# Extensive Reading Culture Through Better Writing and Publishing Attributes

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## ARTICLE INFO

## ABSTRACT

Content, narrative flow and physical attributes of a book could contribute to what readers take away from a reading episode. Reading episodes support or discourage the cultivation of positive reading. Thus, writing and publishing features of a book implicitly elicit response that could induce or deter reading reprises. This study examines the association between writing and publishing elements and reading enjoyment. Data were derived from a questionnaire administered to second year undergraduate students after a thorough reading project. Findings suggest that writers and publishers can attract potential readers by paying attention to meeting their needs for pleasurable reading experience. The study affirms that reading episodes have potential influence on reading attitude and motivation and readers exposed to good books can cultivate voluntary reading habits.

**Key words:** Book Publishing, Reading Enjoyment, Recreational Reading, Writing

## INTRODUCTION

Book consumption and production are low in Nigeria. There are indications that reading culture and book production are two sides of a coin - one not only feeds the other, but can determine its nature. Yet, the dichotomy between both in Nigeria creates a supply-demand gap of which potential reading public and authors blame publishers for not producing literary materials, while publishers' records indicate that such publications only tie down investment capital (Uwalaka, 2000). Ike's (1984, p. 61) observation still holds true today: "Creative writing and general books which stand little chance of getting into the prescribed lists remain suspect." Uwalaka (p. 182) explains from the publishing industry perspective:

> Although book genres expanded in the 1970s, leading to the establishment of different types of publishing outfits, the trend witnessed a reversal from the late 1980s. The book publishing outfits that survived the economic crunch were forced to concentrate on educational books.

However, with literacy and reading now at the core of human existence, publication of literary works as the instrument for reading development deserves publishers' attention as well as vigorous marketing strategies to attract good writers and consumers. A publishing reorientation is a necessity and the aim is to supply works that can support literacy development from cradle to kindergarten and through primary and secondary education systems, so that individuals entering university would already have become established readers. Today, most university students want to achieve a degree, and thereafter get a good job and live a good life. However, the good life is supported by reading positively and voluntarily, as studies (for example, NLT, 2013 & National Reading Campaign, Canada) carried out at national levels in developed country have revealed.

At present, most Nigerian students belong to the category of Nigerians that do not buy or read books if they perceive that it has no direct bearing on achieving desired grades. On the other hand, availability and quality issues are deterrents to the cultivation of a reading culture. There are problems at both ends of production and consumption of books. Promotion of reading and literacy is often not backed up with provision of good reading materials. In fact, the thorough reading project that this study derives from sourced many publications directly from publishers as the books were not readily available where prospective readers could find them.

To draw students out of reading apathy and get them to appreciate the relevance of non-academic reading in language and literacy development, a thorough reading programme was introduced to a set of second year undergraduates. The programme also sought to bring readers and publishers together in mutually beneficial transaction in which students who bought books at a discount could seek out similar books in future. Nonetheless, it was expected that characteristics of cognitive and affective domains of reading, which are extensively discussed in reading literature and

research (e.g., McKenna, 2001; Schiefele, Schaffner, Moller, & Wigfield, 2012) would be at play in text consumption, notably in reading attitudes, motivation to read and reading comprehension. Observations on the manifestation of these variables among students in the reading project, as well as language learning outcome, have been presented at conferences. This article concentrates on the quality of elements of literary work, writing and publishing, which though critical to reading in the Nigerian environment, receives little attention, especially as potential contributors to readability and reading enjoyment. The study is a preliminary investigation of the relationship that could exist between reading enjoyment and features of book content and packaging, with a view to providing insight to factors that can inhibit or encourage cultivation of voluntary reading.

## RELEVANCE OF WRITING AND PUBLISHING ARTS IN READING ENJOYMENT

Three principal factors observed to determine the acquisition of attitude to reading include: "(a) the direct impact of episodes of reading, (b) beliefs about the outcomes of reading, and (c) beliefs about cultural norms concerning reading (conditioned by one's desire to conform to those norms)" (McKenna, 2001, *p.* 139). Factors (a) and (b) result from reading experience - that is, the extent to which reading episodes meet goals for reading and/or leaves the reader with a good feeling about reading. By implication, readers would value texts that are found interesting, meet reading need or/ and give them a sense of reading with efficiency. According to Indrisano and Chall (1999, p. 45), "the opportunity to select books and materials consistent with the reader's interests and curiosities is known to enhance both comprehension and attitude toward reading". In addition, in a second language learning situation, recreational reading provides opportunity for authentic application of lexis and structures learnt in the language classroom (ERF, 2011). As Trelease (2006) observes, language is a skill; the more you use it, the better you become. Therefore, availability of, and accessibility to reading materials of diverse kinds lead to cultivation of love of reading and consequent growth in reading amount, depth, efficiency and competence (Barr, Kamil, Mosenthal & Pearson, 1991; Schiefele et. al, 2012).

The importance of literary works in the society cannot be overemphasised. "When you read often and with enthusiasm, usually just for the sheer fun of it, you lay foundations that last for life (Gibbons, nd, p.3). Supporting this assertion, National Reading Campaign (Canada) reports that: "research has found that reading for pleasure is linked to better overall satisfaction with life, higher incomes, healthier relationships (lower divorce rates), and better mental health." Similarly, NLT (2013) reports that those children who read for pleasure tend to outperform those who do not; and that "books are judged to be more important to children's development at an older age than the influence of their parents."

Unfortunately, too much concentration on educational book publishing in Nigeria does not allow adequate provision of novels or literature that connect with readers, in their content and language or in title and volume output. Over 90%

of publishers output is primary and secondary educational books (Ike, 2004, Uwalaka, 2000). But if publishers would change the publishing scene by putting the right kind of books in the market, they could increase business activities and income. They should create and fuel hunger for reading by creating books with acceptable story plot (unique or predictable) that readers can relish. Young readers, according to Lesesne (2003), enjoy books that present conflict; create deep, real and memorable characters; give readers themes that they can relate with, and settings relevant to story type; and have an appealing and maybe a distinctive style. Moreover, readers also want to gain insight into human behaviour and conditions and be emotionally connected to the story (Jemstone, 2009).

To achieve a book collection that readers can enjoy, a publisher requires an editorial unit capable of finding, selecting and editing manuscripts (Williams, 1993, p.4). The editor connects the author to the publishing house (Williams) as well as helps him to find new readers and vice versa. While some authors are born, good authors are groomed by good editors who can sieve them out from unsolicited manuscripts or discover them in diverse places (Williams). However, since literary publishing growth has been sluggish, writing as an art or culture would not be developed to maturity. Thus, potential authors need assistance in developing the right kinds of stories.

According to Raskas (2006), "writing well is an art and a science. It requires both the ability to develop a meaningful message and then to convey that message clearly." Good books run smoothly, as authors take readers through a journey that they created (Joordens, 1999); preferably, in a compelling manner. An engaging narrative "gives a powerful indication of how the underlying ideas should be interpreted" (Sharples, 1999 p. 96). The more an author's macro-structure agrees with that of the reader, the easier the reader is taken along. In addition, "the language must maintain the flow of communication and connect to the existing text, through a sequence of words that refer to the given text and introduce new information" Sharples (p. 91).

The writing process is supported by editors during manuscript development, and thereafter by good editing. This ensures that when published, books could ultimately achieve a level of readership/patronage that will yield good return on investment. The process of preparing a good book may involve different editors (or one editor) performing functions at different stages of manuscript development and production, including standard proofreading, editorial reading, copy-editing and substantive editing (Sullivan & Eggleton 2006), depending on the quality of the manuscript. It takes a talented editor (Woll, 2010) to understand what level of editing a manuscript deserves. However, Woll is of the view that substantive editing, which sometimes requires revamping the content, is usually necessary. Thus, Raskas (2006) concludes that "editing is accomplished at two levels: First, content and style; Second, correct language usage. Good editing helps the writer to sharpen the focus of the piece and helps the reader to more clearly understand the message"

Training and experience in the editorial department (Lee, 2004) are crucial in the making of appealing books

for students and the literate society. It is a well-trained and experienced editor that can recognise that "composing... is a process not of emptying the mind, but of actively reconstructing it" (Sharples 1999, p. 92), and therefore support authors in reconstructing their message where necessary. The editor's ability to successfully midwife a book or convey the author's message to the reader depends a lot on taking interest in the content and its expression (substantive editing). In this process, publications on language and mechanics of text presentation, such as *The Chicago Manual of style* and other tools of the trade are essential.

The editor is also the bridge between content creation (with authors) and its packaging, with in-house design and production department or freelancers. A potentially good book may be doomed if the design and production department fails to execute editorial desires during the physical embodiment of an author's message into a book. When they succeed, an effective visual communication delivers the author's message accurately and appealingly. Bemoaning the lack-lustre state of English books, Banks (2000) observes that:

> the physical production of English books now are sadly nothing to be proud of: thin paper covered boards, poor text paper glued bindings...The miserable parsimony of mainstream British publishers has not seen the commission of an illustrator for a standard novel, or verse or essays for many years that I have seen. Long gone are the days of Fredrick Muller and the artists who did so much for 'Excursions into English Poetry'

Although Lapp, Flood and Farnan (2004), in distinguishing legibility from readability, describe the former as "a minor visual appearance factor in readability" (p. 44), Zachrisson (1965, p. 23) asserts that "the nature of the text is as important a factor as the ability of the reader to comprehend it." Similarly, Quails, Harris and Rogers (2001 p. 49) specifically note that "typography (i.e., type size, spacing, type style) issues may interfere with comprehension." Finkelstein and McCleery (2007) explain how:

> The size of typeface influences readability... If there are fewer words the eye has to work harder... If the line is too long it will not be a comfortable 'eyeful.' The interlineal space has to be linked to the printed size of type and to the length of line. Given good readability, close and even typesetting and good even inking by the printer, a book page has an even texture and tonal values that not only make reading easier but also attract the eye through being aesthetically pleasing (p. 123)

Typeface and type size as well as page organization enhance readability (Banks, 2000). A necessary balance between darkness and light is ensured by using appropriate type sizes (Parker, 1997) and giving 'breathing room between the live areas and the physical boundaries of a page, referred to as trim size. Wide margin can make a page more inviting" (Parker, p. 38). However, if ignored or not given sufficient attention, poor type choice and type-space and text-margin balances could create legibility problems or reduce the readability of a book. Crammed lines and words that seem to bump into others would reduce saccade (or smooth eye-movement during reading), and increase the time required for attending to a page. The laborious task of wading through the pages of unfriendly text can reduce reading pleasure and put the reader off.

It follows then that text presentation and packaging may be as crucial as the content in determining the readability or enjoyment of a book. As part of an exploration of students' reading experience in a positive reading programme, data on publishing and authoring of books read were collected to examine the influence these could have on reading for pleasure. Results obtained from analysis of data give insight to content, attributes and production factors of books that students had read, and between them and reading enjoyment. Although the respondents' perception is subjective in some areas, it provides evidence from the market that can guide publishers and writers in making better books.

The study attempted to answer these questions:
1. How much were the books used in the extensive reading programme enjoyed?
2. What is the assessment of narrative flow?
3. Do graphic design issues influence reading enjoyment?
4. To what extent do publishing and writing attributes contribute to reading enjoyment?

## METHODOLOGY

### Assessment Process

An extensive reading programme was introduced as an adjunct to an academic reading course to encourage students to read in general, and specifically, read four non-academic books. In order to surmount the problem of lack of reading material, student-representatives searched out ten publications they perceived would be found interesting by the class. Each student in a class of 96 (82% female; aged 17-27 years, mean = 19.8 years) accepted to buy a copy of the books that fell to their respective groups and to participate in the reading project. To maximize the number of books read, groups (of five) rotated their books for another round of reading and literacy circle, which was held at the same time in the same class. Students reported (Christopher, 2013) that group synergy and collaborative learning encouraged them to prepare to play different roles (identified below) assigned them in the group. They understood that the books would not be tested; but that there may be some kind of assessment, and more importantly, that the exercise would improve their language and literacy skills.

At the end of a successful programme, the students were invited to assess various aspects of the exercise by means of a questionnaire. The second year undergraduate students (who took a reading course in the Department of English and Literary Studies, University of Nigeria, Nsukka) were asked to indicate which of the books they read meets writing and publishing descriptors presented to them in a table. Ideally, each book should have been rated by 30 to 40 students who should have read them in three to four cycles that took place (A sudden break during the semester affected the fourth cycle of reading).

With two exceptions, the books are fiction, authored and produced in Nigeria. Specifically:

- Prose genre - Nine (9) fiction texts, one non-fiction text
- Authorship - eight Nigerians, two non-Nigerians
- Publication/production - nine by Nigerian publishers; one by a foreign publisher
- Page extent - between 110 and 299 pages

Students were encouraged to read their books recreationally, but also with the goal of serving assigned roles in their respective literary circles during discussion (including: Team captain, Word detective, Summariser, Connector, Passage picker and Culture collector).

## Data Collection

A study questionnaire was administered to invited students to assess the books they had read by ticking the ones that met select writing and publishing criteria. The criteria were given in a left hand column, and titles were arranged in column heads (Table 1) for students to tick cells underneath the books that met the criteria. Essentially, a tick meant "yes" and no tick was interpreted as "no." Students were assured that their response to the questionnaire would not be used for assessing them academically. Thus, they did not have to respond on the books they ought to have read but did not read.

## DATA ANALYSIS

The "yes/no" nominal measure used in the questionnaire gave only the "yes" response (ticks). The data, however, are sufficient for associating publishing and writing assessment with book enjoyment. Since the numbers of readers varied from book to book, percentages were used for ease of comparison of criteria enjoyment, narrative flow and book production. Percentages are presented in graphs to show pictorially how attributes of writing and production (publishing) associate with reading enjoyment of novels.

## Data Presentation And Discussion Of Findings

Table 1 shows in percentages the performance of each book on the assessment criteria. The page extents are also indicated under each shortened title. For economy and clarity, one word from each book title is used in the discussion of findings.

Table 1: Positive Assessment of Books (percentage of assessors)

The table shows the percentages of students who feel that each book meets the description criteria. The page extent, or the volume of text students had to read, was not a determining factor of whether they enjoyed (or read) the books or not. While the book with the highest page extent was enjoyed most, that with the least page extent was rated very low on reading enjoyment and other criteria, especially smoothness of language. Thus, page extent does not seem to have influenced readers perception or impression of the books under consideration. This observation is relevant considering that prior to the extensive reading project, many students did not read at all. On average, a class of 96 students had read 0.9% book (range: 0-26 books) during a four-month holiday.

The assessment presented in the table was reduced to graphs to show relationship between reading enjoyment and quality of writing and publishing features of books.

### *How much were the books enjoyed?*

Figure 1 shows percentages of students that enjoyed each book and that could relate with the story. It also shows the relationship between reading enjoyment of books read and readers' desire to read another work by the same author.

Figure 1 shows that there is a high level of consistency in readers' response to elements of reading enjoyment. An association seems to exist between two indicators of enjoyment examined in the study and books found enjoyable. The

**Table 1.** Positive assessment of books (percentage of assessors)

| Criterion | Book | | | | | | | | | | Factors |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | Walk | Village | Return | Date | Struck | Invisible | Scar | Man | Broken | Shadow | |
| Page extent | 136 | 204 | 299 | 178 | 272 | 110 | 160 | 145 | 248 | 174 | |
| 1. Which of the books did you enjoy reading? | 22.0 | 37.8 | 80.5 | 28.9 | 20.6 | 22.0 | 77.3 | 29.3 | 69.2 | 16.7 | Enjoyment |
| 2. I could relate with the story. | 12.5 | 35.1 | 78.6 | 26.3 | 25.7 | 23.8 | 68.2 | 41.0 | 61.5 | 19.4 | |
| 3. I will like to read another book by the author | 7.3 | 30.6 | 82.9 | 24.3 | 17.1 | 29.3 | 59.1 | 33.3 | 48.0 | 8.3 | |
| 4. The author has a good command of the English language. | 12.5 | 52.6 | 46.3 | 31.6 | 29.4 | 42.5 | 40.9 | 58.5 | 46.2 | 417 | |
| 5. The language reads smoothly. | 7.5 | 54.1 | 75.6 | 39.5 | 14.3 | 4.9 | 72.7 | 36.6 | 76.9 | 16.7 | Narrative flow |
| 6. The story runs smoothly. | 0.0 | 37.8 | 80.5 | 26.3 | 28.6 | 25.0 | 77.3 | 29.3 | 69.2 | 16.7 | |
| 7. The editing is good. | | | | | | | | | | | |
| 8. The publisher has done a good job. | 15.0 | 39.5 | 68.3 | 28.9 | 28.6 | 22.5 | 54.5 | 39.0 | 34.6 | 25.0 | |
| 9. The typeface/font is friendly, i.e. easy to read. | 15.0 | 62.2 | 70.7 | 34.2 | 65.7 | 14.6 | 86.4 | 53.7 | 61.5 | 25.9 | Typography & design |
| 10. I can relate the cover illustration to the story. | 17.5 | 76.3 | 39.0 | 10.5 | 40.0 | 37.5 | 45.5 | 17.1 | 46.2 | 25.0 | |
| Number of readers/assess or | 41 | 38 | 41 | 38 | 35 | 41 | 22 | 41 | 26 | 36 | |

exceptions are the third (*Walk*) and fifth *(Man)* books in the graph, both of which show inverse relationship: *Walk* and its author appealed very little to readers, while readers seem to believe that the author of *Man* could impress them in other works. Overall, only three out of the ten books were appreciated beyond average, and only two of the authors would likely attract sizeable second-time readers. Other findings may explain readers' attitude towards the books and their authors.

### What is the assessment of narrative flow?

Stories that have a flow lead readers to "what is next" smoothly, and so are easier to read. Figure 2 shows the respondents' assessment of narrative flow in relation to reading enjoyment, while Figure 3 shows perception of authors' command of the English language, as well as the efficiency of editorial efforts - factors fundamental to achieving narrative flow.

The response pattern in Figure 2 is similar to that of Figure 1, suggesting that narrative flow is important in reading enjoyment. Perhaps the students could relate with the setting, characters and/or situations of the characters in the stories, and thus enjoyed the reading. Apparently, the authors developed their message in ways meaningful to the students (Raskas, 2006) and could communicate it in a compelling enough manner (Joordens, 1999). Again, the authors may have adopted established or expected structure(s). This may explain an almost perfect match between "story runs smoothly" ("what next") and reading enjoyment for the best five books (books to the right of the graph).

Similarly, the flow of communication - language reads smoothly -contributes to reading enjoyment. In this regard, *Walk* and *Invisible,* two books recognised internationally, which go beyond mere storytelling and incorporate authors' ideological or philosophical inclinations, may have also been written in styles the students were not very conversant with. While the former is on the struggles against oppression in South-Africa (http://global.britannica.com/EBchecked/topic/634563/A-Walk-in-the-Night), the latter is on social and intellectual issues that were faced by African-Americans (http://learingenglish.voanews.com/content/ralph-ellison-1914-1994-his-book-invisible-man-won-auards-and-is-still-discussed-today-103201169/116476.html). It is noteworthy that the respondents could discern language use from storytelling.

Figure 3 presents a picture very different from Figures 1 and 2. It shows students impression about authors' command of the language as well as editing efficiency. The undefined patterns of the variables of "author language" and "editing efficiency" in the graph suggest that narrative flow is distinct from language proficiency and that the presence of one does not necessarily imply the other. Moreover, the respondents perceived that editorial efforts were inadequate. It is the editor's job to ensure that an authors' work tells a story smoothly and appealingly in terms of its content, style and structure.

*Man* scores highest on perceived author command of the language (58.5%), but the editing is considered inadequate, while the opposite is the case for *Date*. Again, not forgetting that these assessments are impressionistic, *Walk* has the worst assessment by the readers on both variables. It can be deduced from the graph (Figure 3) that author's command of
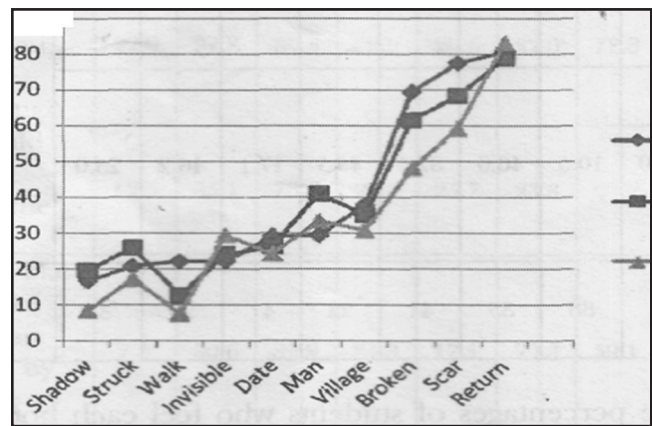


**Figure 1.** Reading enjoyment compared with likelihood to read another work by same author (vertical axis = percentage of readers)
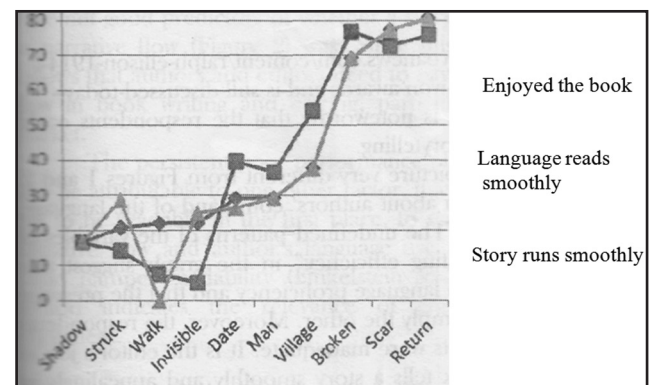


**Figure 2.** Reading enjoyment and narrative flow assessment (vertical axis of = percentage of readers)
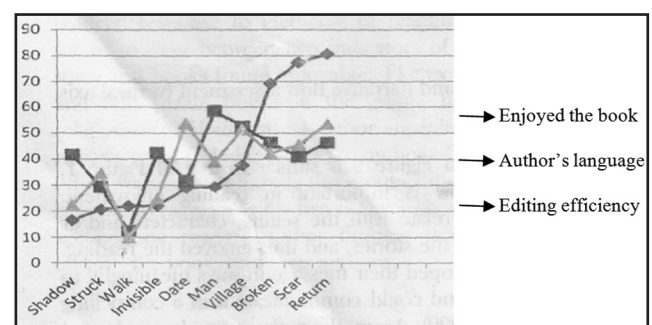


**Figure 3.** Relating reading enjoyment with author's control of language and editing efficiency (vertical axis = percentage of readers)

language and editorial efficiency (inefficiency) are not good predictors of whether a story would be enjoyed as much as narrative flow was. (Figure 2) Since this conclusion is fallacious, it follows that authors and editors need to pay closer attention to narrative flow in book writing and editing, particularly in relation to a target market.

The persistent poor performance of *Walk* on all variables could also be attributed to one other factor; that of visible language. A book has to be readable in the first place to encourage the appreciation of narrative flow and author's language use. Inappropriate typeface size hampers readability

**Table 2.** How two books compare on writing and publishing attributes (N:*Return = 41; Walk-41*)

| Book assessment criterion | Return | | Walk | |
|---|---|---|---|---|
| | Yes (%) | No (%) | Yes (%) | No (%) |
| Enjoyed reading the book. | 80.5 | 18.5 | 22.0 | 78.0 |
| The story runs smoothly. | 80.5 | 19.5 | 0 | 100 |
| I could relate with the story. | 78.6 | 22.4 | 12.5 | 87.5 |
| I will like to read another book by the author. | 82.9 | 17.1 | 7.3 | 92.7 |
| The typeface/font is friendly. | 70.7 | 29.3 | 15.0 | 85.0 |
| The publisher has done a good job. | 68.3 | 31.7 | 15.0 | 85.0 |

(Finkelstein & McCleery, 2007). The next section indicates the relevance of graphic elements in reading enjoyment.

### Do *graphic design issues influence reading enjoyment?*

Two elements of design examined are adequacy of typeface and cover design. In addition, an overall question on whether the readers believed each book publisher did a good production job yielded a least response for *Walk* (15.0%) and a highest for *Return* (68.3%), but an average of 35.6% for all publications. Figure 4 shows the rating of individual books.

Figure 4 suggests that friendliness of typeface had much to do with reading enjoyment. With the exception of *Struck,* reading enjoyment pattern compares with that of visible language, or typeface friendliness. On the other hand, cover design had little relationship with reading enjoyment. This, however, does not trivialise the importance of this element in book selection, considering that the readers in this study did not have to make choices on what to read. As the primary inviter to read a book, the cover tells or suggests the story in a book, and so should be appealing enough to make the potential reader want to delve into the book.

### *To what extent do publishing and writing attributes contribute to reading enjoyment?*

To summarise the findings, the table below highlights the assessment of two books, one enjoyed by many, and the other by only a few.

Table 2: How two books compare on writing and publishing attributes (N: *Return = 41; Walk-41)*

Table 2 clearly shows that there is a relationship between reading enjoyment and writing and publishing features of a book. Students' impression about writing and publishing attributes (content and its production) could largely predict consumption potentials of a book. Considering that both works were on the national O-level examination list for Literature, one would anticipate that secondary schools would most likely enjoy reading *Return* and could experience much frustration with *Walk.*

### CONCLUSION AND RECOMMENDATIONS

The findings of this study clearly show that writing and publishing of literature works/novels should be taken into consideration in the prescription or selection of literary works
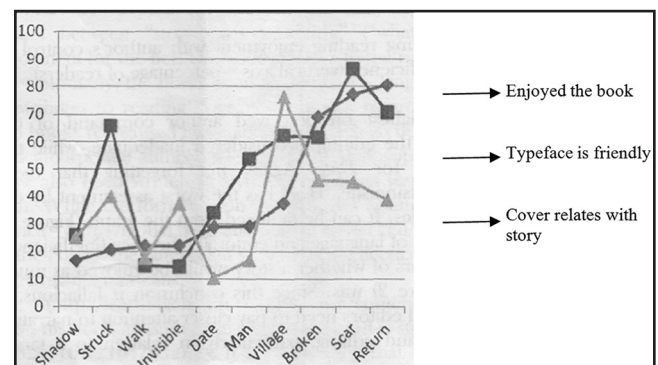


**Figure 4.** Reading enjoyment and graphic design elements (vertical axis = percentage readers)

for Literature, extensive reading projects and literacy campaign. The extensive reading project on which this study was based succeeded in positively impacting reading attitude and motivation as well as engendering behaviour modification (Christopher, 2013) due to students' willingness to go on a voyage with their lecturer. Under an ideal thorough reading programme where students pick and choose what to read, a large collection of works from which materials of interest can be selected need to be provided. The study reveals that the books that were enjoyed also ranked high in content, narrative flow and publishing attributes. Since this has implications for reading comprehension and affect, publishers need to address skills issues in book editing and production, especially empowering editors intellectually and administratively, so that they are positioned to make relevant decisions about authors and manuscripts. Publishers need to cultivate and keep good editors to bolster publishers' credibility in the publishing and reading worlds. According to Woll (2010, p. 161), "credibility necessitates quality books - which are the result of excellent writing and first-class editing." The editor serves a Janus-like function between the author and the reader, presenting the author to the reader, and ensuring that the author has carried the reader along. A writer should write for the reader, and the editor should edit for the reader, with the goal of helping the reader attain reading pleasure.

This study provides evidence that the thorough reading project which preceded it performed poorly in material selection. Nonetheless, the programme raised students' consciousness on the importance of recreational reading in their personal development. The study affirms that reading episodes have potential influence on reading attitude and motivation (McKenna 2001),

and therefore, growth in reading and that readers exposed to *good* books can cultivate voluntary reading habits.

Contrary to generally held belief, a potential market exists for Nigerian literary works. Although only three out of the ten works in this study were enjoyed by a sufficient number of readers, the desire of students to read other works by same authors shows that a potential market exists within the larger population. The important catalyst is to find avenues to get people to be reading, such as through reading programmes and similar literacy activities. On the other hand, people cannot buy books they do not see. Seven of the books used in the exercise were not spotted at bookshops, but were provided through the lecturer's personal contact with publishers. Book availability issues should be addressed by levels of government, library provisions and through collaborative efforts between publishing and bookselling professionals. Present working relationship between publishers and booksellers and business outlook that concentrate on educational publications cannot support explorations into the literary genre by writers, readers, publishers and booksellers.

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