



# Book Donations for development





# Book Donations

for development

---

*Written by* Mauro Rosi  
*Translated by* UNESCO Translation Services  
*Edited by* Gwynneth Evans (on behalf of CODE)  
*Designed by* Andrea Cocks  
*Printed by* St. Joseph's Communications  
*Published by* UNESCO  
*Distributed by* CODE

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.

UNESCO Document CLT/ACE/CEC-05/1  
ISBN 0-921416-50-4



© UNESCO 2005  
Printed and bound in Canada

---

# Table of Contents

Acknowledgements . . . . .	1
Preface . . . . .	3
Introduction . . . . .	7

## **SECTION 1: Book Donations—For What Purpose?**

The Book as a Process and Chain . . . . .	11
The Place of Donations in the Book Chain . . . . .	13
The Donation as a Transfer . . . . .	14
The Impact of Donations on the Book Chain . . . . .	17
Assessing the Impact on Each Link . . . . .	17
<i>Impact on the Reader</i> . . . . .	17
<i>Impact on Creative Activity</i> . . . . .	19
<i>Impact on Publishing</i> . . . . .	20
<i>Impact on Distribution</i> . . . . .	21
Content Consistency . . . . .	22
The Distinctiveness of the Textbook . . . . .	24
Preliminary Assessment . . . . .	26

## **SECTION 2: How to Organize a Book Donation Project**

A Mountain of Challenges . . . . .	31
Definitions . . . . .	31
Some Programming Principles . . . . .	35
The “Obstacle Course” . . . . .	37
The Contract between the Organizer, Collector and Recipient . . . . .	38
From Donor to Collector . . . . .	40
<i>Book Banks</i> . . . . .	43

---

Transportation . . . . .	43
<i>Knowing and Facilitating Formalities</i> . . . . .	46
From the Receiving Library to the Reader . . . . .	47
Sponsors and Volunteers . . . . .	48
<i>Sponsors</i> . . . . .	49
<i>Volunteers</i> . . . . .	50
Two Paradigms: CODE and Culture et développement . . . . .	51
<i>CODE: A Database for Consultation</i> . . . . .	51
<i>Culture et développement: A Network and Its Charter</i> . . . . .	54
Conclusions . . . . .	55

### **SECTION 3: The Book Donation Charter**

Founders of the Book Charter . . . . .	59
Signatories to the Book Charter . . . . .	59
The Book Donation Charter . . . . .	61
Sample Partnership Agreement . . . . .	65

### **SECTION 4: References**

Bibliography . . . . .	71
Websites . . . . .	72

---

# Acknowledgements

Special thanks go to Rosamaria Durand and Alvaro Garzón, leading specialists in book policies and prominent in the service of UNESCO. They guided and advised me during the manuscript's drafting phase, enabling me to draw on their exceptional experience.

My sincere congratulations also go to Francisco d'Almeida, of the Association *Culture et développement* (Grenoble) and Gwynneth Evans, international consultant, for their advice and invaluable substantive contributions.

I should like to express my gratitude to Georges Poussin, who, with full confidence, has worked beside me as I thought through the issues related to book donations over the last three years. Our conversations on the subject were most useful when it came to drafting this text.

Lastly, I wish to thank Jacqueline Barizzone for her patient help and Cécile Duvelle for her skills as a reader. Once again I have enjoyed the benefits of their assistance.

*Mauro Rosi*  
*Programme Specialist*  
*Division of Arts and Cultural Enterprise*  
*Culture Sector*  
*UNESCO*



---

# Preface

Books are works of the mind which, through the variety of their contents and different forms of human expression, feed our shared intellectual heritage in all its diversity.

They are instruments of exceptional creativity, that faculty which enriches every human being. They are tools for freedom: the freedom to think, to express oneself and, providing no obstacles are in the way, to inform and to communicate in its deepest sense.

In short, books are above all a vehicle for meaning and values, a medium for knowledge and imagination.

But books are also cultural products and goods to be exchanged; thus they are economic commodities around which a whole industrial sector revolves, that of publishing. Linchpin of a vast network of income-generating activities, it contributes to the economic, social and cultural development of all countries throughout the world.

In the current economics of learning, books also constitute tools for training and the sharing and updating of knowledge. Indispensable tools for all professions, whether intellectual or technical, they are essential elements for the building of knowledge-based communities, in the same way as the new technologies of information and communication. But while these are only accessible, particularly in the southern hemisphere, to a limited section of the population, books can penetrate all social strata. They remain the most flexible and far-reaching medium for the sharing of knowledge. Books thus find themselves, throughout the world, at the heart of all the economic sectors in a community.

By virtue of their dynamic and plural, material and intellectual nature, books occupy an increasingly central place in the life of people and in the development of their societies. For this reason

---

the safeguarding and promotion of books, and also the protection of copyright which is an indispensable by-product, constitute a matter of unique importance for democracy.

By taking all these issues into account, UNESCO, since its creation, has endeavoured to strengthen the presence of books in all countries throughout the world, particularly those in which such needs and wants are most significant.

UNESCO carries out this mission in many ways. For example, the Organization lends its legal and technical expertise to governments which are setting up their own national book policies. It supports the extension of professional international book networks, including independent publishers. It is working on training and information in the field of copyright and is creating lasting partnerships with specialised institutions to advise on regional development strategies. UNESCO supports awareness campaigns such as World Book Day and World Book Capital, and recognises the need for quality children's books. In brief, it ensures the promotion of the Florence Agreement regarding the free circulation of educational, scientific and cultural materials (1950) and its Nairobi Protocol (1976).

Since 2002, UNESCO has been developing these different working strategies in the context of the global alliance for cultural diversity, a "win-win" partnership programme. This programme supports the development of cultural markets in the southern hemisphere, bringing together the private and the public sectors, the local and the global, in a large number of spheres of activity to promote co-operation for the benefit of cultural industries.

One of our specific courses of action designed to increase demand for reading and to create new readerships is the donation of books to those libraries most in need. Indeed, we are convinced that such donations can be an effective tool in the promotion of reading and quality education for all, providing that they take into account a

---

complex and variable quantity of factors. In order to be of use, such donations must be adapted to the needs and sensitivity of the beneficiaries and must contribute to the strengthening of all elements of the book sector in the country in question, by helping not only libraries but also bookshops, publishers and authors.

For this reason, the most effective donations of books are largely of works published locally, often written by local authors and bought at local bookshops, then delivered free of charge to those libraries which request them, based on the clearly identified needs of their readers.

Unfortunately the “container policy” of sending large numbers of books, which are often unusable by the beneficiaries, is still very common. The donation of books is all too often no more than a grand gesture without any real impact, because it fails to contribute to the lasting promotion of books and reading in the target countries. It is therefore a matter of considerable urgency to set up training and information programmes for all those who, directly or indirectly, play a role in the donation of books: publishing professionals, librarians, associates and members of NGOs, those elected to office locally and ministerial officials.

A historic milestone was passed in the education and training for a policy of *correct giving* with the “Donated Books Programs: a Dialogue of Partners”, jointly organized by UNESCO, CODE and the International Book Bank in Baltimore, September 1992. This meeting, which led to a series of concrete programmes set up over the last 10 years, can still be considered a landmark and an inspiration for new initiatives.

The latest publication, *Book Donations for Development*, prepared for the Division of Arts and Cultural Enterprise by Mauro Rosi, takes up the Baltimore recommendations as part of a more educational approach. It draws particular attention to the publishing sector as a

---

systemic whole, based on the experience of UNESCO in the world of book policies.

All the policy aspects of donation programmes are illustrated for the first time in a methodical way, while the practical sections of the donation projects are presented in all their detail and complexity.

This work provides a useful synthesis of many and varied reflections and experiences, drawn up in a way that reads well and easily. It is designed to breathe life into a broad and far-reaching education and training programme. A significant gap has thus been filled in an area in which, despite many good intentions and undeniable good will, the need for true expertise is great.

I am convinced that this manual and the numerous awareness campaigns which will be associated with it will lead to an increase in *correct donating* and to a long-term significant and lasting impact on the whole of the book market in different developing countries.

*Milagros del Corral*

*Deputy Director-General for Culture*

*Director of the Division of Arts and Cultural Enterprise*

*UNESCO*

---

# Introduction

Books are essential to every process of education, information, creativity and development. They are also an instrument for dialogue and a key tool in building democracy and social and intercultural communication. Last but not least, books are the irreplaceable medium of that pleasure of reading which captivates millions of human beings of all ages every day, in both the North and the South, throughout the world.

With their noblest of missions and many tasks, books are central to the great effort that goes into increasing their role in the life of societies, especially societies in developing countries.

As a component of international cultural cooperation, the donation of second-hand books is a current practice which is both common and controversial. The practice arose from the realization that bibliographic and documentary resources were unevenly distributed in the world. Book donation programmes aim to transfer a portion of the books that are plentiful in rich countries to poor countries where they are scarce.

This act of simple generosity may prove more complex than it appears. The cultural and scientific needs of each country differ and books cannot always be automatically transferred from one society to another. Some specialists even oppose the principle behind donating books because the practice may discourage local publishing initiatives.

Book donations programmes are complex. They require careful planning in order to achieve their objectives. After half a century of experience in this field, UNESCO has amassed knowledge capable of effectively guiding those actively involved in this type of initiative. The donation of books is not just operational but, above all, has to

---

accommodate the needs and demands of sustainable development in the countries and communities concerned. In this guide, UNESCO examines both the policy and practical aspects of book donations.

Donation programmes can, we are sure, be a very beneficial and useful practice as long as they consider a complex and variable set of factors. These factors are examined in this work with a view to proposing an *integrated* approach to their development, within a series of structural interactions which together form the “book chain”.

This study began with a review of the documentation from the international seminar held in Baltimore more than 10 years ago.<sup>1</sup> It was recognized that we cannot just become *donation entrepreneurs* without going through a phase of strategic reflection and general training. The manual constitutes, first and foremost, a support to the service of teacher-trainers, intended to help those responsible for *reflecting on*, structuring, managing or receiving donation programmes or projects. In addition, this manual provides the information necessary to those developing cultural policies and making policy decisions. These groups are often—mistakenly—omitted from the development of donation programmes and projects.

We hope that this manual with its strategic and educational content will assist all who contribute to improving book donation practices.

---

1 The meeting “Dialogue of Partners International Workshop on Donated Books”, organized by UNESCO, the Canadian Organization for Development through Education (CODE) and the International Book Bank (IBB) brought together, from 14 to 16 September 1992 in Baltimore (Maryland, United States), 99 delegates from 44 countries. The proceedings of this meeting were published in the volume *Donated Books Programs: A Dialogue of Partners Handbook*, Washington, D.C., Library of Congress, 1993.

SECTION

1

# Book Donations —For What Purpose?





---

## THE BOOK AS A PROCESS AND CHAIN

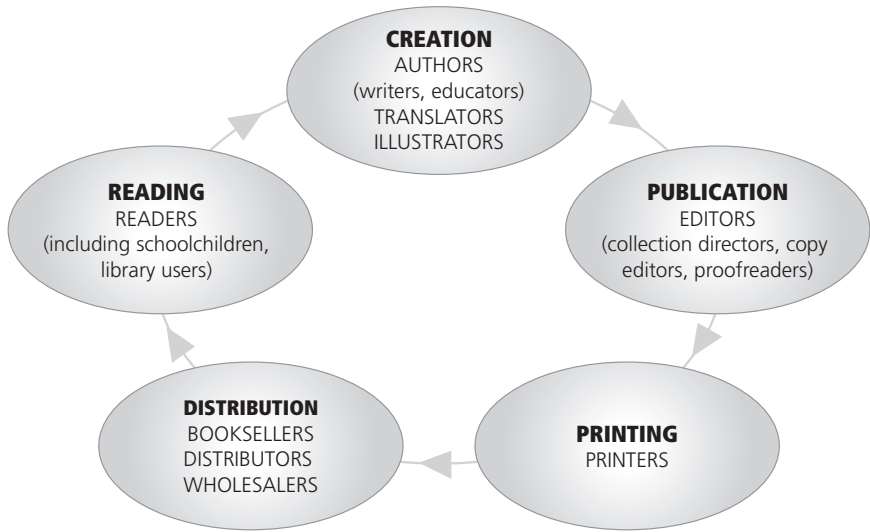
For the general public, the word “book” suggests a unit (or entity) with a number of printed pages. This definition also serves to identify the “book” as an object for statistical purposes or as a requirement to regulate exchanges. In 1985, the General Conference of UNESCO defined the term in its *Revised Recommendation concerning the International Standardization of Statistics on the Production and Distribution of Books, Newspapers and Periodicals*: “A book is a non-periodic publication of at least 49 pages exclusive of the cover pages, published in the country and made available to the public”.

We can also consider the book as a *work* and an *instrument*. We then discover that a book is a complex reality, set at the crossroads of countless human interactions. Far from being an inert object, a purely tangible or physical product, a book incorporates intangible contents. In a way, it is the meeting-point of the labour, commitments and expectations of a large number of social actors—creators, entrepreneurs and readers, without whom the book would be unthinkable. A book brings together writers, translators, illustrators, publishers, proofreaders, printers, distributors, booksellers, readers and librarians. They are “actors in the book chain”.

Schematically, all these interactions can be presented as a chain with five links: creation (literary, scientific or other), publishing, printing, distribution and reading. The book therefore is a process, a *chain* in which all the components are essential (see Figure 1 on page 12).

Developing the book industry involves coherent actions by the actors within *each* of the chain’s links. It is important to respect the dynamics and the structural logic of each link, while recognizing the fact that each component depends on all the others. When some of the chain’s components do not actually exist, a situation which may be the case in some countries with very low incomes, we

**Figure 1: The Book Chain and Its Actors**



are required to stimulate their creation and their effective relations with all the other links in the book chain. Whatever role an actor plays in the book chain, it is important to recognize the interdependence of the links. For example, it is pointless to produce books if there are no distribution networks capable of delivering them to readers. It is ineffective to train new readers if they do not have reading material to exercise their new skills, or to encourage authors if what they write is not published or remunerated. It is also unhelpful to improve libraries if they cannot count on a regular flow of publications to build their collections.

---

## THE PLACE OF DONATIONS IN THE BOOK CHAIN

Many projects to promote books and reading fail, even when they are well-structured, because they are based on a partial and non-integrated concept of the book chain. They seek to take action only in one link of the chain. They ignore the other links. Intergovernmental projects, for example, often aim at the free and mass distribution of imported school textbooks, in the belief that they can permanently satisfy the reading needs of school children. These projects fail to appreciate the needs of book creation, distribution and production in the receiving country. Despite the good intentions of the donors, this type of action, because of its partial approach, is often not only ineffective but also counterproductive. As a result, the populations targeted by these initiatives may experience a weakening of the book chain in the medium-term, rather than its improvement.

The need for an integrated approach to the book chain does not rule out the development of projects focused on one particular link. However, the actors must never lose sight of the connections that each segment in the book world maintains with the others. Each component needs to be considered, when any book-related project is planned and implemented.

Harmonizing book donation projects with the requirements of publishing and, more generally, cultural development in the receiving countries will make donation projects effective instruments in alleviating poverty and in striving to offer everyone genuine high-quality education.

The donation of books is now an everyday practice for many voluntary associations and organizations involved in cooperative programmes. Hundreds of organizations in the North are collecting publications and sending them to the South. These institutions are proud of their work and confident of being engaged in an important

---

and worthy mission. Yet specialists in the book chain know that a donation, even when it is efficiently organized, is not always a good practice.<sup>1</sup> It is not uncommon for publishers to disapprove of donations. They may sometimes look on them, not altogether unjustifiably, as a form of *dumping* and a weapon in the competition to conquer book markets. Indeed, book donations to international, cooperation or humanitarian associations allow publishers in certain countries to receive substantial tax benefits. For these publishers, a donation becomes a bargain they want to receive, regardless of the real (and permanent) needs of the receiving country.

In conclusion, the moral of the good deed has no place when it comes to developing the book industry. To be effective, a book donation programme must take into account the (real and potential) economic environment of the receiving country. Like medication, book donations can do a lot of good. However, they cannot be established in a healthy economic context as a permanent practice. Like medication, the donation can help cure, but only if it is perfectly suited to the beneficiary and taken advisedly at the specified time, in a fitting context and in the right quantity. If the book donation programme becomes permanent, serious questions should be raised about its utility and purpose.

## THE DONATION AS A TRANSFER

What is really meant by “donation”? As a rule, *a donation or a gift of books is a transfer of a number of publications for educational or cultural purposes, free of charge or almost free of charge, to the recipient or beneficiary*. The characteristics and problems peculiar to this transfer vary greatly. The factors change depending on whether the transfer is made within a country, from one country to another,

---

1 See, for example, the proceedings of the national conference of the French association “Culture et développement” (Lille, 11 and 12 December 1998).

---

from North to South (as in most cases) or within the same region, and whether it is organized bilaterally or with the collaboration of several countries.

Far from being a purely technical or logistical detail, the characteristics and the extent of the transfer, namely the journey covered by the books between the donor and the recipient, has a decisive influence on the quality, sustainability and educational content of the donation project.

First, this transfer of books must be conducted between countries or geographical areas that share languages and a number of cultural features; otherwise the beneficiaries will be unable to use or appreciate the gift.

Secondly, as we shall see later, a donation project carried out within the same country (by a transfer from well-supplied to less privileged areas) can be a factor in developing the national book industry. Similarly, a project of regional scope, based on a partnership between publishers and libraries in developing countries, can have a favourable regional and sub-regional impact. The implementation of projects typified by a transfer from North to South, although easier in some respects, increases the dependence of poor countries on rich countries. The following table identifies and describes some types of transfer and their main implications.

Each book in a donation is intended for a limited number of potential readers. Its audience depends on its content, the language in which it is written and its graphic presentation. Its “transferability” is therefore relative. To give a book to a person who does not know how or cannot use it adds a problem to the existing problems. If each book has its readership, each book donation must have its specific target-beneficiary.

TYPE OF PROJECT	EXAMPLE	CHARACTERISTICS
<b>North–South</b>	Donation of North American books to libraries in Malawi	<ul style="list-style-type: none"> <li>▶ Rapid collection</li> <li>▶ Relatively easy transport, but no participation of book professionals from the country or the region concerned</li> <li>▶ Books not always well adapted to the readership in terms of content, language and format</li> </ul>
<b>South–South</b>	Donation of books bought in Kenya and given to libraries in Malawi	<ul style="list-style-type: none"> <li>▶ Reduced quantity and variety</li> <li>▶ Laborious transport</li> <li>▶ Books adapted to the context, improvement of the industry and regional exchanges</li> </ul>
<b>National Donation</b>	Donation of books bought in Kenya and given to poor libraries in Kenya	<ul style="list-style-type: none"> <li>▶ Reduced quantity and variety</li> <li>▶ Books well adapted to the context</li> <li>▶ Improvement of the national industry</li> </ul>
<b>Mixed South–South and National</b>	Donation of books bought in Kenya and Tanzania to libraries in Kenya	<ul style="list-style-type: none"> <li>▶ Complex logistical coordination</li> <li>▶ Books adapted to the context</li> <li>▶ Improvement of the national industry and regional exchanges</li> </ul>
<b>Mixed North–South and South–South</b>	Donation of North American and Kenyan books to libraries in Malawi	<ul style="list-style-type: none"> <li>▶ Rapid collection</li> <li>▶ Great variety</li> <li>▶ Complex logistical coordination</li> <li>▶ Participation of book professionals from the region concerned</li> <li>▶ Books sufficiently adapted to the context</li> </ul>

---

## THE IMPACT OF DONATIONS ON THE BOOK CHAIN

If a donation is to be really beneficial, like medication, it is essential to pre-define the objectives of the project and to identify how it affects the book chain in the receiving country.

*In short, the donation of books is a **useful** practice when it helps to create or strengthen the book chain; it is **useless** when it does not serve to create or strengthen the book chain; it is **harmful** when it ultimately weakens one or more links in the book chain.*

## ASSESSING THE IMPACT ON EACH LINK

We have seen that the book chain is made up of five interdependent links: creation, publishing, printing, distribution and reading. When planning a donation project, it is necessary first to ask what its effects will be on the main link(s) affected and also on all the other segments of the book chain. This vital step clarifies the “policy” relevance of the donation or, in other words, ensures its long-term value to the beneficiaries.

### Impact on the Reader

The main link affected by a donation programme is undoubtedly “reading”. Each donation project aims primarily to strengthen the capacities of readers.

In contrast, donation programmes do not directly target the distribution link, because they do not seek to strengthen the national channels for the promotion, distribution and sale of books. The main target for the donation programme is therefore not distributors nor libraries, **but readers**, who are given direct and free or almost free access to specific reading materials. Through libraries with additional titles and volumes, readers have access to a number of

---

instruments for training in reading, information and documentation. Readers learn, improve themselves and find what they need to nurture their curiosity and to become more discerning. These readers, in turn, become the source of a real *demand* for reading materials, without which there can be no book industry and market.

Donation programmes therefore have a significance, within an integrated concept of the book, as an instrument for training readers and stimulating demand. If donation programmes fail to focus on this objective, we fear that they may be neither useful nor necessary. This concern is particularly acute when the programme involves satisfying a community's educational needs. If the donated book programme does not serve to stimulate reading needs and a subsequent book demand, it has, in a sense, not borne fruit.

To reach readers and stimulate their reading needs, a preliminary survey is necessary. Its purpose is to identify the subjects, the languages and the cultural approach that is likely to arouse their interests. The survey can be conducted with libraries and organizations in the beneficiary country, that are responsible for receiving, storing, cataloguing and making the donated books available to the public. The participation of a local partner able to identify the precise needs of the target-readers is essential.

Beyond the reader's link, a donation programme should ideally also have beneficial effects on other links—and especially the commercial components—of the book chain. The reason for this, as we have seen, is that a donation project may prove counterproductive in the medium or long-term, even if the transfer of books from the donor to the beneficiary has been efficiently organized.

It is therefore recommended that the free offer of books be incorporated into a project for the provision or sustainable production of publications aimed, on the one hand, at permanently avoiding

---

any shortage of books and, on the other hand, at steadily strengthening the publishing capacities of the receiving country or region.

### **Impact on Creative Activity**

Most donation programmes, such as those exemplified in the North-South type of transfer, provide books imported from distant countries with very different cultural and socio-economic characteristics.

The authors of the books are not from the beneficiary countries or regions. While this type of project can have a favourable impact on the *reader's link*, it often hampers local creative activity. The local creators, whose link may already be weak or vulnerable because of an adverse legal, social or economic context, also face competition from the creative workers of donor countries.

It is therefore important to promote books written by local authors as much as possible.

To satisfy this requirement, a number of projects initiated in the United States of America for English-speaking African libraries now include several African titles<sup>2</sup> in their donation list.

If the books of local authors are included, the donation project becomes a type of mixed transfer (at once “North-South”, “South-South” and “domestic”). The result will have a positive impact on the book chain’s *publishing link*.

---

2 Under a project conducted between 2003 and 2004, the NGO Books for Africa (Minnesota, USA) devised, in collaboration with UNESCO, a donation project entailing the inclusion of books written and published in Africa in their batch of publications donated to libraries in East Africa. African books were identified and bought by the donor through the African Books Collective (United Kingdom). The association *Culture et développement* does the same thing through its programme “Banque Solidarité Lire” and under the projects of Global Alliance for Cultural Diversity developed with UNESCO.

---

## Impact on Publishing

The publishing link comprises all the activities whereby a manuscript is turned into a book. This link is the one most likely to suffer from donation programmes planned and implemented without an integrated approach to the book chain. The publishing industries of the countries benefitting from book donation programmes may be weakened by the arrival of free and easily available texts for readers. From an objective perspective, their availability may constitute a form of unfair competition, imposed from outside, at the expense of local publishers.

Every donation programme should therefore incorporate the development of local publishing. In other words, the content and the volume of donated materials should be compatible with the publishing industry's requirements for growth in the geographical area concerned. The planning and implementation of this recommendation is complex and very often easier said than done. The publishing industry in the countries or areas benefitting from donation projects is often not very developed. Even if publishing houses exist, they are hard to identify and find in a directory. With scant professional support and no proper distribution facilities, publishing houses are not necessarily part of a trade union, corporate or associative structure. They do not always comply with local legislation—if it exists—regarding copyright, the ISBN, legal deposit and tax regulations. In many cases, the houses are engaged in printing and distributing their books on a small scale from “door to door”.

While current publishing activities are connected with the economy's informal sector, these sometimes basic initiatives are the forerunners of the publishing industry of tomorrow. They deserve to be encouraged through actions that improve their status and their operational capacity. Despite all the potential difficulties, it is therefore essential to associate local publishers with the donation programmes sent to their countries.

---

Generally speaking, it is necessary to find partnerships with local publishers and booksellers when a donation programme is being planned. This partnership allows the donor to include as large a proportion as possible of locally-produced publications in the batch of donated material.

It is also desirable that the organizers of donation programmes assist in the training and capacity-building of publishers. In some cases, this type of initiative will target community centres or communal libraries in order to provide them with facilities for the non-industrial production of limited editions of material necessary for the information of the local community. To ensure that these facilities are properly used, it is important to combine the installation of equipment with training programmes.

### **Impact on Distribution**

The distribution link is also affected, although rather indirectly, by donation projects. Some donation programmes are designed to replace faulty or non-existent distribution facilities and to target readers directly. Under some donation programmes, we have sometimes seen vehicles loaded with books arrive in villages. The books were directly distributed to children and their families. But a distribution network is something much more complex than a programme of free delivery of books to the community. It cannot exist without the real and diversified development of a supply and demand for books within the country.

The reader cannot be a “receiver” of books distributed automatically in large numbers. Readers are only readers if they are demanding and request information, training and content specific to their own needs and interests. These conditions develop through dialogue with the bookseller or librarian. These actors should know how to adapt to the different and even diverse tastes of their clients.

---

To avoid competition with distributors and to train genuine readers, it is recommended that donation projects be implemented through libraries. Libraries are governed by a dynamic of dialogue, research and responsibility that is closer—without being identical—to that found in the world of distribution.

In this context, the direct and free distribution of publications to readers should be avoided, as far as possible. Distribution should remain the prerogative of booksellers, with whom the organizers can negotiate participation in initiatives of special distribution and promotion.

Before undertaking a donation project, it is important to determine whether the shortage of books can be resolved by strengthening the sales capacities of existing bookshops. In some cases, the problem may be settled in an economical and permanent way by providing a bookseller with a second-hand van to sell books to neighbouring villages, if one also negotiates the distribution of purchase subsidies at the same time with the local authorities. For example, the subsidy may take the form of tickets to spend in bookshops.

## **CONTENT CONSISTENCY**

We are used to thinking of a book as a precious object in itself, a valuable resource which will be appreciated at all times and in all contexts. In reality, a book can be unimportant and even a quite unusable object in some situations and for some readers.

One of the characteristics of books that differentiates them from any other type of merchandise is the fact that each separate work is a distinct product. Through the content, language, graphics and even the materials<sup>3</sup> from which a book is made, each title is targeted at a specific readership. The same work rarely pleases everyone. Those who give books as gifts know how difficult it is to choose

---

the right book for a particular person! The specificity of the book as a product has implications for the planning of donation projects. Every donation programme must begin with two considerations: an assessment of the beneficiaries' needs and an analysis of the best way of balancing the demand and the supply that can be offered. The study of these two issues should of course be conducted with the beneficiaries.

In practice, this planning does not always take place as we recommend. The book market in rich countries produces a great many surplus publications that are expensive to destroy. Some publishers therefore give in to the temptation to use donations as a means of getting rid of their unsold books by giving them away. These publishers shift their problem to the countries with very low economies and thereby compound the difficulties of the nationals to support local publishing.

Beyond the examples of dumping practices and deliberate errors, book donations offered with the best intentions are not always suited to the culture of the beneficiaries.<sup>4</sup>

For that reason, the recommendations and description of the various types of transfer identified in the table on page 16 underline the need to organize the exchange between the donor and the beneficiary within countries and geographical areas that share languages and a number of cultural factors.

---

3 Some documentation kits produced in Europe and intended for the poorest countries in Africa and Asia, composed of thick plastic cases and plastic-coated booklets surprise their target publics, who "recycle" and put these types of object to other uses which are more practical and in keeping with their context.

4 A particularly blatant case of mismatch, mentioned and studied at the meeting "Dialogue of Partners International Workshop on Donated Books", was that of books on sheep farming in Wales donated to groups of children of pre-primary age in Zimbabwe.

---

Some subjects such as mathematics, especially advanced mathematics, obviously lend themselves much more easily to an international and intercultural transfer. Other subjects, such as national history, would be a particularly bad choice for donation.

The books offered in donation programmes sometimes present models of behaviour far removed from those of the readers for whom they are intended. Books may contain images that readers find “daring” and offensive. In some cases, the content and language may be relevant, but the graphics are very different from the conventions obtaining within the reading communities. In such situations, the book may seem “strange”. The readers for whom it is intended are not likely to use it. In these instances, the donation programme fails in its goal to train and encourage readers, because of the discrepancy between its content and their needs.

To avoid this type of problem, donors and recipients must, in a spirit of true cooperation, ensure that the batches of donated books take into account both the cultural identity of the target readers and their specific needs and interests. To ensure a good match, it is vital, as we shall see in the section devoted to donation practice, that the design and content of donation programmes be based on the real needs of recipients. These needs are determined from annotated book lists that are as detailed as possible.

## **THE DISTINCTIVENESS OF THE TEXTBOOK**

The textbook, already mentioned in connection with the impact of donations on publishing, deserves to be considered separately. The textbook is intended to shape the core of young people’s awareness and, by extension, that of an entire country. It structures science and the consciousness of nations and greatly determines ideological positions, the sense of belonging and the country’s direction in the

---

world. For this reason, UNESCO strives through intellectual dialogue to promote the elimination of any trace of xenophobia and racial or sexist discrimination in textbooks.

By providing schoolbooks compatible with its reality and its expectations, each country builds the future according to the cultural models and values specific to it. The educational and scientific content of schoolbooks, and especially basic national textbooks for children, must therefore reflect the past, the present and the future of the societies in which they live.

In the case of donation programmes, books are generally offered to a readership for whom they were not originally designed. It is therefore difficult to imagine that schoolbooks written, published and distributed in one country could, through the donation, perfectly serve the curricula of another country. Besides, we know that all the phenomena of bilateral dependence, colonization and hegemony of one country over another goes along with external control over the development of textbooks in the dominated countries. Conversely, countries trying to become autonomous will create and work hand in hand with the group mandated to develop an independent national schoolbook industry.

For these reasons, textbooks should not generally be the object of an international donation programme. Advanced mathematics and certain other specific cases in the sciences are exceptions. It is important that textbooks in history, geography and literature be locally produced.

There are also other arguments, based on economic considerations, that weigh heavily against the inclusion of schoolbooks in international donation programmes.

The point is that the school textbook business sector is the main basis on which the local publishing industry can develop. The print

---

runs of textbooks are large and can generally be gauged in advance. For these reasons, the schoolbook represents the foundation on which each country builds its publishing industry.

The first step in building a solid national publishing industry usually involves strengthening local capacities in textbook publishing. As Alvaro Garzón observed, the textbook subsector is a key factor in the smooth development of publishing in any country.<sup>5</sup>

In summary, international schoolbook donation programmes may be criticized not only because they do not meet the educational requirements for content and cultural development but also because they may detract from the building of a publishing industry, a component of the rationale for national economic development.

Generally speaking, the introduction of foreign schoolbooks into a country that could produce them itself is tantamount to stifling its publishing and industrial potential and to increasing its economic dependency.

## **PRELIMINARY ASSESSMENT**

The text above makes it clear that a donation project is a resource to be used in extreme cases. The effectiveness of book donations has nothing to do with efficient management but with its validity as a tool of sustainable development within the recipient country. Donated publications, efficiently and effectively delivered to their beneficiaries—interesting for and adapted to the needs of the target readers—can nevertheless destroy local publishing and perpetuate the dependency of the “beneficiary” countries. Let us always remember that only when every other action related to book production

---

5 “The Distinctiveness of the School Text”, in *National Book Policy: A Guide for Users in the Field*, Paris, UNESCO Publishing, 1997.

---

has been ruled out, is it justifiable to conceive and plan—as a last resort—a massive donation of publications.

Before undertaking a donation project, the organizer needs a preliminary and detailed investigation of the local situation in the country concerned, in order to gain as precise an idea of the book industry and existing library networks as possible. The ministries concerned, associations of publishers, booksellers and writers, national libraries and associations of librarians will together be able to provide pertinent information for a thorough and accurate assessment of the infrastructure, in preparation for a policy decision on the suitability of a donation project.

Once the principle for each donation project has been approved, it will be necessary to plan for an efficient and effective project, on the basis of the strengths and weaknesses identified in each context. The subject of the second part of this manual is the practical aspects of programming and organizing a book project.



SECTION

# 2

## How to Organize a Book Donation Project





---

## **A MOUNTAIN OF CHALLENGES**

After assessing the general situation on the ground, you have decided to organize a donation project. You do not know where to start. You are faced with a great many programming, management and communication difficulties. Of course you may also have funding worries, since your financial resources will probably not cover the cost of transporting the books to the intended recipients. You must therefore have a clear sense of the terminology, the programming principles, the main stages involved and the problems specific to the type of project you are going to undertake. Even if you are not intending to organize book project, these notions will also be essential for those who want to assess its soundness and feasibility or contribute to its success. The pages that follow are intended to help identify and resolve the various problems that will arise in the course of a donation project.

## **DEFINITIONS**

As we have seen, of the five main links in the book chain, book donations fall primarily into the link referred to as the “reading link”. Consequently, each book donation, aimed principally at improving the supply of reading materials, is concerned first with the reader. We have also affirmed, when considering the impact of donations on marketing and book distribution, that the reader cannot be targeted directly by donation programmes. Although the donation is organized for readers, donors must not send books directly to them. Readers, the end users of the donations, are almost always served and targeted through a library, a documentation centre or other public reading service. This agency receives the donated books and makes them available to its readers.

---

Donors themselves are seldom the organizers of donation projects. Generally speaking, they do not themselves decide on the content of the publications to be sent. They do not normally collect the books nor send them to the beneficiaries.

What is meant by the terms “donor” and “beneficiary”? What other actors are involved in this deliberate and consensual “transfer” process represented by a book donation?

Just as we have talked of the “book chain” as a series of several links, we suggest that the user of this manual view the donation operation as a complex process consisting of successive stages. This process is composed of a number of actors who make up the “donation chain”. The first link represents the real donor, or the individual or body (publisher, school, library) making the books available to the beneficiary or target public, composed of the people who will read them. These are last link in the chain. Between the two, there are a number of intermediary stages which involve several actors and different actions. These stages need definition.

**Donor**—the individual or organization transferring the ownership, generally free of charge, of one or more publications. Donors may be publishers, individuals or libraries. The donor’s action is the *donation* in the strict sense of the word, or more exactly, the *free transfer* of material.

**Collector**—the individual or organization collecting the publications in order to send them to the beneficiaries. Collectors are often associations having access to warehouses or storage facilities, “book banks” identified with or closely associated with the organizer. The collector is responsible for the *collection* and *selection* of publications on the basis of information supplied by the recipient.

---

**Organizer**—the originator of the project and the intermediary between and among the project’s different actors. Organizers often identify with the collector and promoter of donation projects. They are often voluntary associations or non-governmental organizations or, less frequently, ministries of education. The organizer is in charge of the project’s *design*, *budgeting* and general *coordination*, and in some cases its *promotion* with sponsors.

**Carrier**—the carrier is in charge of the *transportation* of the books by road, sea or air. In nearly all cases, carriers are professional transport companies, associated through a contract with the organizer. They are generally expected to take out *insurance* to cover transportation risks. Sometimes transportation is handled by the post office; in other cases, individuals take care of it.

**Insurer**—the risks related to book collection and carriage (damage to books, theft, third-party liability in the event of accident) must be provided for and adequately covered by an *insurance contract* with the insurer—a company specializing in transport coverage for merchandise. The carrier is usually responsible for negotiating and signing the contract with the insurer.

**Sponsor**—despite the ongoing, crucial participation of a large number of volunteers, all donation projects cost money. Sponsors are individuals or organizations (both public and private) in charge of *financing* the programme.

**Recipient or consignee**—the recipient or consignee is responsible for taking *delivery* of the publications on their *arrival* from the carrier. In most cases, the recipient is a small library with a shortage of books or a public reading service. To play this role in a donation project, the recipient must have a clear idea of exactly what books are required.

---

**Beneficiary, beneficiaries**—*the readers* of the donated books are the beneficiaries and the purpose behind the donation project. The number of readers and the degree of their satisfaction are the main indicators of how effective a donation project is. In general, the beneficiaries are the *users* of the library, the mobile library or the centre to which the donation is made.

**Target public**—the *type of beneficiary* or the *category of readers* for which the donation project is conceived or, in other words, its ideal readership. A programme for the donation of illustrated works of fiction for example is intended for a young target public. A donation project for a community developing new livestock-farming techniques will ideally provide relevant books on livestock-farming and animal husbandry.

The interaction between these actors and what they do will be examined in the next sections. Here we wish to emphasize the complexity of the donation chain and the need for clear identification, in the design phase, of all links and their points of contact.

In coordinating the donation programme, the organizer must provide the communication and ensure the exchange of information among all the partners in the chain.

It is crucial for organizers, donors and recipients to work in close cooperation during the project's design and evaluation stages. At the outset, they will jointly decide on the content of the donation. They will prepare a list of the subjects and in some cases identify the titles of the needed books. During the evaluation stage, they will jointly check that the donated books correspond to the requirements expressed by the recipients, based on their various uses at the local level.

---

**Contextual actors**—the donation chain exists within a broader social, professional and political context in which other actors outside the chain may intervene. All these contextual actors or indirect stakeholders are likely to have some kind of influence on the project's development and outcome. This is the case for example of national or local authorities, who may take appropriate action in the event of unforeseen administrative or logistical problems. They should be informed of the project right from its conception. With the help of the local beneficiaries, contextual actors should be carefully identified during the initial phase of the project's design. They may be consulted later concerning those aspects of the donation that fall within their responsibility.

## **SOME PROGRAMMING PRINCIPLES**

All actors must be identified as precisely as possible at the project's start. Each actor, from the beneficiary to the most minor contextual actor, will be identified within the appropriate structure of the project and will play a clearly defined role. The major actors will want to achieve a proper balance between the ends and the means (rationality) of the project and set realistic and measurable objectives. Once these have been set, the task of identifying responsibilities and consulting with the contextual actors is crucial to the success of the donation project.

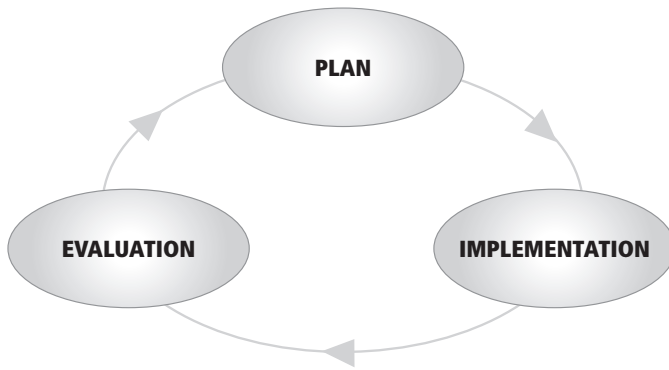
Realism, participation, common sense and the principle of responsibility must all be brought to bear on the project cycle. The project cycle has three major phases: planning, implementation and evaluation. Within these three phases there are often several steps. In planning, the first stage is conceptualization, preparation and authorization; the second stage of formulation and consultation. In the

---

implementation phase there is the execution stage and the tidying up of all the loose ends. The third phase involves the fundamental process of project evaluation.

The evaluation will consist of quantitative elements (e.g. number of donated titles and copies actually lent and used in the year; number of unused, unusable and damaged books) and also qualitative aspects (e.g. reader satisfaction and impact). To assess the value of the project, nothing can replace the first-hand accounts of the readers and librarians, recorded through interviews and questionnaires. These interviews form an integral part of the project and must be planned and budgeted from the outset. A review of all phases of the programming cycle will provide useful lessons, which can be capitalized on and considered when similar projects are being launched and when the cycle is restarting.

**Figure 2: Three Major Phases of the Project Cycle**



If the principles and the planning cycle are implemented, the organizer will adopt an appropriate approach to make the project a reality. This approach favours deliberate and measured actions that are compatible with the broader perspectives of the book chain. It ensures coordination with other actions having the same aim—whether short, one-off operations or spectacular but ineffective actions.

---

The present programming of UNESCO is based on these principles and on a complete methodology to accompany them.

## **THE “OBSTACLE COURSE”**

Good programme planning aims to identify and manage the uncertainties and risks of real life so they may be used to achieve the stated objectives of the project. The principles we have described provide a good theoretical basis in which to address reality, but the actual experience of completing a book project is irreplaceable. There is no telling how a project will work out in its every detail.

The organizers or those in charge of donation programmes will discover that, from donor to reader, the books travel a long road filled with obstacles: a true “obstacle course”. One or other of the various actors accompanies the donated books along this road. They cooperate to form the “donation chain”. The book travels to the beneficiary following the different stages that the organizers will have identified in detail in the plan.

For practical reasons, we have identified three stages or fundamental phases in this obstacle course. The practical implications and risks of each phase will be closely examined. They are: the initial stage of collection; the second stage of transportation; and the third stage of delivery of the books to the beneficiary.

These three stages can only be addressed after the planning phase, which is an integral part of the project, has been completed. It is the stage at which the project organizer, the collector of the books and the recipient—the actors identified as the main stakeholders—negotiate the content and the general arrangements of the project. Without the necessary consultation and prior agreement of these three main stakeholders, a donation project has no foundation and cannot be said to exist.

---

## THE CONTRACT BETWEEN ORGANIZER, COLLECTOR AND RECIPIENT

Each donation project begins when agreement has been reached between those who undertake to donate books and those who are ready to receive them. This agreement follows a series of discussions that are relatively straightforward but detailed, because the receiver and collector share the same interests. The general agreement precedes the signature of a contract or comprehensive protocol statement, which sets out, in somewhat abstract legal language, all the fundamental elements of the transaction.

To ensure the project's stability and transparency in terms of legal responsibility, the collector, organizer and recipient should not be not individuals but legal entities (i.e. institutions or organizations recognized by their governments).

The collector, who is also usually the project's organizer, must work on the basis of a *detailed request* covering both the quantitative and qualitative aspects of the requested donation. The receiver must therefore identify the target publics, the subjects and the languages of interest, in addition to clearly indicating what quantities can be used (before being stored, the books must be listed).

It is evident that the degree of precision with which this detailed request is drawn up and the conscientiousness of the collector in respecting it are two keys to the success of a book donation project. If this stage is neglected, the organizer runs the risk of delivering books of no use to the recipient. The recipient will then have trouble disposing of them.

In addition to the information identifying the type and number of publications required, the organizer and/or collector should try to learn about the partner's environment and requirements. The organizer will want to know where the books are to be offered to readers,

---

the types of potential users, their future needs and their expectations on reading and leisure pastimes.

In the event that several donation projects are established for the same beneficiary region, the detailed request should be drawn up in cooperation with the other institutions involved in developing reading in that area. Where possible, the recipient body should ask reading professionals (librarians, documentalists or bookstore owners) to formulate the request.

When the recipient is an organization which does not directly manage the use of the books and serve the readers, the group must provide the donor with a list of user establishments (e.g. schools and libraries), with information on their exact geographical location and on the distribution of books among these institutions.

The contract can take the form of a framework agreement or a *general, long-term* partnership convention. This document may cover several book consignments or donations made over a number of years. If this general type of document is used, the terms of the convention must be reconfirmed or amended for each donation and the details of the specific project added. The detailed request, which will be mentioned in the convention, will then be added as a required appendix to the contract (see page 65).

The contract may refer to a single project, involving a single act of collection and delivery. In this case, it can be renewed by agreement of the parties. They will be able to introduce amendments or additions each year or for each project.

Generally speaking, each contract will consist of a number of sections: a *preamble* relating to the type of agreement, the partners and their general aims; a section on the *scope* of the agreement; a description of each partner, focusing on the *specific roles* that each signatory assumes; and one section of a general legal nature (validity,

---

renewal and termination of the agreement). Other sections will of course be introduced if the agreement extends to other aspects of the donation project. It is not uncommon, for example, for the sponsor or the collector to request the inclusion of a public-relations plan for the project.

In addition to the scope and volume of the donation, the contract should specify and include all the other aspects of the agreement. It must specify the following:

- the full names and addresses of each partner;
- the source of all the books being donated (new or second-hand; from libraries, publishing houses or individuals);
- the condition of the publications that the collector undertakes to collect and supply;
- the time within which the donation is to be completed;
- the types and methods of transportation to be used;
- the obligations and responsibilities of the collector/organizer and of the recipient;
- the responsibilities of each party in the event of an accident.

## **FROM DONOR TO COLLECTOR**

Once the contract between the donor and beneficiary organizations has been finalized, the first leg of the books' "obstacle course" begins with the journey from the donor (e.g. individual, library or publisher) to the collector's warehouse.

On the basis of the information submitted by the recipient partners, the collector must constitute a collection of books from which a selection of publications for the donation will be made. Where does the collector find these books?

---

Since each donation project should include a high proportion of new books and publications originating from the beneficiary country (to help the local publishing industry), the collector should first consult and collaborate with the publishers and booksellers in his country and with those in the recipient country. With these partners, the collector should try to obtain books under trade conditions that are satisfactory to all parties and in accordance with professional standards.

Instead of dealing with individual members of the book chain, the collector organization should first contact the trade unions and professional associations of bookshops, booksellers or publishers. These organizations will be able to identify members who may be interested and perhaps be prepared to undertake collective initiatives.

When considering second-hand books, the main partners will normally be large libraries, whose collections are greater than the use made of them and whose currency is maintained through “weeding” projects. Library associations can also be helpful contacts, for the collector in the preliminary, information-gathering stage. In selecting second-hand books from donors such as libraries, the collector organization should not only specify the type of documents required but also carefully check to ensure that the works are in very good condition.

It is possible to make public appeals to individuals for book donations, provided that the content information and publicity are carefully and clearly prepared. Individual donors need to be know the difference between “acceptable” and “non-acceptable” books. They also need to be aware of the exact arrangements for the transfer of books (e.g. the address of the collector and the time of pick-up or delivery). This same information must be provided for all the communications/publicity aspects of the project (press releases, interviews, advertising, web pages, on-site posters and requests for telephone or personal inquiries).

---

Whatever method of supply is chosen, the collecting organization must create a short description of each publication received, as these are essential for the rapid identification of books, for the creation of catalogues that can be consulted by applicants for donations and for negotiations with beneficiaries. On this basis, the collector will be able to constitute an initial selection of books received, following the criteria detailed in recipient's request. It is then recommended that a list of the selected titles be submitted to the intended recipient before the actual dispatch of books, so that the content of the donation can be adapted as suitably as possible to the needs of the target public. In following this process, the final selection will have been made jointly by the main partners.

Before dispatch, the books must be stored in a dry, well-ventilated place. Storage can be expensive, particularly in cities. The availability of a warehouse for storing and listing the books received before their dispatch is an important step in a donation project.

In the interval between the receipt and dispatch of books, the books most likely to be damaged during the journey, or when used by the readers, should be suitably protected. Publications with soft, thin or otherwise fragile covers should be covered with transparent plastic by the collector. Using this method, books that are in almost perfect condition except for minor irregularities on the spine or cover can also be repaired.

During this stage of the collection, markings on the book such as "reject" or "second-hand" should be removed because they may carry a negative message to the beneficiaries.

---

## Book Banks

In order to provide a better response to the various book donation recipients—requesting libraries, schools, documentation centres and non-governmental organizations—some collectors have chosen to constitute a permanent stock of books, commonly known as a “book bank”. These institutions collect publications on an ongoing basis, accumulating a large collection from which particular books can be selected, when funding for a donation project is available.

While the establishment of a book bank, which is supplied with books on an ongoing basis by individuals, publishers and libraries, obviously solves a number of supply problems, the creation of permanent storage and collection structures are relatively expensive. Some book banks have to resolve problems of book disposal and destruction.

In a subsequent section, we will examine the efficient and effective operations of CODE’s book bank. CODE was formerly known as the Canadian Organization for Development through Education.

## TRANSPORTATION

The second stage of the obstacle course involves the transport or removal of the donated publications from the collector’s storage premises to the recipient’s premises. The key variables in transportation are the distance between the collector and recipient and the volume (the quantity) of books in each consignment. Distance should be understood not purely in quantitative terms of distance (the number of kilometres), but also from an operational point of view, taking into account the *time required* and the *complexity* of the route. For example, transport from Paris to New York is easier, faster and cheaper than from a small village in Côte d’Ivoire to a hamlet in inland Gabon. A realistic view of the distance is necessary.

---

It is essential to plan *all* the stages of transport in advance and not be tempted to assume that someone will always find a solution to taking the cargo the “last mile or so”. The transport company sometimes cannot or will not cover the last mile. Some places are not on the map and remain unknown to postal companies or international carriers. A precise, thorough knowledge of the terrain is essential for planning this stage successfully. Given the weight and quantities of books involved and the costs of transportation, road and sea transport are generally the only options.

The time, ease of transport and costs of the consignment largely depend on the *volume* and weight of the container. The greater the quantity of books in a consignment, the more difficult its transport is. A large container with several pallets and several tens of thousands of books can be transported from port to port, but difficult to deliver directly to a village library. A box containing 30 books, on the other hand, can be sent anywhere and can even be carried by hand.

When there are large quantities of books to be sent, it is sometimes cheaper to package them as one consignment, in one or more large containers. The unit transport cost is proportionally higher for smaller quantities of books. It is cheaper to send 40,000 books in one operation rather than to send several shipments.

All the factors related to transportation are important. They need to be assessed on a case-by-case basis. Between the options of containers, at one end, and small packages sent by post, on the other, a host of other possibilities (parts of a container, pallets) can be combined or mixed. Shipment between the collector and recipient can be split into two stages, the first being the port-to-port transport, using containers or part of a container, and the second being transport in boxes or smaller packages. However, if a mixed solution is chosen, organizers must address and provide the packing and unpacking of books. This is a complex operation that needs supervision.

---

All the possibilities should be taken into account during the design stage of the project's planning phase. It demands consultation with transportation professionals, the recipient and the relevant customs authorities.

There are always at least three actors involved in the transport stage: a carrier (often a private company), a person responsible for the dispatch of the consignment (often the collector or the organizer) and a person responsible for customs clearance (often the consignee or recipient). The responsibilities of each party during the complete voyage must be made absolutely clear from the start. Communication among the three must be effective and timely. For example, those in charge of customs clearance must be informed in advance of the exact date that the books will pass through customs, so that they may make the appropriate arrangements.

In most cases, it is best to entrust all the transportation to one company. Sea transport is a less expensive solution, but it is difficult to cost out the complete shipment, if it is "port-to-port" transport. In this type of arrangement, the collector is responsible for the initial transport of books to premises agreed upon with the transport company. The consignee has responsibility for collecting the books from the warehouse of the nearest port and transporting them to the final destination. In this situation, it is essential to negotiate all aspects as exactly as possible at the project design stage.

Generally, the terms of the contract with the transport company are not uniformly negotiable around the world. Each company has its own general terms of business and its special offers, written in its own standard agreement. Certain predetermined options can be negotiated by the signatory. In order to identify a trustworthy partner with whom to work on a long-term basis, it is important for the organizer of the book project to issue a call for tenders. This allows the organizer to compare the estimates of each service provider.

---

The estimates should specify: the scheduling of the operations; the point of departure and place of delivery; the itinerary of the containers; the required documents; and the risks covered by the insurance. Depending on the conditions, the packing and unpacking before departure and on arrival can be partially or fully covered. Therefore detailed information on this matter should be provided in the contract.

Transportation arrangements must be spelt out, even when the transportation is *provided free of charge* by the carrier (e.g. when a transport company is sponsoring the project). It is also essential to stipulate these conditions when the transport is not undertaken by a professional organization but by a voluntary organization or group of volunteers (for example, if the organizer is working in cooperation with the armed forces of the recipient country).

### **Knowing and Facilitating Formalities**

Well before initiating the transport operations, the organizer/collector should carry out, in cooperation with the consignee and with the help of political stakeholders, the necessary steps to determine the administrative context in which the donation will take place. The purpose of this consultation is to secure an exemption or reduction of customs duty and to facilitate formalities. To avoid a delay or obstacle that can add expenses, it is important that senior customs officials are informed of the book donation project. It is equally important for one of the actors (e.g. the recipient or consignee) to supervise the passage of the books through customs, in order to prevent any risk of theft or resale.

Crucial to the project's success is accurate information on how the customs services function and more generally on the laws and procedures governing the importation of books. Different governments have varying legislation and regulations specific to these issues. This information should be identified for the organizer by partners in the country receiving the donation.

---

Officials in the receiving country often need a donation certificate issued by the organizer, together with official documents attesting to the non-commercial nature of the project (letters or attestations from intergovernmental organizations or authorities of the donor and receiving countries).

## **FROM THE RECEIVING LIBRARY TO THE READER**

The third and final stage of the “obstacle course” is the transportation of the books from the library (or warehouse) to the reader. The planning and execution of this stage is often neglected. However, it is an important stage because a donation project is only a success if the books are read and appreciated by the beneficiaries.

It is vital for the donation consignee to be able to take delivery of the donated books and catalogue, store, display and make them available to readers.

When contacting the intended consignee or recipient, the organizer/collector should first determine this partner’s ability to process and distribute the books. If the consignee is a library, does it have the resources to accept the donation? If it is located in a rural area, does it have a bus or other means of transporting the books to the villages? If these resources are not available, the organizer/collector has a number of options. Another person or organization requesting a donation may be chosen or the original donation project can be modified to include a component on improving the recipient’s equipment and facilities. Transferring books from one storage warehouse to another is pointless. The creation of distribution channels for the books within the recipient country is *necessary* for a successful donation project.

In this context, the partners will jointly provide training for the persons in charge of receiving the books, if this is necessary. The training will cover the processes of taking delivery, classifying and

---

distributing the books and also ensure that the beneficiary libraries or documentation centres can manage and animate the collection for its readers. The persons trained to take on these responsibilities will also have an important role in the project's evaluation.

The various ways of promoting books and reading arise from the cultural context, the resources and the creativity of each library. For example, theatre, puppetry, the public reading of poems and tales, music and all the arts can all be successfully included in library activities to promote reading.

The chosen ways of promoting the books and making them available constitute one component of the project's programming. The organizers of book donation programmes should therefore plan for this component in the programme design plan and discuss the matter with the donation's intended recipients.

## **SPONSORS AND VOLUNTEERS**

By its nature, a book donation project cannot be a profit-making venture. The reasons for accepting a book donation are generally a country's obvious lack of resources and its difficulty in finding resources to invest in books. One of the key issues for the organizer is the identification of sources of funding and operational support. The financial and operational structure of book donation projects often resembles a mosaic in which several actors take responsibility for some of the operations, by providing financial or in-kind support.

These partners are referred to as sponsors, backers, patrons or benefactors, if they make a financial contribution to the project, in exchange for the promotion of their image or their name. They are referred to as volunteers if their help is of a professional nature or consists of labour. The reward for volunteers is the human or professional experience that each person gains by making a contribution to a project.

---

What is the ideal profile of a volunteer? Training in library science, a careful and methodical approach, sensitivity to the issues involved in international cooperation and a love of books are of course clear assets for anyone applying to be a volunteer in a book donation project. However, all skills can in reality be useful in setting up this type of project, because it requires knowledge in so many areas. For example, truck drivers and accountants can be very useful volunteers.

The financial or in-kind contributions of sponsors and volunteers do not have to apply to the book donation project as a whole, but can apply to just one of the project's components. They may contribute to the collection or storage of books; restoration; management and administration costs (telephone, vehicle, accountancy); packaging; transport (including insurance); delivery; cataloguing; storage for the recipient or consignee; and evaluation.<sup>6</sup>

## **Sponsors**

Funding for setting up a project may be obtained from private companies and foundations but also, in some cases, from public institutions. Requests for individual contributions have also been successful.

As the number of persons benefitting from donation operations is relatively small and their purchasing power very limited, commercial companies in the beneficiary's country are seldom willing to fund donation programmes.

The sponsor is sometimes from the donor country and is often interested in spin-off benefits. These benefits often relate to company's image and form part of its marketing and public relations strategy. In this way, the company seeks to show consumers and clients who

---

<sup>6</sup> This list of project aspects is taken from *Donated Books Programs: A Dialogue of Partners Handbook*, Washington, D.C., Library of Congress, 1993.

---

are sensitive to the problems of development and education that it is committed to humanitarian causes.

There is no sure recipe for finding a sponsor or backer. The support and availability of a company or organization depend on the prevailing economic conditions and the cultural tradition of each potential sponsor. In an increasingly complex context, fundraising is becoming a job and profession in its own right. It is useful to have these specialists involved in the project, where possible.

### **Volunteers**

Most of the donation programmes of the last 20 years would not have taken place without the generous contribution of a number of people, often young or retired, who “help out” without financial reward. They simply want to be involved or wish to broaden their experience. As an essential resource, these volunteers should be used sensibly and honestly through a transparent and mutually beneficial contract of cooperation. It is therefore important that all volunteers sign a contract covering the duration of the period of cooperation and their rights and obligations. To avoid misunderstanding, it is recommended that the tasks of the volunteer be accurately described, explained and approved by the volunteer. Even if they do not receive any fee or remuneration, volunteers should at least be covered against all industrial accident risks by an insurance policy.

---

## **TWO PARADIGMS: CODE AND CULTURE ET DÉVELOPPEMENT**

To illustrate our text with particularly successful examples of book donation projects, we shall turn to certain aspects of how two organizations work: CODE (formerly the Canadian Organization for Development through Education) and the French non-governmental organization *Culture et développement* (Culture and Development). The experience of these two organizations helped us enormously in preparing this document. Their experience demonstrates that it is possible to act effectively and efficiently, while respecting the beneficiaries' requirements and adopting a realistic programming approach. In addition to their good management and effective communication, particularly with donors, it is important to examine how they have both managed, in their different ways, to establish a genuine dialogue with the beneficiaries of their projects.

### **CODE: A Database for Consultation**

CODE has been working in the area of international educational and cultural action since 1959. It has developed a book bank and a very effective donation policy, that are exemplary in many ways. Its website is: [www.codecan.org](http://www.codecan.org).

CODE's book donation programme is based on a long-term partnership arrangement with a number of mostly non-governmental organizations in Africa and the Caribbean. The donation programme is supplemented by funding for the organizations that enables them to purchase books from local publishers or to publish books themselves for free distribution to the target audience. The different sources of books ensure that materials are relevant to the needs of the end users, the readers.

Each of CODE's programme partners has an established book selection committee which is responsible for ensuring that books made available to beneficiaries are linguistically, culturally and

---

gender appropriate and address the content areas defined by their readers. The North American donated books are selected from booklists that are made available to the partners by CODE's affiliate organization, the International Book Bank (IBB), based in Baltimore, USA. Book lists are updated on a continual basis to ensure partners are aware of all materials available at the time the list is provided. CODE's partners and other organizations may also visit the IBB warehouse to select books in person. The books are shipped overseas in 20 or 40 foot containers. Containers hold between 15,000 and 30,000 books, depending on the materials selected (for the primary, secondary or tertiary levels).

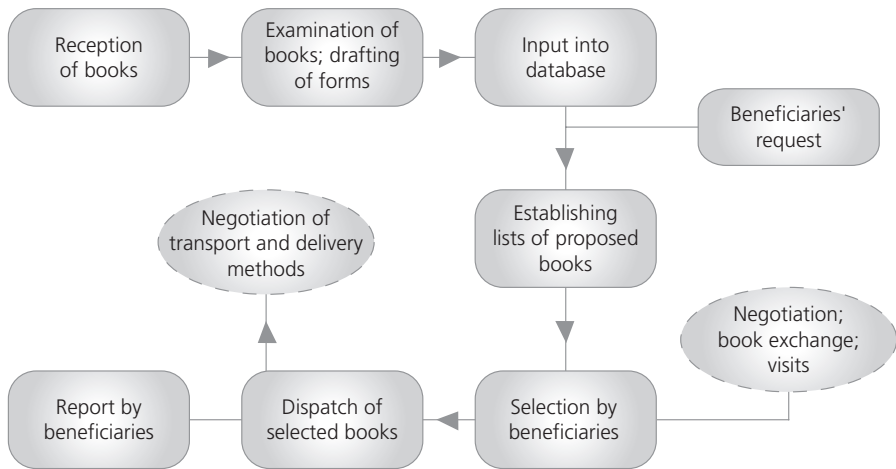
Once containers arrive in the partner's country, the books are sorted to facilitate appropriate distribution. They are sorted according to subject, level and language to ensure the materials provided to schools, libraries and other institutions are suitable. Continuous feedback designed as part of the process facilitates relevant selection and distribution to meet local needs.

In collaboration with its overseas partners, CODE's work also includes the establishment of school and community libraries and resource centres; training to teachers, other local education workers and community leaders to support the development of a reading habit and the creation of a sustainable literate environment. These activities are supported through the variety of reading materials provided through CODE's book programme.

Thanks to a well-honed consultation system (see diagram below), the beneficiaries of CODE donations never receive publications they have not specifically requested. The CODE book bank provides initial guidance to donors by asking for publications that match the type of requests they receive. Each publication supplied to CODE for potential donation is examined on delivery by a voluntary committee of readers, mostly comprising working or retired teachers, who draft an electronic form for each book, using keywords for indexing.

When the requests from potential beneficiaries reach CODE, the organization searches the bibliographical database for books that are most suited to the request. A list is immediately established and sent (usually by fax) for consideration to the persons requesting the donation. The book bank and the beneficiaries thus agree on a specific list, discarding unsuitable publications and gradually narrowing down what the content of the donation should be. In the event of doubt, one copy of the publication to be examined is sent by express post so that beneficiaries can see it before deciding whether they wish to receive it. CODE also has a library, which representatives of beneficiaries' associations are sometimes invited to visit. This gives them a better idea of what is available and a chance to talk in depth with those in charge of the donation. The collector and organizer in turn gains better knowledge of on-site conditions and the needs of the readers they wish to satisfy.

**Figure 3: CODE's Consultation System**



---

## ***Culture et développement: A Network and Its Charter***

The French non-governmental organization *Culture et développement*, based in Grenoble ([www.culture-developpement.asso.fr](http://www.culture-developpement.asso.fr)), has developed several tools to facilitate consultation and dialogue between beneficiaries and donors. Donations are negotiated by drawing up lists of books from which undesirable books are gradually eliminated. However, for the sake of greater effectiveness, *Culture et développement* has also focused on the creation of a genuine network that is constantly updated and energized through the mobility of the organization's senior staff. The senior staff travel abroad, often on relatively long missions. During these visits they discuss book donation projects and other issues in detail with librarians, elected representatives and village associations, in order to accurately determine the substance of the actions to be programmed. In addition, the network is covered by a charter (reproduced in Section 3 of this document), which is both an information tool and a general policy agreement for all the—real or virtual—actors involved in the donation programmes of this NGO. The charter—a kind of philosophical and practical manifesto, to which a large number of decision-makers and libraries in 15 countries (Africa, the Caribbean and Europe) are signatories—is also a tool for the political persuasion of decision-makers and all those wishing to set up effective, long-term donation initiatives. It is a tool for accountability and transparency that from the outset unambiguously defines the objectives and types of action to be undertaken.

---

## CONCLUSIONS

When we started writing this handbook, we wanted to address the need for broad clarification of the subject of book donations, from both their policy and practical perspectives. In this way, we hoped to answer the essential questions related to book donations. Have we succeeded?

Our immediate feeling is that the results are mixed. The more we re-read these pages, the more we realize how inadequate they are with respect to the reality they attempt to describe. This reality still seems too complex and complicated, despite our attempts to represent, anticipate and classify it. It's easy to imagine the comments of some readers active in the on-site implementation of similar projects: it is very easy to give lessons; on the ground things are far less simple!

This is a relevant criticism. However, none of us should lose sight of the fact that an information and training document such as this is always by necessity based on a “modelling” of reality. The aim is to schematize what we encounter on site, during operations, in real life. To describe reality in a useful way, we have had to ignore numerous details, a number of exceptions and many particularities, even though these are very frequent in the execution and day-to-day running of a book donation programme. Although people will not wish to be locked into our prefabricated patterns, and although reality will always outwit the imagination and the boldest forecasts, it is nevertheless true that no one can face reality without a clear (and thus necessarily rather simplified) vision of what to expect and what we need to do.

The sketchiness of a text like ours is justifiable, if it is understood to be just that—in other words—if it is used as a guide or as a map. A geographical map is not as complex as the terrain it describes and

---

it can always be improved upon. However, while incomplete, the guide is not “incorrect” and can be of use to those trying to find their bearings in a strange land.

Despite all the limitations of this publication, we hope to have shown that in order to truly help their beneficiaries, book donation programmes must be used judiciously and selectively. We also hope to have provided a description of all the essential stages in a book donation project, outlining the direct experience accumulated by UNESCO in the last 30 years of its work. We hope that these two contributions related to both policy and practice will be of use to many readers. The text should be used for practical purposes, as a guide to the development, planning, execution and evaluation of a book donation project.

We hope that the experience, comments and criticisms of those who use this guide will help to identify, illustrate, describe and frame the terra incognita of donation programmes for book development. We welcome your comments.

SECTION

3

# The Book Donation Charter





---

## THE BOOK DONATION CHARTER

### PREAMBLE

Books are necessary tools for education, information, creation, social development, leisure and cultural dialogue. The book is both a cultural and an economic object. Book donations are one of the components of a partnership policy for the development of reading. They make most sense when they are accompanied by other actions that promote the exchange of expertise and the mutual understanding of the partners.

It is highly desirable that a book donation programme begin with a reflection on the part of the donor and beneficiary on the needs of the recipient in order to ensure that the supply matches the demand. Such a reflection will also prevent any negative effects of the donation on the local book chain and market in the recipient country.

### PART I: Definition of the programme

#### ***Article 1***

The definition of any book donation programme shall have regard to the following general principles: knowing and involving the partner body in all the stages of the programme; preferring quality to quantity; expanding the knowledge of the readerships to be served; fostering the development of a culture of writing; and, in the case of donations of new books, cooperating to the greatest extent possible with publishers and booksellers in the two countries concerned; and contributing to the local production of books by supporting limited editions of works.

#### ***Article 2***

Each book donation programme shall associate not individuals but two legal entities—a donor and a beneficiary—acting in partnership for the purposes of the transaction.

---

### **Article 3**

The donation shall be made in response to a request by the partner entity on the basis of such information as it will have provided. The donor entity shall endeavour to be acquainted with its partner environment and its needs in regard to books. It shall enter into contact with the beneficiary entity, which will provide the donor with information relating to the premises where the books will be made available to readers, the types of potential users, and their needs and expectations in respect of reading and leisure activities. Its request shall be defined in a manner complementary with other institutions working to develop reading in the country concerned. If necessary, the beneficiary entity may call upon the services of professionals in reading (librarians, documentalists, booksellers) in order to formulate the request.

If, as in the case of a federation or a group, the beneficiary does not directly administer the use of the books, it shall provide the donor with a list of the user establishments (schools, libraries), their geographical location and the allocation of books among such establishments.

## **PART II—Supplying and Selecting Books**

### **Article 4**

It would be highly desirable if each donation could include a significant proportion of new books. To this end, the donor shall collaborate with the publishers and booksellers in its country and in that of the beneficiary for the purpose of obtaining the books on mutually acceptable business terms (in compliance with professional ethics). It could use *chèques Lire* or UNESCO's UNUM cheques.

### **Article 5**

With respect to second-hand books, if the donor obtains its supplies from libraries or other institutions, it shall endeavour to specify the types of documents sought in order to guide its partners in the selection (of titles) and shall ensure that they are in very good condition.

---

**Article 6**

Whatever the form of supply chosen, the donor shall sort and select the works in cooperation with the beneficiary in order to adapt the choices to the needs of the target readerships to the greatest extent possible. However, it shall be for the beneficiary to make the final selection. As a major aspect of the donation programme, the selection of books is necessary on account of the respect due to the beneficiary and the need to limit the adverse consequences of inappropriate dispatches: unnecessary congestion of premises, and costs arising from transport, customs duties and the storing and handling of documents.

**Article 7**

When cooperating with the beneficiary entity, the donor shall use the method that it deems most suited to the context. It shall send a list presented by title available for dispatch, or by genre and class of books, by subject-matter for schoolbooks and scientific and technical books, or by field of knowledge in respect of encyclopaedic collections. For that purpose and to facilitate the selection of titles by the beneficiary, the donor shall place at its disposal the available bibliographic information.

**Article 8**

To assist the donor in selecting the works, the beneficiary shall provide it with information on the status of holdings, whether existing or planned, the shortages to be made up, the types of books needed, the quantity sought and particulars of other institutions existing in its environment and offering book loan and exchange facilities.

**Article 9**

In a spirit of true cultural cooperation, donors and beneficiaries shall ensure that the batches of books take into account the cultural identity of the target readerships, their general, scientific and technical information and leisure needs, and also the complementarity between the establishments and local entities.

---

## **PART III—Transporting and Taking Delivery of the Books**

### ***Article 10***

When the donation programme is executed by a redistribution entity, it would be advisable to mention the institution donating, the intermediary collecting and the end user.

### ***Article 11***

Before dispatching second-hand books, the donor entity should refrain from marking on the books such words as “discard”, which would be demeaning for the beneficiary.

### ***Article 12***

Before dispatching the books, the donor shall make sure in advance of the partner’s ability to take delivery of, process and distribute them. Failing such ability, the beneficiary shall endeavour, with or without the help of the donor, to create on a sustainable basis conditions conducive to the reception and distribution of the works concerned.

### ***Article 13***

Donors and beneficiaries shall separately take steps to enhance the awareness of the national authorities in order to secure exemption from or a reduction in customs duties, to ease formalities and to ensure customs control for the purpose of preventing illicit dealing.

---

## **PART IV—Follow-up: Developing a Cultural Partnership**

### ***Article 14***

Should the need arise, donors and beneficiaries shall cooperate in training the people required not only to receive, classify and distribute the books but also to run the libraries.

### ***Article 15***

On a specific date that they will have set together, donors and beneficiaries shall jointly evaluate the suitability of the dispatches to the needs expressed and the various uses to be made of them locally. The evaluation procedure shall be established by mutual consent before the dispatch of the books.

### ***Article 16***

In general, it would be desirable to seek the partnership of local publishers in order to purchase books by local authors to be made available to readers.

### ***Article 17***

To help increase the presence of books through support for the local production of written material, particularly in remote rural centres, donors and beneficiaries could, in some cases, cooperate in order to equip such places with low-circulation production facilities for local information purposes.

### ***Article 18***

In a true spirit of partnership, donors and beneficiaries shall cooperate in order to promote awareness among their respective publics of the culture of others by means of promotional work concerning books, stories, music and the visual arts.

---

## **FOUNDERS OF THE BOOK CHARTER**

- Association des Bibliothécaires Français
- Biblionef
- Bibliothèque Nationale de France
- Culture et développement
- Direction du livre et de la lecture—Ministry of Culture and Communication of France
- France Edition
- La Joie par les Livres

## **SIGNATORIES TO THE BOOK CHARTER**

### **Benin**

- Projet d'Appui à la Lecture Publique et à l'Accès Documentaire du Bénin (ALPADB)
- Direction de la Bibliothèque Nationale du Bénin (DBN/CC)
- Acronym: "BENIN, ALPADB and DBN/MCC"

### **Burkina Faso**

- Ministère de la Culture/Direction du livre et de la promotion littéraire

### **Cameroon**

- Centrale de Lecture Publique

### **Central African Republic**

- Projet Lecture Publique

### **Chad**

- Réseau de lecture publique

### **Côte d'Ivoire**

- Ministère de la Culture et de la Francophonie/Sous-Direction du livre et des médias
- Projet d'appui au développement culturel

### **Democratic Republic of the Congo**

- Projet de Lecture Publique

---

## **France**

- ADPF—Notre Librairie
- Association pour la Diffusion Internationale Francophone de Livres, Ouvrages et Revues (ADIFLOR)
- Banque Rhône-Alpes du livre/Grenoble
- Banque régionale du livre/Provence-Alpes Côte d’Azur/Cobiac
- Centre de Promotion du Livre de Jeunesse—Seine-Saint-Denis
- Chèque Lire
- Comité National de Solidarité Laïque
- Groupement des Retraités Éducateurs sans Frontières
- Haut Conseil de la Francophonie
- Ligue Française de l’Enseignement et de l’Education Permanente

## **Guinea**

- Projet bibliothèques publiques—Coopération Franco-Guinéenne

## **Haiti**

- Ministère de la Culture—Direction Nationale du Projet de Promotion du Livre et de la Lecture

## **Mali**

- Opération Lecture Publique

## **Mauritania**

- Département Bibliothèques d’Ecole/SASE/DEF/MEN

## **Niger**

- Réseau de Lecture Publique du Niger

## **Senegal**

- Ministère de la Culture/Direction du livre et de la lecture
- Association Bibliothèque Lecture Développement

## **Togo**

- Projet de lecture publique/Division des bibliothèques et de la lecture publique

## **SAMPLE PARTNERSHIP AGREEMENT**

between the Organizer of a Proposed Donation  
(Association "X") and a Donor (Library "Y")

### **PREAMBLE**

Between one party: .....  
Association X, rue de la poste, Paris

and the other party:  
Library Y .....  
represented by .....

It being understood that a rational book donation policy conducted in the best possible conditions could contribute to the development of reading in the areas of Africa concerned and to international cultural exchanges;

It has been agreed as follows:

### **CONTENT OF THE PARTNERSHIP**

#### **Article 1**

Library Y ..... hereby pledges to cooperate with Association X for the development of reading in Africa.

#### **Article 2**

Such cooperation shall concern the supply of books and periodical collections, derived from holdings that have been "weeded" and duly discarded, to the book bank of Association X, which shall be responsible for dispatching them to libraries in African countries using the technical support of its team and based on requests from beneficiaries.

#### **Optional**

Cooperation shall also concern the provision of a grant for the purchase of new books in order to supplement the batches of used books.

*(Continued)*

## **THE ROLE OF THE LIBRARY**

### **Article 3**

Library Y undertakes:

- a) to supply books either in response to a request or regularly at least once a year;
- b) to deliver to the storage site of the bank of Association X the books in sealed boxes whose contents shall be identified according to various categories: fiction for young people, non-fiction for young people, fiction for adults, non-fiction for adults; and
- c) to attach a list specifying the number of books provided in each of the four categories.

## **THE ROLE OF ASSOCIATION X**

### **Article 4**

Association X undertakes :

- a) to provide its technical assistance for sorting and selecting books and periodicals for its book bank;
- b) to provide information regularly, or upon request, on its activities and on the intended use of the books in Africa;
- c) to facilitate exchanges between donors and beneficiaries for libraries wishing to enter into a Franco-African inter-library twinning arrangement;
- d) to provide libraries with information needed to develop cultural activities for enhancing awareness of Africa and building up "African" holdings;
- e) Association X shall assume responsibility, and at its own expense, for dispatching books to African beneficiaries in accordance with the distribution arrangement of its choice; and
- f) Association X pledges to mention the participation of Library Y in its communication and public relations activities.

*(Continued)*

**OTHER FEATURES OF THE AGREEMENT**

Library Y pledges not to provide Association X, under any circumstances, with books which are not in good condition (too damaged or due for pulping). The labels with references and bar codes and the plastic covers shall be left in place.

Association X should have a workshop for processing books before their dispatch.

In accordance with the definition of Association X, the latter may provide the libraries and partner associations already twinned with a library in Africa, or active in the sphere of books and reading, with technical advice on optimizing their book dispatches and conducting evaluations. Furthermore, the libraries will be afforded access to the books in the book bank in order to supplement the dispatches to their African partner so far as available stocks permit and available and in line with the batches made up by the Association for its beneficiaries. In this connection, agreements on a case-by-case basis could be drawn up between these associations or libraries.

**RENEWAL OR TERMINATION OF THE AGREEMENT**

**Article 5**

The agreement is signed for a period of three years and may be renewed by the two partners.

**Article 6**

Failure to comply with the provisions of this agreement could entail full or partial termination of the cooperation herein specified.

**Article 7**

This agreement may be terminated by either party subject to prior notice of six months.

Signed at ..... on .....

Representative of Library Y

Name ..... Signature .....

Representative of Association X

Name ..... Signature .....

SECTION

4

# References





---

# Bibliography

Proceedings of the international symposium “*Donated Books Programs: A Dialogue of Partners Handbook*”, Washington, D.C., Library of Congress, 1993.

Proceedings of the national conference “Des livres pour le développement”, *Culture et développement*, Grenoble, 1998.

Askerud, Pernille, *A Guide to Sustainable Book Provision*, UNESCO, Paris, 1997.

Garzón, Alvaro, *National Book Policy: A Guide for Users in the Field*, UNESCO, Paris, 1997.

Greenberg, Janet, *Manual for International Book and Journal Donations*, American Council of Learned Societies, New York, 1993.

Gaudreault, Sylvain, *Le don de livres au Québec à des fins humanitaires*, Dois, Montreal, 2001.

*Guide du Partenariat Nord Sud pour le Livre et la lecture*, Grenoble, Culture et développement, 2003.

*Coopérer avec une bibliothèque d’Afrique*, Grenoble, Culture et développement, 2003.

*CODE’s Annual Report 2003–2004*, available through the site [www.codecan.org](http://www.codecan.org).

---

# Websites

Book Aid International—GB  
[www.bookaid.org](http://www.bookaid.org)

Books for Africa—USA  
[www.booksforafrica.org](http://www.booksforafrica.org)

Books for Asia—USA  
[www.asiafoundation.com/Books/donating.html](http://www.asiafoundation.com/Books/donating.html)

Books for the World—USA  
[www.booksfortheworld.org](http://www.booksfortheworld.org)

CODE—Canada  
[www.codecan.org](http://www.codecan.org)

*Culture et développement*—France  
[www.culture-developpement.asso.fr](http://www.culture-developpement.asso.fr)

Directory of Book Donation Programs  
[www.albany.edu/~dlafonde/Global/bookdonation.htm](http://www.albany.edu/~dlafonde/Global/bookdonation.htm)

International Book Bank—USA  
[www.internationalbookbank.org](http://www.internationalbookbank.org)

Sabre Foundation—USA  
[www.sabre.org](http://www.sabre.org)

World Library Partnership (WLP)—USA  
[worldlibraries.org/bookdonation](http://worldlibraries.org/bookdonation)



