

IUCN
PUBLISHING GUIDELINES

OCTOBER 2009



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IUCN Publications Services, Gland, Switzerland.

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Glossary of publishing terms

Back matter	The pages after the main body of text, may include endnotes, bibliography, etc.
Bleed	If you have an image or block of colour that you would like to print to the edge of your book, this will need to be larger or flow over the margin of your page to avoid any white space appearing at the very edge. It will then be trimmed. The image is said to “bleed” and the part that is trimmed is the “bleed”
Bookmark (PDF)	Bookmarks are markers used to automatically take the reader to a specific page. When creating a PDF file, the goal is to make it as useful to the reader as possible. Bookmarked PDFs are preferable to non-bookmarked PDFs.
CMYK	<u>C</u> yan (blue), <u>M</u> agenta (red), <u>Y</u> ellow, <u>B</u> lack, the four colours used for printing
Coated paper	Paper with clay or other coating applied to one or both sides is coated paper. The coating can be dull, gloss, matte, or other finishes. Coated paper generally produces sharper, brighter images and has better reflectivity than uncoated paper
Copy	The manuscript
CTP	Computer To Print
Docutech™	Small fully comprehensive electronic printing press for on-demand printing and low print runs
DPI	Dots Per Inch (refers to resolution – sharpness and clarity – of photographs, graphics, etc.). The more dots per inch, the higher the resolution. A common resolution for print images is 300 dots per inch or 300dpi.
DTP	Desk Top Publishing
Endnotes	Notes documenting a text, and corresponding to reference numbers in the text, placed at the end of the book or at the end of the chapter
EPS	Encapsulated Postscript (standard for the treatment of graphics)
Finish	Surface characteristics or texture of paper. Finish is also the general term for trimming, folding, binding and other post-production processes of paper handling and printing
Folio	Page number
Font	Typeface

Footnotes	Notes documenting a text, and corresponding to reference numbers in the text, placed at the end of the page on which the note appears
Front matter	Printed material that appears at the front of a book before the main body of text, e.g. half title page, title page, credits page, usually numbered using Roman numerals
Galley	The initial typeset version of a publication, after editing but before final pagination. Authors are given a chance to make final corrections to these
GIF	Graphics Interchange Format (standard for images, photographs and graphics in the electronic version of a publication, website, etc.)
HTML	Hyper-Text Mark-up Language. The programming language used for writing web pages. Html pages can include text, images, animation, video, sound, and more
ISBN	International Standard Book number. The 13-digit number used by the book trade to catalogue and identify books
ISSN	International Standard Serial Number. The 8-digit number used to catalogue and identify periodicals and journals both in print and on-line
JPEG	Joint Photographic Experts Group (standard for compression of graphics and photographs)
Kerning	The adjustment of space between pairs of letters to make them more visually appealing. It is normally applied to individual letter pairs in headlines or other large type
Leading	Leading is the space between lines of text
Pantone	An international colour standard that can be duplicated by printers using Pantone inks
PDF	Portable Document Format. The format used for capturing published documents electronically so that when posted electronically, they appear as they would in print with all the formatting features and graphics. A high-resolution PDF (300 dpi) is ready for print; a low-resolution PDF (72 dpi) is ready for the web.
PPI	Points Per Inch. Refers to the resolution of devices such as digital cameras, scanners and monitors
Print-run	The number of printed copies
Recto	Right-hand page. (If numbered, always carried an uneven page number)

Reversed out	Rather than printing text over a block of colour, the text is imprinted into the colour
Run-on	Also known as overrun. The number of copies produced over and above the requested print-run
Saddle stitching	A form of book binding, whereby pages are folded over and stapled in the spine
Screen	A printing technique for printing shades of colour, e.g. a screen is applied to make pink from red
TIFF	Tagged Image File Format (a standard for graphics and pictures)
Uncoated paper	Paper that does not have any kind of coating applied. Uncoated paper is available in many different finishes, colours, and weights and is generally more absorbent than coated papers
URL	Uniform Resource Locator. The address of a specific web site or file on the Internet
Verso	Left-hand page. (If numbered, always carried an even page number)

Reminder!

- All IUCN and IUCN co-branded publications, unless they are an official policy document (in which case it will require the approval of the Director General and Council), must carry a disclaimer covering opinions, geographical limitations, or translation, if appropriate.
- All processes and materials used for the production of IUCN publications must be as environmentally friendly as possible.
- IUCN Publications Services must be informed of all publishing projects for review by the Publications Advisory Committee.
- A bookmarked PDF of every publication as well as two printed copies (when relevant) must be given to the IUCN Headquarters Library for cataloguing and archiving (print/electronic). Three copies should also be deposited with the Head of Publishing (deborah.murith@iucn.org).

I. IUCN and Publishing

1. Introduction
2. How to use this guide
3. IUCN Publications Advisory Committee
4. IUCN Publications Services

1. Introduction

1. The written word, and increasingly the electronic word, remains IUCN's foremost communications tool. It is the medium through which IUCN communicates to its members, constituency and other target audiences.
2. Publications are the prime vehicle for the written word. They are the "visible" face of IUCN's work. They can be used to influence policy decision making, to inform, to provide guidelines for best practice, etc. They can also be used as training or fundraising tools.
3. In order for IUCN publications to successfully fulfil their objectives, it is vital that they be produced to the highest scientific and visual standards and that they reach the right audience.
4. Here are a few simple pointers to assist IUCN programmes and staff, wherever they may be, to produce publications of the highest quality. The next few chapters will talk you through the various stages of producing a publication and provide a checklist of practical items to make your publishing programme as efficient and simple as possible.

IUCN Publications Services

October 2009

2. How to use this guide

1. These pages have been prepared to assist the IUCN Secretariat and Commissions with publishing.
2. They are divided into sections – each of which is sub-divided into a variety of topics – which deal with a specific aspect of publishing ranging from content to production to marketing. This has been done so that you can pick the topic of specific interest to you. For example, if you are already familiar with publication production but require assistance with marketing, then you need only to consult the relevant section.
3. The Annexes to these guidelines also contain examples of on-line forms, checklists for production, sample letters for requesting print estimates, etc.
4. We have attempted to answer all the most commonly asked questions. However, if you feel that there is a topic about which you require further information or that is not adequately covered in the following pages, we would welcome your comments and feedback.
5. Please send comments to deborah.murith@iucn.org
6. These guidelines will be regularly updated as we review our policies and practices. We recommend that you check the website periodically.

3. IUCN Publications Advisory Committee

TERMS OF REFERENCE

The Publications Advisory Committee has been established to advise the Director of Global Programmes and the Director of Global Strategies on how to enhance the impact of IUCN publications. It will seek to ensure that IUCN publications support the conservation outcomes of the IUCN Programme, identify opportunities for increasing the effectiveness and efficiency of IUCN's publications, and prepare draft policies on IUCN publications, for consideration by the appropriate parts of the Secretariat. Detailed terms of reference include:

1. DEVELOPING A STRATEGIC APPROACH TO PUBLISHING IN IUCN

- To provide guidance on opportunities for existing and new flagship publications.
- To design incentives to produce, collate, synthesize and promote the conservation knowledge required for these flagship products.
- To advise on maximising the impact of IUCN publications by identifying the key target audiences and appropriate distribution channels.
- To identify opportunities for promoting the impact of IUCN publications on conservation policy, including through IUCN members and important international agreements (including the relevant international conventions).
- To contribute toward coherence among the IUCN Programme, its Positioning, Knowledge Management, Communications, Influencing and Conservation Policy Strategies, as well as other appropriate strategies.

2. KEEPING IUCN PUBLICATIONS ON THE CUTTING EDGE

- To advise on policy developments in electronic publishing, with particular reference to the Conservation Commons and open access publishing.
- To explore technical options for IUCN brought about by advances in management systems and technology for electronic and print publishing.
- To propose measures for significantly increasing the citation of IUCN publications in the scientific and policy literature.

3. MAINTAINING QUALITY OF IUCN PUBLICATIONS

- To recommend measures that can ensure high and even quality of IUCN publications, including an appropriate peer review procedure.
- To provide oversight and follow-up on the implementation of a peer review procedure.

The Committee, which will report jointly to the Director of Global Programme, will meet at least twice a year. Members will be drawn from among Secretariat staff, both in Gland and out-posted. In addition, additional expertise to support the Committee's work will be invited from among IUCN membership, Commission members, and collaborators.

4. IUCN Publications Services

IUCN Publications Services is part of the IUCN Global Communications Unit which forms part of the overall IUCN Global Strategies Group. Its role is to:

- ✓ Implement IUCN's publishing strategy and to provide an efficient publishing system to support high standards of publishing, sales and distribution of IUCN publications
- ✓ Support the IUCN Publications Advisory Committee in the implementation of its recommendations and decisions
- ✓ Provide statutory documentation services to the Union including for the World Conservation Congress and the World Parks Congress
- ✓ Assist the Secretariat, Commissions, and National Committees with their publishing projects
- ✓ Provide specialized publishing services to the Union, including contract review, translation services, provision of ISBNs, editing and proof reading

Who's who in Publications Services

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Publishing tools

1. *IUCN Publishing Guidelines*. These provide guidance on the processes involved in the production of IUCN publications. They are regularly updated. (http://cmsdata.iucn.org/downloads/iucn_publishing_guidelines_23_1_09.pdf).
2. *IUCN Style Manual*. These explain the standard practices to be used when writing and editing IUCN publications. They are available at: (http://cmsdata.iucn.org/downloads/iucn_style_manual1209.pdf).
3. *IUCN Visual Identity Guidelines*. These provide the specifications for the design and layout of IUCN publications. You may access these guidelines on the Knowledge Network under Documents/Communications/New IUCN logo/Templates examples.
4. *IUCN Glossaries of Translations*. In the interests of ensuring consistency, Publications Services maintains glossaries of official translations of IUCN terminology and commonly-used terms in the three statutory languages. They are available at: (http://cmsdata.iucn.org/downloads/glossary_of_translated_terms_fr_2010.pdf) for the French and (http://cmsdata.iucn.org/downloads/glossary_of_translated_terms_es_2010.pdf) for the Spanish.
5. Publications Services are able to provide any further advice or guidance you may need if it is not contained in any of the guidelines above.

Production advice and services

6. *Advice on contracts*. Advice can be provided to the IUCN Secretariat and Commissions on publishing contracts with third parties, including advice on fees for editorial contributions from IUCN, royalties, sales, stock to be made available to IUCN, etc. Contact the Head of Publishing for more information (deborah.murith@iucn.org).
7. *Advice on design and layout*. Publications Services works with a network of designers and typesetters and is able to obtain competitive quotes for producing publications and other items. The Unit is also able to review proofs of publications prior to print to ensure that they are of the highest possible standard and conform to publishing practices.
8. *Allocation of ISBNs*. To obtain an ISBN number for a forthcoming IUCN publication, please send an e-mail to Publications Services (cynthia.craker@iucn.org or stephanie.achard@iucn.org) with the full title of the work and the proposed date of publication.
9. *Copyright advice*. Publications Services is able to provide copyright advice both to IUCN and partner organizations and anyone seeking to reproduce IUCN material. For information contact the Head of Publishing (deborah.murith@iucn.org). See [Annex 10](#) for a [Copyright request form](#).
10. *Credits pages*. All IUCN publications that bear the IUCN logo and ISBN must include a standard credits page. Publications Services can advise on the information that must be included in these pages both for IUCN publications and joint publications. See [Annex 7](#) for an example of an [IUCN standard credits page](#).
11. *Editing and proofreading*. Professional staff can provide editing, copy-editing and proof-reading services in all three of IUCN's official languages either in-house or out-sourced. Contact details for out-sourcing are available upon request from the Publications Officer (stephanie.achard@iucn.org).

12. *Translation.* A list of professional translators who can translate IUCN publications into the three official IUCN languages is maintained. Other languages may be handled, if necessary. A list of contact details as well as of the fees charged for translation is available from Cynthia Craker (cynthia.craker@iucn.org) or Stephanie Achard (stephanie.achard@iucn.org).
13. *Translation permissions.* IUCN encourages the translation of its publications. For translation permission contact the Head of Publishing (deborah.murith@iucn.org). See [Annex 11](#) for a [Translation permission form](#).
14. *Printing services.* A list of printers for the production of IUCN publications and merchandise is maintained. We can provide guidance and advice on the production process. We are also available to check and sign off on the layouts for publications in press on behalf of IUCN.

Marketing, sales and distribution

15. *Marketing and sales.* Publications Services manages the marketing and sales of IUCN publications through the Online publications catalogue (http://www.iucn.org/knowledge/publications_doc/publications/) and in print through the IUCN Publications Catalogue. This service is offered to the IUCN Secretariat, Commissions, members and partner organizations. Order fulfilment for publications has been outsourced to SMI, a UK-based company which handles all orders and offers our customers direct online payment possibilities. IUCN publications are also marketed via their online bookstore, [Earthprint](#). For more information contact the Publishing Officer (cynthia.craker@iucn.org).
16. *Distribution and mailing services.* SMI undertakes warehousing, mailing and distribution on behalf of the IUCN Secretariat, Commissions, and National Committees as well as for other partner organizations. Publications Services oversees this work and maintains close contact with SMI to coordinate all corporate mailings. For more information contact the Publishing Officer (cynthia.craker@iucn.org).
17. *Copyright, Depository and Exchange Libraries.* Publications Services manages the deposition of IUCN publications to these libraries. For more information contact the Publishing Officer (cynthia.craker@iucn.org).

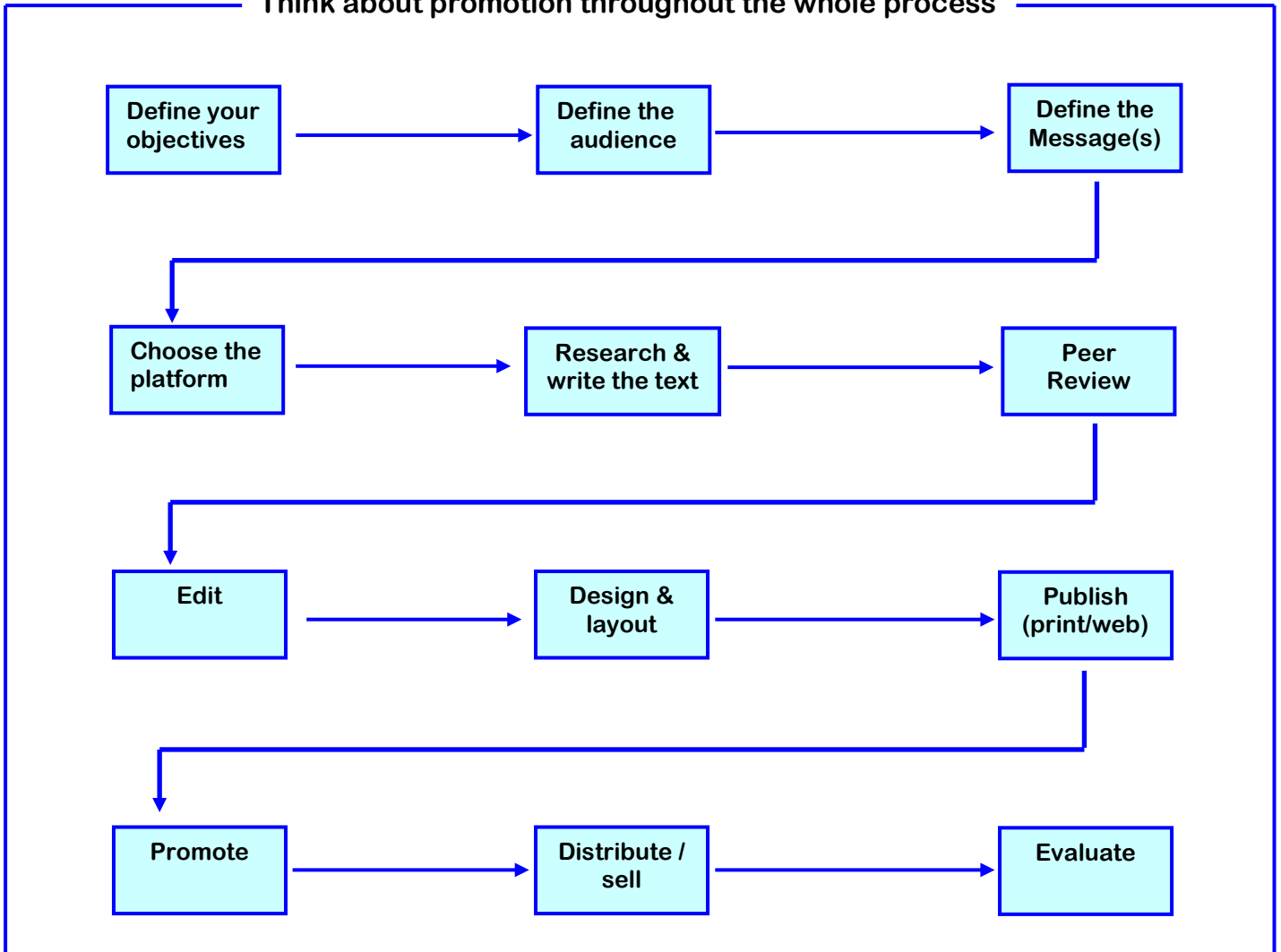
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2. Defining a publication
3. Before you publish
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6. The project brief
7. Choosing the medium
8. Costing and funding your publication
9. Outsourcing and external contractors
10. Scheduling your publication

1. Stages in a publishing project

Stages in a Publishing Project: The Brief

Think about promotion throughout the whole process



2. Defining a publication

1. IUCN produces many different types of “publication”, e.g. books, newsletters, meeting reports, manuals, progress and assessment reports, reports to donors, etc. For the purposes of these guidelines, an “IUCN publication” is defined as any document that:
 - Bears the IUCN logo, the IUCN name and an ISBN or ISSN number (this might not necessarily be attributed by IUCN, for example in the case of a co-publication)
 - Is intended for sale by IUCN or any other publisher or distributor with which IUCN has an agreement
 - Is prepared with contributions (both textual or financial) from IUCN, that bears the IUCN logo or name, and that is produced as an official document for external circulation or sale
2. These criteria apply to publications prepared by the IUCN Secretariat and Commissions.
3. Broadly speaking, IUCN publications can be split into three levels of publication, as follows:

Category 1:

This category includes most publications produced by IUCN. These publications are professionally designed and are produced in line with the IUCN Publishing Guidelines, Style Manual and Visual Identity Manual. These publications are sold, distributed and/or advertised through the Online Publications catalogue and the printed catalogue.

Category 2:

This category includes publications produced in collaboration with external publishers and other organizations. These publications are professionally designed but may not necessarily conform to the [IUCN Visual Identity](#). These may also be sold, distributed and/or advertised through the Online Publications catalogue and the printed catalogue.

Category 3:

This category includes high quality “coffee table” publications, often produced in collaboration with external publishers. The publications are commercially produced, have high print-runs and are often, though not exclusively, sold through commercial publishing outlets.

4. More specialized knowledge products are specifically excluded from the definitions above and include articles, papers and/or submissions to journals; reports intended for internal circulation; reports required by external funders as fulfilment of a contract; project proposals; newsletters and information leaflets.

3. Before you publish

1. Before beginning any publishing project, there are a number of questions that are worth asking that will help you to determine whether or not a publication is the best means by which to further your objectives. They will also help you to define your message(s). These include:
 - *What is the purpose of the publication?* Define the goal and objectives of your publication. This will determine the audience. It will also help to clarify the input from everyone involved in the document.
 - *Which Thematic Programme Area (TPA) or IUCN policy priorities does this publication support?*
 - *How wide is the audience(s) for this publication? Is there more than one target audience?* The more you know about the audience(s), the better able you will be to reach out to them through the publication.
 - *What is/are the message(s) you would like the publication to convey to the readers? How important are these message(s) and will they help to further IUCN's Mission?* Your messages will need to be tailored to your target audience(s).
 - *What media will work best for your audience, electronic, paper, both? Are there any other more effective means of delivering this same message?* Determine whether the publication needs to look serious, friendly, or glossy. This will help to determine the design elements that will go into creating it, such as artwork, photography, type of paper, etc.
 - *What are your limitations?* Limitations include available funds, time, other commitments, etc.
 - *How do you want it distributed?* Think about how the publication will get into the right hands and reach the intended audience.
 - *Is this publication intended for sale?*
 - *How will this publication be funded?* For example, do you already have funds for this project? Do you have to raise funds?
 - *How will you evaluate the success of your publication?* Begin to define indicators against which you can measure this and give thought to how you plan to measure them. (See section on Evaluating your project.)

4. The objective(s)

1. Before beginning your publication, decide exactly what it is you are trying to achieve: what are your objectives.
2. Your objectives can include a variety of different goals. You need to decide what you are seeking to do, for example are you seeking:
 - ✓ to influence policy and decision making
 - ✓ to report back on the findings/progress/conclusions of a project
 - ✓ to target specific conferences and meetings
 - ✓ to promote best practice
 - ✓ to publish fresh scientific evidence
 - ✓ to produce guidelines or a training tool
 - ✓ to inform on policy
 - ✓ to report the results of a meeting
3. The objective(s) will determine your target audience(s). Your target audience(s) can, in turn, determine what message is used to communicate your objectives.

5. Defining the target audience

1. Once you have defined your objective(s), you will need to decide whom you wish to communicate it to: who is your audience.
2. IUCN's audience, as outlined in the Positioning Statement (2005), is defined as follows:
 - **at** local, regional, and global levels
 - policy makers and opinion leaders
 - **from** government, NGO, civil society, international organizations, and the private sector (especially finance, extractive, agriculture, fishing, forestry and tourism)
 - **in** environment and non-environment domains
 - **with** Union Members and donors
3. You will need to tailor the messages used to communicate your objective(s) specifically to needs of the different target audiences.

6. The project brief

See [Annex 1](#) for a [Project proposal form](#)

1. When planning a publishing project it is important to have a project brief / project proposal. This is the document where you set out:
 - what it is you are seeking to achieve, and
 - how you plan to achieve it
2. The project brief can serve a number of purposes, these include:
 - keeping the project manager (you) focussed
 - defining who is involved in the project and their respective roles, including writers, peer reviewers, designers, printers, etc.
 - setting the time-frame and the chronology of stages in the project
3. The project brief can also be used to:
 - fundraise and justify a project to a donor
 - begin advance promotion of your publication prior to completion (e.g. for a launch, in advance of an event, etc.)
4. The following information must be included in the brief:
 - What is the title or provisional title of the publication?
 - Who are the authors? Provide full names of authors, or editors if the publication is a collection of articles/chapters
 - Is this an IUCN publication or is it a co-publication with another organization or commercial publisher?
 - What are the objectives of the publication? Is it a training manual, to promote best practice, the findings of a project, etc?
 - Who is/are the target audience(s)? What is the message?
 - What do you hope to achieve by producing this publication? Are there short term objectives, long term objectives? (Include a brief synopsis in this section with conclusions, if relevant.)
 - How do you plan to evaluate the success of your publication against its stated objectives? What indicators will you use and how will you measure them?
 - Who is the audience?
 - What medium will be most suitable to convey the message to the audience? Print, PDF, on the web, etc?
 - What items must be included in the final product? For example, photographs, illustrations, maps, etc?
 - What is the proposed language?
 - Are translations planned (and financed)?
 - What is the timetable for the project and are there any external time constraints? Is the publication for a meeting, is there a planned launch, are there donor-imposed deadlines, etc?
 - What is the planned print-run? This will depend on the size of the audience, the mailing list, etc.
 - How will you promote your product/publication? How will you ensure that your audience knows about it?
 - How do you plan to distribute your product/publication? Is there funding for this?
 - What is the budget for your publication? How do you plan to fund it? Do you already have funding for it or do you need to fundraise?

5. Keep the project brief short, no more than 3-4 pages and remember to distribute it to all those involved in the project, e.g. the writer, designer, printer, Publications Services.

7. Choosing the medium

1. Once you have defined your message, your target audience and the category of publication required, you will need to decide on the best medium through which to communicate your message to achieve the desired result.
2. In the past, only one medium existed for publishing: paper. Today, advances in technology and changes in how information is accessed mean that various formats are available for publishing and distribution.
3. In the project planning phase, the best methods of dissemination to the target audience should be identified and agreed. This can be limited to print alone or include print, digital dissemination on the Internet and e-books.
4. All media present different opportunities for reaching your target audiences. Below are some of the main considerations when planning your project:
 - ✓ *Accessibility*: what format/formats will the target audience find the most useful, e.g. toolkit, CD-Rom
 - ✓ *Impact*: which media will be most effective in making your audience act, e.g. a change in governmental policy, a change in conservation practice at a local level
 - ✓ *Reach*: which medium/media will reach the highest percentage of your target audience
5. Additional factors to be taken into consideration at the planning stage and which may influence your choice of media include:
 - ✓ funding
 - ✓ distribution costs
 - ✓ timetable/deadline
 - ✓ donor requirements
6. Note that in the case of electronic publications, these are not usually distributed to individual target audiences but rather posted on a website. This type of distribution is “passive”, i.e. recipients must locate the publications themselves. To actively draw attention to the presence of a publication, you can send out electronic alerts to members of your target audiences.
7. Members of the IUCN Secretariat, Commissions or any other body publishing an IUCN publication are required to deposit with the IUCN Headquarters Library a digital version and two print copies of any publication produced. Three additional copies should also be deposited with the Head of Publishing (deborah.murith@iucn.org).

8. Costing and funding your publication

See [Annex 2](#) for details of a [Publication budget](#)

1. As with all projects, it will be necessary to establish a budget for your publishing project. The budget can serve different purposes:
 - It can be used to fundraise for your project.
 - If the funds have already been allocated, it can assist you to see whether you need to raise more funds, or alternatively whether you need to modify your project so that it comes within the allocated budget.
 - It can help you to focus your expenditure and evaluate where over- or under-spending has occurred. This will help you to budget for future similar projects.
2. Publishing projects cost money. Publishing incurs some obvious or “visible” costs, e.g. cost of printing, as well as certain less evident or “hidden” costs, e.g. staff time or project management costs.
3. Although it is difficult to estimate in advance exactly what a publication will cost to produce, it is nonetheless possible to establish certain benchmark figures. There are two principal ways to do this:
 - Historically, by looking at the costs of similar completed projects
 - By seeking estimates from suppliers
4. Below is a checklist of the items that you will need to include in your budget:
 - “Visible items”
 - ✓ *Consultant’s fees* (if a consultant is being commissioned to write/compile the content), including expenses (travel, etc.)
 - ✓ *Copyright fees*, i.e. for using information on which a third party owns copyright
 - ✓ *Photographic fees* for use of images from other sources, e.g. photo libraries
 - ✓ *Peer review*, i.e. sending text out for peer review, costs of any meetings that may be required to discuss issues
 - ✓ *Editing costs*, e.g. of an external editor
 - ✓ *Design and layout costs* including, author’s corrections, treatment of photographs, proofs, diskettes
 - ✓ *Printing costs* including films, proofs, run-on, CD-Roms
 - ✓ *Electronic production costs* including scanning, conversion of data to digital formats
 - ✓ *Mailing, distribution, shipping* (including stock to SMI)
 - ✓ *Promotion costs* including production and mailing of promotional items (flyers)
 - ✓ *Costs for translation* including production and distribution (if applicable)
 - “Hidden costs”
 - ✓ Staff and management time
 - ✓ Communications, including e-mail, fax, phone
 - ✓ Overheads
 - ✓ Diskettes, stationery
 - ✓ Evaluation costs, including costs of surveys (printing and mailing), facilitators to conduct the surveys if required, analysis of results

5. In addition, there are a number of items which, if unchecked, can lead to significant increases in the costs of producing a publication. These include:
 - ✓ Author's corrections
 - ✓ Underestimating the page count of your publication, particularly in a printed document
 - ✓ Editor's fees

6. Once you have completed a publishing project, a comparison should be made between your projected costs and your actual costs. This will assist you to evaluate where there has been over- or under-spending. It will also assist you to estimate costs of future publishing projects.

9. Outsourcing and external contractors

1. Once your budget has been agreed, you will be able to make an informed decision about the type of publication to produce. You will also know how much funding you have available for each stage of production.
2. In order to complete a publishing project, it will be necessary to contract certain services to outside suppliers.
3. Publishing projects are carried out in a sequence of different stages and require input from a variety of different suppliers including:
 - writers
 - editors
 - copy-editors
 - translators
 - designers & typesetters
 - printers
 - distributors

Choosing your supplier

4. It is important to choose a supplier that works in line with IUCN's Mission and goals and follows environmentally and ethically sound business practices.
5. The following criteria will help you make your final choice of supplier:
 - Does the supplier have all the necessary skills/equipment (for example, [FSC certification](#))?
 - Will your chosen supplier be able to meet the deadline?
 - Is the price really commensurate with the service on offer, i.e. a very cheap printer may not necessarily offer the best service?
 - Does the supplier have experience of and knowledge of the subject matter with which they are dealing (particularly important in the case of writers, editors and translators)?
 - Is the supplier acquainted with IUCN and its work/Mission?
 - Does the supplier have a proven track record (it is often useful to ask for previous examples of work)?
 - Is the supplier close by and available to meet regularly?
 - Do you feel comfortable with the supplier?
6. In the interests of sound financial management and for purposes of comparison, it is always advisable to seek estimates/offers from at least three suppliers. Your local procurement regulations should be consulted for specific local requirements.

Working with your chosen supplier

7. Once you have chosen your suppliers, it is important that you work closely with them and manage them appropriately. In particular, you should:
 - Ensure that all financial and contractual agreements are clearly agreed from the outset, e.g. fees, deadlines, etc.
 - Ensure that you provide guidance to your chosen supplier as necessary and be available for consultation as needed.
 - Always provide feedback to your supplier upon completion of a project, particularly if you are working with a supplier for the first time.

10. Scheduling your publication

1. Publishing takes time. Because the publishing process involves a sequence of events some of which can take place simultaneously (e.g. writing and identifying distribution), and some of which are dependent on previous stages being completed (e.g. design and printing), time management is critical.
2. Time management is particularly important when a publication is being produced for a specific event, e.g. for a conference, for a launch, etc.
3. Below are a few key items to consider when planning a publication:
 - Set realistic deadlines, be aware of your own commitments and those of other members of the project team, e.g. travel, other projects requiring time.
 - Set aside sufficient time for the peer review process and for solving any issues that may come to light as a result of the process.
 - Allow plenty of time for editing, design and printing. Do not cut corners on any of these processes, i.e. do not decide that because writing or review have taken longer than foreseen, you will shorten the time allocated to design and editing.
 - Build in extra time wherever possible to allow for unforeseen events, e.g. breakdown at the printer.
 - Foresee plenty of time for shipping, particularly if a publication is planned for an event (conference, book launch, etc.). Remember, it is always advisable to have copies in hand a few days before an event.

III. Preparing a Publication

1. Writing your publication
2. Peer review
3. Editing, copy-editing and proof-reading
4. Make-up of a publication
5. Statutory texts
6. Submitting your publication for production
7. Photographs, images and artwork
8. Designing your publication
9. Printing
10. Paper and ink

1. Writing your publication

1. Research and writing are probably the most time-consuming part of a publishing project. How a publication is written and how it reads will have a very strong bearing on its impact. The integrity of the scientific and factual content will also have an impact on the credibility of IUCN. It is imperative that publications be well researched and written. It is also vital to research and understand the target audience as this too will determine how it is written. Below are some hints and tips to ensure that IUCN publications are produced to the highest quality.

Choosing the author

2. Writing is a skill. Although most of us can write, it requires considerable skill to communicate a message and content in a manner that holds the reader's attention and – should it be one of the objectives of the written document – spurs the reader into action, influences the reader, etc.
3. In IUCN, publications are written by project/programme staff, by Commission members or by external consultants.
4. If the publication is being written by a member of the Secretariat/Commission member, the following rules are helpful:
 - Ensure that enough time is set aside for the project
 - Remember to factor in staff time when budgeting for the project
 - Use the project proposal/brief to stay focussed
 - Consult with other members of the team/team leader if necessary
 - Use the services of a good editor (see section on Editing) upon completion of the text if necessary
 - Remember that all IUCN publications must be peer reviewed (see section on Peer Review)
5. If the project/programme has the funds to employ an external consultant to write or edit a publication, it would help to follow a few rules:
 - Select a person with a sound knowledge of the subject and confirmed writing skills
 - Provide the consultant with a copy of the project brief
 - Brief the consultant thoroughly about what you are hoping to achieve through the publication, the tone of the text, the audience, etc.
 - Draw up detailed terms of reference for the writer
 - Provide regular support and guidance to the writer to assist him/her to remain focused, etc.

Hints and tips for writing

6. The reception given to a publication can be enhanced by a clear writing style. When writing an IUCN publication:
 - Make your writing style simple and direct
 - Make your piece look easy to read
 - Use good titles
 - Include only information necessary to get the message across
 - Put important information up front
 - Make your writing interesting
 - Keep the tone professional and avoid unnecessary jargon
 - Use examples
 - Reinforce your writing visually through photographs, graphs, tables

Citing brand names in IUCN publications

7. It is IUCN policy not to publicly endorse products or commercial entities in its work or to permit product placement, i.e. photographs of fieldworkers using particular vehicles, etc. Sometimes, however, in the context of a guidebook or a toolkit, it may be inevitable. For example in a description of the equipment needed for a particular process. In such cases, it is preferable to mention the piece of equipment by name rather than listing its specifications.

2. Peer review

[This section is currently under review by the Publications Advisory Committee.]

See [Annex 3](#) for a checklist of [Stages for peer review of an IUCN publication](#)

1. Peer review is the process by which contemporaries working in the same field review a publication for scientific integrity and accuracy. Peer review is a necessity to ensure IUCN's scientific credibility.
2. The advent of the World Wide Web and the growing volume of scientific and other information that is now being published electronically have heightened the need for peer review. Questions are increasingly being asked about the scientific and factual credibility of the information appearing on the Internet.
3. To ensure the scientific integrity of the information published by IUCN, all Category 1, 2 and 3 (see Section 2, Chapter 2 for category definitions) publications – regardless of the media – must be peer reviewed. The person with designated authority (Director, Regional Director, Head of a Global Thematic Programme or Strategies unit, Country Director or Regional Programme Coordinator) will give permission to publish.
4. The process for peer review in IUCN is as follows:
 - During the writing phase the (lead) author should compile a list of potential peer reviewers and make contact with them to request them to act in this capacity. These should be experts in the field who are not the authors, editors or compilers. They can also be appropriate staff in IUCN, although at least one reviewer must be external.
 - Upon completion, the final draft manuscript should be circulated to this small group for comment on technical accuracy. Any queries regarding consistency with IUCN policy should be addressed to the Head – Global Policy. A specific deadline for review should accompany the manuscript in order to avoid delays in subsequent stages of the publishing process.
 - Upon receipt, reviewers' comments should be integrated into the manuscript as appropriate and relevant. Any problems they have highlighted should be discussed with appropriate IUCN staff and resolved.
 - Subsequently, full details of the peer reviewers, the procedures which have been followed, reviewers' comments if required, and a request for approval to publish should be provided to Publications Services. These will subsequently be reviewed by the Publications Advisory Committee.
 - All details should also be forwarded to the Head of Publishing in Gland for inclusion in the IUCN Publications Tracking Charts (deborah.murith@iucn.org).
5. Peer review should take place once a final draft of a manuscript is available. Any scientific or policy inaccuracies or discrepancies, or any queries relating to the content, must be addressed before the publication goes into production. The (lead) author or Programme Head must confirm to Publications Services that this has been completed.
6. The Committee reserves the right to advise the Director of Global Programme to refuse to publish a document with the IUCN logo or to withdraw from circulation any publication which has been published without adequate peer review as deemed by the Committee. This holds both for printed publications and for those published electronically on the Web. This should be made clear to the author(s) at the time when they are commissioned and should be clearly written into any agreements and

contracts. In the event of any doubts, the programme or office concerned should raise the matter before the Committee.

7. The peer reviewers' names do not appear on the cover of the publication or on the title page. They should, however, be included in the acknowledgements.
8. Peer reviewed publications are eligible for inclusion in the Online Publications catalogue, and in various other IUCN products, including the Progress & Assessment Report and *World Conservation*. They can also be distributed at major international meetings, events and exhibitions.

3. Editing, copy-editing and proof-reading

See [Annex 4](#) for a [Checklist of items for editing and proof-reading](#)

1. Broadly speaking, there are four levels of editorial process. These can be described as follows:
 - “Volume” editing
 - Technical/substantive editing
 - Copy-editing
 - Proof-reading
2. It is not always necessary to apply all four processes when publishing, although copy-editing and proof-reading are indispensable. Sometimes it will be possible to write a publication and go straight to the copy-editing stage, without a technical edit, for example, which may have been covered by the peer reviewers. Finally, sometimes the technical editor and the volume editor may be the same person.

“Volume” editing

3. If your publication is a collection of chapters or articles by different authors, one or many editors may be appointed to “oversee” the process. These are the “volume” editors. There can also be series editor(s).
4. For example, *Indigenous and Traditional Peoples and Protected Areas: Principles, Guidelines and Case Studies*, IUCN, 2000, was Edited and Co-ordinated by Javier Beltrán. It was part of the *Best Practice Protected Area Guidelines Series No 4*, and the Series Editor was Adrian Phillips.
5. In this case, the editor has the status of an author and his name appears on the cover of the publication and on the credits page. The editor’s role can include commissioning the articles and chapters and being responsible for the overall coordination of the volume.
6. If the volume is a collection of articles or chapters by different authors, the editor may decide that all the chapters or sections have to follow a similar, consistent writing style, i.e. the volume will need to read as if it was written by a single individual. This is quite common in journal publishing. It will therefore be the responsibility of the “volume” editor to ensure this consistency and to re-write sections to ensure the uniformity of the content, without changing the original intended meaning of the manuscript.
7. Sometimes, the individual writing styles of the chapters/articles may vary, i.e. the styles of the individual authors are left as they were originally written and the work clearly reads as one written by different people. The decision about which style to adopt is a value-judgement and is the responsibility of the editor(s).

Copy-editing (Substantive or technical editing)

8. Once you have completed your publication and it has been peer reviewed, it should be sent for copy-editing prior to going into production. The copy-editor is for this level of editing.
9. The role of the copy-editor includes:
 - Checking to ensure that the publication reads well and is clear for the intended audience

- Checking the accuracy and consistency of the content (for example, checking for consistency in capitalization, spelling, punctuation, etc., as well as focusing on grammar and style), raising questions with the author(s)/editor(s)
10. The copy-editor's name should be included in the acknowledgements.

Proof-reading

11. Once your publication has been designed and typeset, and before the files are finalized for print, it will need to be proof-read. This is done by a proof-reader.
12. The role of the proof-reader is to check the page proofs (also known as galley proofs) provided by the designer/typesetter for the following:
- Consistency of design and design elements, including:
 - running headers and footers
 - titles
 - formats
 - table of contents against actual chapter/section headings and page numbers
 - Accuracy of captions against pictures and photographs, and graphics
 - Compliance of the design/layout with the [IUCN Visual Identity](#), etc.
13. Publications Services can assist with this process by providing proof-reading services or details of outside consultants.
14. Any changes that are not straightforward must be referred to the authors for clarification.
15. Remember at this stage to keep changes to a minimum and restrict them only to those that are absolutely necessary, as typesetters may charge for corrections and they can delay the process.
16. All corrections must be marked up on the page proofs using editor's mark-up signs. If there are many corrections, ask the typesetter to provide copies of the final corrections for sign-off before going into the next stage of production.
17. Once the page proofs have been corrected, the proof-reader should check the proofs one last time.
18. Proof-reading takes place twice, once after the final corrections have been made to the galley proofs and once immediately before the final print-run is launched.

4. Make-up of a publication

See [Annex 5](#) for a [Checklist of pages for inclusion in IUCN publications](#)

1. In order to give all IUCN books a common visual identity and ensure the highest standards of publishing, the following elements must figure in all IUCN publications whether they are produced in electronic and/or printed form.

Cover pages

- *Front cover.* This must include the title of the work, the author(s) or volume editor(s), an image, further information such as series name and number, the IUCN logo and other partner logos (where appropriate). Please refer to the visual guidelines in the Knowledge Network under Documents/Communications/New IUCN logo/Templates examples, for specific instructions of how these elements must be used on the cover page.
- *Spine.* The spine of all IUCN publications should contain the title of the publication running from top to bottom as well as the IUCN logo. Text on the spine of publications in French and Spanish should also read downwards.
- *Back cover.* The back cover should contain the IUCN logo along with the name of the programme or Regional and Country Office responsible for the publication and the address from which the publication is available. A picture should also be included, following the visual guidelines available on the Knowledge Network (please refer to the bullet point above on the Front cover for the location of the visual guidelines).

Front matter

- *Half-title page.* This is the first right-hand page (recto) of a book. It should contain the title and any additional logos not included on the front cover. This page is not numbered, but would be Roman numeral i.
- *Frontispiece.* This is the verso of the first page. It is not numbered but would be Roman ii. It is usually left blank.
- *Title page.* This is the second right-hand page of a publication. It is not numbered but would be Roman numeral iii. This is used by libraries and the book trade for cataloguing and should contain all the required information including the title, the author/editor, and the series title and number. The information on this page should exactly replicate the information on the front cover.
- *Credits page.* This is the verso of the title page. Again, it is not numbered but would be Roman page iv. IUCN uses a standard credits page that is up-dated by Publications Services each year. It contains the citation, copyright information, ISBN and IUCN disclaimers. See [Annex 7](#) for IUCN credits pages in three languages.
- *Table of contents.* This is Roman page v. This page must be numbered. All subsequent pages must also be numbered.
- *Foreword.* These are usually introductory comments written by someone other than the authors. This should follow on sequentially from the *Table of Contents*

and be numbered accordingly. Thus, for example if the *Table of Contents* covers two pages, the *Foreword* would become Roman page vii.

- *Preface*. These are introductory comments usually written by the author. The page(s) should be numbered sequentially, using Roman numerals and following on from the *Foreword*.
 - *Acknowledgements*. This is where the author acknowledges the contribution of donors, participating organizations, project staff, etc. It is the “thank you” page. It should be numbered using Roman numerals and follow on sequentially from the *Preface*.
 - *Glossary of abbreviations*¹. This is an optional inclusion. If included, it should be numbered sequentially with Roman numbers.
 - *Acronyms*². This is an optional inclusion and as above, if included should be numbered sequentially.
 - *Maps or illustrations relevant to the whole book*. This is an optional inclusion and should be numbered sequentially using Roman numerals.
2. The front matter is numbered using Roman numerals. Pages i – iv should not be numbered. However, Roman page v and all the succeeding pages must be numbered.
 3. The introduction or first chapter of the publication always starts on the recto (right-hand page) and is page 1. It is not necessary to number the first page of a new chapter. New chapters usually start on the right-hand or recto side. The page number is also known as the folio. Blank pages do not contain any folios, or running headers or footers.

Inclusion of the International Standard Book Number (ISBN)

4. The ISBN is a unique, machine-readable identification number used by the book trade to catalogue and identify books. IUCN Publications Services is responsible for allocating ISBNs in most cases, although some Regional and Country Offices also allocate their own. ISBNs should be sought as close as possible to the date of publication and not at the outset of the project to avoid confusion and double allocations. To obtain an ISBN, contact cynthia.craker@iucn.org or stephanie.achard@iucn.org.

Acknowledging contributions from donors

5. If a publication is being produced with a contribution, financial, textual, technical, or otherwise, from a donor, it will be necessary to acknowledge that participation. The agreement for acknowledging this participation or contribution should be negotiated when the initial contract is signed. Although the acknowledgement may be subject to donor conditions, the contribution can be highlighted in a number of places, including:
 - On the acknowledgements page (see above)
 - On the credits page if they share copyright (as paragraph three beginning “This publication has been made possible in part by funding from...”)
 - On the back cover where the logo may be placed alongside that of IUCN
 - On the half-title page where multiple logos may be included

¹ An abbreviation is a shortened form of a word or phrase used in writing to represent the complete form, e.g. org. for organization.

² An acronym is a word formed from the initial letters of a name, e.g. UN for United Nations.

Acknowledging contributions from co-publishers

6. If a document is being co-published with another organization (a donor, member, commercial publisher, etc.), the agreement for this collaboration and how it is to be acknowledged must be worked out at the time that the contract is negotiated. This collaboration can be acknowledged in a number of ways:
 - On the acknowledgements page
 - On the credits page if they share copyright
 - On the cover through the inclusion of the co-publisher's logo
7. In all cases, agreements for acknowledging collaboration and contributions must be negotiated satisfactorily between all parties before the manuscript goes into production.
8. (For further information on co-publishing see section IV, Chapter 2 on [Co-publishing](#) below.)

5. Statutory texts

1. All IUCN publications are required to include certain statutory texts. These are listed below.
2. *The IUCN name.* IUCN uses two names, a shorter presentational name and a longer legal name. IUCN's name should appear in all IUCN publications. The presentational name should appear on all publications, including the cover, except in the copyright identification. See the [IUCN Visual Identity](#) for the exact positioning of the logo on the covers of IUCN publications.
3. The *presentational* name in all three official IUCN languages is:
 - English: IUCN, International Union for Conservation of Nature
 - French: UICN, Union internationale pour la conservation de la nature
 - Spanish: UICN, Unión Internacional para la Conservación de la Naturaleza
4. The longer *legal* name that should be used for copyright identification is:
 - English: International Union for Conservation of Nature and Natural Resources
 - French: Union internationale pour la conservation de la nature et de ses ressources
 - Spanish: Unión Internacional para la Conservación de la Naturaleza y de los Recursos Naturales
5. *Copyright notice.* All IUCN publications should contain the following copyright notice on the credits page:

© 2009 International Union for Conservation of Nature and Natural Resources

Reproduction of this publication for educational or other non-commercial uses is authorized without prior written permission from the copyright holder(s) provided the source is fully acknowledged.

Reproduction of this publication for resale or other commercial purposes is prohibited without prior written permission of the copyright holder(s).
6. *Geographical disclaimer.* All IUCN publications should include the following geographical disclaimer on the credits page:

The designation of geographical entities in this book, and the presentation of the material, do not imply the expression of any opinion whatsoever on the part of IUCN [or other participating organizations] concerning the legal status of any country, territory, or area, or of its authorities, or concerning the delimitation of its frontiers or boundaries.
7. *Opinion disclaimer.* All IUCN publications should include the following opinion disclaimer on the credits page, unless it is an official policy document of IUCN that has been issued by the Director General or policy guidance approved by Council:

The views expressed in this publication do not necessarily reflect those of IUCN [or other participating organizations].

8. *Translation disclaimer.* All IUCN publications that have been translated from the original should include the following disclaimer on the credits page:

IUCN [and other participating organizations] disclaim any errors or omissions in the translation of this document from the original version in [language] into [language].

9. *Standard description.* See [Annex 6](#) for the standard description of IUCN in all three languages.
10. The standard description should be included in all IUCN publications in the appropriate language. It can be placed on the inside front cover, the verso of the half-title page or the inside back cover.

6. Submitting your publication for production

1. Prior to publication (print/electronic), your manuscript will go through a whole series of operations, known as the production phase, and consists of:
 - copy-editing
 - design
 - layout/typesetting
 - proof-reading
2. Your manuscript will be ready to go into production once its has been:
 - written
 - peer reviewed
 - revised
 - edited
3. Substantive changes made to a manuscript after it has been submitted are known as “author’s changes”. These should be kept to a minimum. Sometimes, these are unavoidable, e.g. if a situation changes which makes the manuscript incorrect or inaccurate. In such cases changes will obviously have to be made.
4. If you are publishing with a commercial publisher, make a provision for possible changes when you negotiate the agreement (see section on [Co-publishing](#)). Note that some commercial publishers may offset the cost of author’s changes against possible royalty payments.
5. Whether you are planning on producing your publication through IUCN Publications Services, using the services of an external typesetter, or through another publisher (e.g. in the case of a co-publication), the following rules must be observed:
 - Ensure that writing, substantive editing, content, etc. are completed before starting production. Making substantive corrections after the production process has begun is both costly and time-consuming and can delay production.
 - Ensure that all copyright permission, permission to use illustrations, photographs, credits, acknowledgements, etc., including for electronic publishing, have been obtained prior to going into production.
 - Ensure that all contractual obligations, donor requirements, etc. have been fulfilled.
6. When preparing a final manuscript for layout, include as little formatting as possible. Include only:
 - bold text
 - underlining
 - italics
 - levels of heading³

³ Note that it is not advisable to have more than four levels of heading unless absolutely necessary. Sometimes, this will be unavoidable, e.g. in the case of a legal document. Also, try not to follow a Level 1 Heading with a Level 4 Heading. This looks clumsy and can be confusing to the reader.

- Please remove all hyperlinks like e-mail addresses and URLs in the Word document by right clicking on the URL/e-mail address. In the menu select “hyperlink” – remove hyperlink. This will change it to “ordinary” text which will then import into the DTP software. If this is not done a blank space will appear when the text is imported.
7. Remove all other formatting features, including:
 - indents
 - leading
 - kerning
 - double spacing, especially after full stops
 - do not justify your text
 8. When submitting your text files:
 - always provide a hard copy of your manuscript as well as electronic copy
 - if you wish to indicate formatting features, please do so on the hard copy which will be used by the typesetter for reference purposes
 9. Submit all non-text items in separate electronic files. They should NOT be supplied in Word format. Non-text items include:
 - digital photographs
 - illustrations
 - graphs
 - pictures
 - captions
 10. Clearly indicate on the hard copy where in the document each of the above should be placed. If supplying photographs, illustrations, graphs, etc. clearly indicate on the back, in indelible ink, where they should be placed. If necessary, include a short list of instructions for the typesetter on a separate sheet.

Submitting photographs: electronically

11. All photos submitted electronically need to be a minimum resolution of 300dpi.
12. Cover photos should measure at least 6mm wider than the book cover they are to appear on at 300dpi to allow for bleed and trim (this enables the photo to print right to the edge of the cover).
13. Photographs need to be sharp, not blurry or pixelated, as there is nothing that can be done to correct this.
14. EPS files and TIFFs are preferred. But if a photo is a JPEG it should be the original scan or digital photo, because each time a JPEG is saved it loses quality, whereas EPS files and TIF files do not.

Submitting photographs: hard copy

15. All photographs submitted in hard copy must be suitable for reproduction. They must be clear, well focussed and undamaged. They should preferably be supplied as 35mm slides. Colour photographs for reproduction in black and white must be of a particularly high standard.

Alert!

16. Always ensure that you have completed all your photograph and image research prior to production and submit all the material together. (Please see [Chapter 7](#) for further information on Photographs, images and artwork.)

7. Photographs, images and artwork

1. Advances in technology mean that the number of sources and formats available for producing and submitting images are increasing. Specific guidelines must be taken into consideration when sourcing and submitting photographic images for use in publications.

Photographic images

2. Photographs can be obtained from a variety of sources: the IUCN photo library (see section 5 under "Using Publications to Communicate the Message"), personal collections, professional photographers, photographic agencies or commercial photographic websites.
3. It is important to ensure that all photographs you choose are either copyright free or if copyrighted that they are correctly credited.
4. Most photographic agencies charge a fee for using their images. The cost of using images should be factored into the publication during the planning and budgeting process.

The IUCN photo library

5. IUCN has a photo library with some 1800 images. It has been designed to serve as a central pool of quality, royalty-free images for use by the IUCN Secretariat. For instructions on use of the database please check the website on the Knowledge Network at: <http://intranet.iucn.org/kb/app/progs/inmagic/index.cfm>.

Photographic agencies

6. There are many photographic agencies. We regularly use the following:

- ✓ Corbis (pro.corbis.com/)
- ✓ Lonely Planet Images (www.lonelyplanetimages.com/frame_default.jsp)
- ✓ Natural History Photographic Agency (www.nhpa.co.uk)
- ✓ Reuters Picture Archive (www.pictures.reuters.com/)
- ✓ Getty Images (www.gettyimages.com)
- ✓ Still Pictures (www.stillpictures.com/)
- ✓ Nature Photo Library (www.naturepl.com)

Any suggestions for additional photographic agencies that carry relevant images should be sent to cynthia.craker@iucn.org.

7. Some of these agencies provide images to IUCN at a discounted fee (for example, Reuters). When approaching them for photo use it is always wise to stress that IUCN is a not-for-profit organization as many suppliers apply substantially lower rates for this category of organization.

Submitting photographs for publication: hard copy

8. All photographs submitted in hard copy must be suitable for reproduction. They must be clear, well focused and undamaged. They should preferably be supplied as 35mm slides. Colour photographs for reproduction in black and white must be of a particularly high standard.

9. Clearly indicate where in the hard copy of your manuscript the photographs should be placed. Include photo captions in the manuscript with a clear indication that these are captions. Include this information also on a separate piece of paper which you should affix firmly to the photograph using a paper clip. Do not write on a photograph (front or back) as doing so can damage the image and never staple or glue the information to a photograph. In the case of slides, include the information on an envelope and slip the slide inside the envelope. Ensure that the slide/print and the explanatory paper or envelope contain reference numbers or markers to clearly link them.

Submitting photographs for publication: electronically

10. Photographs need to be sharp and clear, not blurry or pixilated, as this cannot be corrected. All images submitted electronically need to be a minimum resolution of 300dpi.
11. Cover photos should measure at least 6mm wider than the book cover they are to appear on at 300dpi to allow for bleed and trim (this enables the photo to print right to the edge of the cover).
12. EPS and TIFF files are the preferred formats. If the photo is supplied as a JPEG, you should ensure that it is the original scan or digital photo. Each time a JPEG is saved it loses quality, whereas EPS and TIFF files do not.
13. Never embed images in the manuscript that you are submitting to the typesetter. Images should be submitted separately on CD-Rom or to an FTP site. If this is not possible images may be sent by e-mail if the files are small enough.
14. Clearly indicate where each image should be placed in the text. Include captions in the text with a clear indication that these are photo captions.

Acknowledging photographs

15. Different organizations, photographic libraries and photographers use different styles to acknowledge the source and/or copyright of photographic images used within a publication. Always remember to check and apply their requirements for acknowledging source and copyright.
16. For images sourced from IUCN and for which IUCN retains copyright, the source should be acknowledged as follows: © IUCN/name of photographer.

Artwork, graphs and other graphic material

17. If you are including artwork, graphs, illustrations, line drawings, etc., wherever possible always provide originals. Alternatively, they should be submitted as high resolution scans on CD-Rom, to an FTP site or by e-mail.
18. These elements should always be provided separately and never embedded in the manuscript that you submit to the typesetter. Indicate clearly on a separate document where in the manuscript the elements should be included. Always include detailed captions and acknowledge the source of the image.

8. Designing your publication

1. The design of a publication is very important. How your publication is presented and packaged can make the difference between it being read or left on the shelf.
2. In addition to text, publications can feature a number of different design elements, including:
 - multiple colours
 - recurring graphic images
 - tables
 - pull-out sections
3. When considering the design features to include in your publication, give very careful thought to whether the elements you have in mind will truly add value. Keep your design simple; a very simple publication with few features can be very effective. It is also worth remembering that the more design elements you include the more expensive your publication will be to produce.
4. Remember that an image-heavy document that is destined for publication on the web could take a long time to download if the reader has a slow connection; this too needs to be taken into consideration. (For more information about use of images on web pages, see paragraph 4 of [Chapter 1](#) on Electronic Publishing, under Section IV, Other Publishing Information.)
5. The overall design and layout of your publication will be determined by the [IUCN Visual Identity](#). These cover the following:
 - size and format of print publications
 - design of the cover
 - use and placement of logos
 - mandatory pages and texts (description of IUCN, addresses, etc.)
 - layout, including margins and typefaces

How to design and typeset your publication

6. There are different possibilities for design. You may seek a designer who will provide a design concept and then do the typesetting; alternatively, you may already have a design template and simply require the services of a typesetter. You should be clear about this before you approach a designer and/or typesetter.
7. If you use the services of an external designer/typesetter to produce your publication, you will need to provide them with a copy of the [IUCN Visual Identity](#) and, if possible, copies of similar publications to use as an example.
8. Before requesting an estimate for design and layout of your publication, it is always advisable to have some idea of what the final product should look like.
9. The following is a checklist of the type of information you should already know when you go into the design phase. This information should be included in your request for an estimate:
 - Format, i.e. A4, pocket book size, etc.
 - Medium, i.e. paper, PDF, electronic format for the Internet
 - Binding, hardback or soft back
 - Approximate length of the publication

- Treatment of colour
 - Number of photographs and illustrations or other graphic elements
 - Type of paper (this should ideally be FSC approved/certified or another environmentally-sound standard)
10. If you are seeking an estimate for *design and layout* you will need to ask for the following:
- Cost of providing a design concept, including the cover
 - Cost of making changes to the concept
 - Cost of design and layout per page
 - Cost of layout without design
 - Cost of author's corrections. These are the corrections which the author makes, not corrections which are necessary as a result of the conversion of text from a word processing programme to a design programme. Note, however, that some designers and typesetters do charge for the latter. You should clarify this with the designer from the outset to avoid any surprises
 - Cost of photograph treatment
11. If you already have a design template and are seeking an estimate for *layout* only, you will need to request the cost of the following:
- Layout per page, including the cover
 - Photograph treatment
 - Author's corrections

Using colour

12. The print process uses four principle colours: cyan (blue), magenta (red), yellow and black (also know by its acronym of CMYK). These four colours can be mixed to produce virtually all the colours of the spectrum. If a publication or photograph is full-colour or four-colour, it means that it uses all these colours in a variety of combinations. If a publication or image is two-colour it means that it uses a combination of two of these colours, usually black and one other colour.
13. Most printers and designers use Pantone™ colours. This is a palette of colours that has been developed and is universally recognised as the “language” of communication between designers and printers.
14. Shading or tints are sometimes used in design for example, grey or pale pink. A publication may be designed in black, red, grey and pink. This does not mean that the publication is four-colour. Grey is simply a lighter shade of black (i.e. black with white), while pink is a lighter shade of red (i.e. red with white). To achieve these shades, the printer applies a screen and the publication is still two-colour.
15. One word of caution. If you plan to print a cover with text on a solid colour background, through a process known as “reversed out” printing, remember that it will be necessary to fill in the text with white.

Choice of binding

16. The type of binding used for a printed publication will depend on the number of pages. There are a variety of bindings available for a book. These include:
- Perfect binding
 - Saddle stitching or stapling
 - Hard-cover binding

17. In *perfect binding*, the printed pages are stacked and adhesive is applied to the spine of the book. The cover is then glued and folded around the spine and the other three sides are trimmed down to size. This type of binding is ideal for soft cover books with a spine width of 5mm or more. It tends to be the cheapest form of binding and it is possible to include the title, author, publisher, etc. on the spine of the book. This makes it easy to identify on a bookshelf.
18. In *saddle stitching* or *stapling*, rather than being compiled as a stack of individual pages, the pages are folded over and then stapled in the spine. This form of binding is ideal for very thin books or publications.
19. *Hard-cover binding* is the most expensive form of binding and involves producing a book in a hard-back cover. Binding methods include gluing or stitching (a book is printed as a series of 16-page booklets which are then stitched together and a cover is placed over them). This is suitable for “coffee table” books for example. Hard cover books are more expensive to produce and mailing and distribution costs tend to be higher. Covers can be paper or cloth and include a dust jacket.
20. To include the title of the book on the spine your designer will need to know the spine width of the finished book in order to design the cover. The spine width will depend on the number of pages, the thickness of the paper being used to print the book and the thickness of the paper being used for the cover.
21. This is calculated by determining what is known as the PPI (pages per inch) of the paper, i.e. how many pages are needed to get a thickness of one inch, and dividing the number of pages by the PPI. You will then need to add the width of the cover paper to this. Although your designer may be able to calculate this – based on your choice of print paper – if in doubt, ask the printer. For this reason, you will need to know on what paper you plan to print your final document.

Designing multiple language versions

22. Sometimes, if you are planning on publishing a short, full-colour document with photographs in multiple languages, e.g. *Annual Reports*, it is often a good idea to print the colour for all versions first and then to overprint the text in the various languages. This removes the need for making fresh colour films and/or plates for every language, and reduces costs.
23. If you choose to print a publication in this way, it is important to ensure that there is enough space for the “longest” language. As a general rule, French and Spanish are estimated to be 25%–30% longer than English. Techniques used to accommodate “longer” languages include reducing the point size of the longer language in relation to the “shorter” language, including more “white” spaces in the “shorter” language, etc. If you choose this method, ensure that there is scope for reducing the point size of the longer language without making it unreadable and that there is enough space to lay out the “longer” language without it being overcrowded.
24. Remember also not to design your publication so that any of the text is “reversed out”, i.e. make sure that you do not have a block of colour or an image with text “reversed out” in white. If you do, you will need new films/plates for the pages in question which will increase the print costs.

Working with suppliers close to home

25. Although the advent of electronic communications means that it is now possible to work remotely, for the sake of simplicity, and particularly if the publication is complicated, you may want to engage a designer close to home so that you can supervise the

process, work closely with the typesetter and make corrections directly on screen. Although design and layout in Hong Kong may seem a cheaper option, for example, your publication may end up being more expensive if there are many alterations. Also there may be a longer delivery time and higher shipping costs.

Publishing as part of a series

26. If a publication is being produced as part of an existing series, the design and layout will need to be adapted as much as possible to IUCN's new visual identity. For assistance in the adaptation process, contact the Head of Publishing (deborah.murith@iucn.org).
27. If a new series is being designed, the design and layout should be governed by the [IUCN Visual Identity](#). When designing a new series, always ensure that the design is sustainable and that future publications in the same series can be published to the same visual standards.

Final reminder

28. Once your publication has been designed and typeset, and before the final files are prepared for print, it will need to be copy-edited.

9. Printing

See [Annex 8](#) for a [Sample request for print estimate](#)

1. Now that your publication has been designed and laid out, you will be ready to move into the next phase of production: printing.
2. As with design, the costs of printing can vary widely. For this reason, and in the interests of sound financial management, always obtain three estimates for any print job before making a final decision.
3. Remember also that choosing the cheapest printer is not always the most cost-effective option. Sometimes it is worth paying slightly more for the services of a reliable printer.

Deciding how many copies to print – defining the print-run

4. One of the earliest decisions you will have to make when moving to the print process is how many copies of your document you wish to print. The print-run is determined by a number of factors, some of them financial, some of them practical. Below is a list of some of the considerations when deciding how many copies to print:
 - Who is the target audience for the publication?
 - Will this publication be distributed at a conference or meeting?
 - How large is your mailing list?
 - How else will this be distributed, e.g. for distribution/sale through SMI, copyright and exchange libraries, the IUCN Distribution Fund?
 - What is the available budget?
 - What is the expected shelf life?

Different printing methods

5. There are a number of different printing methods on offer today, including:
 - Offset – used by commercial printers for large print runs > 500
 - Digital printing – commercial printing for small print jobs < 500
 - Print-on-Demand

Offset printing by a commercial printer

6. This is the “traditional” form of printing used by commercial printers for anything from 100 copies to 100,000! Offset printing includes both rotary printing (used for newspapers) and sheet-feed printing (i.e. individual pages printed flat on a press).
7. A commercial printer may use any one of the following methods:
 - Computer to plate – proofs are generated directly from electronic files to printing plates
 - Computer to print – print straight from a diskette
8. Always check with your printer what format and what technical specifications are needed for printing. Ensure that the designer/typesetter includes all the relevant technical details and files for the printer. Make sure that the designer/typesetter provides the printer with a hard copy for reference purposes.

Digital printing

9. In the event of short deadlines or small print-runs, you can use digital printing. Electronic files are sent as normal to a printer. The process differs from normal offset

printing in that books are produced individually rather than as multiple sheets that require assembly and binding. The advantages of this are that very small print-runs can be produced. This is extremely useful for advance review copies.

10. Advances in technology mean that the quality of digital printing is now very high both for black and white and colour. Currently, the costs are still higher *pro rata* than normal offset printing.

Print-on-Demand (POD)

11. Print-on-Demand enables publishers, and therefore authors, to print one book at a time, literally “on demand”. The book, including the cover, is set up as a digital file. When an order comes through, the right file is selected by the computer, which then gives the instruction to the print on demand machine to produce it.

Information to provide when requesting a print estimate

12. When seeking an estimate for printing, you will need to provide the printer with the following information:
 - Size of the publication, i.e. A4, pocket book size, etc.
 - Binding, e.g. hardback or soft back
 - Approximate length of the publication, i.e. the number of pages
 - Number of colours
 - Number of photographs and/or illustrations and the format
 - Type and weight of paper
 - Size of the print-run (number of copies)
 - Delivery date and location
13. In addition to asking the printer to quote for the cost of producing your publication, you will need to ask the printer to quote for the cost of the run-on. This is the number of copies over and above the number you are requesting, i.e. if you are asking for the price for a print-run of 5000 copies, always ask for the cost of the extra 1000. This will enable you to calculate whether you can afford to print some additional copies.
14. It is extremely difficult for the printer to print an exact number of copies of a publication. We recommend that you negotiate at the outset that you will not be charged for any extra copies. You must also confirm that you will not accept any fewer copies than requested.
15. For large, important or complicated jobs, it is always advisable to “go to press”, i.e. to go to the printers, or delegate someone to do this for you, to supervise the initial print-run. In this way, if there are any problems, e.g. poor colour, they can be sorted out immediately rather than once the final print-run has been completed. For this reason, you may want to select a printer who is close by.

From printing to the warehouse

16. Now that your document has been designed and typeset, and you have chosen your printer, you are ready to move into the final stage of production.
17. Provide the printer with the final files or films – remember to make sure that all the technical specifications, fonts, colour separations, etc. have been included by the designer – and a hard copy to use as a guide.
18. The printer should always provide a proof before running the final print-run so that you can check for any last minute corrections.

19. If there is a lot of colour in the publication or many photographs, it is advisable to request a high resolution print-out/chromalin.
20. Once you have checked the proofs for any last minute corrections, and signed off on them, the printer can run the final print-run.
21. Once printing is completed and before binding, it is advisable to ask to see running sheets to check that pages are in the right order, that text does not disappear into the binding, etc. Once you have approved this, the printer can bind and deliver your publication.
22. If the printer is responsible for providing the final electronic files, always ask for a high-resolution PDF to be used for printing on demand and a low-resolution PDF with bookmarks inserted for use on the World Wide Web.

10. Paper and ink

Eco-friendly production

1. IUCN supports the use of materials (papers, inks, etc.) and processes that are both environmentally friendly and supplied from renewable and sustainable resources.
2. Discuss environmental concerns and processes with prospective printers and as far as possible select a printer that uses environmentally-friendly paper, inks and processes.

Paper types

3. Paper for printing is produced in a variety of colours, textures, sizes and weights.
4. It is important to remember that colour photographs will print differently depending on the type and colour of paper used.

Forest Stewardship Council (FSC) certified paper

5. The FSC is a private, not-for-profit organization whose mission is to ensure that the use and management of forests and forest/wood products is compatible with the goals of sustainable development. The FSC has developed a standard and certification to indicate which products can be safely and sustainably used.
6. IUCN supports the use of FSC-certified paper, made from renewable wood sources, for its publications.
7. For further information about the FSC and FSC certified printers and papers in Switzerland please go to www.fsc-schweiz.ch.
8. For a list of FSC certified products and companies worldwide, please go to www.fsc.org.
9. If FSC paper is not locally available, consideration should be given to whether the processes used to produce the paper (its texture, colour, finish, etc.) are environmentally-friendly and sustainable. The minimum requirement is that the paper be recycled and/or totally chlorine-free (TCF).

Finish

10. The paper finish refers to two items. First, the surface characteristics of the paper, whether it is dull, glossy, matte or varnished is known as the “finish”. When selecting your paper type, always ensure that the “finish” has used environmentally-friendly products and processes.
11. Finish is also the general term for trimming, folding, binding and other post-production processes of paper handling and printing.

Coated paper

12. Paper with clay or other coating applied to one or both sides is “coated” paper. The coating can be dull, gloss, matte or other finishes. Coated paper generally produces sharper, brighter images and has better reflectivity than uncoated paper.

Uncoated paper

13. Paper that does not have any kind of coating applied is “uncoated” paper. Uncoated paper is generally more absorbent than coated papers. When using this paper, note that images tends to have a much softer look than if printed on coated paper.

Paper sizes

14. Paper for printing comes in a variety of different dimensions and weights. The ISO standard paper sizes for portrait orientation are as follows:

	Width mm	Height mm
A0	841	1189
A1	594	841
A2	420	594
A3	297	420
A4	210	297
A5	140	210
A6	105	148

15. The United States, Canada and in part Mexico, do not yet widely use the ISO standard page size. The most common size for publishing is “letter” which measures 216 x 279mm (8½ x 11 inches).
16. When designing a publication it is preferable to use standard paper sizes. This ensures that the printer does not have to significantly trim the paper after printing and avoids paper wastage.
17. IUCN has developed standard sizes for its publications. For more information about these please refer to the [IUCN Visual Identity](#).

Paper weights

18. When choosing paper, it is important to check with the printer that you have chosen the correct weight (grammage) of paper for the final product. For example, if the paper chosen is too light, there will be show through on both sides, particularly with large illustrations.
19. Note also that coated and uncoated paper have different properties. Two different papers of the same grammage will not necessarily be of equal density. Usually, a heavier grammage is required for a coated paper.
20. The paper for book and brochure covers must be heavy enough to ensure that there will be no damage through handling and use.

Environmentally-friendly inks

21. It is important that the choice of ink used in the print process also reflect environmental concerns. Today, there is a variety of printing inks available for print presses, including vegetable inks and soya-based inks. IUCN supports the use of these inks, where practicable.

IV. Other Publishing Information

1. Electronic publishing
2. Co-publishing
3. Copyright
4. IUCN copyright permission
5. Translation
6. IUCN translation permission

1. Electronic publishing

1. Currently, IUCN's electronic publishing consists of posting PDFs of its printed publications on the World Wide Web. We are beginning to explore moving into more sophisticated digital publishing and will update this section accordingly.

Creating a PDF from printed matter

2. All printed publications should be produced electronically as PDF files. The designer, typesetter or printer will be able to convert the files to PDF.
3. PDF files should be processed as screen ready. If the files are large, such as books or journals with many colour photographs, they should be divided into sections and then linked together with bookmarks. This enables them to load more quickly.
4. Photographs used on a website should be between 72-100 dpi. You may need to reduce the dpi of the original photographs (usually 300dpi) for publication on the website. Remember to ensure that you have obtained copyright release for the use of photographs in both electronic media and in print.
5. The publication should be "locked" so it cannot be changed or altered in any way.
6. IUCN must always be cited as the source of the information, i.e. the credit/copyright page must be included.
7. A high-resolution and a low resolution PDF, as well as the original design file, of all IUCN publications must be forwarded to the IUCN Headquarters Library for deposit in the Library Database.

2. Co-publishing

See [Annex 9](#) for a [Checklist of items for co-publishing](#)

1. IUCN regularly co-publishes with other organizations. There are essentially two types of partner with which IUCN co-publishes:
 - Members, donors, other not-for-profit organizations
 - Commercial publishers

Co-publishing with members, donors and other not-for-profit organizations

2. IUCN welcomes co-publishing with members, donors and other not-for-profit organizations. The relative advantages and disadvantages should be evaluated.

Advantages include:

- Partners can take advantage of each other's scientific expertise.
- Partners can take advantage of each other's membership and distribution networks.
- Partnerships foster collaboration and cooperation.

Some points to be aware of are:

- IUCN can lose full editorial control.
- IUCN may not be able to retain copyright.
- Partners are dependent on each other respecting financial and timetabling conditions.

3. Below are points to consider when entering into a co-publishing agreement with another organization:
 - Parties must agree on responsibility for content, management of the overall project, design, production, print and/or electronic distribution, and the level of financial contribution to be made by each party.
 - IUCN should be a main copyright holder to enable the organization to freely disseminate its material. At a minimum, joint copyright should be negotiated.
 - Placement of logos should be agreed at the outset.
 - IUCN must approve final content before the publication goes into production.
 - IUCN must approve final design and layout before the publication goes into final production.
 - Parties should agree on the amount of stock each organization will receive.
 - Parties should agree on distribution, sales and marketing and whether copies can be made available to the Online Publications catalogue.

Co-publishing with commercial publishers

4. IUCN welcomes co-publishing with commercial publishers. The relative advantages and disadvantages should be evaluated. Advantages include:

- Publisher takes most of the financial risk associated with producing the publication.
- IUCN becomes associated with a well-known, credible publisher.
- IUCN may be able to negotiate royalty payments for contribution of scientific material and expertise.
- IUCN is able to take advantage of the publisher's distribution networks.

Some disadvantages to be aware of are:

- IUCN may not be able to retain copyright. This prevents further use and distribution of our material.
- Production times in commercial publishing are often much longer.
- IUCN may lose editorial control.
- IUCN staff may be required to provide considerable input. The project could become time-consuming.
- IUCN is usually required to buy in stock to help cover production costs.
- The publications may not necessarily reach IUCN's main audiences.
- IUCN may not be able to put the finished publication on the website.

Conditions for acceptance of commercial publishing proposals

5. In addition to reviewing the advantages and disadvantages above, there are certain conditions which should be met before you co-publish with a commercial publisher:
 - Both the commercial publisher and IUCN must benefit from the collaboration in terms of profile enhancement.
 - The collaboration must lead to an understanding of the importance of IUCN's work amongst a wider audience than IUCN can reach by itself.
 - IUCN must obtain benefits that assist it to pursue its Mission and Programme of work.
 - The real costs of the collaboration must be borne by the commercial publishers.
6. The following criteria should be used to assess these conditions:
 - The publication must meet a standard of quality that IUCN can endorse in terms of scientific credibility.
 - The publication has a high potential for wide distribution amongst primary IUCN audiences.
 - The publication has the potential to reach IUCN's secondary audience to enhance awareness of the importance of conservation and sustainable development amongst a significant segment of the general public.
 - The real costs to IUCN are covered (staff time, including secretarial support, telephone and fax costs, overheads, volunteer compensation).

Negotiating the contract

7. Although many commercial publishers have their own standard agreements, below are points to consider when you begin negotiating a contract:
 - Ensure IUCN retains copyright or agree to joint copyright as a minimum.
 - Ensure that IUCN's contribution to the publication is duly acknowledged and given prominence.
 - Agree rights reversal within a specific time period should the publication go out of print.
 - Ensure that IUCN will receive a PDF of the final document for the IUCN website. This may be subject to a time exclusion clause.
 - Discuss fees for the contribution of scientific material and expertise.
 - Ensure IUCN sees a final copy of the proofs to approve content.
 - Agree on a number of copies of the final document to be made available to IUCN for sale through its own catalogue and bookstore.
8. A copy of each publishing contract should be forwarded to Publications Services. Should you need help in contract negotiation, please contact the Head of Publishing (deborah.murith@iucn.org).

3. Copyright

1. IUCN retains copyright on all of its published material, scientific research and project information. This should be agreed at the outset of any negotiations with co-publishers.
2. IUCN retains copyright so that it is able to freely disseminate its information in all media, e.g., in print, on the World Wide Web, on CD-Rom.
3. All IUCN publications should contain the following copyright notice on the credits page:
 - © 2009 International Union for Conservation of Nature and Natural Resources
 - © 2009 Union internationale pour la conservation de la nature et de ses ressources
 - © 2009 Unión Internacional para la Conservación de la Naturaleza y de los Recursos Naturales
4. In the case of co-publishing with a partner, IUCN will agree to joint copyright, if required.

4. IUCN copyright permission

See [Annex 10](#) for a downloadable [Copyright request form](#)

Material on which IUCN holds copyright

1. IUCN receives many requests from third parties to reproduce and use material on which IUCN holds the copyright. IUCN encourages the wide use of its material and usually grants permission for the reproduction of its material for educational or other non-profit purposes provided the source is fully acknowledged.
2. Permission to reproduce IUCN copyright material for resale or for other commercial purposes must be sought in writing from IUCN.
3. Copyright permission is granted by the IUCN Headquarters Library. A form has been developed to facilitate the approval process for translations by third parties. See [Annex 10](#). If you receive a request for copyright permission, please forward the form and request that it is returned to Stephanie Achard (stephanie.achard@iucn.org).

Reproducing material where copyright belongs to a third party

4. When preparing a publication it will sometimes be necessary to seek permission from a third party to include material for which someone other than IUCN holds copyright.
5. When material is under joint copyright, you will need to write to all copyright holders to seek permission.
6. When including material in a publication, permission should be sought in writing from all the copyright holders well in advance. The following information should be included in all requests:
 - Details of the material (text, photograph, picture, illustration) that you are seeking permission to use
 - Source of the information (book, monograph, magazine, journal, etc.)
 - Complete citation, if known, including full title, author(s), date of publication, page numbers, paragraph numbers
 - Intended use of the reproduced material, including format
 - Number of copies of the material to be produced
 - Intended distribution of the material
 - Sales strategy
7. It is essential to request permission for multiple and future uses of the material for re-packaging in different media, including in print, CD-Rom, the World Wide Web.

5. Translation

1. IUCN has three official languages, English, French and Spanish. Wherever possible, IUCN tries to produce its publications in all three of its official languages.
2. In addition, many regional and country offices also publish in local languages. It is important that publications be produced in local languages to be relevant to local audiences and to ensure effective outreach.
3. Statutory documents are published in all three languages and the Union is responsible for their translation. Ownership of this material in the three languages remains with IUCN.

How to choose the translator

4. The quality of a translation is very important. A poor translation will reflect poorly upon IUCN. In addition, weak translations can sometimes change the meaning of the content!
5. For this reason, when selecting the translator, it is important to follow a few basic guidelines:
 - Ensure that the translator is translating *into* his/her mother-tongue. (If this is not possible, for instance in the case of certain rarer languages, ensure that the translator has sufficient experience of translation into the language in question).
 - Check that the translator has sufficient experience. We recommend that the first time you use a particular translator you ask for examples of previous work.
 - Check that the translator has a thorough knowledge of the subject matter, the correct terminology, etc.
 - Agree the deadline for the work from the outset. Ask the translator to inform you in a timely manner of any delays/problems with meeting the deadline.
 - Always ensure that you provide the translator with final copy. Altering text mid-way through the translation process can lead to delays and errors.
 - Always agree the fee with the translator at the outset. In the event of any changes mid-way through the process that are liable to increase the cost, the translator should inform you in a timely manner and new/additional fees may need to be negotiated.
 - Publications Services keeps up-dated lists of translators and details of fees. For information contact the Publishing Officers (cynthia.craker@iucn.org) or (stephanie.achard@iucn.org).

IUCN Glossary for translation

6. Publications Services maintains glossaries of official IUCN translations in the three statutory languages. These documents are available on the IUCN website, at http://www.iucn.org/knowledge/publications_doc/publications/. They should be made available to all translators of IUCN material. Any terms which are not included in the Glossaries but for which translations are required should be communicated to the Head of Publishing (deborah.murith@iucn.org).

6. IUCN translation permission

See [Annex 11](#) for [Translation permission form](#)

Translation requests received from third parties

1. Sometimes IUCN is approached by third parties wishing to translate key IUCN publications into other languages. IUCN policy is to grant permission for these translations. Such requests should be referred to the Head of Publishing (deborah.murith@iucn.org).
2. Organizations and individuals wishing to translate IUCN publications into other languages must provide the following information in their requests:
 - Name
 - Position
 - Name of their organization/academic institution/publishing company
 - Address
 - Details of the material they wish to translate including, a full citation, full title, author(s), date of publication, date of the edition they are seeking to translate if applicable
 - Copyright holder (is IUCN the sole copyright holder, or is the information subject to joint copyright?)
 - Language(s) into which they plan to translate the publication
 - Details of the translator
 - Intended format of the translated publication
 - Intended use of the translated material (for academic use, e.g. for teaching a course, in a book to be published, in a magazine, etc.)
3. If the request is received from a commercial publishing company and the final translation is intended for sale, the question of payment for the material needs to be discussed and agreed beforehand.
4. Agreements about a possible financial, or other, contribution by IUCN to the translated edition should be made at the outset of the project.¹ Where possible, the initiator should take the financial risk involved in producing the publication.
5. A form has been developed to facilitate the approval process for translations by third parties. See [Annex 11](#). Please note that there are additional conditions which are included in the form. If you receive a translation request, please forward the form indicating that it should be returned to the Head of Publishing (deborah.murith@iucn.org).

¹ These last two points will be determined largely by who the translator is and whether it is a commercial publishing company or another organization.

V. Using Publications to Communicate the Message

1. Marketing
2. Distribution
3. Sales: Online Publications catalogue
4. The IUCN libraries
5. The IUCN photo library

1. Marketing

1. Marketing includes having clearly defined objectives (what you want to change), clearly defined target audiences (who you need to influence to make this change), a clearly defined message for your publication (why and how your target audience should make the change), and a good promotion plan. These should all be defined at the beginning of the project, and not after the publication has been printed.
2. Promotion is the “selling” of the publication after it has been printed – although the broad promotion plan should be developed at the beginning of the project. Good promotion, together with good distribution, will ensure your publication reaches its target audience. Promotion activities should reinforce the message(s) contained in the publication.
3. Global Communications and Publications Services can assist you in promoting your publications, if informed in a timely manner. It is best to integrate Communications work into the project right from the outset.

Options for promotion

4. There are many options for marketing a publication. These include promotion through:
 - conferences, meetings, IUCN congresses
 - press launches and press releases
 - IUCN and Commission newsletters
 - Earthprint bookstore (IUCN's out-sourced sales and marketing partner)
 - web pages
 - IUCN Publications Catalogue and the Online Publications catalogue
 - advertising through specialist distributors, websites, trade magazines and journals, international book fairs
 - review copies to specialist journalists
 - direct mailings (letters, brochures, leaflets, e-mail alerts)The mix of promotional tools you choose should depend on the target audience(s) you are trying to reach.

Conferences, meetings, IUCN congresses

5. IUCN convenes and participates in many high-level conferences. By holding press launches and making copies of your publication or promotional flyers available during these events, you will be sure to bring it to the attention of an interested audience.

Press launches and press releases

6. Press launches and press releases are an effective way of bringing a high-profile publication to the attention of the media and a wider community. They can also be used to promote your publication at major events.

IUCN and Commission newsletters

7. Newsletters are an excellent tool for promoting publications of particular topical interest to your specialist audience.

Earthprint bookstore

8. Earthprint is the electronic bookstore of SMI, IUCN's order fulfilment and distribution partner. IUCN publications, along with those of other environmental organizations, are prominently featured on this site and actively marketed by their marketing staff. The

extensive array of environmental publications available from this site increases the customer base and provides IUCN with additional sales opportunities.

Web pages

9. People and organizations with a direct interest in IUCN often visit the website. In addition, the IUCN website is indexed by a number of Internet search engines enabling individuals and organizations with an interest in environmental issues to be directed to the IUCN website.

IUCN Publications Catalogue and Online Publications catalogue

10. One of the main marketing tools available to all IUCN programmes, Commissions, Regional and Country Offices, members and partners is the IUCN publications catalogue and website. The catalogue is widely distributed and the website is regularly updated by Publications Services. All IUCN publications may be included, whether for sale or for free distribution. See http://www.iucn.org/knowledge/publications_doc/publications/.

Advertising

11. Advertising publications can be achieved through a variety of methods. Some may be more appropriate than others for your region. Publications Services currently markets IUCN publications through a number of services.
12. *Specialist distributors.* IUCN has concluded contracts with several specialist distributors, e.g. Island Press (North America) at <http://www.islandpress.org/>, Earthprint in the UK (www.earthprint.com) and independent distributors and booksellers in various country locations.
13. *Specialist websites* are another way to advertise publications, e.g. on environmental sites such as www.environmental-expert.com.
14. *Trade magazines and journals* are often a good advertising medium and usually have large print runs, reaching a wide audience. IUCN often promotes its titles through these means, e.g. the Times Literary Supplement (Frankfurt Book Fair edition), the Bookseller, and specialist environmental magazines.
15. *International book fairs.* IUCN publications are displayed at major book fairs including Frankfurt and London. This is where IUCN publications are promoted to the international book trade and meetings are held with development publishers to discuss opportunities for co-publishing.

Review copies

16. Sending copies of your publication for review is an important way to have your publication brought to the attention of a wide audience. A good review will enhance IUCN's credibility as a publisher and increase interest in your work.

Direct mailings (letters, brochures, leaflets, e-mail alerts)

17. These mailings are highly selective and can be personalized to reach your intended audience. They offer high impact, due to pre-selection, and imply a call for action. It is important that you compile the list of e-mail addresses of the recipients from the outset of the project and ensure that they are all up-to-date.

2. Distribution

1. Distribution is a very important part of the publishing process. It is the means by which publications reach their target audience. Distribution of printed publications is usually achieved through sending the publication to a selected audience on a pre-defined mailing list. They can also be given out personally or sent out on request. Some publications are made available for sale through co-publishing agreements and through the Online Publications catalogue. Others may not be distributed actively but be posted on a website.
2. In IUCN, the distribution of a publication is now usually a combination of options. IUCN also distributes its publications to its donors, to IUCN depository, exchange and copyright libraries, and to developing countries through its Distribution Fund Programme.
3. The cost of distribution must be factored into the overall budget for producing a publication from the outset. Thought must be given to how you plan to distribute your publication from the start of the project.

Distributing printed publications

4. It is important to begin compiling your distribution list from the outset as this will help determine the print-run for your publication. Remember to check that addresses are up-to-date and that the individuals on the list are still the appropriate contacts (i.e. that they have not changed jobs or moved organizations).
5. When shipping to meetings and conferences, ensure that enough time is left to clear customs. Publications often incur import duties which should be factored into the costs.
6. Bulk distribution can be organized from your office, directly from the printer, or from the Publications Services distributor, UK-based SMI. When choosing your printer it is important to consider the final destination of the publication as shipping costs will rise as the distance increases between the printer and the final destination.
7. Remember that any remaining stock will need to be managed and distributed. You will also need to secure storage space and to make arrangements for recycling when the publication is out of date.

Mailing/distribution by Publications Services

8. Publications Services offers mailing and distribution as one of its core services to the Union through their distributor, SMI, in the UK. SMI has the necessary infrastructure to carry out single and bulk mailings. For more information please contact cynthia.craker@iucn.org.
9. Publications Services distributes publications on behalf of Programmes, Commissions, Regional and County Offices and members as follows:
 - to copyright libraries, IUCN depository and exchange libraries, IUCN Regional and Country Office libraries
 - to IUCN donors and for IUCN fundraising activities
 - to applications to the IUCN Distribution Fund
 - for bulk mailings to target audiences
 - for sale through the Online Publications catalogue, IUCN distributors and bookstores worldwide

Electronic publications

10. Electronic publications are usually distributed as PDFs on a CD-Rom or posted on a website.
11. *CD-Roms* are an excellent option for distributing single or multiple publications to meetings and workshops. They can also be inserted into printed publications, annual reports and brochures. Production and distribution costs should be factored into the budget planning phase of your project.
12. *Posting publications on the website* allows publications to be made available at low cost to a very wide audience. IUCN normally posts an electronic version of a publication to its website at the same time as the printed copy is issued. Some publications are now only available on the IUCN website. Remember that this type of distribution is “passive”, i.e. the audience needs to come and find the publication on your site. It is therefore important to “market” your electronic publication to your target audience, e.g. through newsletters and e-mail alerts. Also remember that many developing countries still find this option expensive or unavailable.

Maintaining records of distribution

13. It is important to keep a record of how your publication has been distributed. Using the records can help in the evaluation process to determine whether your product has reached its intended audience.

Depository requirements

14. The programme, office, Commission responsible for any publication, print or electronic, is required to make copies available for archival and deposition purposes. Please forward three copies of any print publication plus a high resolution and low resolution digital version to the IUCN Library to ensure broader access to your publication.
15. Three copies of any publication should also be forwarded to Deborah Murith, Head of Publishing, to fulfil the legal requirements for deposit in the national and cantonal libraries of Switzerland.

IUCN Distribution Fund

16. The Publications Services manages the IUCN Distribution Fund. The Fund responds to requests from developing countries for IUCN publications to support research and student education.
17. Any publications made available to Publications Services will be forwarded to the depository and library exchange programmes and distributed through the IUCN Distribution Fund.

3. Sales: Online Publications catalogue

1. IUCN is a mission-driven organization and, as such, is a not-for-profit publisher. Publications play a large role in supporting the organization's mission to disseminate its knowledge and lessons learned.

Promotion of publications

2. IUCN publications are promoted and sold through the IUCN Publications catalogue both in print and on-line (http://www.iucn.org/knowledge/publications_doc/publications/) and also through international booksellers and distributors, e.g. Earthprint (www.earthprint.com) and Island Press (www.islandpress.org/).
3. These marketing initiatives include publications available from Global Programme, Regional and Country Offices and IUCN Commissions. IUCN also promotes and distributes publications on behalf of its members and National Committees.
4. All publications should be submitted to Publications Services so they can be included in the Online Publications catalogue and the printed version of the catalogue. Please supply a draft abstract to Publications who will then finalize it for the catalogue and complete the full catalogue entry.
5. To include a publication in the catalogues, please supply the following information to the Head of Publishing (deborah.murith@iucn.org) or to the Publications Officer (stephanie.achard@iucn.org). This is particularly important if you wish to announce a forthcoming publication:
 - a brief synopsis of the work
 - title
 - author(s) or editor(s)
 - series title, if applicable
 - whether it is a co-publication
 - date of publication
 - edition
 - ISBN
 - size (mm)
 - number of pages, maps, photos, illustrations
 - agreed price, if to be sold
 - address from where the publication will be made available
 - website address, if applicable

Publications for sale

6. IUCN makes a number of its publications available for sale. Adding a sales price to a publication shows the external audience and general public that the organization values the publication. It also broadens the marketing and distribution opportunities. When a book is priced it can be made available through bookstores, for example, the World Bank Shop and the United Nations Bookstore, and advertised at international book fairs such as London and Frankfurt.
7. IUCN aims to ensure that its publications can be distributed as widely as possible and prices its publications accordingly. Substantial discounts are given to IUCN members and Commission members, students and the book trade.

8. IUCN's publication sales are managed by Earthprint, the sales arm of SMI (www.earthprint.com). Ideally copies of all publications should be made available to Earthprint for sale. The quantity is usually governed by the available printing budget, but whenever possible, a minimum of 50 copies of each publication should be forwarded to Earthprint for distribution. The usual amount forwarded is around 200 copies. This stock is also made available to IUCN libraries worldwide.
9. Many IUCN publications are generated through the Regional and Country Offices. For financial and practical reasons, it may not be feasible to supply copies to Publications Services. However, these publications can still be advertised through the printed catalogue and via the Online Publications catalogue. Publications Services are always ready to provide advice on how publications can be forwarded to SMI in the UK. Please contact cynthia.craker@iucn.org for more information.
10. IUCN Publications Services can be contacted at:

IUCN
Publications Services
Rue Mauverney 28
1196 Gland, Switzerland
Tel: + 41 22 999 00 00
Fax: + 41 22 999 00 10
books@iucn.org
www.iucn.org/knowledge/publications_doc/publications/

4. The IUCN libraries

1. The IUCN Secretariat houses and operates a library. In addition to the library at Headquarters, the Environmental Law Centre in Bonn (see below) houses a library as do a number of IUCN offices around the world.

The IUCN Headquarters Library

2. The IUCN library serves as the principal depository for all IUCN's publications, periodicals, scientific and technical reports prepared by IUCN, its Commissions, and its Regional and Country Offices.
3. The library is the main custodian of IUCN's institutional memory.
4. The library operates a database of all IUCN publications published since 1948. These are listed in the IUCN Online Publications catalogue at http://www.iucn.org/knowledge/publications_doc/publications/. It also includes titles of CITES – Convention on International Trade in Endangered Species of Wild Fauna and Flora, Ramsar – the Convention on Wetlands, TRAFFIC – the joint wildlife trade monitoring programme of IUCN and WWF, UNEP-WCMC – the United Nations Environment Programme World Conservation Monitoring Centre, and a small selection of titles from IUCN members or other publishers. Many IUCN publications listed in this database are available for sale.
5. Out-of-print publications can be obtained from the library on request, on a direct cost-recovery basis. The library provides a photocopying service for those publications that are no longer in print. For further information contact katherine.rewinkel@iucn.org.
6. All IUCN Programmes, Commissions, Regional and Country Offices or any other body publishing an IUCN publication are required to deposit with the IUCN library a digital version and two print copies of any publication produced. Copies of publications, both in print and digital, should be sent to:

Katherine Rewinkel el-Darwish
The Library
IUCN
Rue Mauverney 28
1196 Gland, Switzerland
Tel +41 22 999 0136
Fax +41 22 999 0010
katherine.rewinkel@iucn.org or library@iucn.org

The Environmental Law Centre (ELC) Library

8. Since 1963 the IUCN Commission on Environmental Law (formerly known as Commission on Legislation and Commission on Environmental Policy, Law and Administration) and over the past thirty years the Environmental Law Centre, have continuously collected and catalogued legal provisions relating to environmental conservation in individual countries. A growing number of significant international instruments have been developed and added to the pool, as well as literature pertaining to environmental policy, law and administration.
9. Today the ELC library collection hosts one of the world's largest and most comprehensive collections of environmental law and literature, which covers the entire

spectrum of issues related to environmental conservation: from soil pollution to genetic resources, from water quality to waste management.

10. To view the ELC library resources visit www.iucn.org/about/work/programmes/environmental_law/elp_resources/elp_res_publications/index.cfm

11. The ELC library can be contacted at:

IUCN Environmental Law Centre
Godesbergerallee 108-112
Bonn 53175, Germany
secretariat@elc.iucn.org
Tel +49 228 269 2231
Fax +49 228 269 2250

IUCN Regional and Country Office Libraries

12. A number of IUCN Regional and Country Offices operate their own libraries. IUCN deposits publications in these offices to support capacity building and access to IUCN's published work. For a full list see [Annex 12](#).

IUCN Depository Libraries

13. A number of organizations have been selected to act as IUCN Depository Libraries. These are libraries situated mainly in developing countries, which are maintained by IUCN members and partners. IUCN deposits publications in these institutions to provide increased access to IUCN's knowledge and expertise. These publications are thus made available to members and others who might not otherwise have the funds to make the purchases themselves. For a full list see [Annex 12](#).
14. Publications Services and the HQ library are currently updating the existing membership criteria to identify an expanded framework of partners who would both benefit from IUCN publications and actively work to further disseminate our literature. An example of this partnership is the American Museum of Natural History. We welcome any recommendations for new partners that would be of value to the Union. Please forward any recommendations to deborah.murith@iucn.org.

IUCN Exchange Libraries

15. IUCN exchanges publications with some of its partners and members, including BirdLife International, English Nature and World Resources Institute. For more information, please contact katherine.rewinkel@iucn.org.

Copyright Libraries

16. IUCN deposits its publications in major copyright libraries to protect its copyright on works published. These include the six main British copyright libraries (UK), the Library of Congress (US), Bibliothèque Cantonale (Switzerland) and the Swiss National Library (Switzerland). Once books are filed in copyright libraries they are listed in on-line databases. These databases are consulted by a variety of people including, librarians and academics and the information reaches a wide audience. For more information please contact deborah.murith@iucn.org.
17. Only publications received by Publications Services are circulated as part of the depository libraries and exchange programme. Unless publications produced by other offices are made available to Publications Services they cannot be included in this programme.

5. The IUCN photo library

The IUCN Headquarters photo library

1. The IUCN library manages the IUCN photo library, which currently contains some 1800 images, both in print and electronic versions. It has been designed to serve as a central pool of quality, royalty-free images for use by the IUCN Secretariat. Images from this photo database may be used in IUCN publications, periodicals, reports, newsletters, catalogues; for IUCN websites; for IUCN PowerPoint presentations, overhead transparencies, projections; and for IUCN press releases, feature articles and factsheets. They may not be reproduced commercially or given away to third parties.

This photo library is accessible via the IUCN Knowledge Network. For instructions on use of the database please check the website on the Knowledge Network at: <http://intranet.iucn.org/kb/app/progs/inmagic/index.cfm>.

Making images available to the IUCN Photo Library

2. IUCN staff are kindly requested to make photographic records when travelling on mission for IUCN, e.g. visiting IUCN field projects. In addition, all IUCN staff are encouraged to make their own personal photographs available to the IUCN photo library.
3. When making images available to the IUCN photo library it is important to follow a few simple guidelines.

Images captured on film

4. Photographs captured on film (negative or positive, slides) remain the preferred format. They can be scanned to create a digital version, which is suitable for most purposes. The library will scan slides or colour prints, and return copies of the scanned files on CDs [along with the original slides/prints if required].

Digital images

5. If you choose to make images available to the library in digital format, please provide on a CD-Rom the highest resolution possible and ensure that the minimum file size is 200–300 KB (kilobytes) in JPG or 2 MB open on screen.
6. The CD-Rom should be sent to:

Cindy Craker
IUCN
Publications Services
Rue Mauverney 28
1196 Gland, Switzerland
cynthia.craker@iucn.org

Please remember to specify if you would like the originals to be returned to you.

7. When supplying images for the photo library, please do not make any changes/modify the photos before submitting them. Making modifications to an image and then saving it automatically compresses the original electronic file, which means the image loses resolution quality. Images must be submitted in either TIFF or JPG format.
8. Please remember also to provide information about the pictures you have submitted. Without accurate information, photographs have little or no long-term value.

Minimum information needed:

- Name (possibly address) of photographer
- Date when photograph was taken
- Place

Additional useful information:

- Name of specific place/site/protected area
- Names of people in the picture
- Common and/or scientific name of species

The data can be provided by e-mail, as a Word document or using the form prepared specially for this purpose. Please see [Annex 13](#).

9. The photographer also needs to sign a release form giving IUCN user rights to the image(s). For details, please contact Cindy Craker (cynthia.craker@iucn.org).

VI. Closing a Project

1. Evaluating your project

1. Evaluating your project

1. An important part of any project is the evaluation phase. This is no less true of a publishing project. An evaluation allows you to gauge how successful your project has been in achieving its purpose, reaching its intended users, and helping IUCN to achieve its Mission.
2. In order to carry out an evaluation you first need to determine the evaluation issues and questions of interest to you. These might include all or some of the following:
 - *Influence and impact of the publication – in changing attitudes, behaviours and practices, or legal and administrative policies and frameworks*
 - *Effectiveness: how effective is the publication in achieving its purpose (such as influencing policy and decision making, promoting best practice, publishing new scientific evidence, etc), to what extent does/has the publication reached its intended audiences?*
 - *Relevance: how relevant is the publication to the needs of the target audience, and IUCN's Programme and policy priorities?*
3. Other indicators that can be used as part of the evaluation include:
 - *Quality of the publication in relation to the relevant professional field of practice*
 - *Efficiency in generating, producing and disseminating the publication*
 - *Management of the publishing project (if major in scope and effort)*
4. The clearer your purpose, messages and intended target audiences, the easier it will be to evaluate your publishing project.
5. The design of your evaluation and the data collection tools that you use should be appropriate to the budget and significance of the publishing project.
 - Publishing projects with large budgets and those of major significance to IUCN should consider (in addition to user survey forms) carrying out interviews with targeted users to assess the influence and impact of the publications in relation to the costs of producing the publication.

Snow ball interviewing, a technique whereby a wider set of respondents to a survey is selected thanks to referrals from the initial respondents and continue until no new respondents are identified, is another way to reach more people who have used the publication.

- Publishing projects that are modest in budget and scope should use basic cost effective evaluation tools such as user surveys that are distributed with the publication or sent to intended audiences shortly after distribution or purchase. Since return rates are usually low, follow-up with users is recommended to increase the rate of return of survey forms and thus increase the reliability of your data. You should aim for a 20% return rate or more if possible.

- Focus groups or group interviews are also a good way of exploring evaluation questions with target audiences at major events. It should be noted that both focus groups and group interviews require skilled facilitators.
 - Web surveys can also be used. Note, however, that they do not necessarily reach the full range of audiences and the results will be biased towards those audiences with greater access to the Internet.
 - Web download statistics are a valuable indicator of interest when properly filtered. They are, however, of less value when answering most evaluation questions or exploring reasons why a publication is popular or not.
6. For examples of questions and issues to be considered in evaluating the influence of publications, as well as mapping techniques see the recent Knowledge Products and Services Study on the IUCN Evaluation Website.
 7. You should develop a common core set of evaluation questions and tools to use on a regular basis so that you can track changes in effectiveness over time. This is called benchmarking your publications practice. You can do this for your individual programme, while Publications Services will benchmark publications practice across the organization. You can then compare your effectiveness with other programmes and with IUCN as a whole.

VII. Annexes

1. Project proposal form
2. Publication budget
3. Stages for peer review of an IUCN publication
4. Checklist of items for editing and proof-reading
5. Checklist of pages for inclusion in IUCN publications
6. IUCN standard description
7. IUCN standard credits pages
8. Sample request for print estimate
9. Checklist of items for co-publishing
10. IUCN copyright request form
11. IUCN translation permission form
12. IUCN depository libraries
13. Photo library submission form

Annex 1: Project proposal form

Please transmit one copy of this form to IUCN Publications Services. All sections should be completed.

Project proposal:

Responsible:

E-mail:

Budget:

Date:

Title of the proposed publication <i>(This can be provisional if the final title has not yet been decided)</i>	
Full names of the author(s) and/or editor(s)	
Is this an IUCN publication or a co-publication with another organization / publisher?	<input type="checkbox"/> IUCN publication <input type="checkbox"/> Co-publication If this is a co-publication, please give the name and address of the co-publisher:
Is this publication part of a series?	<input type="checkbox"/> Yes <input type="checkbox"/> No If yes, please give the series title:
What are the objectives of your publication?	
Which TPA/IUCN policy priority does your publication support?	
Who is/are the target audience(s)?	
What is the message?	
Please provide an abstract <i>(Attach an extra sheet if necessary)</i>	
In which media will you produce your publication?	<input type="checkbox"/> Print <input type="checkbox"/> CD-Rom <input type="checkbox"/> PDF <input type="checkbox"/> Electronic <input type="checkbox"/> Other, please state:

What items do you plan to include in the final product?	<input type="checkbox"/> Photographs <input type="checkbox"/> Illustrations <input type="checkbox"/> Maps <input type="checkbox"/> Other Please describe:
In what language(s) do you plan to publish?	
What is the timetable for your project <i>(List any external time constraints, i.e. meetings, donor requirements, media launch)</i>	
What is your planned print-run?	
How do you plan to promote your publication?	
How do you plan to distribute your publication?	
Is your publication planned for sale?	
What is your budget?	
How is your publication to be funded? Have you already secured funding or do you need to fundraise?	
What indicators will you use to evaluate the success of your publication? And how will you measure them?	

C.C. IUCN Publications Services

IUCN
Publications Services
Rue Mauverney 28
1196 Gland, Switzerland
Tel + 41 22 999 0000
Fax + 41 22 999 0020
books@iucn.org
www.iucn.org/knowledge/publications_doc/publications/
ns/

Annex 2: Publication budget

Project title:

Responsible:

E-mail:

Budget:

Date:

Item	Projected	Actual	Difference	Notes
Consultant fees (for the writer/editor)				
Copyright fees				
Photographic fees				
Peer review (including mailing, meeting costs)				
Editor (if an external editor is used)				
Design and layout <ul style="list-style-type: none"> - typesetting - films - author's corrections - proofs 				
Printing <ul style="list-style-type: none"> - films - proofs - run-on - shipping (from printer) 				
Electronic production costs				
Mailing, distribution and shipping (including cost of shipping to SMI, Stevenage, UK)				
Promotion (including cost of production and distribution)				
Translation (if applicable)				
Staff & management time				
Communications (including e-mail, phone, fax, etc.)				
Overheads				
Cost of stationery				
Monitoring and evaluation				
Miscellaneous				
Miscellaneous				
Total:				

Annex 3: Stages for peer review of an IUCN publication

Project proposal:

Responsible:

E-mail:

Budget:

Date:

Phase	Timetable	Done
Identify a list of potential peer reviewers	During writing	<input type="checkbox"/>
Make contact and request them to act as peer reviewers	During writing	<input type="checkbox"/>
Circulate final manuscript to group for comment on technical accuracy, scientific integrity, etc.	Upon completion	<input type="checkbox"/>
Incorporate reviewers' comments, discuss problems	After review	<input type="checkbox"/>
Inform Publications Advisory Committee of details of reviewers, process, comments by reviewers	After review and prior to production	<input type="checkbox"/>
Request permission to publish	Upon submission to Publications Advisory Committee	<input type="checkbox"/>
Forward all details to the Head of Publishing	Upon receipt of approval	<input type="checkbox"/>

Annex 4: Checklist of items for editing and proof-reading

Item	Responsibility	Completed
First “final” manuscript also known as “Copy 1”¹		
Check presence of all contents: all text sections, maps, photos, appendices	Technical and/or copy-editor	<input type="checkbox"/>
Check style, grammar, spelling, and punctuation	Technical and/or copy-editor	<input type="checkbox"/>
Check arrangement and layout of sections, paragraphs, subparagraphs, tables, etc.	Technical and/or copy-editor	<input type="checkbox"/>
Ensure contents page adequately and accurately matches contents	Technical and/or copy-editor	<input type="checkbox"/>
Ensure information in text tallies with that in tables, maps, etc.	Technical and/or copy-editor	<input type="checkbox"/>
Ensure captions correctly and accurately reflect maps, photos and tables	Technical and/or copy-editor	<input type="checkbox"/>
Ensure all citations are correctly listed in references section	Technical and/or copy-editor	<input type="checkbox"/>

All corrections of minor drafting errors should be made directly in the manuscript. Any substantive or technical errors must be noted separately and raised with the author(s). All changes of substance must be signed off by the author(s). Once this stage has been completed, the manuscript will be ready to go to the typesetter for design and/or layout.

Item	Responsibility	Completed
Once the manuscript has been typeset and prior to print		
Check cover pages against <i>IUCN Visual Identity</i>	Proof-reader	<input type="checkbox"/>
Check layout: margins, typeface against <i>IUCN Visual Identity</i>	Proof-reader	<input type="checkbox"/>
Check that all front and back matter has been included	Proof-reader	<input type="checkbox"/>
Run final check on spellings, punctuation, etc. to ensure that nothing has been lost in the typesetting conversion process (e.g. check especially L, 1, I, O and nought, all of which can sometimes convert erroneously)	Proof-reader	<input type="checkbox"/>
Mark all changes on the galley proofs using typesetter mark-up signs	Proof-reader	<input type="checkbox"/>
Return to typesetter for incorporation of final corrections	Proof-reader	<input type="checkbox"/>
Ask to sign off on individual corrections before the manuscript goes to print	Proof-reader	<input type="checkbox"/>

¹ Note that all the stages included here must be followed for both print and electronic publications.

Item	Responsibility	Completed
Once the manuscript has been prepared for print and before final print-run is launched		<input type="checkbox"/>
Run final quick proof-read of the proofs to check that all material has been included	Proof-reader	<input type="checkbox"/>
Mark-up any changes on the print proofs	Proof-reader	<input type="checkbox"/>
Check all colour material – if necessary ask printer for a high resolution colour print-out/chromalin	Proof-reader	<input type="checkbox"/>
If in any doubt ask an IUCN Publications/Communications Officer to cast an eye over the final proofs	IUCN Publications Officer	
Give final sign-off to printer	Proof-reader	<input type="checkbox"/>

After print-run has been completed and before publication is bound, ask to see running sheets of the text and the cover to check that the publication has printed correctly, pages are in the correct order, and text does not disappear into the bindings.

Annex 5: Checklist of pages for inclusion in IUCN publications

Item	Page number (if relevant)	Checkbox	Comment
Front cover		<input type="checkbox"/>	
Spine		<input type="checkbox"/>	
Back cover		<input type="checkbox"/>	
Front matter			
Half-title page		<input type="checkbox"/>	
Frontispiece		<input type="checkbox"/>	
Title page		<input type="checkbox"/>	
Credits page		<input type="checkbox"/>	
Table of contents	Roman p. v	<input type="checkbox"/>	
Foreword	Roman p. vi	<input type="checkbox"/>	
Preface	Roman p. vii	<input type="checkbox"/>	
Acknowledgements	Roman p. viii	<input type="checkbox"/>	
Glossary of abbreviations		<input type="checkbox"/>	Optional
Acronyms		<input type="checkbox"/>	Optional
Maps or illustrations relevant to the whole book		<input type="checkbox"/>	Optional
ISBN		<input type="checkbox"/>	
Donor acknowledgements		<input type="checkbox"/>	
Co-publisher acknowledgements		<input type="checkbox"/>	

Annex 6: IUCN standard description

About IUCN

IUCN, International Union for Conservation of Nature, helps the world find pragmatic solutions to our most pressing environment and development challenges.

IUCN works on biodiversity, climate change, energy, human livelihoods and greening the world economy by supporting scientific research, managing field projects all over the world, and bringing governments, NGOs, the UN and companies together to develop policy, laws and best practice.

IUCN is the world's oldest and largest global environmental organization, with more than 1,000 government and NGO members and almost 11,000 volunteer experts in some 160 countries. IUCN's work is supported by over 1,000 staff in 60 offices and hundreds of partners in public, NGO and private sectors around the world.

www.iucn.org

IUCN
Publications Services
Rue Mauverney 28
1196 Gland, Switzerland
Tel + 41 22 999 0000
Fax + 41 22 999 0020
books@iucn.org
www.iucn.org/knowledge/publications_doc/publications/
ns/

Au sujet de l'UICN

L'UICN, Union internationale pour la conservation de la nature, aide à trouver des solutions pratiques aux problèmes de l'environnement et du développement les plus pressants de l'heure.

L'UICN œuvre dans les domaines de la biodiversité, des changements climatiques, de l'énergie, des moyens d'existence et lutte en faveur d'une économie mondiale verte, en soutenant la recherche scientifique, en gérant des projets dans le monde entier et en réunissant les gouvernements, les ONG, l'ONU et les entreprises en vue de générer des politiques, des lois et de bonnes pratiques.

L'UICN est la plus ancienne et la plus grande organisation mondiale de l'environnement. Elle compte plus de 1 000 membres, gouvernements et ONG, et près de 11 000 experts bénévoles dans quelque 160 pays. Pour mener à bien ses activités, l'UICN dispose d'un personnel composé de plus de 1 000 employés répartis dans 60 bureaux et bénéficie du soutien de centaines de partenaires dans les secteurs public, privé et ONG, dans le monde entier.

www.uicn.org

UICN
Service des publications
Rue Mauverney 28
1196 Gland, Suisse
Tél +41 22 999 0000
Fax +41 22 999 0020
books@iucn.org
www.iucn.org/knowledge/publications_doc/publications/
ns/

Acerca de la UICN

La UICN, Unión Internacional para la Conservación de la Naturaleza, contribuye a encontrar soluciones pragmáticas para los principales desafíos ambientales y de desarrollo que enfrenta el planeta.

La UICN trabaja en los ámbitos de biodiversidad, cambio climático, energía, medios de subsistencia y una economía mundial más ecológica, apoyando la investigación científica, gestionando proyectos de campo en todo el mundo, y reuniendo a los gobiernos, las ONG, las Naciones Unidas y las empresas, con miras a desarrollar políticas, legislación y prácticas óptimas.

La UICN es la organización medioambiental más antigua y más grande del mundo, con más de 1000 miembros, gubernamentales y no gubernamentales, además de unos 11.000 expertos voluntarios en cerca de 160 países. Para su labor, la UICN cuenta con el apoyo de un personal compuesto por más de 1000 empleados, repartidos en 60 oficinas, y cientos de asociados de los sectores público, no gubernamental y privado de todo el mundo.

www.uicn.org

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1196 Gland, Suiza
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Annex 7: IUCN standard credits page

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Annex 8: Sample request for print estimate

Mr Lee Hopkins
Thanet Press
Union Crescent
Margate
CT9 1NU
England

4 October 2004

Dear Mr Hopkins

IUCN Red List 2004: A Global Species Assessment

Please could you supply an estimate for printing the above title:

Print run: 6,000 plus 500 run-on

Extent: 250pp

Size: 280 x 215mm (American format)

Text: CD to be provided. To be printed in full colour on white 115 gsm Fineblade Smooth (TCF) paper. Text to be printed in 100% black.

Cover: Cover artwork to be provided on CD. To be printed in four colours, one side only, 240gsm Invercote G, gloss machine varnished

Proofs: High resolution colour proofs, running sheets, cover chromalin

Binding: Perfect binding

Delivery: In bulk to our warehouse in Stevenage

I look forward to hearing from you.

Yours sincerely

Annex 9: Checklist of items for co-publishing

The three tables below contain a checklist of items that need to be included, discussed or negotiated when entering into a co-publishing agreement with another organization or with a commercial publisher.

Table 1: Checklist of items to be agreed when co-publishing with another organization

Item	Done
Agree on the respective roles and responsibilities of each party from the outset, including: <ul style="list-style-type: none"> • Responsibility for content • Management of the overall project • Design • Production • Print distribution • Electronic distribution • Level of financial contribution from each party 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Negotiate sole or joint copyright	<input type="checkbox"/>
Approve final content prior to production	<input type="checkbox"/>
Approve final design and layout prior to print	<input type="checkbox"/>
Agree on amount of stock to be made available to each organization	<input type="checkbox"/>
Agree on distribution, sales and marketing and whether copies can be made available for the Online Publications catalogue	<input type="checkbox"/>

Table 2a: Conditions for evaluating a co-publishing project with a commercial publisher

Conditions	Yes	No
Do both the commercial publisher and IUCN benefit from the collaboration in terms of profile enhancement?	<input type="checkbox"/>	<input type="checkbox"/>
Will the collaboration lead to an understanding of the importance of IUCN's work amongst a wider audience than IUCN can reach by itself?	<input type="checkbox"/>	<input type="checkbox"/>
Will IUCN obtain benefits that assist it to pursue its Mission and Programme of work?	<input type="checkbox"/>	<input type="checkbox"/>
Are the real costs of this collaboration borne by the commercial publisher?	<input type="checkbox"/>	<input type="checkbox"/>

Table 2b: Criteria to be used to assess the above conditions

Assign a value – either “high” or “low” – to each of the criteria below. If there are a majority of “high” values, then it is worth co-publishing.

Criteria	High	Low
The publication meets a standard of quality that IUCN can endorse in terms of scientific credibility	<input type="checkbox"/>	<input type="checkbox"/>
The publication has a high potential for wide distribution amongst primary IUCN audiences	<input type="checkbox"/>	<input type="checkbox"/>
The publication has the potential to reach IUCN’s secondary audience to enhance awareness of the importance of conservation amongst a significant segment of the general public	<input type="checkbox"/>	<input type="checkbox"/>
The real costs to IUCN are covered (staff time, including secretarial support, telephone and fax costs, overheads, volunteer compensation)	<input type="checkbox"/>	<input type="checkbox"/>

Table 3: Checklist of items to be agreed when negotiating a contract with a commercial publisher

Item	Done
Ensure IUCN retains copyright or agree to joint copyright as a minimum	<input type="checkbox"/>
Ensure that IUCN’s contribution to the publication is duly acknowledged and given prominence	<input type="checkbox"/>
Agree rights reversal within a specific time period should the publication go out of print	<input type="checkbox"/>
Ensure that IUCN will receive a PDF of the final document for the IUCN website. This may be subject to a time exclusion clause	<input type="checkbox"/>
Discuss fees for the contribution of scientific material and expertise	<input type="checkbox"/>
Ensure IUCN sees a final copy of the proofs to approve content	<input type="checkbox"/>
Agree on the number of copies of the final document to be made available to IUCN for sale through its print catalogue and Online Publications catalogue	<input type="checkbox"/>

Annex 10: IUCN copyright request form

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Position:

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If the material is for inclusion in a publication:

I/we undertake to fully acknowledge the source of the information
 I/we undertake to use the information solely for the purpose requested
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 material for archiving/information purposes

To be completed by requestor

Name of requesting Officer:
 Organization:

Date:

To be completed by IUCN Headquarters Library

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Date:

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Deborah Murith
Head of Publishing
IUCN
Rue Mauverney 28
1196 Gland, Switzerland
deborah.murith@iucn.org

Name:

Position:

Name of organization / academic institution / publishing company:

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Copyright holders:

Language(s) into which you plan to translate the material:

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Purpose:

Format of reproduced material (i.e. on paper, CD-Rom, etc.):

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I/we undertake to provide IUCN with five copies of the published material for archiving/information purposes.

I/We also agree to adhere to the conditions stipulated in Annex 1 to the present document.

To be completed by requestor

Name of requesting officer:	Date:
Organization:	

To be completed by IUCN publishing unit

Permission is granted provided the above conditions are fulfilled	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Permission granted on behalf of IUCN by:	Date:	

Annex 1

I/we agree to fulfil the following conditions.

- Where possible, the format of the translated document should resemble the original as closely as possible using similar layout, fonts, pictures (provided there are no copyright issues)².
- IUCN's logo should be included on the translated work.
- IUCN should be able to approve the final document and to check for disclaimers, copyright acknowledgement, etc. before the final print-run is launched. This should be agreed at the outset.
- IUCN must be informed of the intended use of the final translated document. If the document is to be distributed free of charge, IUCN should receive five copies for the library and archiving purposes.
- If the document is intended for sale, the final sale price should be agreed in advance with IUCN and IUCN should receive a certain number of copies for sale and distribution through its own catalogue.
- Both low- and high-resolution PDF files of the final ready-for-print document must be sent to the library for entry into the library database and online catalogue:
katherine.rewinkel@iucn.org.

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Annex 12: IUCN depository libraries

IUCN HEADQUARTERS

IUCN Headquarters

Library

Rue Mauverney 28
1196 Gland, Switzerland
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IUCN REGIONAL AND COUNTRY OFFICES

AFRICA

Regional Office for Eastern and Southern Africa (ESARO)

Wasaa Conservation Centre
Mukoma Road (off Magadi Road)
Nairobi 00200, Kenya

Mozambique Programme Office

Av. Fernão Meloe
Castro, 23
PO Box 4770,
Sommershiold
Maputo, Mozambique

South Africa Programme Office

SAQA House, 3rd Floor,
North Wing
1067 Arcadia Street,
Hatfield, PO Box 11536
Pretoria, South Africa

Regional Office for Central and Western Africa

Centre de documentation
01 BP 1618
Ouagadougou 01
Burkina Faso

Burkina Faso Country Programme Office

01 BP 3133
Ouagadougou 01
Burkina Faso

Cameroon Country Programme Office

BP 5506
Yaoundé
Cameroon

Democratic Republic of Congo Country

Programme Office

43, av. Colonel Ebeya
Immeuble CAP IMMO
Commune de la Gombe
Kinshasa, Democratic
Republic of Congo

Guinea-Bissau Country Programme Office

Apartado 23
Bissau 1033, Guinea-Bissau

Mali Country Programme Office

Rue Archinard, Porte 547
BP 1567
Bamako, Mali

Mauritania Country Programme Office

BP 4167
Nouakchott, Mauritania

Senegal Country Programme Office

Avenue Bourguiba, Castors
BP 3215
Dakar, Senegal

ASIA

Asia Regional Office

N 63 Sukhumvit 39 Soi
Phrompong
Sukhumvit Road,
Wattana, Klongtan
Bangkok 10110
Thailand

Bangladesh Country Office

House 11, Road 138
Gulshan 1
Dhaka 1212, Bangladesh

China Programme Office

2-2-131, Tayuan Diplomatic
Compound
No.1, Xin Dong Lu
Beijing 100600, China

Lao People's Democratic Republic Country Office

082/01 Fa Ngum Road
Ban Watt Chan
Vientiane, Lao People's
Democratic Republic

Nepal Country Office

Bakhundole
Lalitpur
PO Box 3923
Kathmandou, Nepal

Pakistan Country Office

1 Bath Island Road
Karachi
Sindh 75530, Pakistan

Sri Lanka Country Office

53 Horton Place
Colombo 7, Sri Lanka

Viet Nam Country Office

Villa 44/4 Van Bao Street
Ba Dinh
Hanoi, Viet Nam

WEST ASIA

Regional Office for West Asia

Um Uthaina
Tohama Str. No.6
PO Box 942230
11194 Amman, Jordan

EUROPE

Regional Office for Pan-Europe and Permanent Representation to the European Union

Boulevard Louis Schmidt 64
Brussels 1040, Belgium

Centre for Mediterranean Cooperation

Parque Tecnológico de
Andalucía
Calle Maria Curie, 35
Campanillas - Malaga
Andalucía 29590, Spain

**Programme Office for
Russia and the
Commonwealth of
Independent States**

Stolyarny pereulok 3
Building 3
Moscow 123022
Russia

**Southern Caucasus
Country Programme
Office**

Vaja-Pshavela Ave. 41
6th Floor
0077 Tbilisi, Georgia

**South-Eastern Europe
Country Programme
Office**

Dr Ivana Ribara 91
11070 Belgrade
Serbia and Montenegro

Environmental Law Centre

Godesberger Allee 108-112
53175 Bonn, Germany

**MESO AND SOUTH
AMERICA**

**Regional Office for
Meso-America**

Apartado Postal 0146-2150
Moravia, San Jose
Costa Rica

**Regional Office for
South America**

Calle Quiteño Libre E15-12
y La Cumbre
Sector Bellavista
Casilla Postal 17-17-626
Quito, Ecuador

NORTH AMERICA

**USA Multilateral
Office**

1630 Connecticut Avenue
NW, 3rd Floor
Washington
DC 20009-1053, USA

OCEANIA

Oceania Regional Office

5 Ma'afu Street
Suva
Fiji

IUCN institutional depository libraries

American Museum of Natural History

Central Park West at 79th Street
New York, NY 10024
USA

Australian National Committee for IUCN

Level 13, 235 Jones Street
Ultimo NSW 2007
GPO Box 528
Sydney, NSW 2001
Australia

Centro Agronómico Tropical de Investigación y Enseñanza (CATIE)

Biblioteca Conmemorativa Orton
Attn: Laura Coto Royo
CATIE 7170
Turrialba, Costa Rica

Comité Français pour l'UICN

Muséum National d'Histoire Naturelle
36, rue Geoffroy Saint-Hilaire
75005 Paris, France

Development Alternatives

B-32 Tara Crescent
Qutab Institutional Area
New Mehrauli Road
New Delhi 110016, India

Fondo para la Protección del Medio Ambiente en Colombia (FEN)

Biblioteca
Carrera 7 No 71-52, torre B, piso 7
Apartado Aéreo 052986
Bogotá, Colombia

IMACH - Instituto de Medio Ambiente y Comunidades Humanas

Universidad de Guadalajara
Km. 15.5 Carretera a Nogales
Las Agujas, Zapopan,
Jalisco CP 45220
Mexico

The Environmental Resource Centre (NEST & JCDD)

Attn: Ms Sara Cook
95 Dumbarton Avenue
Kingston 10, Jamaica

National Commission for Wildlife Conservation and Development (NCWCD)

Attn: HRH Prince Bander Bin Saud Bin Mohammad Al Saud
PO Box 61681
Riyadh 11575, Saudi Arabia

Secretariat of the Pacific Regional Environment Programme (SPREP)

Information Resource Centre
Attn: Miraneta Williams-Hazelman
PO Box 240
Apia, Samoa

UNEP-WCMC Library

219c Huntingdon Road
Cambridge CB3 0DL
United Kingdom

Centre for Environmental Information and Documentation (CEID)

Vietnam Environmental Protection Agency
Attn: Dr Nguyen Quoc Khanh
556 Nguyen Van Cu
Long Bien District
Hanoi, Vietnam

UNEP-WCMC Library

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Apdo. 2923
Final 25 Avenue Norte
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Programme	
Date taken	
Keywords	
Geographic keywords	
Species name	
Description subject	
IUCN project	
Original image	
Original location	
Notes	

Date:

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IUCN works on biodiversity, climate change, energy, human livelihoods and greening the world economy by supporting scientific research, managing field projects all over the world, and bringing governments, NGOs, the UN and companies together to develop policy, laws and best practice.

IUCN is the world's oldest and largest global environmental organization, with more than 1,000 government and NGO members and almost 11,000 volunteer experts in some 160 countries. IUCN's work is supported by over 1,000 staff in 60 offices and hundreds of partners in public, NGO and private sectors around the world.

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