Your indicators need to match your objectives and target audiences. ‘Mass media coverage’ would probably not be a good indicator for a specialized textbook aimed at physics teachers, unless it is in the context of a raging policy debate. Even then, multiple references in the media may still not show you whether the teachers are using the textbooks effectively, and whether you have achieved your initial objectives.

In general, indicators offer at best an indirect means of assessing whether objectives have been met. Using several different types of indicators can help complete the picture.

Resources

Measuring impact involves resources. Requesting a readership survey from a market research company is evidently more expensive than tallying sales of your publication. But it may also be more precise. You must weigh up the potential advantages of spending more. In all cases, never forget that you need human resources to analyse the results and make sure they are taken into account for future planning.

Capitalizing on partnerships

If your publication is a co-publication, or being produced in the context of a partnership, you may be able to harness some of the resources of your partner in your evaluation efforts. Look closely at your partners’ reports to see whether there is useful information to be gleaned. You may also be able to use their networks to obtain feedback on your publication.

7.2 Types of indicators and means of verification

Relevant documents and tools

- Appendix 9 – Sample reader survey

To measure the impact of your publications, you may use both direct measures by obtaining information from your readers, and more indirect measures via the press and the Internet.

The types of indicators generally used to measure the impact of publications (as well as other activities) at UNESCO are as follows:

- mass media coverage;
- specialized media coverage;
- referencing by external publications / Internet sites;
- sales / subscriptions;
- page views and downloads from websites;
- specific feedback from target audiences;
- requests for information;
- offers/requests to cooperate, participate, engage in partnerships.

Other indicators do of course exist, and new technologies are continually bringing to light new ways of measuring impact. Use your creativity to think of untapped possibilities.

Mass media coverage

UNESCO's press service (ERI/DPI/MER) disposes of a press monitoring service, Meltwater News, which can be used to obtain information on high-profile events and publications, such as the Global Monitoring Report. If you are already working with ERI/DPI/MER for an official launch, talk to them about the possibility of obtaining a detailed press survey. If the publication is not likely to attract mass media coverage, you should prioritize other means of measuring impact.

You may nevertheless wish to use the Internet to track occurrences in the press (via Google, as well as checking directly the websites of relevant media). (See below for more on the Internet.)

Specialized media coverage

You are probably already familiar with the specialized media in your field and have sent your publication to the appropriate journals for review (see Chapter 5 on 'Promotion and visibility'). Keep track of reviews and look at what they are saying. These types of reviews represent your target audience much better than articles in the mainstream press.

Referencing by external publications / Internet sites

Several free tools are available, including Google.

Looking up a title in Google will give you an idea of how many sites refer to your publication in some way. You can also create a Google alert (<http://www.google.com/alerts>) to obtain regular e-mails updating you on occurrences, either on the Internet in general or as part of a news item.

Google Scholar (<http://scholar.google.com/>) provides information on how many times your publication has been cited in scholarly literature, and in which books. This can be an interesting gauge of academic credibility as well as audience. However, it will not tell you whether your policy brief has been read by a minister, and even less whether it has influenced the actions of that minister. Another limitation to this type of indicator is that, given the time it takes for academics to publish, it may take years to obtain results of any value.

If your publication is available online, you can use the Google link command (type into the Google search field: 'link:' followed immediately by the URL of your site (no space), e.g. 'link:www.unesco.org') to list other sites linking to your site. The list is, however, not exhaustive.

For other ways of measuring visibility on the Internet, see Google Webmaster Tools (www.google.com/webmasters/tools/). See also Chapter 5 on 'Promotion and visibility' in these guidelines.

Sales / subscriptions

Sales and subscription information can provide you not only with figures, but also, providing your database is well-designed, with detailed data on the profiles of your readers.

If your publication is for sale, ERI/DPI will provide you with this data.

Page views and downloads from websites

Your Publications Officer is responsible for gathering and analysing web statistics. If you have a page providing information on your publication, you may measure page views. If the publication is available for download, you can tally the number of downloads.

Specific feedback from target audiences

There are different ways of receiving specific feedback from your target audiences. It is a good idea to include a one-page readership survey at the end of your publication (see Appendix 9 – 'Sample reader survey'), which readers can post back to you. This is particularly useful in regions where there is poor Internet access, such as parts of Africa.

Where Internet access is sufficient, you may like to conduct an e-mail survey. Remember, e-mail users are inundated with messages and information on a daily basis. Target your survey as precisely as possible and present it in such a way that your respondent sees an advantage in responding.

You may also use professional marketing services if you set aside a budget for this.

Requests for information

Requests for information about a publication, whether published or forthcoming, provide information about your readers. Has your publication generated a lot of interest? Are the right people enquiring about it? In other words, has the promotion been effective?

Offers/requests to cooperate, participate, engage in partnerships

Here again, the quality of the requests is of most interest. Who is offering to cooperate? Within what framework? The offers may concern translations of the work, pedagogical uses, or, say, a co-publishing agreement encompassing the work a posteriori. It is obviously important to analyse any offers carefully, in order to optimize the impact of your publication.

Partnerships may cover not just future publishing but also support for the programme, such as financial support or the development of communities of practice.

Categories of UNESCO information materials

Categories

1. UNESCO publications

UNESCO publications consist of substantive material published for external audiences. A UNESCO publication published in print or electronic form carries an ISBN or ISSN and usually has an identified author or authors. Major UNESCO documents published in volume form may be considered as UNESCO publications, with the Organization as corporate author (e.g. Universal Declaration on Cultural Diversity). UNESCO publications are issued by UNESCO alone or jointly by UNESCO and an outside publisher. They include both free and for-sale publications. UNESCO is legally responsible for the content.

<i>Content:</i>	<i>Original/Substantive</i>
<i>Identified author(s):</i>	<i>Yes</i>
<i>Objective:</i>	<i>Knowledge-sharing</i>
<i>Audience/Distribution:</i>	<i>External audiences</i>
<i>Medium form:</i>	<i>Print/E-file/E-book/CD-ROM/CD/Video/DVD/Mixed</i>
<i>Code:</i>	<i>ISBN/ISSN</i>
<i>Copyright:</i>	<i>UNESCO/Shared if co-publishing</i>
<i>Legal responsibility:</i>	<i>UNESCO/Shared if co-publishing</i>

UNESCO publications include:

- **Books**
 - General and historical works (e.g. “Tell me about Living Heritage” series - http://publishing.unesco.org/details.aspx?Code_Livre=4587)
 - Monographs (e.g. “Democracy and Human Rights in Multicultural Societies” - http://publishing.unesco.org/details.aspx?Code_Livre=4549)
 - Global reports (e.g. “2007 EFA Global Monitoring Report” - <http://unesdoc.unesco.org/images/0014/001477/147794e.pdf>)
 - Statistical reports (e.g. “Global Education Digest 2007” - <http://unesdoc.unesco.org/images/0015/001536/153607e.pdf>)
 - Normative materials (e.g. “The International Dimensions of Cyberspace Law” - http://publishing.unesco.org/details.aspx?Code_Livre=3340#)
 - Policy briefs (e.g. IIEP “Education policy booklet” series - <http://www.unesco.org/iiep/eng/publications/recent/rec11.htm>)
 - Technical reports and Working papers (e.g. “World Heritage Reports” series - <http://whc.unesco.org/en/series/>)
 - Proceedings (e.g. “Dialogue among civilizations” BSP series - <http://unesdoc.unesco.org/images/0015/001541/154100e.pdf>)
 - Guidelines, Manuals and Toolkits (e.g. “Gender Indicators in Science, Engineering and Technology” - http://publishing.unesco.org/details.aspx?Code_Livre=4535)
 - Teaching materials (e.g. “Tolerance: The Threshold of Peace” - http://publishing.unesco.org/details.aspx?Code_Livre=2651)
 - Atlases (e.g. “Climatic Atlas of Asia” - http://publishing.unesco.org/details.aspx?Code_Livre=2922#)

- Bibliographies (e.g. “Bibliography of publications issued by UNESCO or under its auspices” -
<http://unesdoc.unesco.org/images/0000/000055/005556mo.pdf>)
- Dictionaries/Glossaries/Thesaurus/Indexes/Encyclopaedias (e.g. “Glosario fitoecológico de las Américas” -
http://publishing.unesco.org/details.aspx?Code_Livre=4153)
- Yearbooks (e.g. “IOC Annual Report 2006” -
<http://unesdoc.unesco.org/images/0015/001531/153144e.pdf>)
- **Periodicals**
 - Reviews (e.g. “World Heritage Review” -
<http://publishing.unesco.org/results.aspx?periodicals=41&change=E>)
 - Journals (e.g. “International Social science Journal” -
http://portal.unesco.org/shs/en/ev.php-URL_ID=1796&URL_DO=DO_TOPIC&URL_SECTION=201.html)
 - Newsletters (e.g. “A World of Science” – quarterly newsletter -
<http://unesdoc.unesco.org/images/0015/001587/158708e.pdf>)
- **Maps**
 - Cultural/Natural heritage maps (e.g. “World Heritage Map 2007-2008” -
<http://whc.unesco.org/en/map/>)
 - Climatic maps (e.g. “International Hydrogeological Map of Europe” -
http://publishing.unesco.org/details.aspx?Code_Livre=2944)
 - Geological maps (e.g. “Geological Map of South and East Asia” -
http://publishing.unesco.org/details.aspx?Code_Livre=2927)
 - Population maps (e.g. “People on Earth” -
http://publishing.unesco.org/details.aspx?Code_Livre=3348)
 - Vegetation maps (e.g. Vegetation Map of South America -
http://publishing.unesco.org/details.aspx?Code_Livre=2970)
- **Audio/video**
 - Film/video
(e.g. “Gorazde: Psycho-geography of a Border” -
http://publishing.unesco.org/details.aspx?Code_Livre=3113,
e.g. “Rigoberta Menchú “I crossed the Border...” -
http://publishing.unesco.org/details.aspx?Code_Livre=2979,
e.g. “The Silk Roads” -
http://publishing.unesco.org/details.aspx?Code_Livre=3115)
 - Audio recording/music
(e.g. “UNESCO Collection of Traditional Music of the World” -
<http://www.unesco.org/culture/ich/inde.g.php?lg=FR&pg=00123>)
- **Multimedia**
 - Interactive Guides (e.g. “Interactive Guide to Mushrooms and other Fungi” -
http://publishing.unesco.org/details.aspx?Code_Livre=4091)
 - Interactive Education Tool (e.g. “DNA and Proteins” -
http://publishing.unesco.org/details.aspx?Code_Livre=4090,
e.g. “Perl et Gadoo au pays de l'eau” -
http://publishing.unesco.org/details.aspx?Code_Livre=3698)

- Interactive Encyclopedias (e.g. “Blue gold: Interactive Encyclopaedia of Water” - http://publishing.unesco.org/details.aspx?Code_Livre=2736 - e.g. “Interactive Flora of the British Isles - A Digital Encyclopaedia” - http://publishing.unesco.org/details.aspx?Code_Livre=4251)

2. UNESCO documents

UNESCO documents are information materials issued by the Secretariat, which are classified in various categories according to their purpose. They are distributed free of charge to the addressees specified under the category concerned, or accessible online (Intranet/Extranet/Internet). A UNESCO document bears a document code. A UNESCO document does not bear any mention of authors or of UNESCO staff members. UNESCO is legally responsible for the content.

<i>Content:</i>	<i>Substantive/administrative</i>
<i>Identified author:</i>	<i>No</i>
<i>Objective:</i>	<i>Organizational governance (i.e. programme implementation and internal operation)</i>
<i>Audience/Distribution:</i>	<i>UNESCO Secretariat/Governing Bodies/Member States representatives, other UN entities, libraries, specific audience</i>
<i>Medium form:</i>	<i>Print/Electronic/CD-ROM</i>
<i>Code:</i>	<i>Document code</i>
<i>Copyright:</i>	<i>UNESCO</i>
<i>Legal responsibility:</i>	<i>UNESCO</i>

UNESCO documents include:

- **General Conference documents:** documents prepared for submission to the General Conference, or to record its decisions and proceedings.
<http://unesdoc.unesco.org/images/0015/001517/151779e.pdf>
- **Executive Board documents:** documents prepared for submission to the Executive Board or to record its decisions and proceedings.
<http://unesdoc.unesco.org/images/0015/001586/158644e.pdf>
- **Meeting documents:** documents issued in connection with meetings convened by UNESCO, either alone or jointly with another body.
<http://unesdoc.unesco.org/images/0015/001598/159868e.pdf>
- **Programme documents:** documents, including discussion papers and short-lived information material issued by a sector/bureau/office and intended for a limited distribution.
<http://unesdoc.unesco.org/images/0015/001598/159881m.pdf>
- **Internal documents:** documents intended primarily for distribution within the Secretariat, e.g. Blue Notes of the Director-General, Directorate Minutes, Administrative Manual, Rules and Regulations, Administrative Circulars, Administrative forms, Surveys, Training materials (e.g. “Managing People with confidence – UNESCO supervisor’s learning tool”), Directories (e.g. telephone directory).
<http://unesdoc.unesco.org/images/0015/001592/159292e.pdf>

3. UNESCO communication materials

UNESCO communication materials are based on the content of UNESCO publications and documents and are published for a specific external audience in print and/or electronic form for the purpose of communicating about UNESCO's aims/activities and heightening the visibility of the Organization. Such materials pay particular attention to format, presentation and graphic design and are written in a specific language adapted to the target audience. UNESCO communication materials do not bear the name of the author(s). UNESCO communication materials have a specific code. UNESCO is legally responsible for the content.

<i>Content:</i>	<i>Elaborated from substantive content (publications/documents)</i>
<i>Identified author(s):</i>	<i>Only for original works</i>
<i>Objective:</i>	<i>External communication</i>
<i>Audience/Distribution:</i>	<i>External audiences</i>
<i>Medium form:</i>	<i>All medium types (see page 8)</i>
<i>Code:</i>	<i>Communication material code</i>
<i>Copyright:</i>	<i>UNESCO/shared if partnership activity</i>
<i>Legal responsibility:</i>	<i>UNESCO/Shared if partnership activity</i>

UNESCO communication materials include:

- **Press material**
 - News releases, Media advisories and Flash info (e.g. ERI/DPI and ODG/SP products)
 - Press kits (e.g. World Freedom Day press kit)
 - Press reviews (e.g. "UNESCO in the Press" Newsletter)
- **Public Information materials**
 - Information newsletters (e.g. "UNESCO News – Informativo da UNESCO no Brasil")
 - Information kits (e.g. International Year of Languages) Messages, Statements and Speeches of the Director-General
 - Activity reports (e.g. "UIL Annual report 2007")
 - Slide presentations for the general public (e.g. "UNESCO: What is it? What does it do?")
 - Brochures, flyers (e.g. "UNESCO mainstreaming: the needs of women")
 - Posters (e.g. "2008 - Année des Langues")
- **Promotional products** (Ancillary products)
 - Greeting cards (e.g. UNESCO-DEL Greeting cards)
 - Stickers (e.g. "2000 - International Year for the Culture of Peace")
 - Calendars (e.g. Field Office's calendar)
 - Desk Diaries (e.g. "2008 World Heritage Agenda")
 - Gadgets/Gifts (e.g. T-shirts, pins, watches... by Gift Shop - ERI/DPI/PBM)
 - Medals (e.g. "UNESCO Celebrations" - Gift Shop - ERI/DPI/PBM)
- **Audio-visual information products**
 - Public Service Announcement (e.g. International Year launching)
 - Video News Release (e.g. Video interviews)
 - TV Release (e.g. B-roll)
 - Video/Audio recording (e.g. Sound archives)
 - Photos, illustrations (e.g. Photobank)

- Photo galleries/Slide shows

4. UNESCO web portal

The UNESCO portal is a platform that collects, preserves, creates, aggregates and shares knowledge resources. UNESCO websites federate content and resources as a unique whole tailored to specific audiences. The portal also provides interactive facilities such as forums to express ideas and create knowledge as a collaborative working tool. The UNESCO Portal is composed of the Intranet (UNESCO staff/collaborative working tools), the Extranet (UNESCO communities/communities of practice) and the Internet (external audiences/consultation). UNESCO is legally responsible for all html pages published on the portal, but is not responsible for the views and opinions expressed by third parties in interactive areas of the portal (e.g. forums, blogs, extranets).

<i>Content:</i>	<i>Original/elaborated from substantive content</i>
<i>Identified author(s):</i>	<i>No</i>
<i>Objective:</i>	<i>Knowledge-sharing/external–internal communication/ working tool</i>
<i>Audience/Distribution:</i>	<i>External/internal audiences</i>
<i>Medium form:</i>	<i>html</i>
<i>Code:</i>	<i>URL</i>
<i>Copyright:</i>	<i>UNESCO/shared if published with a partner</i>
<i>Legal responsibility:</i>	<i>UNESCO/shared if published with a partner</i>

The UNESCO portal includes:

- **Websites**
 - Intranet
 - Extranet
 - Internet
- **Content elements**
 - In focus
 - News
 - Events
 - Documents
 - Projects
 - Contacts
 - Links
- **Portal services**
 - User profiling
 - Mailing, distribution and newsletters
 - Shared workspaces
 - Document management
 - Discussion groups, online forums, wikis, blogs
 - Communities of practice
 - Business application interfaces (STEPS, FABS, Sister2, databases...)
 - Search engine
 - User interface and accessibility
 - Statistical analysis

5. UNESCO databases and software

Information and data-processing tools are created to collect and share data on specific UNESCO domains through a network of partners. The UNESCO Secretariat is responsible for maintaining the tools and selecting partner institutions that provide relevant information. UNESCO is not responsible for validating each element of information provided.

<i>Content:</i>	<i>UNESCO original or provided by partners</i>
<i>Identified author(s):</i>	<i>no</i>
<i>Objective:</i>	<i>Knowledge-sharing/data processing</i>
<i>Audience/Distribution:</i>	<i>External/internal audiences</i>
<i>Medium form:</i>	<i>Print/electronic/CD-ROM</i>
<i>Code:</i>	<i>to be defined</i>
<i>Copyright:</i>	<i>UNESCO/shared</i>
<i>Legal responsibility:</i>	<i>UNESCO/Shared</i>

UNESCO information/data-processing tools and materials include:

- Databases/clearinghouses (e.g. UNESDOC, UIS statistical data, UNESCOTERM, UNESBIB/ UNESCO Thesaurus, Index Translationum, Most Policy Research Tool)
 - UNESDOC: UNESCO documents/publications since 1946 - <http://unesdoc.unesco.org/ulis/index.shtml>
 - UNESCO Thesaurus, controlled and structured list of terms - <http://databases.unesco.org/thesaurus/>
 - UNESCOTERM: <http://termweb.unesco.org/>
 - Index translationum, international bibliography of translations - <http://databases.unesco.org/xtrans/xtra-form.shtml>
- Questionnaires (e.g. UIS statistical questionnaires)
- Software (e.g. ISIS/BASIS)

6. Information materials produced in association with UNESCO (“Associated information materials”).

This category pertains to different types of information materials that are associated with UNESCO but produced under the overall responsibility of entities other than the Secretariat or the Governing Bodies of UNESCO. The copyrights for such products are not held by UNESCO.

NB: The commercial use of the UNESCO name, acronym or logo, in whatever form or combination, for any type of information material (especially ancillary products) is subject to a specific agreement to be approved by the Director-General.

The following sub-categories can be distinguished:

(i) Associated information materials produced by entities belonging to UNESCO networks, including:

- National Commissions for UNESCO
- (Category II) Centres placed under the auspices of UNESCO
- Clubs, Centres and Associations for UNESCO and their coordinating bodies
- Members of programme networks (Associated Schools, Chairs)
- Entities belonging to UNESCO's intergovernmental programmes and conventions (World Heritage sites, Biosphere reserves, IHP committees, etc.)
- UNESCO celebrity advocates
- CAM/SEPU documents

Quality control/substantive responsibility: normally no quality control nor any substantive responsibility.

Branding: The UNESCO name, acronym and logo block can be used by these entities on condition that they never feature alone but are always associated with their proper names and logos, and/or with a wording that specifies the nature of association with UNESCO.

Legal terms/disclaimer: As long as such entities are formally recognized by the competent bodies, a legal arrangement with UNESCO or a disclaimer is not required; a formal, specific branding authorization by the competent body may be required in accordance with the specific regulations of the concerned network.

(ii) Associated information materials produced in connection with the patronage of UNESCO, including

- Materials having received UNESCO's patronage (e.g. books, films)
- Materials that are related to activities or events having received UNESCO's patronage (websites, invitations, posters, flyers, reports, etc.)

Quality control/substantive responsibility: validation of works, risk assessment (consultation of National Commissions), impact assessment (reporting by beneficiary); optional substantive inputs (facilitation of contacts with experts, prefaces, provision of content, etc.).

Branding: determined by partner and UNESCO, to be approved by UNESCO, high degree of UNESCO visibility.

Legal terms/disclaimer: agreement by exchange of letters; disclaimer in works recommended.

NB: National Commissions for UNESCO can grant patronage in their own name.

(iii) Associated information materials produced under licence agreements

Concerns mainly translations of UNESCO publications.

Quality control/substantive responsibility: choice of qualified licensees, no substantive responsibility, impact assessment (reporting by licensee).

Branding: determined by UNESCO, low degree of UNESCO visibility.

Legal terms/disclaimer: standard licence agreement; disclaimer compulsory.

- (iv) **Associated information materials produced in connection with partnerships,** including
- Information materials produced by contractual partners (e.g. “L’Oréal coffee-table book on Women in Science”)
 - Information materials produced by operational partners (voluntary UNESCO contributions to external publication products)

Quality control/substantive responsibility: normally no quality control nor substantive responsibility.

Branding: determined by partners to be approved by UNESCO, low degree of UNESCO visibility.

Legal terms/disclaimer: written agreement, disclaimer recommended in accordance with branding.

7. Correspondence

- Circular letters: <http://unesdoc.unesco.org/images/0015/001598/159888e.pdf>
- Depository letters: <http://unesdoc.unesco.org/images/0015/001593/159330e.pdf>
- IOC Circular letters: <http://unesdoc.unesco.org/images/0015/001578/157890e.pdf>

8. Stationery (including diplomas)

‘Medium’ type

- Print (paper)
- E-file (pdf, html, ppt ...)
- E-book
- CD-ROM
- CD
- DVD
- Mixed (e.g. print copy and CD-ROM)
- Graphic arts (pictures and two-dimensional designs)
- Music (sheet or printed)
- Phonodiscs and phonotapes (music or spoken)
- Slides
- Photographs
- Filmstrips and motion pictures
- Video cassettes
- Microform publications
- Webcast/podcast
- Video on demand/audio on demand

Publication Checklist

General information

1. Name
2. Division/sector/Institute
3. E-mail address
4. Office telephone number

1. Planning and project definition phase

1. Proposed **title** of publication:
2. Name of **series**, if any, and volume in the series:
3. Name of **author** and/or volume editor (if known):
4. Is this a **first edition**, an **update (re-edition)** or a simple **reprint**? Give year of publication, publisher, ISBN (if any) as well as volume editor and/or author(s) of the previous editions.
5. **Languages:**
 - a. What is the language of publication?
 - b. Is it a translation? If so, from which language? List any other language versions that exist.
 - c. List any other language versions foreseen.
6. **Objectives:** List:
 - a. overall goals,
 - b. programme objectives
 - c. communication objectives
 - d. audience needs.Include UNESCO themes, programme priorities, corresponding major programme in C/5 and specific sector line of action, including paragraph AND paragraph number, e.g. MLA 2: 01018.
7. **Added value:** In one paragraph, compare the proposed publication to any others available on the same topic addressing the same audience (if you are writing a specialized monograph, it is not relevant to compare it to a popularized treatment of the same subject). Discuss similarities and differences in subject coverage, organization, level and writing style. How does your publication project add value to the debate?
8. **Target audience:** nature and size
 - a. What are your publication's
 - i. main target audience?
 - ii. secondary target audiences?
 - iii. other potential beneficiaries?
 - b. Where are they situated? What language(s) do they speak?
9. **Type of publication:** Specify type and medium (see Appendix 1).
10. **Summary of publication:** Describe, in about 200 words, content, structure, approach, and approximate length.
11. Is it an **original and previously unpublished work**? If not, describe the relation of the manuscript to the work on which it is based.

12. **Distribution plan, promotion and follow-up**
 - a. Distribution strategy: How do you plan to reach your target audiences?
 - b. Print-run: How many for immediate distribution and how many for stocks?
 - c. Will you distribute this publication electronically?
 - d. Who will be in charge of distributing this publication?
 - e. What is your promotion strategy?
13. **Monitoring and impact evaluation**
 - a. What is the expected result of this publication?
 - b. List selected indicators of impact and benchmarks.
 - c. List means of verification.
14. **Resources required**
 - a. What is the proposed overall budget for the project?
 - b. What human resources will you need, both staff and external?
15. **Partners**
 - a. Specify any partners involved, and provide copies of all relevant agreements.
16. **Timetables and deadlines**
 - a. Expected time for completion of the first draft for outside review.
 - b. Expected time to complete the entire manuscript (and explanation of any potential impediments).
 - c. Expected date of issue.
 - d. Is a launch foreseen, and if so, has it already been included in the UNESCO Communication Plan?

2. Content preparation phase

1. Budget allocated?
2. Author(s) and volume editor (where relevant) selected?
 - a. Name (if not provided in Phase 1)?
 - b. UNESCO employee? If yes, go to 6. If no, go to 3.
3. Contract drafted and validated by Publications Officer and ERI/DPI?
4. Contract signed by author?
5. Manuscript submitted by author and approved?
6. Photos, illustrations, maps and other graphic elements collected?
7. Permissions obtained for all non-UNESCO-copyright material? List material and provide copies of all permissions.
8. Substantive editing done? Provide name.
9. Preface, foreword or introduction written?
10. Reviewed internally? Describe briefly process and results, and attach reviews.
11. Reviewed via peer review or editorial board? Describe briefly process and results, and attach reviews.
12. Publications Officer has checked compliance with procedures and that manuscript is complete?
13. Validated by Division Director?
14. Evaluated by ERI/DPI for commercial viability? Decision?

15. For free-distribution publications, ERI/DPI evaluation of compliance with procedures (editorial and rights) for ISBN/ISSN issuance? Recommendation?
16. Launch date determined?

Promotion

Blurb drafted?
 Flyers drafted?
 Web promotional materials developed?

3. Production phase

1. Budget allocated?
2. Copy-editor selected? Name?
3. Copy-editing completed satisfactorily?
4. Graphic artist selected, contracted and briefed? Name?
5. Cover artwork completed? Consistent with UNESCO's graphic charter? Attach copy of cover.
6. Typesetter chosen? Name?
7. Typesetting complete?
8. Proofreading completed (number of sets of proofs)? Name?
9. Indexer contracted? Name?
10. Index completed?
11. Legal page contains all requisite information? Please attach.
12. Printer selected? Name?
13. Final proofs checked and validated for sending to printer?
14. Ozalids (printers' proofs) checked?
15. Final product checked before cataloguing, archiving and distribution?

Promotion

All promotional materials produced?
 Communication underway?

4. Cataloguing and archiving phase

1. Electronic files correctly named?
2. Documents uploaded into HERMES?
3. Paper copies sent to Archives (1 copy) and Library (2 copies)?

5. Promotion and visibility

To be considered during each phase of the publication process.

Pre-launch

1. Promotion strategy elaborated?
2. Launch date decided?
3. Budget allocated?
4. Title finalized?
5. Cover finalized?
6. Promotional materials conceived?
7. Promotional materials drafted?
8. Promotional materials finalized?
9. Communication underway?

Post-launch

10. Copies of publication sent to media and partners for promotion and review?
11. Any new opportunities for promotion identified?

6. Distribution and stock management

To be considered from the planning phase

Pre-launch

1. Distribution strategy and print-run determined?
2. Budget allocated for distribution?
3. Name of person responsible for distributing the published manuscript? Provide e-mail and office telephone number.

Post-launch

4. Stocks retrieved and stored within your sector?
5. Publications sent to agreed-upon sector distribution list?
6. Publication made available online (for free-distribution publications)?

Promotion:

Communication underway?

Publication sent to mainstream media and specialized journals?

7. Evaluating impact

To be considered from the planning phase

Pre-launch

1. Objectives, target audiences and expected results defined and approved?
2. Performance indicators (including benchmarks) and means of verification selected and approved?
3. Budget approved and allocated?

Post-launch

4. Data gathered on selected indicators?
5. Data analysed?
6. Report transmitted to ERI/DPI?

Version under revision

Sample copyright page

Published by the United Nations Educational,
Scientific and Cultural Organization
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The authors are responsible for the choice and the presentation of the facts contained in this book and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the Organization.

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Printed in France

Appendix 4

Sample budget

Format: **155 x 240 mm**
 Number of pages: **256**

Budget				
	Rate	Unit	Quantity	
Content preparation and pre-press				
<i>Editorial</i>				
Author	1 000,00€	lump sum	1	1 000,00 €
Substantive editing	15,00€	standard page	300	4 500,00 €
Copy-editing	5,00€	standard page	300	1 500,00 €
Proofreading	3,00€	standard page	300	900,00 €
Index	2,00€	standard page	300	600,00 €
<i>Photo & graphic design</i>				
Photo research		lump sum	0	- €
Purchase of photos	300,00€	lump sum (cover)	1	300,00 €
Illustrations and charts				- €
Cover design	300,00€	lump sum	1	300,00 €
Inside pages				- €
<i>Colour process</i>				
Digital treatment of images	5,00€	image	0	- €
Colour proof of cover	10,00€	proof	1	10,00 €
<i>Lay-out</i>				
Typesetting	5,00€	page	256	1 280,00 €
Typesetting of tables	5,00€	table	15	75,00 €
Corrections	20%	typesetting	256	256,00 €
<i>Total pre-press</i>				10 721,00 €
Total including postage of proofs	2%			10 935,42 €
Printing (full-colour cover, one colour (black) inside)				
				Copies
Number of copies				500
<i>Paperback</i>				
One-side full-colour printing one-side coated card 240 g				
<i>Folios</i>				
Printing one colour (black)				2 516,85 €
<i>Binding</i>				
Perfect bound without stitching				
<i>Total</i>				2 516,85 €
Total including postage and transport	2%			2 567,19 €
Total production for 500 copies				
Content preparation and pre-press				10 935,42 €
Printing				2 567,19 €
Total				13 502,61 €
Cumulated unit cost				27,01 €

How to fill out the author's contract form

The following items are to be filled in on the author's contract form:

- **Contract number:** automatically provided when the contract is validated in SAP.
- **The name of the contracting party:** owner of the rights to the work. It should always be clarified whether the person writing the text is in fact the rights owner, because it may be that this person's employer is in fact the rights owner and should be the contractant.

The author's contract currently available as Form 408 regulates the relations between the Organization and one other party only, i.e. the rights owner. It is not possible to introduce several names as co-signatories. See below for instructions on contracting a single work with multiple authors.

The contractant cannot be responsible for the work of a third person that is not party to the contract. For example, an author or editor cannot be required to submit a "laid-out" version of the work should that text preparation be entrusted to someone else (a lay-out designer, with whom a consultant contract or a fee contract should be concluded).

- **Identification number:** vendor number given by UNESCO to the contracting party.
- **Date:** date when the complete work is to be delivered to UNESCO. It is referred to in Article V should there be no delivery and should the contract need to be terminated as a consequence. The delivery date should be chosen to fit in with the production schedule.
- **The provisional title of the work** should appear after the words "a work which, for reference purposes, is entitled".
- **Definition of the form of the work to be delivered:** after the terms in the form "in the form specified below".

First, mention should be made of the type of work to be delivered, such as a book, a chapter, or an article.

The work should be defined in quantitative and qualitative terms as well as with regard to its structure and content. The precision of this definition provides the terms largely governing any question as to the acceptability of the work to UNESCO under Article IV.

- *Quantitative description of the work:* this should include the number of words to be submitted, as well as any other quantifiable items such as the number of chapters, headings, the use of additional material (e.g. photographs, illustrations, tables, maps) as governed by Article VIII, the extent of bibliography and notes.
- *Qualitative description of the work:* that should clarify the language level expected (for example, the facility of a native speaker) as well as the style vis-à-vis the targeted audience (research-academic, journalistic, advocacy, scholastic, for the general public).

Editorial work should be described as such, defining the specific work being done on specific material towards the specific end, which is the creation of the new edited work.

Should the same person be both an author and editor in a publication project, separate authors' contracts must be signed for each kind of work.

- **Article III, providing information relating to payment:**

Payment can be made:

- in advance,
- by instalments,
- on delivery.

Please note that payment can also be made in token one dollar form where appropriate.

It should be noted that any payment made in advance of the delivery of the final work could involve the Organization in disputes, in terms of Article IV and V, about repayment as provided by Article VI.

No other amendments or additions are to be made to the contract.

- **As for the signatories,** the person responsible for signature on behalf of UNESCO must be clearly identified and the contractant must be the rights owner or the duly authorized representative of the rights owner who, again, is not necessarily the writer.

What should not be mentioned in the author's contract?

There must be no reference to travel or attendance at workshops for example in the author's contract.

What about multiple authors in the author's contract?

If several authors create separate works for UNESCO that are compiled as part of the same publication but without joint responsibility, then each author should sign a contract with no mention of the other author (e.g. separate chapters in an anthology, separate sections of a chapter etc.).

If several authors create a single work under joint responsibility for UNESCO, then each author should sign a contract including, after the provisional title of the work in Article I, the names of all co-authors and the statement: "the aforementioned parties agree that Article IX of this contract shall be interpreted to refer only to the joint, shared responsibility of the Author concerning his/her contribution as part of a team of authors drafting the aforementioned [work]". In such a case, the description of the work in each contract should be exactly the same.

Illustrations

Photographers also play an important part in the production of certain types of publications, but the contracting of photographs as such should normally be covered by Form 205 F, 'Contract concerning the acquisition of exploitation and intellectual property rights for photographs' available at <http://Intranet.unesco.org/forms/>.

The author's contract does foresee, however, the use of illustrations (including photographs) provided by authors or editors being contracted. In such cases, either the photographs have already been taken and selected, and an exhaustive list should appear under the description of the work in Article I ("under the form specified below"), or the author's contract should state that the contractant will provide a certain number of illustrations of a specific nature. In the latter case, the illustrations provided should be acknowledged by the Programme Sector along with the receipt of the text being submitted.

Sample terms of reference for contractors

Copy-editing

The contractor will copy-edit the text, notes and references of the work “TITLE”, in accordance with the UNESCO Style Manual, for:

- style, grammar, spelling and punctuation;
- consistency of presentation;
- coherence of table of contents with headings and subheadings;
- accuracy of official country names, in accordance with the UNESCO list; and
- consistency of bibliography with references in the text.

Extensive rewriting of the text should be avoided. Errors requiring research or editorial decisions should be flagged and brought to the attention of UNESCO.

The manuscript is to be returned in electronic form with tracked changes. Any problems that the contractor is unable to resolve should be referred to UNESCO. Payment is to be made on successful completion of the task.

Proofreading

The contractor will proofread the text, notes and references of the work “TITLE”, in accordance with the UNESCO Style Manual for:

- grammar, spelling and punctuation errors missed in editing or introduced in typesetting;
- consistency of presentation;
- errors in the table of contents, lists of tables, figures and abbreviations, headers or footers, subheadings and pagination; and
- accuracy of official country names, in accordance with the UNESCO list.

Corrections should be kept to a minimum and rewriting of the text avoided. Errors requiring research or editorial decisions should be flagged and brought to the attention of UNESCO.

The manuscript is to be returned with corrections marked up in red ink, using international or French proofreading marks. Any problems that the contractor is unable to resolve should be referred to UNESCO. Payment is to be made on successful completion of the task.

Indexing

The contractor will create a back-of-book index for the work “TITLE”. This involves:

- creating a list of concepts, geographical terms and proper names;
- creating, if necessary, a hierarchy of concepts and sub-concepts, including cross-referencing;
- identifying and including in the list the page numbers corresponding to the index entries.

The index is to be returned in electronic form. Any problems that the contractor is unable to resolve should be referred to UNESCO. Payment is to be made on successful completion of the task.

Appendix 7

List of photobanks

This list has been compiled from lists used by the UN Editors' Group. For all sources, check conditions for use each time, as these may change.

UNESCO and the UN

UNESCO – <http://www.unesco.org/photobank/>

UN Photo Library – <http://www.unmultimedia.org/photo>

Other UN and related sources

Commission on Legal Empowerment for the Poor –

<http://www.undp.org/legalempowerment/press/photos.html>

FAO – <http://www.fao.org/english/newsroom/photofile/index.html>

www.fao.org/mediabase/forestry

IAEA – <http://www.iaea.org/NewsCenter/Multimedia/Imagebank/index.jsp>

<http://www.iaea.org/NewsCenter/Multimedia/PhotoEssays/index.html>

IFAD – <http://www.ifad.org/photo/photo.htm>

ILO – http://www.ilo.org/dyn/media/mediasearch.home?p_lang=en

IOM – <http://www.imagelibrary.iom.int/>

OSCE – <http://www.osce.org/photos>

UNCDF – <http://www.uncdf.org/english/> (go to individual countries for photos)

UNDP – <http://piglet.undp.org/cumulus5/introduction.html>

UNEP – images available on a few sites

<http://www.stillpictures.com/>

<http://www.topfoto.co.uk/>

http://www.unep.org/newscentre/Default.asp?ct=photo_galleries

<http://www.peterarnold.com/>

UNHCR – <http://www.unhcr.ch/cgi-bin/texis/vtx/template?page=home&src=static/photosets.htm>

UNICEF – Contact the photo unit at UNICEF to request images:

photo@unicef.org

WFP – <http://www.wfp.org/photos>

WHO – <http://www.who.int/buruli/photos/en/>

Other non-profit sources

Advocacy.net – <http://www.advocacy.net/photo.html>

Creative Commons list of Flickr – www.flickr.com/creativecommons/

Photoshare – A service of The INFO Project helping international non-profits communicate health and development issues through photography. <http://www.photoshare.org/>

USAID – <http://www.dec.org/partners/afr/photogallery/>

World Bank – <http://web.worldbank.org/WBSITE/EXTERNAL/NEWS/0,,contentMDK:20037683~menuPK:34502~pagePK:36694~piPK:36693~theSitePK:4607,00.html>

Stock photo agencies

You have to set up an account and pay to use photos from these agencies.

Afrik Images (South Africa) – Africa, culture, politics, economy, sports
<http://afrikimages.com>

Alamy (UK and India) – stock images, some royalty free
www.alamy.com

AP/Worldwide Photos (USA) – breaking news, worldwide
<http://www.apimages.com/eng/index.html>

Aurora Photos (Maine, USA) – sports, travel, science, news
<http://www.auroraphotos.com/>

Comstock (USA) – Business, Industries, Technology, Computers, Medical, Lifestyles, Concepts, Education, <http://www.comstock.com>

Corbis (USA) – stock images, general use, some-royalty-free images, conceptual photographs, editorial
<http://www.apimages.com/eng/index.html>

Digital Railroad – listing of photographers and agencies by country
<http://www.digitalrailroad.net/corpsite/directory.html>

Drik Photos (Bangladesh) – development photos, Asia
<http://www.drik.net/>

Getty Images (USA) – stock images, some royalty-free
<http://creative.gettyimages.com>

Magnum Photos (USA) – breaking news photos, expensive, editorial, option for keyword search in French <http://www.magnumphotos.com>

Network Photographers (UK) – HIV/AIDS
<http://www.networkphotographers.com>

Panos (UK) – development photos, worldwide images, news
www.panos.co.uk

Still Pictures (UK) – development photos, environment, nature, UNEP gallery
www.stillpictures.com

WIR (World Information Resources Collective, Kenya) – SUBJECTS: South Africa, Middle East, Conflict, NGO, Africa, India, South America, Immigration, recyclables, Iraq War, HIV/AIDS, Environment, Refugees, Orphans, Reportage, landfill, Brazil, Democratic Republic of Congo, Rwanda, Self employment, Human interest, IDPs, Kenya, Singles, Medical <http://www.wirpictures.org>

Appendix 8

Statutory free distribution

Free distribution

Full list

Category name	Code	English	French	Spanish	Russian	Chinese	Arabic	Total copies	Total addresses
Permanent delegations	A/3	110	88	21	9	1	19	248	241
Permanent observer missions	A/4	9	7	1	0	0	4	21	21
Depository libraries	M	98	47	20	12	3	15	195	158
FO/1: Directors of established offices away from Headquarters, excluding directors of regional offices for science and technology and UNESCO representatives	FO-1/2/3	52	24	11	1	1	4	93	64
FO/2 Directors of regional offices for science and technology HRM									
FO/3 UNESCO representatives									
National Commissions	G	133	65	21	16	1	21	257	193
Executive Board members	D	36	22	6	1	2	5	72	62
DG, DDG, ADGs, directors reporting directly to the DG, bureau directors, directors and chiefs of division, administrative officers, certain other officials, BPI, Archives Section and ADM/CLD/T Terminology Unit	N	40	27	1	0	0	0	68	60
UN information centres	S	37	23	14	0	0	7	81	66
Total		515	303	95	39	8	75	1035	865

Simplified list

Category name	Code	English	French	Spanish	Russian	Chinese	Arabic	Total copies	Total addresses
Permanent delegations	A/3	110	88	21	9	1	19	248	241
Depository libraries	M	98	47	20	12	3	15	195	158
FO/1: Directors of established offices away from Headquarters, excluding directors of regional offices for science and technology and UNESCO representatives	FO-1/2/3	52	24	11	1	1	4	93	64
FO/2 Directors of regional offices for science and technology HRM									
FO/3 UNESCO representatives									
Executive Board members	D	36	22	6	1	2	5	72	62
DG, DDG, ADGs, directors reporting directly to the DG, bureau directors, directors and chiefs of division, administrative officers, certain other officials, BPI, Archives Section and ADM/CLD/T Terminology Unit	N	40	27	1	0	0	0	68	60
Total		336	208	59	23	7	43	676	585

Versic

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Category of publication	Distribution	Typical target audience*	Language versions (recommended, more may be planned as relevant)
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	Free	Policy-makers	
Monographs	Commercial	Scientists/researchers, policy-makers, educators	English and/or French and one other language
	Free	UNESCO networks	
Global reports	Commercial	Public at large, scientists/researchers	All 6 official language versions <i>simultaneously</i>
	Free	Policy-makers, UNESCO networks	
	On-line free access	Public at large, specialized media, educators	
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	Free	Policy-makers, UNESCO networks	
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Proceedings	Commercial	Scientists/researchers	One language (language of conference)
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Guidelines, manuals and toolkits	Commercial	Programme-specific communities	Target audience language and relevant vector language
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