

Publishing & the Book in Africa: A Literature Review for 2018

Hans M. Zell
hanszell@hanszell.co.uk

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This is the fourth in a series of annual reviews of select new literature in English that has appeared on the topic of publishing and the book sector in sub-Saharan Africa.

The previous annual literature reviews can be found as follows:

2017:

https://www.academia.edu/35877629/Publishing_and_the_Book_in_Africa_A_Literature_Review_for_2017 (pre-print version)

Print/online version published in *The African Book Publishing Record* 44, Issue 2 (May 2018): 116-167. <https://doi.org/10.1515/abpr-2018-0008>

2016:

https://www.academia.edu/31441110/Publishing_and_the_Book_in_Africa_A_Literature_Review_for_2016 (pre-print version)

Print/online version published in *The African Book Publishing Record* 43, Issue 2 (May 2017): 120-170. <https://doi.org/10.1515/abpr-2017-0004>

2015:

https://www.academia.edu/20432811/Publishing_and_the_Book_in_Africa_-_A_Literature_Review_for_2015 (pre-print version)

Print/online version published in *The African Book Publishing Record* 42, Issue 1 (March 2016): 11-37. <https://doi.org/10.1515/abpr-2016-0003>.

Scope and arrangement

Extensively annotated and/or with abstracts, the present list brings together new literature published during the course of 2018, a total of 141 records. Also included are a small number of articles and other documents published in 2017 or earlier, which have not hitherto been included in previous annual literature reviews, or in the *Publishing, Books & Reading in Sub-Saharan Africa* online database (see also update on p. 3).

The literature review covers books, chapters in books and edited collections, journal articles, Internet documents and reports, theses and dissertations, interviews, audio/video recordings and podcasts, as well as a number of blog postings, with their posting dates indicated.

Newspaper articles and stories are *not* generally included, unless of substantial length or of special significance.

Records are grouped under a range of regional/country and topic-specific headings. It should be noted that, for the most part, literature on particular topics, e.g. children's book publishing, digital publishing, educational and schoolbook publishing, publishing in African languages, reading culture and reading promotion, scholarly publishing, etc. is listed under **topic/subject** rather than country headings. For example, an article on developments in the digital book sector in Kenya will be listed in the topics sub-section entitled 'Digital media and electronic publishing' rather than in the country section for 'Kenya'. However, in the absence of a country index it is possible to search for *all* country-specific records by using the Ctrl+F 'find' function in this document. For instance, typing 'Ghana' in the search box will find any text/records (in titles of articles, blog postings and other documents, or if part of the annotations) containing the word 'Ghana'. The same search function can also be used to search for names of authors.

Most journal articles published online are freely accessible, but a small number are behind a paywall and subscription based. For web documents and online journal articles the date the source was accessed is indicated [in square brackets].

As always, I am aware that there are no doubt gaps in the coverage of the literature, and if I have missed any articles/papers, books, theses, or other relevant documents on the topics covered by this literature review (and published or posted in 2018), I would be grateful if these could be brought to my attention. Please email details to hanszell@hanszell.co.uk, together with an electronic file of the document, or a link to it.

Guest essay

Starting with the 2018 edition we are pleased to introduce a 'Guest essay' as a special new feature to precede this and future annual literature surveys. The first contribution is Richard Crabbe's 'Revitalizing the Book Chain for National and International Cooperation', his keynote address at the opening ceremony of the 16th Ghana International Book Fair on 30 August 2018, an eloquent and timely address, and which at the same time offers a succinct summing-up of the state of publishing and the book sector in Africa today.

**About the Publishing, Books & Reading in Sub-Saharan Africa Database.
Status update as at January 2019**

All the records in the four annual literature reviews thus far published are scheduled to be integrated into the online database of *Publishing, Books & Reading in Sub-Saharan Africa*. Unfortunately, access to the **database remains temporarily unavailable**. It is currently still in the process of being relaunched by its new host institution, Kwara State University Library in Nigeria (and see also the 2015 press release at <http://www.hanszell.co.uk/Site/PDFs/Press%20release.pdf>)

Due to a number of persistent technical problems relating to metadata mapping and software functionality, as well as ongoing software development and data transfer issues, there have been serious delays in the migration of the database. However, the new hosts hope that remaining problems and issues can now be resolved shortly, and that they will be able to relaunch the database sometime early in 2019 on a more dynamic, Drupal-based open source content management platform. The first batch of updates and over 500 entirely new records will then also be added to the database.

Meantime the accompanying collection of books, monograph series, journals, articles, and other documents on publishing and book development in Sub-Saharan Africa, from 1996 to 2014, donated by Hans Zell to Kwara State University Library in 2015 is now accessible at the recipient library. This is a continuation of an earlier collection and archive (for the 1960-1995 period) that was donated to the African Publishers Network/APNET in Harare in 1995. The 1996-2014 collection has now been fully catalogued and records have been created for each item and integrated in KWASU's Online Public Access Catalogue (OPAC). A complete listing and inventory of the collection (which includes unpublished and archival material) can be found at <http://kwasu.edu.ng/library/pbrssa.html>. This page also includes a user guide, and an online form to register for access to and use of the collection. Access is free to any bona fide scholar or researcher from around the globe.

For more information about the status of the new database, or access to the physical collection, contact Teslim B. Balogun, Project Director, PB&RSSA, Kwara State University Library, PMB 1530, Malete, Kwara State, Nigeria. Email: teslim.balogun@kwasu.edu.ng

This pre-print version uploaded on Academia.edu on 29 January 2019
Print version to appear in *The African Book Publishing Record*
Volume 44, Issue 2, (May 2019) <https://www.degruyter.com/view/j/abpr>

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Guest essay:
**Revitalizing the Book Chain for National and
International Cooperation**

**Keynote Address by Richard A.B. Crabbe¹
at the Opening Ceremony of the 16th Ghana International Book Fair,
Accra, Ghana, August 30, 2018**

It is an honour for me to stand before you today to deliver the keynote address at the Opening Ceremony of the 16th Ghana International Book Fair.

So, I will speak as a Ghanaian, because this is my home industry. I will speak as an African, because this edition of the fair is building on a growing reputation of being one of the fairs in Africa that offers a forum for exchange of ideas on cutting edge issues and practical helps to improve the industry. And I will speak as a citizen of the world, one who has been privileged to work and share experience with others in the industry from around the world.

A viable indigenous publishing industry is critical to the economic development of a country, as it supports progress in literacy, education, and empowerment. Publishing is also an important productive sector that provides a number of skilled jobs across the continent—writers, designers, artists, editors, publishers, printers, freighters, wholesalers, and booksellers and retailers.

One very often hears the phrase, “publishing industry”, but publishing is yet to be treated or even considered as an industry. Perhaps it is because many do not understand publishing, and confuse it with printing. I have begun by talking about publishing, because it is the key part of the book chain that brings together all the productive portions of the chain. Therefore, we cannot talk about the book chain without noting that the publishing industry should be considered a strategic partner for a country’s educational and economic development, and social transformation. More on this later.

Now to the book chain. It is called as such, simply because all the key actors are interlinked.

¹ **Richard Crabbe** is currently an International Communications and Publishing Consultant. He also works as a Senior Communications and Publishing Consultant at the World Bank, Washington, DC. From 2002 to 2012 he served as Head of Client Relations in the World Bank’s Office of the Publisher. Prior to joining the World Bank in 2002 he was General Manager of Africa Christian Press in Accra, Ghana (1982-2002).

In his nearly 40-year career in publishing, he has also served as Chairman, African Publishers’ Network (APNET), Member, Executive Committee of the International Publishers Association (IPA); and President of the Ghana Book Publishers Association. He was lead author for the book, *Textbook Development in Low Income Countries: A Guide for Policy and Practice*, published in 2014, and he led the team that prepared a 12-module e-course to accompany the manual.

Writers

Our writers are the ones who incubate ideas and express them in ways that cause us to pause, think, reflect, and hopefully, learn. Theirs is often a lonely task, because until the ideas are published, a writer may be unknown. As a people, Ghanaians talk a lot; some may say, too much. But we should let our writings match our talking. History is being made daily, and we need to record this for posterity. I believe that a people who do not know their history or heritage are really a lost people. It was the late Sir Winston Churchill who said, “A nation that forgets its past has no future.” So, let’s not only major on fiction, as will be recognized and rewarded by the Burt Award for African Literature on Friday². Let us also encourage more writers to document what is happening now in Ghana and Africa. Otherwise, others will do so for us and our grandchildren, and we may not like the perspective or slant they will give to what we would have experienced in our lifetime. No more David Livingstone or Henry Stanley discovering the source of the Nile, a river that had watered Africa for centuries before they were born! If we are to revitalize the book chain, our writers need to be willing to improve their work and make it relevant to our needs today. Publishers need to encourage writing in our local languages as well, and to address the concerns writers have, for example, regarding royalty arrangements.

Editors

From writers we go to the editors. They scrutinize and polish the words of writers to create works of art, books that invite you to read them. Editors are in short supply, which is evident in some of the mediocre content that gets published. A recent survey of 11 African countries showed that editorial capacity was lacking across the board. We need editors who can edit to required levels for our schools; we need editors who can edit textbooks; and we need editors who can edit serious works, scientific manuals, biographies, non-fiction, and fiction—all genres. I would urge our experienced editors to consider passing on their knowledge, experience and talent to the next generation, and for the next generation of editors to learn from them, aiming to improve their craft. I am glad that the Ghana Association of Book Editors will run an editing workshop on Saturday. This is one link of the book chain that could benefit from international cooperation through capacity building. Editors are key for ensuring that high quality titles are published.

Designers and illustrators

They bring books to life, whether it’s the cover, layout or illustrations. Here, we need to pay close attention to gender portrayal, particularly in children’s books, because young minds shaped in childhood will be the minds that take decisions that impact society later in life. Today’s child is tomorrow’s adult. Let us also remember that Africa as a whole is rapidly becoming urbanized. In fact, according to the 2017 *Drivers of Migration and Urbanization in Africa report*³ by the United Nations, Sub-Saharan Africa is the world’s fastest urbanizing region. Urban areas will double over the next 25 years. Therefore, our illustrations of children’s books should move away from the stereotypical village story for a child’s first day at school. Our illustrations should reflect the reality around us, help us to confidently face the future, and not imprison us in the past.

² <https://www.burtaward.org/african-young-adult-lit>

³ <http://www.un.org/en/development/desa/population/events/pdf/expert/27/papers/III/paper-Awunbila-final.pdf>

Printers

We come to our printers who actually manufacture the books in print format. There is ongoing debate about printing schoolbooks locally as a means of revitalizing the print industry. It must be noted that almost every African country imports paper and other inputs for printing. They are therefore subject to customs duties and taxes which, in turn, are passed on to the buyer. Some countries also levy some tax, such as value added tax, on locally printed as well as imported books. Ironically, the government is the largest buyer of schoolbooks. Therefore, governments end up taxing themselves!

Digital production

Here is where digital book production offers some promise. There is growth in digital content, particularly fiction in Nigeria, written, published, and distributed by a young cadre of publishers. But generally, across Africa digital/electronic publishing is still in a nascent stage. Many publishers have embraced the format, with 50 per cent of their catalogue available as e-publications, and it does offer promise. However, delivery on a large scale to the schools' market might be a challenge in the near term. There's talk about using e-books in schools, as happening in Kenya and South Africa. But, apart from these two countries, the required infrastructure, including electricity and internet connectivity, is currently not available. As such, I believe e-books will likely not replace print versions in the near future; it is more likely that both formats will coexist in the foreseeable future.

Distributors and booksellers

Weak distribution networks seem prevalent within and across borders of most African countries. Bookselling has suffered from procurement practices that sideline them completely, favoring delivery by publishers (often through commercial transporters) to the point of use or collection points designated by government or donor agencies that purchase books. Weakening independent bookselling leads to the unintended consequence of limited access to books, which in turn promotes piracy. There is interest in cross-border publishing, a potential area for growth. East Africa shows strong regional market operations by publishers—especially from Kenya and Uganda and in neighboring countries such as Rwanda, South Sudan and Zambia.

The reader

From the bookseller, the book gets to the reader. Unless a book is in the hands of the intended reader, the writer has not succeeded in getting his or her message across. In a situation where the average reader is less likely to afford a new book, libraries could provide access to books. However, generally, libraries in Africa have an ongoing tale of woe: Government purchases of books for libraries are very little to zero.

Most libraries in African countries are therefore dependent on ad hoc donor funding from NGOs or development partners, or on occasional large shipments of donated books. For many African publishers, expectations of local library sales are a thing of the past. As the bulk of library purchases tend to be supplementary readers, the combination of very low purchases of locally published materials, and influx of overseas book donation programmes which ship tens of millions of free books to African public and other libraries every year, negatively impacts the local book publishing industry. In their excellent review of book donation

schemes⁴, Zell and Thierry point out that “large-scale book donation schemes, and huge quantities of free books flooding their markets, have an adverse impact on the local publishing industries and the book trade, and that such donations can only be justified if they are recipient-request led, and are supportive of the local ‘book chain’ at the same time.”

I read a 28th August 2018 news item on the Joy FM website that said the Africa office of The Royal Commonwealth Society has partnered with the First Lady of Ghana to promote literacy across schools in Ghana. Part of the report stated, “As part of the partnership, state of the art libraries will be built across selected areas and will be filled with amazing books.”⁵ My sincere desire is that those “amazing books” will include books written by Ghanaians and produced by Ghana’s publishing industry, and titles from other African writers and African countries.

The publisher

To get all in the chain to work together, we have the publisher who works like the conductor of the orchestra, signaling when each part is to spring into action. How are publishers faring? Brian Wafawarowa, president of the South African Publishers Association, and executive member of the International Publishers Association, has written that “more than 80% of publishing in Africa is education-related.” Today, African publishers face increasing difficulty in accessing and benefiting from the school textbook market. For educational and school book publishers, a new threat has surfaced in moves by some African governments to introduce and implement a policy of just one officially sanctioned textbook per subject and grade (Kenya, Rwanda, Tanzania), or are considering doing so (South Africa), thus ending the current situation of a multiplicity of books from a variety of publishing houses, all competing in an open market. This development has the potential to squeeze out several publishers, tighten investment in supplementary readers, compromise quality and delivery, and increase per unit prices in the longer term, as happened in the 1970s and 1980s.

Honorable Chairman, consider that the report of the 1968 UNESCO conference, held here in Accra, Ghana, stated: “A controversy has of late arisen as to whether the preparation and publication of books for educational purposes should be in the hands of private enterprise or the government. If in private hands, the production would be motivated by private profits which may disregard educational objectives. If in government hands, then political influences such as favoritism and undue interference may override social considerations. But it may be expedient to conserve the government capital resources, and private enterprise may be

⁴ Hans M. Zell and Raphaël Thierry. “Book Donation Programmes for Africa: Time for a Reappraisal? Two Perspectives.” *African Research & Documentation. Journal of SCOLMA - the UK Libraries and Archives Group on Africa* no. 127 (2015) [Published February 2017]: 3-137 (part I), 139-215 (part II).

Pre-print online versions (freely accessible)

Part I: Book Donation Programmes in English-speaking Africa, by Hans M. Zell.

https://www.academia.edu/13165497/Book_Donation_Programmes_for_Africa_Time_for_a_Reappraisal_Part_I

Part II: Le don de livre, mais à quel prix, et en échange de quoi? Un regard sur le don de livre en Afrique francophone, by Raphaël Thierry.

https://www.academia.edu/13166294/Le_don_de_livre_mais_%C3%A0_quel_prix_et_en_%C3%A9change_de_quoi_Book_donation_programmes_for_Africa_part_2_ (In French, with an abstract in English)

⁵ <https://www.myjoyonline.com/news/2018/August-28th/first-lady-partners-commonwealth-office-to-promote-literacy.php>

allowed to develop rapidly to its maximum capacity.”⁶ That was 50 years ago! So why have some governments taken over textbook publishing again? In fact, for Kenya and Tanzania, issues with quality have arisen. Monopolies have a way of promoting mediocrity in quality and content, corruption in procurement. Monopolies in the educational book production and supply will end up crippling the very industry that could serve as a strategic partner to support effective learning and teaching that would produce positive educational outcomes.

The way forward: Revitalize

So, what is the way forward for the publishing industry? Over the past 40+ years, many pan-African or regional organizations, programmes, networks, and other initiatives in the book sector have failed, despite their best intentions. So, what can be done to breathe new life into the African book publishing industry and make it sustainable? In January 2018, participants at the Regional Workshop for African Book Industry Stakeholders in Abidjan, La Côte d’Ivoire, unanimously adopted the concept of an African Publishing Collaborative – an action plan around five pillars for advocating and establishing innovative and effective mechanisms within countries for the production, acquisition, distribution, management and use of textbooks and other reading materials in national languages. The five pillars of intervention are: (i) Advocacy, policy dialogue and reading promotion; (ii) Training and research; (iii) Local languages; (iv) Publishing partnerships; and (v) Bookselling and distribution. Moves are also underway to revive the African Publishers Network (APNET), which at one time represented national publishers’ associations from 43 African countries.

National cooperation

Within countries, there is the need for all aspects of the book chain to work together. Parochial interests must give way to the need to revitalize the book chain for mutual benefit, and the larger national interest of producing quality books and making them more accessible to our people. Revitalizing means we will do things differently and better. All across Africa, national book policies are generally non-existent. And where policies exist, they are routinely ignored when major decisions that affect the industry are being taken. Revitalizing means Government needs to step up to create and implement the appropriate policy environment to facilitate the growth and development of the book publishing industry. Revitalizing means every link in the book chain should strive to improve. Government and the private sector should cooperate with each other, and not compete against each other.

International cooperation

Since November 2017, three major conferences and workshops have been held in Africa: (i) High Level Regional Conference: The Publishing Industry in Africa and its Role in Education and Economic Growth, organized by the World Intellectual Property Organization (WIPO), and held in Yaoundé, Cameroon, November 22-23, 2017; (ii) Regional Workshop for African Book Industry Stakeholders, organized by ADEA and the Global Book Alliance (GBA), and held in Abidjan, La Côte d’Ivoire (Ivory Coast), January 22-25, 2018; and (iii) the International Publishers Association’s first ever African Regional Seminar held in Lagos, Nigeria, May 9, 2018. These high-level meetings on the African book industry point to the need for the principal actors and organizers dialogue and harmonize their efforts, since they all plan to continue engaging the industry, often represented by the same individuals, at different fora.

⁶ https://unesdoc.unesco.org/ark:/48223/pf0000059548_eng

Fresh hope has arisen due to the emergence of the Global Book Alliance, a partnership of donor agencies, multilateral institutions, and civil society organizations that are committed to bringing books to every child in the world by 2030. In its 2018-2020 strategy, the Alliance states that it recognizes that the long-term solution to the global children's book gap is in establishing robust local markets for books. To help those markets develop, the Alliance will address challenges across the entire book chain, from title development, publication, procurement, distribution, and use. The Alliance will identify innovative ideas, test them, and replicate successful approaches within and across countries. It must be noted that the Alliance plans to work through publishing collaboratives, similar to what stakeholders agreed upon in Abidjan in January.

The multiple issues mean that no single intervention can address all the elements of a functioning market. No one-size-fits-all approach will work. What is needed in Ghana, for example, might be very different from what is needed in Uganda. A holistic and country-centric approach is therefore required to address barriers across the book chain, and support a self-sustaining market that encourages a reading culture to flourish, and offers commercial opportunities for publishers beyond governments and aid organizations to sell their books.

What can we do?

Before concluding, I would like to take the opportunity to offer some suggestions:

1. **Dialogue.** Government and the book industry have to dialogue and find ways to strengthen the industry for the benefit of all concerned. It does not make sense for officials to give audience to external competitors while closing their doors to local industry players. A national forum on publishing development should involve development partners and international NGOs that have been working in a country.
2. **Build and improve capacity.** Quality work speaks for itself. For topics such as open educational resources and editing, seek international technical assistance. Book donation schemes should be accompanied by a clear plan to develop the local industry. Capacity building components can also be built into loans and grant agreements.
3. **Develop transparent systems.** Of particular concern are:
 - (i) Evaluation and approval of manuscripts: This is seriously compromised when a Ministry of Education decides to empanel writers, evaluate and approve their output, and then also select what should be used in schools. One cannot be referee and player at the same time.
 - (ii) Procurement: This has long been a breeding ground for corruption, because of how information is released and a lack of transparency surrounding processes and award of contracts. For example, how come a publisher, or sometimes a briefcase-toting person from another country, will find out about a tender for purchase of books long before local publishers?
4. **Work across borders.** This applies not only to language publishing, but also for systems that enhance cross-border trade in books. How about harmonizing curricula so that books can be used across West Africa? We have the West African Examinations Council, so it should not be so difficult to share textbooks across all the member

countries. On the larger front, the publishing industry needs to take advantage of the African Continental Free Trade Area (AfCFTA). This initiative of the African Union, signed by 44 of 55 heads of state and government in Kigali, Rwanda on March 21, 2018, will be one of the world's largest free-trade areas in terms of the number of countries, covering more than 1.2 billion people, and over \$4 trillion in combined consumer and business spending if all 55 countries join.

5. **Collect and organize statistics on the book publishing industry.** To address the chronic issue of lack of reliable data, the publishing industry needs to be part of the frontline to collect and curate data relating to the book publishing industry: number of new titles published annually; number of books sold (copies and estimated value)—disaggregated by children's books, language, etc. Additionally, national publishers' associations should be encouraged to establish digital repositories bringing together key articles, papers, studies, reports, statistics, training resources, and other materials on the many aspects of publishing and the book in Africa. A concerted effort over five years, for example, can assemble a wealth of knowledge that can be shared with other countries.

Record-keeping at industry- and government-level is weak. In his July 2018 publication, *African Book Industry Data and the State of African National Bibliographies*⁷, Hans Zell has noted that "Book publishing data and book production statistics are important elements in measuring the growth and vitality of indigenous publishing in any part of the world, but reliable figures of book publishing output for the continent of Africa do not exist at the present time, with the exception of South Africa and, to a limited extent, for one or two other countries." Speaking at an IPA Seminar in Lagos, Nigeria, José Borghino, Secretary General of the IPA, stated, "Without accurate data, all our stories about publishers are just anecdotes."⁸

6. **Develop and implement national book policies.** Without a well-thought-out and effectively implemented framework, progress will be difficult.
7. **Promote reading.** Studies have found that children who look at books with their parents and are read to from an early age tend to know more words, have higher cognitive abilities, are more interested in books, and become better readers in the future. The benefits extend to parents too. In contexts where parents are illiterate or low literate, the pleasure of looking at books with their children helps them see value in being able to read and motivates them to improve their own literacy skills.

⁷ Hans M. Zell "African Book Industry Data & the State of African National Bibliographies."

Pre-print online version (freely accessible)

https://www.academia.edu/37581588/African_Book_Industry_Data_and_the_State_of_African_National_Bibliographies

Print version in *The African Book Publishing Record*, Volume 44, Issue 4 (Dec 2018): 363–389.

<https://doi.org/10.1515/abpr-2018-0012>

⁸ IPA Regional Seminar in Nigeria. International Publishers Association. [Online] June 5, 2018.

https://www.internationalpublishers.org/images/events/IPA_Seminars/Lagos_May_2018/FINAL-IPA-REPORT.pdf

Conclusion

In conclusion, let us remember that books can bring peoples closer. Books can be great ambassadors; they go where no one in the book chain responsible for producing them can go. Books open our minds to know more about and relate better with each other. Working together, we can all help to revitalize the book chains in our respective countries to make quality books more available, more affordable, and more accessible to our people. Let's start with the children and make it happen. As the title of the late Nigerian playwright James Ene Henshaw's great drama says, "This is Our Chance."

Thank you.

NEW SERIALS

BookNews issue 1, May/June 2018- Irregular

Print and online [no ISSN]

Edited by an editorial committee, John Mwazemba, Chair

Kenya Publishers Association, PO Box 42767 Nairobi, Kenya

Email: info@kenyapublishers.org

Website: www.kenyapublishers.org

<http://www.ekitabu.com/wp-content/uploads/2018/05/BookNews-Issue-01-Final.pdf>

The Kenya Publishers Association has launched the first issue of its (free) quarterly *BookNews* magazine, intended to inform the public “on matters of publishing, the new curriculum developments, and various activities and projects that the publishing industry is undertaking.” Contents in issue 1 also includes news about book trade events, book prizes and awards, book reviews, and a number of short articles on issues affecting publishing and the retail trade in Kenya.

Publishers & Books no. 001, 2018- Monthly (in French and English)

Print and online (subscription-based) [no ISSN]

Yaoundé: African Observatory of Professional Publishers

Editor and Publisher: Ulrich Talla Wamba

Email: oape.info@gmail.com oape.market@gmail.com

Web: <http://www.oape-africa.org/pages/publishers-books/>

For a list of recent content see <http://www.oape-africa.org/pages/actualites/>

Free access to issue no. 3 (viewing only) is at

http://issuu.com/oape-africa/docs/publishers__books_-_august_2018_-_

The first four issues of this attractively produced new magazine – sub-titled ‘Mensuel d’Afrique-Magazine Spécialisé & Professionel-Livres et Éditions’ – contain a variety of informative news, reports about book fairs and other book promotional events, interviews, as well as short articles (primarily in French, but also some in English) about the book world and the publishing industries in Africa. In the first issue there is an insightful interview with Kenyan e-book entrepreneur Alexander Nderitu, a profile of Cameroonian publisher Editions CLE, together with a special section of contributions on the e-book in Africa, and the new opportunities now offered to African publishers keen to exploit the digital markets. Issues 2 and 3 also contain Raphaël Thierry’s two-part study “Géopolitique du livre africain francophone. 1950-1980.”

REFERENCE & BIBLIOGRAPHY

Higgs, Colleen, ed. **Small African Publishers Catalogue**. Cape Town: Modjaji Books, 4th ed. 2018. 115 pp. ISBN 9781928215721 (Distributed outside Africa by African Books Collective Ltd., Oxford)

This is the fourth edition of a useful directory – now published in a small pocket book size format – that intends to provide a showcase of the variety and extent of independent and small publishing in Africa. A typical full entry includes physical and postal address, website, email, telephone number, contact information, as well as social media contacts. This is followed by a brief profile of each publisher, the nature of their list, area(s) of specialization,

and/or services provided, together with small images of their logo. Also included are a number of insightful short articles and interviews about the challenges of small indie publishing in Africa.

It would have been helpful if the introduction to the catalogue had provided some information about the data gathering process, and the criteria for inclusion in this directory of “small independent” African publishers. As in previous editions, South African publishers still heavily dominate the listings (a total of 43), but there are also a small number of entries for publishers in 13 other African countries: (one each in Algeria, Egypt, Ethiopia, Ghana, Mauritius, Namibia, Rwanda, Senegal and Togo; two each in Kenya and Uganda; three in Nigeria, and four in Zimbabwe), as well as listings for three publishers in Europe and the US. There are some notable lacunae though, for example just one entry for Ghana, and no publishers at all from Botswana, Cameroon, Lesotho, Malawi, Morocco, Sierra Leone, Swaziland, Tanzania, Tunisia and Zambia, as well as many francophone African countries. Their absence may be as a result of publishers’ failure in these countries to respond to the compiler’s request for information; or perhaps that they do not wish, or no longer wish, to be included in a directory of “small publishers”. This is a pity, and also points to a failure of some small African publishers to make their activities widely known, both at home and internationally.

Zell, Hans M. “**Publishing & the Book in Africa: A Literature Review for 2017.**” *The African Book Publishing Record* 44, no. 2 (June 2018): 116-167.

<https://doi.org/10.1515/abpr-2018-0008> [10/07/18]

Pre-print online version (freely accessible)

https://www.academia.edu/35877629/Publishing_and_the_Book_in_Africa_A_Literature_Review_for_2017 [18/02/18]

The predecessor of the present list, this is third in a series of annual reviews of select new literature in English that has appeared on the topic of publishing and the book sector in sub-Saharan Africa. Extensively annotated and/or with abstracts, the present list brings together new literature published during the course of 2017, a total of 157 records. The literature review covers books, chapters in books and edited collections, journal articles, Internet documents and reports, theses and dissertations, interviews, audio/video recordings and podcasts, as well as a number of blog postings. Records are grouped under a range of regional/country and topic-specific headings.

GENERAL & REGIONAL STUDIES

Africa: General studies/Book history in Africa

African Publishers Network **Rights Catalogue 2018**. Accra: African Publishers Network, 2018. 74 pp. (print and online)

http://www.african-publishers.net/images/apnet_rights.pdf [26/10/18]

This is the first new publication from the recently revived African Publishers Network/APNET <http://www.african-publishers.net/> that “is intended to promote international trade and intra-African trade in publishing through the selling of rights”, and which “aims to facilitate business during international book fairs and across the continent

after the fairs." Titles in English are listed under broad subject groups or by genre (e.g. educational, children's, fiction, poetry, etc.), and there are also listings of a small number of titles in French published by francophone African publishers, as well as a few in Arabic published in Egypt. Information provided on each book includes author, title, publisher, ISBN, page extent and price in US\$ for some, together with a short description of contents and accompanied by a cover image. Although it includes books published in West, East, and Southern Africa, there is a fairly strong preponderance of books from Ghanaian and Nigerian publishers. While it includes a good number of books published in 2017 or 2018, some other titles listed are very old, a number of them published ten or more years ago. APNET states that "anyone interested in obtaining rights to these titles should contact the APNET Secretariat/representative during book fairs or the publishers directly." However, while a useful rights-on-offer tool, inclusion of publishers' contact details, together with their email addresses and websites, would have greatly benefitted the utility this catalogue, especially since the country of publication of the titles featured is not indicated as part of the bibliographic details provided.

Al Qasimi, Bodour **The Next Nollywood – Reasons Why a Strong Publishing Industry is Great for Africa.**

<http://venturesafrica.com/the-next-nollywood-reasons-why-a-strong-publishing-industry-is-great-for-africa/> (Posted 16 May 2018) [18/07/18]

Bodour Al Qasimi is the Founder and President of the Emirates Publishers Association (EPA) and the CEO and Founder of Kalimat Publishing Group <http://kalimat.ae/en/>, the first publishing house in the United Arab Emirates dedicated to publishing high quality children's books. In May 2018 she addressed the International Publishers Association (IPA) seminar in Lagos to discuss, among other issues, the future of the publishing industry across Africa. She is hugely optimistic about the prospects of African publishing, but says the full potential of the continent is not being realized: "This is evidenced by the lack of integration between the African publishing industry and the global publishing market. By fostering closer cooperation, there are huge opportunities to be made. The global publishing industry is starting to change, however, and there are encouraging signs that emerging markets are starting to play more of an active role in the conversations once dominated by the traditional European publishing markets. The United Arab Emirates (UAE) is one of these markets, and we continue to integrate more effectively with global markets. This integration has been hugely positive, and there are striking similarities between the development trajectories of many of the African publishing markets and the publishing market in the UAE. Indeed, together with African publishers, we aim to offer genuine diversity to the industry and promote our rich and vibrant cultures internationally." Al Qasimi believes the globalization of the publishing industry presents an opportunity for publishers in emerging markets to meet surging global interest in more diverse, original narratives. "This trend will inevitably lead to a shift of the global publishing industry from traditional hubs in developed countries to other important secondary hubs in developed and developing countries – the UAE and Nigeria are clear examples of this. It is in these frontiers where the publishing industry will find its future readers and customers. And while I believe the present is bright for African publishers, I believe the future looks even brighter."

Note: see also Bodour Al Qasimi's blog posting **Can Emerging Markets be the Answer to Global Readers' Quest for New, Fresh Content?** <https://nasher-news.com/can-emerging-markets-be-the-answer-to-global-readers-quest-for-new-fresh-content/> [18/10/18]

Association for the Development of Education in Africa–Working Group on Books and Learning Materials, and Global Book Alliance **Report. Regional Workshop for African Book Industry Stakeholders, January 22-25, 2018**. Abidjan: Association for the Development of Education in Africa–Working Group on Books and Learning Materials, and Washington DC, USAID, 2018. 40 pp.

http://www.adeanet.org/sites/default/files/adea_gba_workshop_report.pdf [10/04/18]

In January 2018 a high level technical meeting, **ADEA-USAID Global Book Alliance Partnership: Time to Eliminate Book Hunger for Children in Africa**, <http://www.adeanet.org/en/news/adea-usaid-global-book-alliance-partnership-time-to-eliminate-book-hunger-for-children-in> was held in Abidjan, organized by the Global Book Alliance (GBA) and the Association for the Development of Education in Africa – Working Group on Books and Learning Materials (WGBLM) <http://www.adeanet.org/en/working-groups/books-and-learning-materials> in collaboration with the United States Agency for International Development (USAID). It sought to develop “a common draft action plan around five pillars for advocating and establishing innovative and effective mechanisms within countries for the production, acquisition, distribution, management and use of textbooks and other reading materials in national languages.” The meeting attracted seventy-nine key stakeholders in the African book publishing industry from 11 Francophone, 10 Anglophone, one Lusophone countries, and 12 representatives of development partners.

The workshop report and action plan was published on 29 March 2018. In its conclusion the report states that the setting up of an *African Publishing Collaborative* was discussed in great detail, largely within groups. The outcome of the discussions forms part of the Action Plan described under a five-point agenda, which was formally adopted at the end of the workshop.

The five-point agenda, or “five pillars”, are:

1. *Advocacy, policy dialogue and reading promotion*: Create awareness for the need of national book and reading policy in ADEA member countries by 2020 and provide technical assistance for that purpose.
2. *Training and research*: Establish an online training platform for the African book industry and enable national associations develop effective communication plans with policy makers.
3. *Local languages*: Facilitate efforts toward standardizing cross-border and international orthography; and encourage and support linkages and collaborations for local language development.
4. *Publishing partnerships*: Foster close partnerships within the publishing industry in countries, across borders and with outside agencies; and catalysing the development of a stronger, versatile, economically sustainable industry, including encouraging the creation of conducive conditions that facilitate the active exchange of skills and knowledge in the selling and buying of rights, co-publishing and co-editions across borders.

5. *Bookselling and distribution*: Strengthen capacity building for booksellers through a standardised curriculum; and develop sustainable models for bookselling and distribution, including the use of new technology.

Chorbadzhiyska, Ralitsa **African Publishing Houses to Keep Your Eyes On.**

<http://africawrites.org/blog/african-publishing-houses-to-keep-your-eyes-on/> (Posted 13 June 2018) [28/10/18]

African publishing houses, like those elsewhere in the world, vary between print and digital, and those that focus on fiction or non-fiction, adult or children's literature. What is important to them, the author says, is their individual mission and the drive behind their creation. Here she presents short profiles of the activities of six small independent publishers in Ghana, Nigeria, South Africa and Zimbabwe.

Crabbe, Richard A.B. **Revitalizing the Book Chain for National and International Cooperation.**

The keynote address given by Richard Crabbe at the opening ceremony of the 16th Ghana International Book Fair, held in Accra, Ghana, August 30, 2018, an eloquent and timely address, which offers a succinct summing-up of the state of publishing and the book sector in Africa today. It is reproduced in full as the **Guest Essay** (see p. 6) as part of the introductory section in this annual literature review. Previously Head of Client Relations in the World Bank's Office of the Publisher, Richard Crabbe is a former Chair of the African Publishers' Network (APNET), and also a past President of the Ghana Book Publishers Association.

Note: see also this Ghana News Agency report <http://www.ghananewsagency.org/social/ghana-international-book-fair-launched-137906> [03/09/18]

Early Literacy Network **National Language and Book Policies.**

<http://www.earlyliteracynetwork.org/resources-by-topic/National%20language%20and%20book%20policies> [25/11/18]

Compiled by the Early Literacy Network <http://www.earlyliteracynetwork.org/>, these pages provides a useful set of resources and links to language and book policies in developing countries including Africa, as well as research on the impact of national book policies for content creators and publishers, including aspects such as language education policies and licensing.

James Murua's Literature Blog

<http://www.jamesmurua.com/> [24/10/18]

James Murua's lively blog offers not only a steady stream of news and reviews from the African literary scene, but also reports about book awards and prizes and includes interviews, podcasts, author profiles, and more. A categories menu facilitates quick access, by country or by topic/genre. There are also regular postings about book and journal publishing, book fairs, and news about book industry-related conferences, seminars, and meetings. For example, it recently reported about the "Lettres d'Afrique: Changing the Narrative" programme held during the 2018 Frankfurt Book Fair, an extensive series of events and panel discussions designed to promote international networking between African publishers and those from elsewhere, and intended to provide visibility for the hugely diverse range of current African publishing output from throughout the continent.

These posts have included:

Frankfurt Book Fair 2018: Sights from the African Contingent.

<http://www.jamesmurua.com/frankfurt-book-fair-2018-sights-from-the-african-contingent-fbf18/> [24/10/18]

Frankfurt Book Fair 2018: African Book Fairs and Literary Festivals.

<http://www.jamesmurua.com/frankfurt-book-fair-2018-african-book-fairs-and-literary-festivals-fbf18/> [24/10/18]

Frankfurt Book Fair 2018: Rights in African Languages.

<http://www.jamesmurua.com/frankfurt-book-fair-2018-rights-in-african-languages-fbf18/> [24/10/18]

Frankfurt Book Fair 2018: Tsitsi Dangarembga. (in conversation with Ilija Trojanow)

<http://www.jamesmurua.com/frankfurt-book-fair-2018-tsitsi-dangarembga-fbf18/> [24/10/18]

Kitchen, Stephanie **Interview with Ernest Oppong, Acting Executive Director of the African Publishers Network (APNET).**

<http://www.readafricanbooks.com/opinions/interview-with-ernest-opping> (Posted 22 May 2018) [28/05/18]

Stephanie Kitchen of the International African Institute in conversation with Ernest Oppong, Acting CEO of the African Publishers Network, which, after being dormant for several years has recently been revived and has launched a new website at <http://www.african-publishers.net/>. In this interview he talks about the 'new' APNET's plans for the future and their immediate objectives, one of which is "creating a national book policy, and determining action plans to formulate those policies and to implement a legal framework within which local governments and the publishing industry can work together." Longer term objectives include "establishing mutual collaboration among African publishers and their respective governments; strengthening and consolidating training resources in Africa; partnering with some African universities and running publishing training programmes." African publishers, Oppong asserts, have "a number of challenges with their respective governments due to the following reasons: African government see indigenous publishers as a threat; there is non-adherence of national book policies and procedures by government; [and there is] the attempt of governments to take over textbook publishing in most countries." He says that "the solution to these unfortunate occurrences is to establish legal backing for national book policies so that no individual in any government office can unduly manipulate the policy against publishers." Ernest Oppong also offers his organization's views on issues such as book donation programmes, open access and open licensing, promoting an intra-African book trade, support for publishing in African languages, and their plans to participate in international book fairs in order to provide more visibility for African book publishing output.

Nordic Africa Institute Library **African Street Literature Enters the Library.**

<http://nai.uu.se/news/articles/2017/11/29/112629/index.xml> (Posted 29 November 2017) [18/05/18]

New forms of literature are emerging in African megacities, outside the established publishing industry. The Nordic Africa Institute Library *African Street Literature* project aims to make such material accessible through the NAI library, and to explore how the urban context is affecting literary form. Seeking to aim to break new ground, this innovative project covers emerging literary forms such as digital and spoken word poetry, blog fiction, street theatre and graphic novels, as well as alternative ways of publishing novels and short stories.

The NAI library has been instrumental from the outset in developing ways of categorising and making searchable a very diverse range of material, which also includes internet links and YouTube clips. The collection ranges from small photocopied collections of poetry to foto-novelas (illustrated novels), comic books, literary magazines and plays. The NAI's chief librarian Åsa Lund Moberg says "collecting African street literature at the NAI library creates new opportunities for literary works to reach new readers and researchers. The process is also a bibliographical challenge that could break new ground for making different kinds of literature accessible."

Notes: Find out what is already in this growing collection at this link: https://africalitplus.nai.uu.se/primo-explore/search?tab=in_the_nai&vid=46NAI_VU1&search_scope=NAI_Aleph_only&sortby=date&lang=en_US&query=lsr08,contains,%22African%20street%20literature%22. [18/05/18]

See also Ashleigh Harris's 'A note on the African Street Literature Research Project', in his paper "African Street Literatures and the Global Publishing Go-Slow" *English Studies in Africa* 61, issue 2 (2018): 1-8.

<https://www.tandfonline.com/doi/full/10.1080/00138398.2018.1540173> [28/12/18]

Nyariki, Lily **Perspectives on Book Development in Africa**. Riga, Latvia: Éditions Universitaires Européennes, SIA OmniScriptum Publishing, 2018. 144 pp. ISBN 9786202280303

<https://www.morebooks.shop/store/fr/book/perspectives-on-book-development-in-africa/isbn/978-620-2-28030-3>

A collection of position papers, written over three decades, that highlight the critical role of the publishing industry. It addresses the numerous issues that hinder the development of the book industry in Africa, and offers a range of insights into ways in which the book value chain might be nurtured, strengthened, and supported to grow. Nyariki writes about the many challenges facing the book sector in Africa: "Due to lack of policy on book development, most African countries have largely remained consumers and not producers of knowledge and information", she says.

In addition to, among others, chapters on university bookselling and the distribution of academic books in Africa, poverty reduction through appropriate ICTs, the need for national book and reading policies, and the role of school libraries, two chapters are perhaps of special interest: Chapter 1: Bibliographic Control in Africa, is a good recent overview of efforts to improve bibliographic control in Africa, the role of national libraries, and the publication of national bibliographies – and the many compelling reasons why they are essential to record and disseminate a country's publishing output. The author describes efforts in enhancing bibliographic control, and the publication of national bibliographies, in four African countries (Kenya, Mauritius, South Africa, and Tanzania), setting out the current challenges, and looking at the prospects of future development. Nyariki's investigation found that there is a lot of room for improvement, and "not much has been achieved in bibliographic control. Africa has to wake up and begin to determine the priority actions in pursuit of its socio-economic and cultural development endeavours ... without relevant information for decision-making African governments will not achieve much ... it will be a never ending cycle of half successes at all our policies, because, as it is, most African countries do not even have national information and communication policies." She concludes her study with a number of recommendations.

Chapter 5, Lobby for the Book: The Politics of African Publishing and the Growth of Professional and Trade Organizations, provides an overview of the African publishing scene

over the past three decades or more, as well as including a general historical perspective of the publishing industries in sub-Saharan Africa. It sets out some of the main obstacles and problems facing the industry, notably the lack of government support, and the absence of robust national book policies. This is followed by a summary of the activities of the major book trade organizations and book promotional bodies in Africa, as well as organizations and initiatives outside Africa that have supported the indigenous African book industries over the years. Sadly, several of the organizations that were operating in Africa are now dormant, or have shut down altogether, “due to financial constraints”, but the author might have wished to investigate the *reasons* why all these organizations have failed, or currently exist in name only, once donor or other external support ceased. Is it perhaps a failure of collective will? Or are there other reasons?

Throughout all chapters in this collection Nyariki writes passionately about the many challenges facing publishing and book development in Africa, and re-states what many African publishers have stated many times before, namely that a sustainable book industry can only flourish with positive government support that recognizes the strategic importance of publishing, and demonstrates this in its official commitment through policies and budgets. In a short concluding chapter, *Way Forward for African Book Development*, she reiterates her call on African governments to act decisively to support the publishing industry, libraries, books, and reading, and as well as once again stressing the vital need to establish viable national book policies. Sadly, on the evidence this time at least, these pleas seem to continue to fall on deaf ears, and tangible government support for the African book industries is still largely absent.

Ogoti, Vincent **Thoughts on Recent Trends in Book Publishing in Africa.**

<http://vincentogoti.com/thoughts-on-recent-trends-in-book-publishing-in-africa/> (Posted 18 October 2018) [18/11/18]

Also at <https://www.linkedin.com/pulse/recent-trends-book-publishing-africa-vincent-ogoti?articleId=6457586545221263360#comments-6457586545221263360&trk=prof-post> [18/11/18]

Some (rather provocative!) reflections on recent trends in publishing, notably in Kenya. The author says “although there are some research and a lot of policy reports that explore ways of developing new reading publics in Africa, most of these studies are either written from a neoliberal perspective that privileges books as commercial entities and authors as self-entrepreneurs, or from a western perspective of knowledge production. While there is nothing wrong with publishers getting returns on their investments or authors earning a livelihood from their works, it is troubling when publishers limit themselves to producing school textbooks for basic education because they are more likely to be bought by parents or governments. In my view, publishers who rely on government tenders undermine their ability to shape a reading public. Instead of producing books that engage society and issues that affect it, these publishers wander in corridors of hotel conferences conducting workshops on how to write for governments. They are forever chasing government tenders and have no time to innovate or shape the educational agenda. ... If publishing houses are to develop into meaningful knowledge producing platforms, they must redefine their business models. ... In most African countries, publishing industries enjoy low entry requirement and have the privilege of autonomy and lack of constant government interference or regulation. This is the kind of freedom that enables innovation and allows creativity to flourish. It then seems to me

that there are many opportunities for publishers to build the much-needed infrastructure for knowledge production in Africa. But if publishers participate in promoting neoliberalism, they risk being its first casualty.”

Oppong, Ernest **The State and Future of African Publishing: The Role of APNET.**

<http://www.allaboutbookpublishing.com/4212/the-state-and-future-of-african-publishing-the-role-of-apnet/> (Posted 25 August 2018) [01/10/18]

Ernest Oppong, Acting Executive Director of the Ghana-based African Publishers Network <http://www.african-publishers.net/>, sets out the background and motivation that led to the formation of APNET in 1992, its activities and achievements in past years, and its plans and programmes for the future, together with some observations about the current state of publishing on the continent.

Pricewaterhouse Cooper Southern Africa **Entertainment and Media Outlook: 2017-2021. An African Perspective.** 8th edition. Edited by [Team Leader] Vicki Myburgh. Waterfall City, South Africa: Pricewaterhouse Cooper Southern Africa, 2017. 164 pp. [Published annually]

<https://www.pwc.co.za/outlook> (Main page)

<https://www.pwc.co.za/en/assets/pdf/entertainment-and-media-outlook-2017.pdf> (8th ed.) [20/11/18]

Presents an in-depth analysis of the trends shaping the entertainment and media industry (including publishing) in South Africa, Nigeria, Kenya, Ghana and Tanzania. It aims to provide “a comprehensive source of analyses and five-year forecasts of consumer and advertising spending across five countries and 14 segments”. Among media segments covered are: Newspaper publishing, Magazine publishing, *Book publishing*, and Business-to-business publishing.

Williams, Olatoun **International Publishers Association Seminar Publishing for Sustainable Development: The Role of Publishers in Africa, Lagos 9 May 2018. Review.**

<http://www.bordersliteratureonline.net/eventdetails/Olatoun%20Williams%20-%20Reviewer%20of%20African%20Literature> [25/05/18]

Also at

https://www.academia.edu/36699164/International_Publishers_Association_Seminar_Publishing_for_Sustainable_Development_The_Role_of_Publishers_in_Africa [25/05/18]

A comprehensive and informative review about the above IPA sponsored regional seminar, which brought together prominent publishers, writers, digital media entrepreneurs, and others from across Africa. Olatoun Williams reports about the discussions held during a wide range of different panel sessions, devoted to ‘The Socio-Economic Contribution of the Publishing Industry in Africa’, ‘Strengthening Educational Publishing in Africa’, ‘Bringing the Voice of African Writers, Publishers and Content Creators to the World’, ‘The Role of Technology in Overcoming Illiteracy and Promoting a Reading Culture’, ‘Address Freedom to Publish Challenges in Africa’, and ‘Enhancing Enforcement of Copyright and Intellectual Property Laws’.

“The key element of the ‘socio-economic’ discussion”, Williams says, “was for me its emphasis on government’s need to measure the outputs of the creative industries and the urgency for data gathering and book sector statistics in Africa – hard data – without which our reports are mere anecdotes. An audience member who introduced the principle of output measurement

spoke passionately: if African governments won't undertake data gathering, he argued, then publishers' associations must. He finished by proposing that a call for systematic data and information collection about the publishing industry of each African country be recorded as a concrete and urgent action in the blue print, the *Lagos Action Plan 2018*, that will emerge from the seminar."

Note: for more coverage about this event see also

Pre-seminar IPA press release

<https://internationalpublishers.org/events/ipa-congresses-and-events/other-ipa-events/663-ipa-regional-seminar-an-empowerment-programme-for-africa> (Posted 30 April 2018) [24/05/18]

Post-seminar IPA press release

<https://www.internationalpublishers.org/news/press-releases/671-ipa-regional-seminar-tackles-the-challenges-of-african-publishing> (Posted 10 May 2018), and this report in *Publishing Perspectives*.

<https://publishingperspectives.com/2018/05/nigeria-ipa-seminar-lagos-piracy-illiteracy-africa-markets/> (Posted 10 May 2018) [24/05/18]

Among other news stories:

<https://guardian.ng/art/publishing-when-world-leaders-push-for-sustainable-book-development-in-africa/> [06/06/18]

<https://www.vanguardngr.com/2018/05/african-publishing-good-story-tell/> [22/05/18]

<http://www.tribuneonlineng.com/at-international-seminar-publishers-take-stock/> [27/05/18]

Video recording

Channels Book Club, Channels Television Nigeria, 22 May 2018, (10.14mins)

https://www.youtube.com/watch?v=tIEdTgIHCpU&feature=player_embedded [24/05/18]

World Intellectual Property Organization (WIPO) **The Publishing Industry in Africa and its Role in Education and Economic Growth Yaoundé (Republic of Cameroon), November 22 and 23, 2017. Action Plan Publishing Industry and Access to Educational Material.**

http://www.wipo.int/edocs/mdocs/copyright/en/wipo_hl_cr_yao_17/wipo_hl_cr_yao_17_action_plan.pdf (English) [30/06/18]

http://www.wipo.int/edocs/mdocs/copyright/fr/wipo_hl_cr_yao_17/wipo_hl_cr_yao_17_action_plan.pdf (French) [30/06/18]

The World Intellectual Property Organization (WIPO) hosted a two-day 'High Level Regional Conference: The Publishing Industry in Africa and its Role in Education and Economic Growth' in Yaoundé, Cameroon, in November 2017, organized in conjunction with the Ministry of Arts and Culture of the Republic of Cameroon, and which reportedly attracted 150 delegates from 40 countries. Following the conference WIPO has now issued this detailed action plan that sets out its proposed action under a range headings and sub-headings. *Action Plan Publishing Industry*: I. National book policy and reading culture, II. Legal framework, III. Book value chain: authors, publishers, distributors, bookshops, IV. Development factors, V. Infrastructure and organization of services; while *Action Plan Access to Educational Material*: covers: I. Publishing policy in the education sector, II. Legal framework, III. Development factors.

World Intellectual Property Organization (WIPO) **The Baobab Tree and the African Publishing Sector.**

http://www.wipo.int/edocs/mdocs/copyright/en/wipo_hl_cr_yao_17/wipo_hl_cr_yao_17_flyer.pdf [19/11/18]

An interesting analogy from the World Intellectual Property Organization. The baobab tree is a common part of the African Savanna landscape and a powerful feature in its folklore. It is the biggest and most resilient tree, known to live more than a thousand years in the most arid parts of the continent. The baobab tree can be seen as a symbol of a viable publishing sector.

The *roots* symbolize the creative part of the book sector. This sector includes authors, rights holders, professionals like publishers, editors, proof readers, typesetters and other people that work in the sector. The *trunk* of the baobab anchors the baobab tree and supports the upper part, i.e. the branches, the leaves and the fruit. The trunk of the baobab represents the policy environment in the book sector. These policies link the creative sector with readers, publishers, booksellers and education, and its components include copyright, procurement policy, national book policies, and sales tax policies such as VAT. Finally, the *branches, leaves and fruit*, the flourishing part of the tree, can represent the industry and can represent society, education and economic development, which benefit from the efforts of the creative and policy sectors. Like the various parts of the baobab tree, the book sector has many interdependent parts. "These parts need to be coordinated through policy to ensure a thriving and sustainable book sector. Without such co-ordination, these parts can work at cross-purpose and fail to achieve reading, educational, economic and social development needs and objectives."

Zell, Hans M. **African Book Industry Data & the State of African National Bibliographies.**

The African Book Publishing Record, Volume 44, Issue 4 (Dec 2018): 363–389.

<https://doi.org/10.1515/abpr-2018-0012> [01/12/18]

Pre-print online version (freely accessible)

https://www.academia.edu/37581588/African_Book_Industry_Data_and_the_State_of_African_National_Bibliographies [14/10/18]

[14/10/18]

Excerpts also at <http://www.readafricanbooks.com/opinions/african-book-industry-data-the-state-of-african-national-bibliographies> [28/12/18]

Abstract: No less than three international meetings on publishing in Africa have taken place recently, which have been followed with detailed action plans. Among many other recommendations, calls for action to find solutions to perennial problems, as well as discussions focusing on sectorial innovation and revitalization of the African book industries, participants in all three meetings were strongly urged to start collecting and disseminating book industry data. It is true that reliable figures of book publishing output for the continent of Africa do not exist at the present time, with the exception of a very small number of countries, notably South Africa and Morocco. Meantime the state of African national bibliographies, which can form the groundwork of book industry data, presents a picture of neglect for the most part, with many national bibliographies seriously in arrears, currently dormant, or having ceased publication altogether. Only a small number are accessible in digital formats.

Book publishing data and book production statistics are important elements in measuring the growth and vitality of indigenous publishing in any part of the world. In the absence of such data for most of the African continent, there is a need for research, analysis, documentation, and systematic gathering of current, reliable data and statistics on the whole book sector in Africa. However, there are huge challenges and complexities in the goal of collecting data for book industry surveys, which must not be underestimated. Many questions will need to be asked: for example, how is data going to be collected and analysed; what will be the parameters; and what are going to be the sources and the methods? Who should be responsible for undertaking the research and the compilation of such book industry data; and,

crucially, who is going to fund the research and the data gathering process on a systematic and ongoing basis?

Collecting book industry data is closely interrelated with the publication of national bibliographies and, in addition to examining the issues and challenges relating to the creation of book industry data, this paper also provides an analysis of the current state of national bibliographies in Africa, and linked matters such as legal deposit legislation, and compliance of legal deposit. Most national libraries and bibliographic agencies in Africa continue to operate under severe constraints, and have been chronically underfunded by their governments for the past four decades or more. An analysis of the current status of African national bibliographies sadly presents a dismal picture.

It is unlikely that reliable data for the African book industries can be collected and published without the input and full cooperation of national libraries or bibliographic agencies. There is equally an urgent need for much more active collaboration and interaction between the agencies producing national bibliographies with publishers and book trade associations in each African country. Any attempts to revive the fortunes of African national libraries, and the resumption of publication of high quality and timely national bibliographies, will amount to a formidable task. This paper offers a range of suggestions and recommendations how the situation might be addressed and improved, but also points out that regular compilation of a national bibliography, and effective maintenance of legal deposit, necessitates adequate staff in terms of both numbers and expertise, which is not the case at this time.

Regional studies: Africa, East

Sävström, Johan **Narrow Income Opportunities Turn Authors Into Activists.**

<https://nai.uu.se/news/articles/2018/05/23/110123/index.xml> (Posted 23 May 2018) [18/08/18]
Reports about Erik Falk's research project at the Nordic Africa Institute in Uppsala, 'East African Literature on the Market 2000-2010', which seeks to investigate the disjunctive relationship between literary markets for East African fiction in English. The study, which combines quantitative and qualitative methods, falls into two parts: Part one maps the production and circulation of literary fiction across the East African region with a particular focus on genre and key narrative features, while part two analyses the circulation and reception of internationally renowned East African writers on the world stage. The project seeks to investigate what kinds of books are published and how far they reach; and it also aims to provide an up-to-date picture of the status of East African literature. Through contacts with authors, publishers, and libraries in Kenya, Tanzania and Uganda, Falk hopes to get an overall idea of literature in the region, although obtaining data is a task of some magnitude. One way is to follow the money – how many books are sold and where they are sold – but it is difficult to get hold of sales numbers. Statistics on library loans are difficult to interpret, while weak distribution systems are one of the big challenges for literature in the region, mainly due to a lack of resources and networks.

Regional studies: Africa, Francophone (articles in English only)

Burnautzki, Sarah and Raphaël Thierry **“Stranger than Fiction’: Producing Postcolonial Inequalities in the Literary Field.”** In *Dealing with Authorship: Authors Between Texts, Editors and Public Discourses*, edited by Sarah Burnautzki, Frederik Kiparski, Raphaël Thierry and Maria Zannini. Cambridge: Cambridge Scholars Publishing, 2018, 21-27.

https://www.academia.edu/36940457/_Stranger_than_Fiction_Producing_postcolonial_Inequalities_in_literary_Field [22/12/18]

Sarah Burnautzki and Raphaël Thierry “problematise classification as arbitrary and unequal in the French and Francophone literary field”, and seek to analyse “francophone African writers’ dominated position within a literary field determined by book markets mainly located in the global North, especially in France.” The authors highlight “symbolic as well as material production and naturalisation of hierarchies and cultural otherness by publishers’ policies since the postcolonial period”, as well as examining “the power of a society’s and a literary market’s hegemony discourses and their impact on (African) author’s representation.”

Saric, Jasmina; Jürg Utzinger, and Bassirou Bonfoh **“Research Productivity and Main Publishing Institutions in Côte d’Ivoire, 2000–2016.”** *Globalization and Health* August 2018

<https://doi.org/10.1186/s12992-018-0406-1>

<https://globalizationandhealth.biomedcentral.com/articles/10.1186/s12992-018-0406-1> (free access) [22/11/18]

The research productivity of countries commonly grouped within sub-Saharan Africa is as diverse as their cultural, economic, linguistic, political, and social profiles. While South Africa has been the science hub on the subcontinent for decades, publishing original research articles in the thousands, Mauritania struggles to have a single publication in international indexed journals in any given year. Detailed country-specific accounts on the co-evolution of research productivity and demographic and economic indicators from sub-Saharan Africa are lacking, and render an accurate evaluation and cross-country comparison of internal research progress challenging. The authors assessed the research productivity of Côte d’Ivoire, a francophone West African country that has gone through considerable socio-political unrest, for the period 2000–2016, and determined the main publishing institutions. They focused on original research articles extracted from PubMed and the Web of Science Core Collection, emphasizing life sciences and biomedical sciences. In their conclusion the authors state that “Since the turn of the millennium, research productivity in Côte d’Ivoire has steadily grown at an above regional and global rate despite recurring economic pressures and socio-political unrest. We have observed benefits of internationalization throughout this current analysis reaching from improved publishing standards to increasing resilience of research institutions in times of crisis.”

Thierry, Raphaël **“On France and Francophone African Publishing, a Game of Chess.”**

<http://www.warscapes.com/opinion/france-and-francophone-african-publishing-game-chess> (Posted 26 April 2018) [07/08/18]

Originally published in French, which can be found at

<http://www.editafrica.com/les-editeurs-africains-sur-lechiquier-francophone/> [07/08/18]

In this opinion piece, Raphaël Thierry – who edits and maintains the always lively EditAfrica portal <http://www.editafrica.com/fr/> – says the current environment is particularly rich for debating and discussing the relationship between the African publishing industry and the

international book markets. “Do African publishers know that they owe Caroline Broué, the radio journalist who made a massive gaffe with Chimamanda Ngozi Adichie recently, some major media coverage about the existence of a publishing industry in Africa?”¹

Contrary to some of the persistent, stereotypical pronouncements about the state of publishing in Africa, Thierry says that there is indeed a flourishing publishing market in francophone Africa, albeit economically dominated by French publishers; and there are also many people who are spending a lifetime actively promoting it. However, in Europe events focusing on African publishing tend to generalize, and view the African book industry as a whole. “Do we ever speak of European publishing as a whole, American or Asian publishing as a whole? ... It has been acknowledged that since the 1950’s, France has played a troubled role within the African publishing industry. The francophone institution was never quite the counter-power needed to balance the relations between France and French speaking African states ... And so the cabinet of the francophone institution chant their organization’s goals for the umpteenth time despite their history of leaving only crumbs for the African publishers.” He asserts that French book promotional bodies and agencies, despite regular pious pronouncements that they seek to promote the book industries in all of the Francophonie, have never taken a stance against French publishing conglomerates who between them control 80-90% of francophone Africa’s publishing markets.

*Note:*¹ This was the controversy at a recent French cultural event held in Paris on 25 January 2018, when the celebrated Nigerian writer Chimamanda Adichie served as the Ambassador of the 2018 edition of *La Nuit des Idées* (The Night of Ideas). As the guest of honour for the evening, Adichie appeared in a long conversation with French journalist Caroline Broué. The video recording of this conversation includes a question posed by the interviewer, asking Chimamanda Adichie “Are there bookshops in Nigeria?”, that subsequently provoked a social media furor that went global.

Williams, Mark **Côte d’Ivoire: Francophone Africa Publishing Insights.**

<https://thenewpublishingstandard.com/cote-divoire-francophone-africa-publishing-insights/> (Posted 28 August 2018) [08/09/18]

A summary of a report by Stéphanie Stoll that first appeared in the French book industry journal *Actualité*, (“Côte d’Ivoire : dépasser la pénurie de livres” <https://www.actualite.com/article/monde-edition/cote-d-ivoire-depasser-la-penurie-de-livres/90449>) about the state of publishing in the Côte d’Ivoire. In 2015 the country’s Minister of Culture passed a bill paving the way for a national book policy, but progress has been tortuously slow. At the 2018 Geneva Book Fair the Minister said that the country “now has 20 good publishing houses, producing a hundred books of literature a year compared to just three or four a year in the 1980s.” However, two publishers, of which the government holds a part of the capital, share most of the public contracts: namely the Centre d’édition et de diffusion africain/CEDA in partnership with French publishing conglomerate Hatier, and Nouvelles éditions ivoiriennes (NEI) in collaboration with Hachette. A few smaller Ivorian publishers are beginning to make inroads into the market, such as the independent publisher Éditions Éburnie <http://www.editionseburnie.com/> and Frat Mat Éditions, a state-owned press group. Meanwhile the retail sector faces numerous challenges and suffers from the supply of free textbooks, as well as increasing competition from informal resellers. Libraries, the author reports, remain a rare commodity, and many are poorly stocked. Books are published mainly in French as the official, and unifying language, and while there are arguments to support local language education the reality is that in a country of 70 languages

it makes sense economically and socially to focus on the national language, “where the economies of scale can offer some price relief to those who would read.”

Regional studies: Africa, Southern

McCleery, Alistair “**Minding Their Own Business: Penguin in Southern Africa.**” *Journal of Southern African Studies* 44, no. 3 (2018): 507-519.

<https://www.tandfonline.com/doi/abs/10.1080/03057070.2018.1452420> [10/11/18]

This very interesting account of the ‘Penguin African Library’ draws on archival evidence to highlight Penguin’s distinctive attitudes to and practices within the southern African market, particularly, but not exclusively, the major market of South Africa. The series contained not only many volumes on South Africa, but also pioneering works on Portuguese decolonisation, the Rhodesian question, and on South-West Africa. The article “adopts the framework of a three-phase development in the motivation behind publishing for Africa: tutelage, radicalism and marketisation.” The first of these phases is represented by the Penguin (Pelican) West African (later simply African) Series; while the later Penguin African Library – “intended, not for academics, nor indeed students, but for intelligent lay people” – illustrates the radicalism of what was then the editorial standpoint. These African Library mass-market paperbacks “had a double intent: to inform western readers about a region which, from the early 1960s, dominated international headlines, and to reflect back to increasing numbers of self-aware and educated Africans aspects of the region hidden from them or about which they wished to know more.” The degree of opposition to and compromise with colonial and apartheid regimes, the author says, forms the subject of discussion, as do the reactions in the UK to continuing operations in the region, particularly after the expulsion of South Africa from the Commonwealth in 1961, the adoption of UN Resolution 1761 in 1962, and the growth of the Anti-Apartheid Movement during the 1960s and 1970s. “Penguin faced not just the commercial challenge of possibly losing an important export market, but also the ethical dilemma posed by a belief in the transformational power of knowledge through the availability of good books at reasonable prices.” The article concludes with a discussion of the resolution of that challenge and dilemma subsequent to the takeover of Penguin by Longmans in 1970, and the onset of the final phase of marketisation.

In 2009 Penguin Books (South Africa) announced that it was to begin publication of a Penguin African Writers Series. As a result of the purchase by the Pearson conglomerate of Harcourt Education in 2007 from Reed Elsevier, who had, in turn, taken over Heinemann and absorbed it within Harcourt in 2001, gave Pearson (and Penguin) access to the backlist of the Heinemann African Writers Series (AWS). Harcourt Education had abandoned the AWS in 2002 as an ongoing series, keeping only the titles in print that found a schools and colleges market in Africa and elsewhere. The first title in the Penguin African Writers Series in 2009 was Chinua Achebe’s *Girls at War and Other Stories* (originally AWS 100, issued in 1972.) However, the new series fell into abeyance soon thereafter, in late 2011, “seemingly as a result of internal politics in Johannesburg and London”, although 72 of the original AWS titles were retained by Pearson Education and are still sold as ‘a celebrated selection of literature from Africa’ to schools and further education colleges throughout the continent. “In its continuing pursuit of the formal educational market, rather than trade publishing, Pearson sold off Penguin in 2012 to Bertelsmann. The bottom line, rather than any sentiment or belief, now ruled.”

COUNTRY STUDIES

Note: most articles or blog postings on particular topics or areas of the book trade, for example publishing for children, publishing in African languages, copyright, scholarly publishing, etc. are classified under STUDIES BY TOPIC.

Ethiopia

Getachew, Eyuel **Ethiopia: Children's Literature Too Laborious for Authors**

<https://allafrica.com/stories/201804190861.html> (Posted 15 April 2018) [16/06/18]

Even though there are writers dedicated to writing books for children, even if there are exciting stories to be told to them, and even if parents desperately need to shape their children through stories, authors are finding the process of publishing too unbearable, the author reports. There are many obstacles to publishing books, and children's books are no exception. Lack of incentives and poor financial rewards for writers, inadequate government support, minimal engagement by donors, and copyright issues are some of the challenges that authors mention. Publishing takes two forms. Some choose to self-publish, in which case they are free to set the price for their books, but will have to negotiate discounts with distributors, which can be very high. Children's books "are still considered as a luxury by the authorities and not given the due they deserve".

Ghana

Ghana Book Development Council **Ghanaian Book Publishers List.**

<http://gbdc.gov.gh/ghanaian-book-publishers-list> [29/05/18]

A useful and comprehensive listing of 91 Ghanaian book publishers (both public institutions and private sector publishers), providing full address details, telephone number, email address, and websites, where available. Separately (click on the 'Publications' drop-down menu) you can also find a listing of editors, booksellers, and printers, most with the same kind of address and contact details as for publishers. This is all part of a project to update the GBDC's *Directory of the Book Industry in Ghana*.

International Publishers Association 'It's an Exciting Time for Publishing in Africa.'

https://internationalpublishers.org/events/ipa-congresses-and-events/other-ipa-events/724-it-s-an-exciting-time-for-publishing-in-africa?utm_source=IPA+Newsletters&utm_campaign=c6d22e0e7e-EMAIL_CAMPAIGN_2018_09_27_12_04&utm_medium=email&utm_term=0_fc11f8b022-c6d22e0e7e-118642313 (Posted 28 September 2018) [04/10/18]

In the second of a series of interviews with speakers at the International Publishers Association (IPA) Lagos Regional Seminar held in May 2018, the IPA is in conversation with Ama Dadson, CEO and founder of AkooBooks <http://akoobooks.com/>, Ghana's first publisher and digital distributor of African audiobooks, making "African books available anytime, accessible anywhere, on a wide variety of mobile devices." The audiobook industry, Dadson says, is worth over US\$2 billion, and while the bulk of that market is in the West, "with the explosion of African writing talent and the advent of new digital technologies for distribution, comes the opportunity for Africa to be part of that revolution and to offer new digital publishing services to a global community. Affordability of mobile data/phone ownership is key here. Our customers may be unable to afford our audiobooks if the costs of mobile data are too high. However, there are now audio speakers that are voice-enabled

which are able to be used in a group or classroom setting, e.g. the Echo dot.3. Awareness of 'Audio literacy' is a new concept and we will have to drive the adoption of it and the benefits of audiobooks among young Africans." The AkooBooks programme also promotes audio literacy and pilots it in local languages, "bringing a wealth of ideas and experiences to people who are illiterate in English. Written text is derived from oral storytelling, so it follows that audiobooks are capturing the enthusiasm of old oral traditions."

Looking ahead, and the likely developments in the publishing landscape five years from now, Dadson believes "physical media will be less in demand, young people who are born with electronic devices in their hands and becoming accustomed to paying (and owning) less will have different needs. Publishers will have to embrace new technology and adapt their business models to fit their audience's pockets. The future will be in platforms like Amazon's Whispersync."

Mahama, Anatu Kande **Analysing Law and Policy, and the Contributions of Government Sponsored Institutions to Publishing Development.**

<https://dspace.lboro.ac.uk/dspace-jspui/bitstream/2134/32412/3/Thesis-2017-Mahama.pdf>
[14/08/18]

Loughborough: Loughborough University, 2017. PhD thesis. 223 pp.

This outstanding and meticulously documented thesis examines law and policy in the book publishing industry in Ghana, together with an evaluation of the success of government-sponsored institutions that have been established in support of publishing and book development in the country. It seeks to provide an understanding of the socio-cultural and economic conditions under which policies were formulated, and as such it is probably the first qualitative content analysis of book publishing law and policy, which, although vitally important to publishing development, is an area that has been neglected in the research on the African book industries. Issues concerning publishing development in Ghana and in other countries in Africa, the author says, have attracted considerable debate and coverage in the literature, but the focus of the debate has mainly centred on challenges confronting publishing development in the continent, and the promotion of sustainable schoolbooks provision. While there is quite a substantial body of existing literature on the historical development of book publishing in Africa and its challenges, the role of law and policy, and the contributions of government-sponsored institutions to publishing development, has not adequately been investigated.

This thesis therefore provides the first analysis of law and policy in one African country, and provides an evaluation of government-sponsored institutions supporting the book sector. The research identifies law and policy, examines the rationale for policy formulation, the policy-making process itself, the experiences of various stakeholders in the formulation of these policies, and issues relating to the implementation of policy. It also assesses the success of government-sponsored institutions by examining how their work has influenced book development and publishing in the country. The data for the research comprised legislation, policy documents, and recorded interviews, which were analysed using the framework that was developed for book policy analysis. Over two empirical chapters, the use of content analysis provides a detailed insight of the social, economic and political context, within the context of Ghana, for which institutions dedicated to publishing development were established, as well as the formulation of book policies. Although government-sponsored

institutions have provided considerable support to publishing development, the findings suggest that their operations are hindered due to a lack of funds and logistical issues. The findings also suggest that both national and international legislation have not been adequately beneficial to publishing development. A third empirical chapter focuses on the interview data for policy development, and offers an in-depth analysis into the policy-making process and the challenges that are associated with the implementation of policy. The findings indicate that existing policy is limited in terms of scope of book publishing, and even with this limitation, there is a lack of transparency in the procurement process.

Finally, a major challenge of the book publishing industry in Ghana is the lack of resources to enforce legislation and implement policies. The research also recommends that institutions should be strengthened through review and restructuring, and there is equally a need to review the country's textbook policy towards developing a national book policy that will recognise book publishing as a strategic national industry.

The author established that the promulgation of the 2002 textbook policy – notwithstanding the inconsistencies and challenges in the procurement process and implementation – gave private commercial publishers in the country the opportunity to participate in educational publishing. The involvement of private sector publishers in educational publishing “has brought optimism to publishers because a share of the educational market means a vast amount of work for publishers as well as enormous economic gains.” However, a “main obstacle to the implementation of policy and legislation is that there is a general lack of compliance with, or partial compliance with all legislation and policy documents that were identified. Without a legal backing for policy documents, and education for stakeholders in publishing and the general public, the implementation of policy and the enforcement of legislation will continue to be problematic.”

In offering a range of useful recommendations for good practice, Mahama says “the findings of this thesis should prompt government and other stakeholders in the book publishing industry to review the existing textbooks policy towards the formulation of a national book policy, that properly positions the book publishing industry as a strategic national industry that would contribute to the general development of the country. ... A comprehensive National Book Policy is essential and requires the political will of both publishers and government for it to be achieved.”

Ry-Kottoh, Lucy Afeafa **Digital Publishing in Ghana: A Focus on Children's E-books.**
See → *Digital media and electronic publishing*

Kenya

Jena, Nalin **Making Textbooks Affordable and Available for Every Student in Kenya.**
<http://blogs.worldbank.org/education/making-textbooks-affordable-and-available-every-student-kenya> (Posted 03 March 2018) [28/04/18]

Every January just before the start of the new school year, parents in Kenya and across Africa often face a huge headache: purchasing textbooks and school uniforms for the school year ahead. Textbooks can be prohibitively expensive and often unavailable for many parents struggling to provide their children with a quality education. Kenya is one of the countries

that has struggled to make textbooks affordable and available for every child in school. This blog posting reports about a new project to tackle the problem, the Secondary Education Quality Improvement Project, <http://projects.worldbank.org/P160083?lang=en>, jointly set up by the World Bank and the Kenyan government. The World Bank-Government team focused on reforming procurement and distribution systems. The main objective was to reduce textbook price, while maintaining a high quality of printing, paper and binding. The team identified a core textbook for each subject and each grade, which the government could buy and provide to each child, with a focus on improving the efficiency of distribution. The reform, the report states, was the result of ongoing consultation with both public and private publishers, the Ministry of Education, the KICD, and other key local stakeholders: "This dialogue was critical for building collective understanding and ownership of the needs and benefits of the envisioned reform. After considering several options, the various parties agreed to a commercial bidding process leading to a framework agreement with the successful bidders. ... As a result, the revised process saved the country millions of dollars, but not without challenges. For example, most local publishers didn't have the capacity to print the required volume in such a short time, often because it required a significant amount of paper, skilled workers, and modern printing machines. The Bank worked with the local team to address these challenges by providing guidance on the procurement process, helping the publishers import quality paper, recruiting and training skilled workers, and outsourcing/managing some of the printing to meet Kenya's demand and quality standards."

Kipsat, Beatrice J.; Daniel Chebutuk Rotich, and Duncan O. Omanga **"Quality and Relevance of Illustrations in Approved Primary School Textbooks."** *Mousaion* 35, no. 4 (2017): 1-18.

<https://doi.org/10.25159/0027-2639/3715> [18/04/18]

Some approved primary school textbooks in Kenya, the authors say, contain low quality and irrelevant illustrations that inhibit their use. This study sought to evaluate the quality and relevance of illustrations in approved textbooks in Uasin Gishu County in Kenya in order to recommend strategies for determining their preparation and production. The objectives of the study were to establish the criteria for determining the quality and relevance of illustrations, to determine factors contributing to the quality and relevance of illustrations, and to examine challenges faced while dealing with illustrations. The findings established that specific criteria for determining the quality and relevance of illustrations were lacking, and that expertise, time, technology, and printing materials were factors that contributed to the quality and relevance of illustrations. The results revealed that primary schools experienced user-related challenges, and that publishers experienced preparation and production challenges. Vetting and approving authorities' challenges emanated from the preparation of the illustrations. A series of recommendations include that adequate criteria for determining the quality and relevance of illustrations be formulated by the vetting authorities, that the preparation and production of illustrations be given professional attention by the publishers, and that government support textbook development and involvement of subject teachers from all regions in the evaluation panels. [Not examined, from the abstract]

Nderitu, Alexander **The Children's Book Market In Kenya. Publishers Out to Burst the Myth that Kenyans Don't Read.**

<https://alexandernderitu.blogspot.com/2018/06/the-childrens-book-market-in-kenya.html>
(Posted 30 June 2018) [11/07/18]

The children's book market in Kenya has enormous potential, the author believes, but is currently being hampered by various challenges, including government regulation and poor distribution. Regulation comes in the form of the Kenya Institute of Curriculum Development (KICD), a state corporation, whose core mandate is to develop school curricula (below university level) and has the authority to vet both the school textbooks as well as support materials that are read in schools. Publishers are also still reeling from a recent 16% VAT tax levy slapped on all educational materials – including books – that the Kenya Publishers Association (KPA) had vehemently opposed. Not only does this raise the cost of books but is also seen as a “tax on knowledge.” However, government intervention at various levels, is not the only obstacle to expanding the children's literature market. The lack of trained and skilled editors, and well as accomplished children's book illustrators, is seen as one of the most acute shortages facing the publishing industry. This affects Kenya's ability to consistently produce high quality children's books, which do not only satisfy the demands of school teachers, but are also found attractive and exciting by Kenya's school children and foster a lively reading habit.

Sossion, Wilson **Kenya: Discard New Textbook Policy, It Has Failed.**

<http://allafrica.com/stories/201803290502.html> (Posted 28 March 2018) [15/04/18]

The new textbook policy recently introduced in Kenya has failed according to Wilson Sossion, Secretary-General of the Kenya National Union of Teachers. Writing in an opinion piece reproduced from the *Daily Nation*, he alleges that according to recent reports “some 33 million textbooks procured by the government for public schools have multiple errors, and misleading facts are quite alarming but not surprising.” The Kenya National Union of Teachers had warned, he says, that a centralised public procurement system for school textbooks has never worked, and is fraught with challenges. “It does not make sense for the government to select textbooks and impose them on teachers, who actually know and understand what kind of instructional materials their learners really need.” Although the decision to select and purchase textbooks and distribute them to schools was aimed at locking out cartels and middlemen who collude with some head teachers in fraudulent activities regarding textbook procurement, the new policy has turned out to be counter-productive.

Nigeria

Abdullahi, Denja **Literature and the Creative Economy: Finding Relevance and Overcoming Misconceptions on the Book Industry's Contributions to a Nation's Economic Well-Being.** <https://bookrepublic.com.ng/2018/03/12/literature-and-the-creative-economy-finding-relevance-and-overcoming-misconceptions-on-the-book-industrys-contributions-to-a-nations-economic-well-being/> (Posted 12 March 2018) [22/05/18]

A paper presented at the 1st African Union Pan African Writers' Conference held in Accra, Ghana, in March 2018, that “examines the concept of the creative economy as arising out of the newfound quest to extract economic values out of cultural and creative activities,” and seeks to find the place of literature and the book sector within the creative economies of African nations, using Nigeria as a representative example. The author claims that the creative industry in Nigeria – covering music, film and allied industries, as well as publishing – generates over Naira 2.3 trillion in revenue (no source cited for these figures), but that the contribution of publishing is a mere 1%. The author laments the lack of positive support of the book industries by African governments. He reports that the Council of the Nigerian

International Book Fair Trust, an organization comprising major stakeholders in the Nigerian book industry, has been hosting the Nigerian International Book Fair <http://www.nibf.org/> annually in Lagos for 17 years running. However, “in spite of the successes recorded by this fair in creating local and international markets and a network of engagements for the players of the book industry, it is still hankering after non-existent, lukewarm and rather indifferent government participation. Every year, the Trust try [tries] its best to draw the attention of the relevant government authorities and agencies to its activities without success.” To bring the book sector and the creative producers “into proper reckoning as contributors to the general economic well-being of the nations and countries of Africa,” the author suggests a number of measures. These should include – and some might well say this is a rather optimistic expectation! – action to be taken by the African Union <https://au.int/> to support national associations of writers across the continent, convening capacity building workshops for writers, organize book fairs, and sponsor continent-wide literary prizes.

Abdulkareem, Fareeda **Nigeria has Produced Some of the World’s Best Authors—So Why is its Reading Culture so Poor?**

<https://qz.com/1276791/nigeria-has-produced-some-of-the-worlds-best-authors-so-why-is-its-reading-culture-so-poor/> (Posted 14 May 2018) [22/05/18]

Nigeria has a rich literary history and which includes some of the world’s most respected authors. However, despite that rich history and the current growth and interest, the author asserts that “the reality on the ground is that demand for literary fiction in Nigeria is low. ... It’s unclear if it’s about people not wanting to read for leisure, or in fact not having access to fiction. Books have become increasingly expensive in the country as bookshops have shuttered, and with an adult literacy rate of 51%, it’s not surprising that some supporters of literature in the country are concerned about how novelists might fare once their books are published.” Quoting Wale Adetula, the founder of The Naked Convos, <http://thenakedconvos.com/> one of Nigeria’s popular youth-oriented blogs, is one of those people, who conducted an online poll surveying over a thousand users of his site on their reading habits, and found that many said they only read one book a year. On the other hand, Karo Oforofuo of OkadaBooks <https://okadabooks.com/> believes Nigerian reading culture “is getting better by the day, given the computer age and advent of e-books. ... Nigeria has a limited number of bookshops, and printing books domestically is a difficult and expensive process. E-books are easier to distribute, as people only need the app to download as many books as they want”, Oforofuo says.

Note: Posted on the Facebook Book Publishing in Africa group on 22 May 2018

<https://www.facebook.com/groups/233568780016434/>, this article drew a sharp response from Nigerian publisher Bibi Bakare-Yusuf of Cassava Republic Press <https://www.cassavarepublic.biz/>.

This is what she said:

“If reading culture is so poor, how come more and more people are setting up publishing companies and book initiatives? If reading culture is so poor, how come literary festivals and events are springing up all over the country? How come there are more online spaces devoted to selling and promoting books now than there were 5 years ago? If reading culture is so poor, how have we [Cassava Republic] been able to sell over 15,000 copies of a novel that is bought by the general public and not a single educational institution? If reading culture is so poor, how has it been possible for diverse retail outlets continue to contact us to supply them with works of fiction?

This is a tired story and getting rather tedious. The reality says differently. People are no more reading in Nigeria than they are in the US or UK.”

Awajis.com **Top 10 Publishing Companies in Nigeria.**

<https://awajis.com/blog/publishing-companies-nigeria/> (Posted 01 November 2018)
[20/11/18]

Short profiles (with links to websites) of ten Nigerian publishers “producing literature of all kinds for local and international consumption.”

Bakare-Yusuf, Bibi **Archival Fever.**

<https://www.dipsaus.org/exclusives-posts/2018/12/29/ihbjoa397wfc7xsghodv1r2l6wlvn>
(Posted 30 December 2018) [04/01/19]

The full text of the keynote speech that Bibi Bakare-Yusuf, co-founder and publishing director of Cassava Republic Press <https://cassavarepublicpress.biz/> gave at the third annual Abantu Book Festival in Soweto, South Africa, on 11 December 2018. She says “what I want to talk about today is why I have chosen the path of publishing and why I think it is necessary and urgent that we build a publishing infrastructure on the continent.” ... And why “publishing as the premier institution in modern times for the circulation of stories is one of *the* most powerful legitimatising and archival infrastructures we have.” ... Why it is therefore “imperative that we understand publishing not just an archival machine, but an instrument of power and control.” ... “We must therefore own the means of production, we must marshal our resources together and claim the instruments of power so that we can develop a robust publishing infrastructure on this continent and across the black world in partnership with our more financially minded brothers and sisters.”

Bookrepublic.com

<https://bookrepublic.com.ng/> [30/4/18]

A new Nigerian blog maintained by Folarin Olaniyi, containing news items, author interviews, and articles. Some recent posts have included a variety of short articles and perspectives on publishing, books, and reading in (mostly, but not exclusively) Nigeria, including these:

- **I Started Selling Books Because Of Poverty- Street Book Seller.**
<https://bookrepublic.com.ng/2018/03/20/i-started-selling-books-because-of-poverty-street-book-seller/> [30/04/18]
- **Nigerian Publishers Give Salient Reasons Why they Go Abroad To Print. Calls for Government Intervention.**
<https://bookrepublic.com.ng/2018/03/23/nigerian-publishers-give-salient-reasons-why-they-go-abroad-to-print-calls-for-government-intervention/> [30/04/18]
- **Literature and the Creative Economy: Finding Relevance and Overcoming Misconceptions on the Book Industry’s Contributions to a Nation’s Economic Well-Being.**
<https://bookrepublic.com.ng/2018/03/12/literature-and-the-creative-economy-finding-relevance-and-overcoming-misconceptions-on-the-book-industrys-contributions-to-a-nations-economic-well-being/> [30/04/18]

- **How The Nigerian Paper Manufacturing Companies Became Defunct.**
<https://bookrepublic.com.ng/2018/03/29/how-the-nigerian-paper-manufacturing-companies-became-defunct-1/> [30/04/18]
- **Nigerian Book Lovers Voice their Opinion on the Advent of E-books in the Book Publishing Industry.**
<https://bookrepublic.com.ng/2018/04/04/nigerian-book-lovers-voice-their-opinion-on-the-advent-of-e-books-in-the-book-publishing-industry/> [30/04/18]

Cales, Kit **Inside the UK's Most Radical Indie Publishers. Part Three: Cassava Republic.**
<https://www.huckmag.com/art-and-culture/books-art-and-culture/cassava-republic-inside-uks-radical-indie-publishers/> (Posted 08 May 2018) [16/06/18]

A profile of Cassava Republic Press <https://cassavarepublicpress.biz/>, founded in 2006 in Abuja, Nigeria, by Bibi Bakare-Yusuf and Jeremy Weate, and whose mission "is to change the way we all think about African writing." The author of this profile says that, after shaking up the Nigerian literary scene, Cassava Republic "has now come to London: defying the odds to become the first African publisher to establish a subsidiary outside of the continent." While this statement is not entirely factually correct, Cassava Republic setting up offices in the UK in 2016 (and now also with a presence in the US) certainly does represent a radical reversal of the one-way relationship UK publishing has historically had with Africa, and they have been the trailblazer to bring about this welcome change. Asked whether she would recommend other Nigerian or African publishers to expand to London, Bakare-Yusuf says "Yes. Only if they can do better and with even more irreverence and audacity than we are. And if they cannot be daring, then they shouldn't bother because they will only get lost in the sea of whiteness!"

Egbunu, Aishat Joyce, and Rose L. Momoh "Availability and Utilization of Information Communication Technology for Book Production by Publishers in Nigeria." *The Information Technologist* 15, no. 1 (2018).

<https://www.ajol.info/index.php/ict/article/view/173766> [18/07/18]

Based on a questionnaire survey circulated to 546 (!) staff members in ten Nigerian publishing companies, this study aimed to assess the availability of ICT for book production and other functions in selected publishing companies in Nigeria. The findings showed, the authors say, "that book production by Nigerian publishers recorded one hundred titles per year as production rate; information communication and technology facilities for book production were sufficiently available in all the ten publishing companies. Similarly, Nigerian publishers used ICT facilities to promote sales, distribution of books locally and internationally. These facilities were also used for editorial procedures, advertisement, announcement of forthcoming titles and communication among publishers, authors, booksellers in Nigeria and abroad. The challenges of the publishing companies include insufficient training facilities, lack of trained staff, and high cost of training and unsteady power supply." Based on these findings the authors recommend, among other, "that there should be increase of production rate from one hundred to five hundred titles per year depending on customer's patronage." Nigerian publishers may well say it is not quite as simple as that!

Flood, Alison **Interviewer Asks Chimamanda Ngozi Adichie: 'Are There Bookshops in Nigeria?'**

<https://www.theguardian.com/books/2018/jan/30/interviewer-asks-chimamanda-ngozi-adichie-are-there-bookshops-in-nigeria> [31/01/18]

This article in *The Guardian* reports about a controversy at a recent French cultural event held in January 2018 in Paris, when the celebrated Nigerian writer Chimamanda Adichie served as the Ambassador of the 2018 edition of *La Nuit des Idées* (The Night of Ideas), dedicated to the exchange of ideas across “countries, cultures, topics, and generations.” The official opening of the 2018 event took place at the French Ministry of Foreign Affairs. As the guest of honour for the evening, Adichie appeared in a long conversation with French journalist Caroline Broué. The video recording of the interview <https://www.pscp.tv/w/1rmxPOoqLoXJN> includes a question when the interviewer asks Adichie “Are there bookshops in Nigeria?” This subsequently provoked a social media furore that went global. Not surprisingly, Adichie did not take kindly to the question and responded: “You know I think it reflects very poorly on French people that you’ve had to ask me that question. I really do. Because I think, surely it’s 2018. I mean, come on. My books are read in Nigeria. They’re studied in schools, not just in Nigeria but across Africa and it means a lot to me.” She later also took to her Facebook page <https://www.facebook.com/chimamandaadichie/> to expand on that, saying that “Bookshops are in decline all over the world. And that is worth discussing and mourning and hopefully changing. But the question ‘are there bookshops in Nigeria’ was not about that. It was about giving legitimacy to a deliberate, entitled, tiresome, sweeping, base ignorance about Africa. And I do not have the patience for that.” Although it was later claimed that the journalist was trying to be ironic, by ‘impersonating the ignorant,’ it was an attempt at irony that fell decidedly flat.

Hile, Martins **Implications of Nigeria's Moribund Reading Culture.**

<http://www.financialnigeria.com/implications-of-nigeria-s-moribund-reading-culture-blog-355.html> (Posted 14 June 2018) [28/12/18]

A provocative view about the current Nigerian reading culture, or the lack of it. It is unfortunate, the author says, “that many of our leaders and role models are not known to be readers or writers. A study conducted in 2004 [no source cited] shows that the average Nigerian reads less than one book in a year. Only one per cent of successful men and women in the country reportedly read at least one non-fiction book in a month. Perhaps, this could explain why Nigeria is yet to have a transformational commander-in-chief because, despite the cliché, all good leaders are readers.” While it is imperative for federal and state governments to increase funding in education – by declaring a state-of-emergency in the sector – “the private and social sectors need to collaborate on initiatives to promote a strong reading culture in the country. We need an effective campaign to bring back the libraries to our schools and communities. ... Private organisations that are falling over themselves to sponsor the Big Brother reality show, singing competitions, and inane sitcoms should endeavour to express their corporate social responsibility by sponsoring campaigns to revive a reading culture in communities where they operate.” If the reading culture is in fact on an irretrievable decline, the writing profession and the publishing industry is at great risk: “Why should anyone write a book or an essay when nobody will read it? The decline or demise of the publishing industry is not without long-term implications for the enlightenment of society and human capital development in the country.”

Hoff, Jolyon **An Introduction to Cassava Republic.**

https://www.youtube.com/watch?time_continue=102&v=PYDfRVN9ygc (Video, 5:30 mins) [15/09/18]

In a short film directed by Jolyon Hoff, Bibi Bakare-Yusuf, co-founder and publishing director of Cassava Republic Press <https://cassavarepublicpress.biz/>, talks about her vision of publishing books in Africa and for Africa. Interspersed with readings from some of their books.

Ikegune, Daniel Olusegun; Oshiotse Andrew Okwilagwe, and Aliu Otoayele **Information and Communication Technology Use in Book Marketing by Emerging Indigenous Publishing Firms and Booksellers in Ibadan Metropolis.** *Library Philosophy & Practice* Summer 12-29-2017

<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=4846&context=libphilprac> [18/07/18]

This rather pedestrian study investigates current use of ICT use in book marketing by indigenous publishing firms and booksellers in the city of Ibadan in Nigeria. It is described as “descriptive survey research which includes the causal comparative (Ex-post-Facto) method of research design adopted for this study. The study population consisted of sixty (60) staff (CEOs and the marketing staff of the seven Indigenous publishing firms and booksellers in Ibadan metropolis). Data collected, were analysed using simple percentages. The study provides answers to six research questions posed.” Based on their findings, the authors say, “the following were recommended: the emerging indigenous publishing houses and booksellers in Ibadan metropolis need to procure modern and adequate information and communication technologies and are also encouraged to create websites of their own and place adverts of their publications on the websites and other similar websites like Barnes and Noble, Amazons.com [sic] that sell books on the Internet.”

This is a poorly informed, and some might say also quite condescending survey of the challenges and opportunities of the new digital environment facing publishers and booksellers in Nigeria. It is stating the glaringly obvious for the most part, and is unlikely to find much enthusiasm among the Nigerian book professions.

International Publishers Association **Make Authors Rich Again** [interview with Okechukwu Ofili]

<https://internationalpublishers.org/events/ipa-congresses-and-events/other-ipa-events/683-make-authors-rich-again> (Posted 29 June 2018) [04/08/18]

Some interesting albeit also some rather contentious views in this IPA interview with Okechukwu Ofili, Nigerian entrepreneur and founder of the book reading/publishing platform OkadaBooks <https://okadabooks.com/>. “At OkadaBooks our information motto”, Ofili says, is to “make authors rich again”, and so perhaps this piece should make happy reading for authors who want to get rich quick and find fame and fortune. (Unfortunately, the fact is of course that, apart from the top bestselling authors, most writers don't get rich writing books. Actually, most writers can't even earn a living from their writing. Various recent surveys¹ have revealed that about 54% of traditionally-published authors and almost 80% of go-it-alone self-published writers are making less than \$1,000 or ca. £770 a year). Ofili also says the IPA “can help Nigerian publishers by going past the layers fluff we like to put up and getting us to focus on what is key. And what is key is ‘money’, publishers want to know

how to make money. A lot of publishers are not making as much money as they should be making.”

Could it be that some publishers, in many parts of the world, while running their business with strictly business-like efficiency, have a slightly different ethos than that of Mr Ofili, and for them publishing is perhaps something more than just making loads of money?

*Note:*¹ for example, a European Commission report <https://ec.europa.eu/digital-single-market/en/news/commission-study-remuneration-authors-books-and-scientific-journals-translators-journalists-and> about remuneration paid to authors in the print sector in ten EU countries, has shown that *average* annual incomes for writers amounts to a mere £12,500.

Kazeem, Yomi **There are Bookshops in Nigeria – But Nowhere Near Enough.**

<https://qz.com/1196458/chimamanda-adichie-and-nigerias-bookshops/> (Posted 03 February 2018) [08/05/18]

In this rejoinder to the ‘There are no bookshops in Nigeria’ controversy (see also article above by Alison Flood), Yomi Kazeem says there is a conversation to be had about bookshops in Nigeria. “Do they exist. Yes. Are there enough of them? Not even close.” The lack of enough retail outlets is particularly frustrating for small independent publishers with general lists, targeting a broad market. For example, Cassava Republic’s books, one of the success stories of African publishing over the last decade, are available in just 33 bookshops across ten states in Nigeria, of which eleven are in Lagos, a city of 21 million people. There is also a lack of chain bookshops or wholesale distributors, rather than publishers having to deal with individual, for the most part smallish retail outlets. The sharp drop of Nigeria’s Naira currency has also been critical for bookshops and publishers alike; and for many publishers the high cost of production (abroad) and importation, means that the retail prices of books are often too expensive for the average Nigerian. Meantime public libraries have nearly gone extinct in Nigerian cities, owing largely to lack of book acquisition funds, and the persistent neglect by the Nigerian government to support their public library services.

Kitchen, Stephanie **Interview with Professor Abdul Kabir Hussain Solihu.**

<http://www.readafricanbooks.com/opinions/interview-with-professor-abdul-kabir-hussain-solihu> [11/10/18]

Kwara State University Press <http://www.kwasu.edu.ng/kwasupress/> is a recently established university press in the middle belt of Nigeria. Here Stephanie Kitchen of the International African Institute is in conversation with its Director, and asks him what was the motivation to establish the press, what is its initial list (now distributed by African Books Collective) and subject focus, what is its commissioning/acquisitions strategy, and whether KWASU Press plans to establish partnerships – and co-publishing ventures – with other academics presses in Africa and beyond. Professor Solihu also talks about the considerable challenges of marketing and distribution their books within Nigeria, and seeking sales from Nigerian university libraries. Another topic discussed is that of the issue of publishing in conventional print format vs. digital e-books.

On the wider picture, relating to the function and role of university presses in Nigeria today, Solihu says “when the university press competes with other big publishing houses in order to make money as others do, or when it is pressurized by the university authority to generate monetary profits, which has been the case with many Nigerian university presses nowadays, it often loses its academic and scholarly rigour. Partly due to such financial constraints and

the demand to be self-sustained, many university presses have ceased to be publishing presses and have become printing presses. This type of press could well publish almost anything as long as the author is ready to pay the cost. ... We must uphold the integrity and restore confidence in the university press. The primary responsibility of the university press should be to produce and disseminate knowledge of all kinds. Its return might be in terms of the money it makes through book sales, or more frequently in terms of the university profile and image it helps to build as a citadel of knowledge production and dissemination."

Tomomowo-Ayodele, Susanah O. **Impact of Indigenous Publishing on Educational Development in Nigeria: A Case Study of Selected Publishers in Ibadan.**

Library Philosophy and Practice (23 April 2018)

<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=5071&context=libphilprac>
[11/09/18]

Using questionnaires as a data gathering instrument, this study seeks to evaluate the contribution four publishers – Macmillan (Nigeria Publishers) Limited, Literamed Publications Nigeria Limited, HEBN Publishers (formerly Heinemann Educational Publishers Nigeria Limited), and Evans Brothers (Nigeria Publishers) Ltd. – have made to educational development in Nigeria, and at the same time traces the historical development of indigenous publishing in the country, examining current constraints and challenges. As part of her conclusion the author states that "the study reveals that indigenous books [i.e. produced by indigenous publishers] are available and accessible in [the] Nigeria education sector." However, "despite the high numbers of publishing houses that publish indigenous materials, they are not adequate to cater for the teeming population of students." Among factors highlighted as possible constraints to indigenous publishing in Nigeria, the author claims that "poor sales promotion of indigenous materials is the strongest factor that militate against the use indigenous publishing in Nigeria."

South Africa

Note: for a range of articles on South Africa's controversial Copyright Amendment Bill 2017 see → Copyright and legal deposit/Authors' rights/Book piracy

Anderson, Porter **Practical Solutions for Common Problems.**

<https://publishingperspectives.com/2018/08/south-africa-snapplify-econet-wireless-partnership-ebooks/> (Posted 28 August 2018) [07/09/18]

Reports about a new collaborative partnership between South African ed-tech company Snapplify <https://www.snapplify.com/> that is working with telecommunications group Econet Wireless <http://www.econetwireless.com/> to make what is described on Snapplify's website as "hundreds of thousands of e-books available to African readers across multiple digital platforms on mobile, tablet and desktop – from educational materials to bestselling leisure reads." The partnership, "which combines Econet's strong presence across Zimbabwe, Zambia, Malawi, Tanzania, Botswana, Lesotho, Ghana, and Uganda, with Snapplify's award-winning technology and content catalogue, will enable readers to access digital books and educational material with no extra data costs for downloads."

Snapplify states that the high cost of data can be a prohibitive barrier to e-reading adoption, holding back digital education infiltration. "By removing this data cost, and zero-rating all e-books and digital educational content, the model offered by Econet will go a long way to

making e-books more accessible and affordable for everyone.” Snapplify says it currently offers a catalogue of over 240,000 titles from leading publishers, both on the continent and elsewhere; and, the statement adds, the partnership will also benefit local publishers, “who are invited to join in the project to increase access to digital educational content for schools that are increasingly moving towards digital education in their classrooms.”

Note: see also <https://solutions.snapplify.com/news/econet-and-snapplify-partner/>

Business Report Decreasing the Price of Books in SA is Possible.

https://www.iol.co.za/business-report/economy/decreasing-the-price-of-books-in-sa-is-possible-17734703?fbclid=IwAR2ah4ce_gTkzfmF8pEnL47YLUb8EzHw-1H0ep0FgdQEHAy3qS7NsnVOghg (Posted 01 November 2018) [14/11/18]

David Clayton, General Manager of Novus Print, a division of Novus Holdings <https://novus.holdings/>, one of southern Africa's largest print production and manufacturing operations, says that first-time authors and publishers often underestimate the importance of collaboration in creating a printed book, and that the best books are created through a single and cohesive vision of both the publisher and the printing house. “Find a printer and a publisher who is on board with your vision”, asserts Clayton. “The financial and emotional investment of creating a book can add up, so it is key to work with someone who can deliver and meet your expectations, as not all printers are created the same.” The primary reason that many authors and publishers choose to print their books offshore is cost. “Initial quotes from offshore printers may appear cheaper, however, there are many ‘hidden’ costs that creep in, which means that using a local printer is often more cost-effective.” The benefits therefore, Clayton says, of using a local printer with the right technological capabilities can include better control of the quantities of books printed (a lower number of books at a better price), effective stock control, less time wastage, and cheaper transport costs.

Dyer, Dorothy Cover2Cover - How it All Started.

https://www.youtube.com/watch?v=EGLvgkccoRg&fbclid=IwAR3wXv5YroM34FzZ9IHQIX92_ZIOZKpDdZnL4JdsL9UHf-dOLzmybRaNmwo (Posted 21 September 2018) Video 5:58mins. [18/11/18]

Dorothy Dyer, one of the directors at Cover2Cover Publishers in South Africa <https://www.cover2cover.co.za/cover2cover/>, talks about her motivation how the company started, from a need she identified within her classroom, and the impact it has made thus far. Cover2Cover is a small independent publisher, publishing fiction for children and young adults, including its flagship Harmony High series. It also publishes memoirs of inspirational South Africans under its Face2Face imprint. Its books for teens and younger children “deal with contemporary teen issues and uniquely South African problems in exciting ways.” Cover2Cover started in 2011. Dorothy Dyer, a high school English teacher at the time, found that her students were not connecting to the books available to them, and so were not reading. She set out to address this problem and teamed up with three colleagues, all passionate about getting South Africa reading, to establish the new company.

Ebrahim, Shaazia Why You’re Paying so Much for Books in South Africa. Explainer.

<http://www.thedailyvox.co.za/why-youre-paying-so-much-for-books-in-south-africa-shaazia-ebrahim/> (Posted 26 October 2018) [16/11/18]

Walk into any bookstore in South Africa and expect to pay anything from R150 to R1,500 for a book. But why are books so expensive? Or are they not that expensive “in comparison to

other things?" Shaazia Ebrahim poses some questions to two publishers – Jeremy Boraine of Jonathan Ball Publishers and Colleen Higgs of Modjaji Books – and breaks down the cost of books, including manufacturing costs, promotion and marketing costs, expensive rental premises for retailers (sometimes resulting in mark-up practices of the retail price), the controversial 15% VAT charged on books, as well as a poor library market.

Hiten , Yvas **9 Top Book Publishing Companies in South Africa.**

<https://writingtipsoasis.com/book-publishing-companies-in-south-africa/> (Posted 21 September 2018) [28/10/18]

If you are South African writer who has just written a manuscript and are now in search for a publisher for your book, this listing of what the author calls the “nine top publishing companies in South Africa” might come in handy. For each publisher it provides an overview of the nature of their list and the types of books it publishes, whether they are currently open to submissions, areas of focus or specialization’ together with links to submission policies and guidelines.

Ho, Ulfrieda **Textbook Publishing Imperilled. Local Publishers Alarmed at Government’s Publishing Ambitions.**

<https://www.dailymaverick.co.za/article/2018-12-06-local-publishers-alarmed-at-governments-publishing-ambitions/> (Posted 06 December 2018) [11/12/18]

Small independent publishers in South Africa, already surviving by small margins, look set to be squeezed even further as they come up against what they fear will be unfair competition in the form of government involvement in publishing. Billed as a partnership initiative with the National Library of South Africa, the country’s Department of Arts and Culture has confirmed that it is set to increase its publishing output through its publishing unit by the end of the 2018/2019 financial year. According to Zimasa Velaphi, Director of Communications and Marketing for the department, its current publishing activities will be expanded from “disseminating classic texts that have been out of print, [to be] combined with a focus on texts looking at the library’s specialist role and nurturing new authors who would not otherwise have been able to publish, as part of the transformation and redress agenda”. This is not as innocuous as it sounds though, and Mpuka Radinku, Executive Director of the Publishers’ Association of South Africa is quoted as saying: “From a publisher’s point of view government’s entrance as a bigger publisher is certainly a threat. It will have a negative impact on small publishers and many will be put out of business because they will find it difficult to compete. Government should be facilitating the country’s creative and cultural development agenda, not being a player and a referee at the same time,” Instead the department’s priority should be developing a national book policy, a process that was started in 2004 in collaboration with the South African Book Development Council, but had petered out by 2009. Other publishers argue that the department is going down the wrong path in becoming both purchaser and provider in publishing and procuring books, while the South African Book Development Council’s Elitha van der Sandt says they have had to adopt a wait-and-see approach in guessing exactly what the department intends to do: “We trust that the department is still planning to consult the book sector in this regard, especially the many small and independent publishers who currently promote new voices and voices in languages other than English, and who operate under very challenging conditions.”

Lionesses of Africa **Thabiso Mahlape, a Publishing Entrepreneur Giving Voice to South Africa's Exciting New Black Authors.**

<http://www.lionessesofafrica.com/blog/2018/9/16/startup-story-of-thabiso-mahlape>

(Posted 16 September 2018) [07/12/18]

Thabiso Mahlape is the founder of BlackBird Books, a recently launched imprint of Jacana Media <http://www.jacana.co.za/publishers/blackbird-books>, that seeks to provide a platform and a publishing home to both new voices as well as for the existing generation of black writers in South Africa. In this short interview she talks about her background, her inspiration for establishing this new imprint, and the range of titles published thus far.

Malbec, Jennifer **'We Can't Complain about People not Buying our Books When we Aren't Writing for Them': Jennifer Malbec Chats to Bestselling Author Dudu Busani-Dube.**

<https://johannesburgreviewofbooks.com/2018/05/07/we-cant-complain-about-people-not-buying-our-books-when-we-arent-writing-for-them-jennifer-malec-chats-to-bestselling-author-dudu-busani-dube/> (Posted 07 May 2018) [29/10/18]

An insightful and lengthy conversation between Jennifer Malbec, Editor of the *Johannesburg Review of Books* and Dudu Busani-Dube, who is described as "a publishing phenomenon." Her *Hlomu* series, comprising *Hlomu the Wife*, *Zandile the Resolute* and *Naledi His Love*, has reportedly sold tens of thousands of copies, and her most recent new book, *Zulu Wedding*, rocketed to the number one spot at leading book chain Exclusive Books within days of its release. In this interview Busani-Dube talks about her motivation for writing, her writing routines, why she decided to self-publish her books, what kind of challenges she faced in producing her own books, and more. In response to a question about the South African publishing industry, and that perhaps people are focusing "on the wrong aspects of books", Dudu Busani-Dube says: "Well, honestly, someone came up with the idea of what good literature is and we all took their word for it, but you'd be surprised at how much people don't care about it—they consume what interests them and they tend to love change. As writers we can't be complaining about people not buying our books when, first, we aren't writing for them and we aren't talking to them. I think Nigerian literature is as successful as it is because it's mostly about Nigeria and things people there relate to. They write about themselves. That's also why I'm loving a lot of post-2007 Zimbabwean novels, they talk a lot about the people. ... I'm hoping that more aspiring writers get inspired by what I do so that we can have more and more books written by young Africans about Africa, because stories connect us, they teach us about each other and they show us how similar we are."

Note: for an earlier interview see also <https://www.w24.co.za/Entertainment/Books/three-years-later-people-still-love-the-hlomu-books-dudu-busani-dube-20171004> [29/10/18] and this eNCAnews video

<https://www.facebook.com/eNCAnews/videos/author-of-hlomu-the-wife-dudu-busani-dube-speaks-on-books/1036020979867900/> [29/10/18]

Mona, Mandla **The Culture of Reading, Writing and Publishing in South Africa.**

http://www.liasa-new.org.za/wp-content/uploads/2018/10/mona_LIASA-Presentation-Oct-2018.pdf (Posted 28 October 2018) [28/12/18]

The Centre for the Book (CFB) <http://www.nlsa.ac.za/index.php/about-us> is the outreach unit of the National Library of South Africa, which promotes a culture of reading, writing and publishing in all South African languages, and seeks to enhance easy access to books for all. The CFB also encourages a culture of reading through its reprint series of 'South African Indigenous Languages Classics'. Publishing is encouraged and promoted by awarding

community publishing grants, and it also organizes workshops on publishing and the book sector. This Powerpoint presentation by Mandla Mona, Programme Manager at the CFB, describes its many multifaceted activities and range of services, and its role in building a culture of reading, writing and publishing.

Publishers Association of South Africa **PASA Annual Book Publishing Industry Survey 2016.**

<https://www.publishsa.co.za/file/1519203677awr-2016publishingindustrysurvey.pdf>

[20/04/18]

Released in January 2018, the latest PASA industry survey provides comprehensive information on the growth and development of the publishing industry in South Africa. The survey focuses on turnover/income generated and production patterns of (primarily) “50 local imprints”, and also reports on trade discounts, royalties offered by publishers, and sales channels, among other analysis. “The data collected annually is invaluable for understanding the publishing industry in South Africa, especially as transformational shifts take place across the key publishing sectors – Education, Trade and Academic. The data is collected from an intensive survey of South African publishers, focusing on their turnover and production patterns from the previous financial year, as well as ownership and employment.” The report and capturing process was completely automated as of the reporting period for 2016, “which simplified the data collection process significantly and reduced the possibility for researcher-introduced errors – resulting in more valid data.”

Willenberg, Ingrid **South Africa’s Reading Crisis: Focus on the Root Cause, Not the Peripherals.**

<https://mg.co.za/article/2018-05-20-south-africas-reading-crisis-focus-on-the-root-cause-not-the-peripherals> (Posted 20 May 2018) [28/12/18]

Nearly a quarter of a century into democracy, four presidents and several curricular revisions later, South Africa has made little headway in its reading crisis, the author states, and that calling it a crisis is no overstatement. South Africa ranked last out of 50 countries in the 2016 Progress in International Reading Literacy (PIRLS) study <https://timssandpirls.bc.edu/pirls2016/index-pirls.html>, which tested reading comprehension of learners in their fourth year of primary schooling. The study found that 78% of South African pupils at this level “could not read for meaning.” South Africa’s reading crisis is a topic of ongoing debate and several strategies for improvement have been proposed: promoting a culture of reading; encouraging parents to read to their children; making books accessible in schools and improving initial teacher education. However, the author argues that “addressing the problem by increasing access to books and developing a reading culture is helpful but only to a limited extent. Ultimately the buck stops with the Department of Education. Inadequate instruction is the root cause – the rest are peripherals.” The issue of initial teacher training is arguably the most critical strategy for addressing the literacy crisis: “While the above strategies have their place, the ultimate responsibility for educating South Africa’s children lies with the school system. The PIRLS results and recent investigations have provided incontrovertible evidence that initial teacher education programmes are not producing graduates sufficiently equipped to teach reading. ... It is critical that accelerated efforts be made to equip teachers for their task of teaching children to read. South Africa’s children deserve no less.”

Zimbabwe

Makaudze, Godwin; and Jairos Kangira “**High Literacy Level, Very Low Reading Culture: An Examination of the Underlying Causes of the Zimbabwean Paradox.**” *Journal of Advances in Linguistics* 7, no. 2 (October 2016): 1198-1204.

<https://cirworld.com/index.php/jal/article/view/5155> 14 [06/12/18]

Zimbabwe currently boasts of one of the highest literacy levels in Africa. Paradoxically, such an encouraging state of affairs is not paralleled with a high reading culture. Instead, the high levels of literacy are undone by a very low reading culture. This paper offers an exploration of the possible underlying causes of the current unsatisfactory situation, as well as possible intervention strategies. The authors used interviews and semi-structured questionnaires to extract information from selected teachers, learners, parents, readers, publishers and bookshop managers. They found that the reasons of the paradox included an emphasis on passing examinations, the high costs of living and the equally high costs of publishing and/or printing books, the English vs. indigenous language ambivalence and the marginalisation of the latter. The authors suggest a number of possible intervention strategies and policies to address the current state of affairs in order to enhance the country’s reading culture.

Mushava, Stanley **Zimbabwe to Reintroduce Literature Bureau to Promote Indigenous Languages.**

<https://thisisafrica.me/literature-bureau-promote-indigenous-languages/> (Posted 26 June 2018) [27/11/18]

Before being shut down by the government in 1999, the Zimbabwe Literature Bureau (formerly Rhodesia Literature Bureau) existed for decades as the only platform for writers to publish novels in Shona and Ndebele. The Bureau also played a significant role in nurturing budding African writers, and its closure was seen as a major blow to the development and preservation of literature written in indigenous languages. Since its closure many prominent literary figures have called for the revival of the Bureau in order to produce literary content in the 11 previously marginalised minority Zimbabwean languages. The government is now adding the indigenous languages to the curriculum, with Kalanga, Nambya, Tonga, Venda and Xangani being taught in schools, but the lack of books in these languages could significantly affect the learning process. Zimbabwe’s Minister of Primary and Secondary Education, Professor Paul Mavhima, has now embraced the suggestion for the revival of the Literature Bureau, or a functional equivalent. The government plans to initiate the revival of the Bureau under a new name and “with a more progressive mandate”, to embrace all Zimbabwean languages, including English.

STUDIES BY TOPIC

Authors and publishers/Publishing of African writers and African literature (in Africa and elsewhere)

Bejjit, Nourdin “**A Colonial Affair: Heinemann Educational Books and the African Market.**” *Publishing Research Quarterly* 34, Issue 2, (June 2018): 275–287.

<https://doi.org/10.1007/s12109-018-9580-5> [10/09/18]

Attempts to provide historical explanations for the role which Heinemann Educational Books (HEB) played in the emergence of an African literature in English. Whereas the reluctance of British companies to publish for Africa was in a large measure determined, albeit indirectly, by contemporary colonial policies and interests, the open, wholehearted encouragement of African writings in the 1960s and 1970s suggested a radical shift in the attitudes of British publishers. This shift arguably occurred at a time when the entire publishing industry in England witnessed a profound readjustment following the war years. Yet, more importantly, the full-scale 'decolonization' process in Africa, as in the rest of the empire, forced British publishers, such as HEB, to adopt new strategies to keep their businesses going in Africa. This interesting account seeks to shed light on Alan Hill, Chairman and Managing Director of Heinemann Educational Books Ltd from 1961 to 1979, as the architect of HEB and his publishing projects in the African continent.

It could be argued that Hill played a crucial part in the development of both African literature in English, as well as the publishing industry on the continent. "His pioneering adventure in publishing African literature is widely acknowledged as revolutionary in the field of literary publishing. It is impossible today to talk about African literature without recognizing the singular contribution of Hill in the shaping of the African Writers Series (AWS)." Thanks to his unprecedented, but momentous decision to publish and promote [then] "obscure African writers like Chinua Achebe and Ngugi wa Thiong'o, African literature has taken on new cultural dimensions both in and outside Africa." The article also provides insights into Heinemann operations and branches in West and East Africa, recruitment and training of staff at these branches, and their efforts to transfer expertise and knowledge, before the branches were later partly Africanized in the mid-1970s and completely in the late 1980s and early 1990s. Hill's name, the author says, is still remembered as one of the last publishers of the 'gentlemen' era, and as Chinua Achebe summarized it in the Foreword to Hill's memoir "paving the way and supporting the African Writes Series remains Hill's enduring legacy."

Conteh-Morgan, Miriam **Weaving Other Anansi Webs: Developing the Electronic Literary Map of Africa.**

https://www.codesria.org/IMG/pdf/Miriam_Morgan_Conteh_paper.pdf?933/3c014eb4f9636846b1fcae924c62c646f35ec740 [30/12/18]

Also at

https://www.academia.edu/1449952/Weaving_Other_Anansi_Webs_Developing_the_Electronic_Literary_Map_of_Africa [30/12/18]

Note: the above article was originally published online in 2007, but has been included in this 2018 literature review as it has not previously been listed in the *Publishing, Books & Reading in Sub-Saharan Africa* database.

Literature, arguably Africa's best-known contribution to world scholarship, has steadily gained greater exposure outside the continent in the last half of the twentieth century. However, while there are several hundred African writers producing works in European and African languages, as well as Arabic, only a small number actually reach a wide audience, either within Africa itself or without. The reason for this, Conteh-Morgan says, is that "problems exist at all points along the writer-to-reader cycle: in publishing, distributing, gaining a readership, and being critically received." This paper sets out describe some of the constraints that African literary production continues to face in trying to reach a wide audience, and looks at the possibilities electronic publishing may offer to help meet the

challenges. In particular, the paper aims to demonstrate how an electronic resource, started in 2009 – and currently still being developed by the author – The Literary Map of Africa (LMA) <https://library.osu.edu/literary-map-of-africa>, could provide a possible solution.

The Web based project seeks to bridge the divide for those who have little or no access to, or knowledge about, current African literary writing, and aims to create a space “where writers, be they in Africa or elsewhere, can learn about each other’s literary output and pertinent new developments in the field, and give readers worldwide a more complete picture of the African literary landscape.” The bio-bibliographical database, which has been part-funded by the American Library Association through a Carnegie-Whitney grant, is currently hosted by Ohio State University Libraries. In her conclusion Conteh-Morgan says the freely accessible Literary Map of Africa will serve multiple purposes: “In a single Web environment, the database brings together all categories of writers, the pioneers of African literature, the newcomers and others in between. Its aim is to pull together the geographically scattered voices of writers, and give equal space to canonical writers on the one hand, and those struggling to reach wider audiences on the other. In this respect, the LMA will offer users a more panoramic view of the African literary landscape. As a reference tool, it will serve both as a site for doing scholarly research and for current awareness.”

Davis, Caroline “**A Question of Power: Bessie Head and her Publishers.**” *Journal of Southern African Studies* 44, no. 3 (May 2018): 491-506.

<https://doi.org/10.1080/03057070.2018.1445354> [24/05/18]

This fascinating article examines Bessie Head’s (1937-1986) turbulent relationships with her publishers and literary agents in London and New York, focusing on the publication of *A Question of Power* published in 1974. It traces her business negotiations carried out from Serowe, in Botswana, and the difficulties she faced in getting the manuscript accepted before it was eventually taken on by Heinemann Educational Books, Davis-Poynter, as well as Pantheon Books in the US. Based on new archival records, the article analyses the impact of the publishers’ interventions in the text and paratexts of the novel, and it assesses her contracts with these publishers and her difficulties in obtaining royalties or other remuneration. While her publishers and biographer have attributed her battles with the literary establishment to her volatile nature or to mental illness, the article draws attention instead to the difficulties that Head faced in forging a literary career. Additionally, it aims to assess the “largely untested hypothesis, that the literary establishment has relegated African women writers in general, and Head specifically, to a second-rate position.”

In her conclusion the author says that *A Question of Power* went on to become one of Bessie Head’s most acclaimed novels. It was translated into French and Spanish and went into several new paperback editions, including in the Penguin Modern Classics series in 1991, as well as a Longman edition for the US market, and in the newly established Penguin African Writers series in October 2011. The book continues to sell well in the Heinemann African Writers Series, now owned by Pearson. “For Head, however, the process of publication was one of frustration and disappointment that persisted until her death.” That she “was ultimately consigned to a subordinate position is demonstrated by the rejection of the novel by the most prestigious publishers in London and New York, which left her in a weaker negotiating position with lower-status imprints. It was also evident in the way that her life story obscured the work itself, both in terms of the marketing of the book and its critical

reception. Yet her diminished power and influence were most apparent in her persistent difficulties in securing royalty payments from the novel. The conflicts that took place between Bessie Head and her publishers – previously dismissed as symptomatic of her ‘volatile nature’ and her mental illness – provide an insight into the hidden power structures and endemic inequalities in the Anglo-American ‘writing world’.”

Hållén, Nicklas “OkadaBooks and the Poetics of Uplift.” *English Studies in Africa* 61, Issue 2 (2018): 36-48.

<https://doi.org/10.1080/00138398.2018.1540152> [28/12/18]

Discusses collections of inspirational poetry published on the Nigerian online platform and app OkadaBooks <https://okadabooks.com/> that lets users upload and access e-books for free or at a low cost. “Nigerian inspirational poetry can be seen as a hybrid poetic form that borrows from motivational speaking, self-help and religious pamphlet literature. The collections are marketed to readers as works of literature that through their literary qualities and poetic language can inspire the reader to create a better future for him- or herself.” [Not examined, from the abstract]

Iroulo, Lynda **Interview: James Currey on Publishing African Literature.**

<https://ordersbeyondborders.blog.wzb.eu/2018/11/29/james-currey-publishing-african-literature/> (Posted 29 November 2018, abridged text version), Complete Audio recording 24:52 mins [28/12/18]

A wide-ranging interview with James Currey of James Currey Publishers and the co-founder, together with Chinua Achebe, of Heinemann’s renowned African Writers Series (AWS), published here as Episode 13 of the Orders Beyond Borders blog hosted by the WZP/Berlin Social Science Centre <https://www.wzb.eu/en>. Currey talks about his background and his publishing career, the creation of the AWS series and its development over the years, encounters with authors, the challenges of publishing under the James Currey imprint in the years ahead, and more.

Krishnan, Madhu **Contingent Canons. African Literature and the Politics of Location.**

Cambridge: Cambridge University Press (Elements in Publishing and Book Culture), 2018 (online) 2019 (print). 103 pp. ISBN 9781108445375

<https://doi.org/10.1017/9781108641920> [05/01/19]

This is a significant new study on publishing and book culture in Africa. Drawing on archival, textual, and field-based research, it explores the mechanisms through which ‘African literature’, as a market category, has been consecrated within the global literary field, and suggests that “the normative story of African literary writing has functioned to efface a broader material history of African literary production located on and oriented to the continent itself.” In her introductory passages the author argues that, that in publishing African literature, “we cannot think about the contours of African literature as a global market category without considering its implication within the larger history through which the continent has come to function both as a physical space and a signifier in the world. At its heart, this is a history predicated on the fight over positions, positionings, and position-takings: how Africa and its literature is located in a global topography; the tension over who gets to decide that placement; and the struggles – internal and external – that mediate these processes.”

The author also sets out a few cautions and caveats: “First and foremost, the idea that African literature is only produced by the major publishing houses of the global North, and that it is primarily produced and disseminated for Euro-American consumption, is by no means an immutable fact. Numerous publishers, writers’ collectives, and literary activist organisations continue to proliferate on the African continent, defying the normative vision of a continent under a protracted book famine, with a dearth of reading publics. ... it is important to recognise from the outset that the expectation that African literature is, as a matter of course, a product of the American, first and foremost, and then European publishing industries is itself a product of a set of intertwined ideological, discursive, and material interests. Indeed, so, too, is the notion that the paradigmatic reader of African literature is its American or British (perhaps sometimes French) consumer ... yet my own field work and that of other scholars committed to working co-productively with continental partners shows that rich, vital, and engaged reading cultures exist across its geographies.”

le Roux, Elizabeth “**Miriam Tlali and Ravan Press: Politics and Power in Literary Publishing during the Apartheid Period.**” *Journal of Southern African Studies* 44, no. 3 (May 2018): 431-446.

<https://doi.org/10.1080/03057070.2018.1450007> [23/05/18]

Miriam Tlali, the South African novelist, is perhaps best known as the first black woman to publish a novel in English inside South Africa, while Ravan Press was a liberal oppositional publishing house in the 1970s and 1980s. Its selection of authors was usually based on political or ideological grounds as well as the quality of their writing and, as a result, Ravan was the target of state harassment and subjected to censorship. Tlali’s first novel, *Muriel at Metropolitan*, completed in 1968, was turned down by several publishers but was eventually published by Ravan Press in 1979, albeit only after extensive editing and cuts by Ravan, in order to pull it into publishable shape. Tlali’s account of her relationship with Ravan has often been described in very negative terms. However, her accounts, the author says, were inconsistent and changed over time, and are not supported by other evidence. Based on archival sources and interviews, this insightful article examines the relationship between Tlali and Ravan Press, “raising questions of the politics and power dynamics of literary publishing in the apartheid period”; and it also raises questions about the methods used to write literary history.

In her conclusion, and commenting about the changing accounts of the relationship between Tlali and Ravan Press, le Roux asserts “while Tlali emphasises her powerlessness and lack of influence, and the lack of room for negotiation or compromise in the editing process, the evidence shows that she intervened in decisions at the proofreading stage and around the cover. While Ravan may have been paternalistic, their efforts to publish and distribute her work were sincere—and effective. At the same time, the editing process was clearly unpleasant for Tlali, and affected her increasingly over time. Existing accounts of the publishing history of *Muriel* depict Ravan as being at best cautious, and at worst exploitative and engaged in censoring their own authors. This does not fit with other accounts of Ravan and deserves further explication. The narrative of a greedy white publisher and a young black author with no agency is compelling but ultimately unhelpful, as is the continuing insistence that white editors cannot edit black authors without compromising their voices.”

Williams, Olatoun **Adewale Maja-Pearce** [Interview]

<http://www.bordersliteratureonline.net/globaldetail/Adewale-Maja-Pearce> [25/05/18]

Also at

https://www.academia.edu/36612545/Interview_with_Adewale_Maja-Pearce_Anglo-Nigerian_writer_publisher_and_critic [24/10/18/]

A perceptive interview with author, publisher, journalist and critic Adewale Maja-Pearce, who was also Series Editor of the Heinemann African Writers Series for a number of years. As a writer and critic Maja Pearce – here in conversation with Olatoun Williams – has gained something of a reputation of being deliberately provocative. His public quarrel with Nobel laureate Wole Soyinka has been well documented online, and forms a significant part of this interview. He also describes the activities of his publishing house (and editorial services provider) the New Gong <http://www.thenewgong.com/Books.html>, and talks about his writing, the topic of literary criticism, book reviewing, book prizes and book juries, and more.

Book and journals assistance and donation programmes

African Research & Documentation “**Book Donation: A Response from Book Aid International and a Further Comment from Hans Zell.**” *African Research & Documentation* no. 130 (2016) [published February 2017]: 2–19.

In 2017 SCOLMA’s *African Research & Documentation* (ARD), issue 127, published an extensive and wide-ranging two-part study, entitled “Book Donation Programmes for Africa: Time for a Reappraisal? Two Perspectives” by Hans M. Zell and Raphaël Thierry.¹ The Editor of ARD subsequently invited comments and feedback from the major book donation organizations that were profiled and analysed in this study, as well as seeking the views of the recipient libraries and from African publishers. Unfortunately, only one book donation organization responded, the major UK book charity Book Aid International (BAI), <https://bookaid.org/> whose official response is reproduced here, together with some further comments by Hans Zell. However, the Editor of ARD expresses her regret that “we have no voices from either recipient libraries or African publishers. ARD would welcome their stories and comments.”

*Note:*¹

Part I: “Book Donation Programmes in English-speaking Africa” by Hans M. Zell

https://www.academia.edu/13165497/Book_Donation_Programmes_for_Africa_Time_for_a_Reappraisal_Part_I (pre-print version);

Part II: “Le don de livre, mais à quel prix, et en échange de quoi? Un regard sur le don de livre en Afrique francophone,” by Raphaël Thierry (in French, with an abstract in English).

https://www.academia.edu/13166294/Le_don_de_livre_mais_%C3%A0_quel_prix_et_en_%C3%A9change_de_quoi_Book_donation_programmes_for_Africa_part_2_ (pre-print version)

Anderson, Porter **Book Aid International Cites Good Results in Zambia from its ‘Study Hub’ Pilot.**

<https://publishingperspectives.com/2018/06/book-aid-international-zambia-study-hub-pilot/> (Posted 07 June 2018) [17/09/18]

Comments on a recently published evaluation report <https://bookaid.org/wp-content/uploads/2018/05/STUDY-HUB-PILOT-FINAL-EVALUATION-REPORT-2017-FINAL.pdf> published by the book charity Book Aid International (BAI), that found that secondary school pupils in Zambia are approaching exams with new-found confidence, parallel to an injection of new books through the charity’s ‘Study Hub’ pilot project. BAI worked in collaboration with the Zambia Ministry of General Education and the Zambia

Library Service to implement the Study Hubs pilot project in four provincial libraries and 12 secondary school libraries across the country. The aim of the project is to provide support to secondary school students taking their exams. BAI was keen to understand if students were able to use UK-donated books when preparing for exams. The students noted that the content was sometimes different from content or teaching methods found in their locally produced textbooks, but while methods may differ, explanations were simple enough for them to adopt.

However, some of the findings in the evaluation report may be questioned by African publishers, Porter Anderson says, “who would prefer to supply schoolbooks, themselves, to regional students. Local publishers would benefit financially if charity programmes bought and distributed books from the African industry, rather than importing books from other nations.” He suggests that a study produced by an independent body “might be able to speak with African national and regional players. Working hand-in-hand with African publishers might help not only students but also the African publishing industry.”

Ethiopia Reads 55,000 Amharic Illustrated Storybooks Printed and Delivered to 128 Schools Across Ethiopia.

https://www.ethiopiareads.org/2018/10/23/55000-amharic-illustrated-storybooks-printed-and-delivered-to-128-schools-across-ethiopia/?mc_cid=3389d22dce&mc_eid=e06b92724e
(Posted 23 October 2018) [27/10/18]

Ethiopia Reads <https://www.ethiopiareads.org/> is an example of a non-profit organization with a more enlightened approach to book aid programmes in Africa when compared with some of the major book donation agencies currently active in Africa. It supports children reading outside the classroom by establishing libraries, training librarians, making more local language books available and partnering with other groups and agencies to support them in their work with children reading. It recently printed 55,000 copies of 22 new Amharic illustrated storybooks for younger children (KG-Grade 4 target audience), that were distributed to primary schools across Ethiopia. It says that this represents a big first step in a new books programme that it announced in 2017, supporting the creation and distribution of more high quality, engaging Ethiopian language books. It plans to expand this programme in parallel with increasing book purchasing from local publishers and authors.

Children's book publishing (see also → *Publishing in African languages*, → *Reading culture and reading promotion*)

Note: this sub-section includes primarily records that deal, in whole or in part, with the *publishing* aspects of producing children's literature. Articles that deal exclusively with *writing* for children are not included, nor are articles that focus on different genres in children's writing, storytelling, oral literature and culture, or those that examine themes and images in African children's literature.

Mehta, Sangeeta **The Rewards and Challenges of Self-Publishing Children's Books: Q&A with Four Authors** see → *Handbook for authors and self-publishing*

Nderitu, Alexander **The Children's Book Market In Kenya. Publishers Out to Burst the Myth that Kenyans Don't Read** see → *Kenya*

Williams, Mark **Hakuna Matata! African Authors Need to Create a Canon of African Children's Literature that is Indeed their Own. But that can be Achieved Without Inverted Racism and Denigrating the Works of other Cultures.**

<https://thenewpublishingstandard.com/hakuna-matata-african-authors-need-create-canon-african-childrens-literature-indeed-can-achieved-without-inverted-racism-denigrating-works-o/> (Posted 29 December 2018) [05/01/19]

Mark Williams offers his thoughts on (1) the report – and subsequent debate about ‘cultural appropriation’ – that the Disney Corporation had trademarked the African/Kiswahili phrase ‘Hakuna matata!’ (or ‘No worries!’ translated to English), in its hugely popular animated cartoon take on the African continent in the Lion King film series; and (2) Nigerian author digital entrepreneur Okechukwu Ofili’s claim that “Western fairy tales are messing with the minds of black children”, and his call on parents and publishers to re-consider the types of stories they present to young black children (see <https://www.thenational.ae/arts-culture/books/nigerian-author-okechukwu-ofili-western-fairy-tales-are-messing-with-the-minds-of-black-children-1.786977>).

Cultural appropriation, Williams says, “while not new, is a rising theme in a modern world that is connected in a way impossible to imagine even ten years ago, and with it comes an acceleration in examples of perceived and actual cultural appropriation as well as examples of extreme reactions to this appropriation. ... In the interconnected world of the 2010s and beyond, authors and publishers all around the world will face accusations of exploitation as we try to appeal to a global marketplace, and indignant voices will be raised against perceived wrongs. Parties on both sides need to show respect and consideration for ‘foreign’ cultures, but also to take a step back from knee-jerk reactions to perceived grievances. ... The real challenge is to enable and encourage African authors and publishers to create a canon of African children’s literature that is indeed their own. But that can be achieved without inverted racism and denigrating the works of other cultures.”

Note: see also this contribution to the debate: **Should Anyone Really Own the Phrase ‘Hakuna Matata’?** by Njoki Ngumi https://qz.com/africa/1521971/disneys-hakuna-matata-trademark-as-beyonce-lion-king-due/?utm_source=email&utm_medium=africa-weekly-brief [05/01/19]

Copyright and legal deposit/Authors’ rights/Book piracy (see also → *Open access publishing and licensing*, → *Publishing education/Training manuals and resources*)

Note: this sub-section is primarily confined to articles and papers that deal with copyright of *books*, the rights of authors, book piracy, and African perspectives on copyright. General articles on intellectual property rights, or intellectual property legislation in African countries, are not included here.

Blignaut, Herman **Copyright Litigation in South Africa: Overview.**

[https://uk.practicallaw.thomsonreuters.com/w-012-1995?transitionType=Default&contextData=\(sc.Default\)](https://uk.practicallaw.thomsonreuters.com/w-012-1995?transitionType=Default&contextData=(sc.Default)) [29/10/18]

Part of the Thomson Reuters Practical Law series, this Q&A guide gives a high-level overview of sources of law; court systems; substantive law; parties to litigation; enforcement options; procedure in courts; preliminary relief; final remedies; appeal remedies; litigation costs; reform. Law stated as at 01 October 2018. [Not examined]

Chisita, Collence; Blessing Chiparausha, and Danmore Maboreke **Enforcing Legal Deposit in the Digital Era: A Case of Zimbabwe.**

<http://library.ifla.org/2098/1/244-collence-en.pdf> [30/09/18]

(Paper presented at the 84th IFLA General Conference and Assembly, 20-30 August 2018)

This paper seeks to describe the functions of current local legislation in ensuring compliance to legal deposit laws of Zimbabwe, highlighting the principal challenges that the current legal deposit legislation faces and drawing attention “to the weaknesses of the current law with reference to current trends in the legal deposit of multimedia formats.” The article also examines how bibliographic control can underpin national development goals with regard to teaching, learning and research. The authors point out how the current absence of a print and online version of a national bibliography has impacted adversely on collection development and scholarly research, and also explore the challenges “of harmonizing print and electronic records in the context of digital divide.” As part of their conclusions the authors offer a range of recommendations to update, improve and digitize an effective legal deposit system that will aid national development in Zimbabwe.

Flynn, Sean, *et al* **Inside Views: South Africa’s Proposed Copyright Fair Use Right Should be a Model for the World.**

<http://www.ip-watch.org/2018/07/24/south-africas-proposed-copyright-fair-use-right-model-world/> (Posted 24 July 2018) [14/11/18]

Copyright laws the world over are under massive pressure to reform in order to fit the digital environment. One key area often in need of reform is in the exceptions to copyright that enable the digital practices. Without exceptions, common practices may be illegal, such as sharing photos on social media, making technical copies to send and stream, and uploading excerpts to closed networks for student access. South Africa, the authors say, “is on the cusp of reforming its law with a new hybrid exception that contains both a set of modern specific exceptions for various purposes and an open general exception that can be used to assess any use not specifically authorized.” In addition to a set of more open specific exceptions, the South Africa bill contains a well-crafted and unique general exception for ‘fair use’, this Intellectual Property Watch report says. “The magic of the South African general exception is not in adopting the term ‘fair use’. The phrases ‘fair use’ and ‘fair dealing’ mean the same thing. The key change is the addition of ‘such as’ before the list of purposes covered by the right, making the provision applicable to a use to a use for any purpose, as long as that use is fair to the author.”

In sharp contrast with views and reservations expressed by a number of South African authors, South African publishers and its book trade association, as well as the International Publishers Association/IPA (see other entries in this section), the authors of this report believe that the South African proposal gets it just about right. “We commend its Parliament on both the openness of this process and on the excellent drafting of the proposed fair use clause. We are confident it will become a model for other countries around the world that seek to modernize their copyright laws for the digital age.”

International Publishers Association **ARIPO Symposium Investigates Shaping Rights Systems in Africa.**

https://internationalpublishers.org/copyright/copyright-news/697-aripo-symposium-investigates-shaping-rights-systems-in-africa?utm_source=IPA+Newsletters&utm_campaign=77fcafb6b1-EMAIL_CAMPAIGN_2018_07_30_03_05&utm_medium=email&utm_term=0_fc11f8b022-77fcafb6b1-118642313 (Posted 31 July 2018) [07/08/18]

Reports about the second ARIPO <http://www.aripo.org/about-aripo> annual Symposium on Shaping Copyright and Related Rights Systems in Africa, held in Harare, Zimbabwe, on 12 and 13 June 2018. Organized in collaboration with the World Intellectual Property Organization (WIPO), other recurring themes at the symposium were the economic importance of both copyright and the creative industries for African countries; the role of the artist versus global business; preserving own cultures through strong copyright arrangements and international treaties; and education about copyright, including in schools.

Note: The Harare-based African Regional Intellectual Property Organization (ARIPO) is an inter-governmental organization that facilitates cooperation among member states in intellectual property matters, with the objective of pooling financial and human resources, and seeking technological advancement for economic, social, technological, scientific and industrial development. It offers a range of very useful guides, studies and other resources (all freely accessible) on copyright, copyright laws, and copyright awareness, which can be found at <http://www.aripo.org/publications/copyright-publications>.

International Publishers Association **Statement on South Africa's Copyright Amendment Bill, 2017.**

<https://www.internationalpublishers.org/news/press-releases/744-statement-on-south-africa-s-copyright-amendment-bill-2017> (Posted 13 November 2018) [29/11/18]

A press statement from the International Publishers Association (IPA) expressing its concern about South Africa's Copyright Amendment Bill, and the introduction of its 'fair use' component. It states, inter alia: "When South Africa announced its intention to review and modernize its copyright law, the original purpose was to benefit South African performers and authors who were not receiving fair remuneration for their own intellectual property creations. Unfortunately, the Copyright Amendment Bill strays far afield from this intended purpose. The Bill introduces a broad fair use clause, alongside extended general exceptions and new exceptions for educational institutions, libraries, archives, museums and galleries, thereby weakening the position of South African authors and publishers. It also contains other features not meeting international best practice. The IPA notes with concern that these new provisions are to large extent not supported by statements of underlying policy or by the kind of impact assessment necessary to gauge the potential harm that will result from the Bill becoming law." It goes on to say: "The IPA opposes the introduction of a 'fair use' clause that captures more permitted purposes than the 'fair use' clauses in other jurisdictions, which, coupled with a clause that overrides all contracts, broad co-extensive general exceptions, and new exceptions for educational institutions, libraries, archives, museums and galleries, will allow reproduction and making available of entire works without the consent of or remuneration to the rights holder. This will lead to authors and publishers suffering loss of income and in turn in a reduction in the quality of content available to the South African public, especially in the field of education."

Note: for more comments and statements about this debate see also

Statement of the South African Booksellers Association on the Copyright Amendment Bill

<https://www.sabooksellers.com/statement-south-african-booksellers-association-copyright-amendment-bill/> (Posted 08 December 2018) [28/12/18]

Nicholson, Denise Rosemary **Why 'Fair use' is so Important for South African Copyright Law.**

<https://www.thesouthafrican.com/why-fair-use-is-so-important-for-south-african-copyright-law/m> (Posted 25 November 2018) [29/11/18]

Denise Nicholson, Scholarly Communications Librarian at the University of the Witwatersrand, offers a librarian's point of view of the ongoing debate about South Africa's Copyright Amendment Bill 2017. Entrenching fair use in South African copyright law, she says, is a way to ensure the country steps firmly into the present and, ultimately, is able to move into the future. 'Fair use', she explains, is a doctrine adopted by some countries that permits the use of copyright material like books, journals, music and art work – without requiring permission from the copyright holder. "It provides a balance between the just demands of rights-holders and the need for people to use copyright material for education, research, in libraries and archives. The reuse of copyright material is done within a framework of four criteria. These determine whether the proposed use is fair or not. If the user complies with these, they may go ahead and use the copyright work without permission from the rights-holder."

South Africa's Copyright Amendment Bill has been redrafted several times since 2015. It has been discussed and debated over the past 15 months by the Parliamentary Portfolio Committee on Trade and Industry. In its latest draft, the Bill outlines several fair use provisions and exceptions for the educational, research and library sectors. These have been largely welcomed, Nicholson claims, in the higher education space and formally supported by many international and local organisations, institutions, teacher unions, NGOs, various creators, and libraries and archives. "That's because fair use provisions will facilitate better access to information and resource-sharing, along with other benefits like allowing accessible formats for persons with disabilities." However, she concedes that there has also been fierce opposition to these provisions. Groups that object to the proposed changes and bodies include authors and publishers (see e.g. the PEN Afrikaans statement below), as well as the International Publishers Association (see press statement in this section), who would prefer to maintain what is known as 'fair dealing' as the status quo, the legal doctrine that allows for an express, finite (closed) list of uses of copyright material without permission from the copyright holder. It is substantially more restrictive in application than 'fair use'. The author sets out the multiple arguments that have been levelled against fair use in South Africa and other parts of the world, including the argument that the country will be importing a 'foreign' copyright regime into its national legislation. However, Nicholson argues that "South Africa is part of the global community. It cannot ignore legislative developments in other countries, particularly those that will bring them in line with global best practice."

PEN Afrikaans **South African Authors Protest Against Copyright Amendment Bill.**

https://www.litnet.co.za/south-african-authors-protest-against-copyright-amendment-bill/?fbclid=IwAR2V6yDWiG-UH6oU3R_y0DXd1XXqga4075S93y9_nXYZ-8QGcP28OLzj2Wo (Posted 23 November 18) [29/11/18]

PEN Afrikaans <http://pensouthafrica.co.za/welcome-to-pen-afrikaans/> has launched a petition against the adoption of the South African Copyright Amendment Bill, and which has found the support of a large number South African writers. PEN says authors deserve better than what the legislature has given them in the Copyright Amendment Bill that is being railroaded through Parliament, despite local and international opposition. "We are convinced that many of the changes to the Copyright Act introduced by the Copyright Amendment Bill will have a direct and detrimental impact on all South African authors. Further, the Bill is not in line with the international copyright treaties that South Africa has acceded to, and in all probability also runs contrary to the Constitution. ... The Copyright Amendment Bill does not

strike a fair balance between the interests of the authors and the interests of the ‘users’ of copyright works. It is not in line with international copyright treaties.” The statement goes on to say “Authors, publishers and the wider creative industries have been remarkably invested in the consultation process, submitting commentary and participating constructively despite unreasonably short deadlines throughout the years that the Bill has been in development. Despite constructive participation, with significant investment of time and financial resources, there has not been any meaningful engagement with authors about their concerns, every one of which has been ignored. In what seems to be a case of merely going through the motions, the Parliamentary Portfolio Committee for Trade and Industry proceeded to ignore the input they received that was not aligned with the policy directions that they had apparently already decided upon. ... The Portfolio Committee has now approved the Copyright Amendment Bill and handed it over to the National Assembly to adopt as legislation.”

Among other issues – which includes the introduction of wide-ranging exceptions to copyright protection – one of the main objections relates to the introduction of ‘fair use’, and its interpretation: PEN Afrikaans says: “It has been stated that ‘fair use’ does not mean use that is fair. Fair use is, rather, a legal doctrine derived from US law. As opposed to fair dealing, which is an established part of South African copyright law, fair use does not work with a closed list of permitted uses. It is open-ended and requires courts to decide whether a particular use qualifies as ‘fair’. There is no need to adopt this doctrine into South African law. It will result in significant legal uncertainty and places the onus on the copyright owner to institute court proceedings to challenge unauthorised use of their work. Authors typically cannot afford to do this, and our courts surely do not need the additional workload. The existing fair dealing provisions should rather have been expanded as required.”

Note: see also this story in *Publishing Perspectives* <https://publishingperspectives.com/2018/11/pen-afrikaans-authors-forum-object-to-south-africa-copyright-amendment-bill/> [29/11/18]

Wafawarowa, Brian **Copyright Reform: Carrying Fire and Water in the Same Mouth.** <https://www.dailymaverick.co.za/article/2018-11-27-copyright-reform-carrying-fire-and-water-in-the-same-mouth/> (Posted 27 November 2018) [22/12/18]

When South Africa first announced its intention to review and modernize its copyright law, its original purpose was to benefit South African performers and authors who were not receiving fair remuneration for their intellectual property creations. However, the good intentions of South Africa’s copyright reform are on a precipice of going horribly wrong, says Brian Wafawarowa, immediate-Past Chair and Executive Director of the Publishers’ Association of South Africa (PASA), as he examines the background and the issues relating to the much-debated Copyright Amendment Bill and, in particular, its copyright exceptions for education, libraries and archives as they relate to ‘fair dealing’. Copyright exceptions for education, libraries, research and archival use is a strong component of the new legislation. Wafawarowa says if users of copyright works in these sectors take full advantage of these exceptions, there will be major, negative implications for authors and the whole literary publishing sector. “The legislative process did not take into account the huge proportion of the literary publishing sector that relies on education sales. In more developed countries, the general book (trade) sector is much bigger than the education sector and the industry relies more on the purchase of trade books. ...The new copyright exceptions are therefore likely to have a devastating impact, significantly reducing revenue to the industry and royalties, even

to the extent of leaving the business of the production of these works unviable.”

Digital media and electronic publishing

Hällén, Nicklas “Manoeuvring Through the Traffic Jam: A Conversation with Magnus Okeke about OkadaBooks and Digital Publishing in Nigeria.” *English Studies in Africa* 61, Issue 2 (2018): 86-90.

<https://doi.org/10.1080/00138398.2018.1540158> [28/12/18]

Founded in 2013 by Okechukwu Ofili, OkadaBooks <https://okadabooks.com/> is an Android application and online platform for publishing and reading books electronically. It currently offers their users more than 200,000 titles, and which have reportedly been downloaded more than one million times. OkadaBooks content ranges from novels and poetry to contemporary African comics, self-help literature and children’s literature. The newer material is to a large extent written by non-established writers who use the app as a way to reach readers rather than to earn money, by letting the reader access their texts for free. Other writers’ books can be purchased through the app using a variety of payment methods. This interview is with Okada’s Customer Support Manager. [Not examined, from the abstract]

Isong, Anietie **The Influence of New Media Technologies on African Literature**. Leicester: De Montford University, 2018. PhD thesis 325 pp.

<https://www.dora.dmu.ac.uk/bitstream/handle/2086/16405/Anietie%20Isong%27s%20%20final%20thesis%20submitted%20June%202018.pdf?sequence=1&isAllowed=y> [15/11/18]

This interesting PhD thesis by Nigerian writer Anietie Isong investigates the influence of new media technologies on African literature. It explores how these new technologies have shaped the way Africans write, publish, and read literature. It aims to demonstrate how the new media have added value to writers and readers of African literature and, at the same time, has altered the landscape of African publishing. A total of 30 African writers and 300 readers completed a survey questionnaire designed to elicit responses on how new media has influenced African literature. These responses were based on a 17-item questionnaire, details of which are included in the appendices.

The author’s literature review and analysis of the data demonstrated that the new technologies have had a large impact on the production, consumption, and circulation of African literature, and also revealed that mobile phones play a major role in the production and consumption of literary works in Africa: “Writers use mobile devices to produce new works, and readers participating in this survey were found to be frequent users of mobile phone devices for reading, with the majority saying that they read multiple genres — essays, novels, short stories, and poems. It was also revealed that readers prefer e-reading devices to paper books because they are easy to carry, while writers have divided opinions on the matter of their preference. Several authors are in support of traditional, paper books, while others admit that both e-readers and print books are necessary for the distribution of African literature.” The study also showed that cost remains a major issue for both writers and readers, and impacts their interactions with literature. “While writers want to be paid to publish, the Internet (especially its ‘Web 2.0’ form) tends to make works available freely. Readers seldom buy content online, and prefer to read for free. Therefore, publishers wishing to cater for the needs of African readers must greatly consider the effect of cost.”

Kamau, Jacqueline **"The Impact of E-Books on Kenyan Fiction Authors."** *International Journal of Research and Scholarly Communication* 1, no. 1 (2018): 77-87.

https://www.academia.edu/37222940/IJORAS_VOLUME_1_ISSUE_1_2018.pdf [entire issue, 15/12/18]

While e-books have yet to make a big impact on the public, they have become a major aspect to Kenyan fiction authors, the author states. Kenyan fiction authors are developing digital versions of their print books in order to catch up with the increasing demand for books online, and are developing digital versions of their print books as a way of reaching out to a large number of readers who are opting for online platforms for their daily reading. Although the demand for e-book services in libraries has grown, as has the number of people with e-readers, some constraints still keep libraries from being able to provide e-book services. E-books have restricted rights relating to usage and distribution, and plagiarism is a serious problem. However, Kenyan fiction authors should be able to protect themselves from plagiarism and unauthorized sharing of their books through appropriate digital rights management software.

Ndungu, Miriam Wanjiku, and Jane Wacuka Gikandi **"Strategic Marketing of Electronic Resources in Academic Libraries in Kenya."** *Journal of Scholarly Publishing* 49, Issue 4 (July 2018): 435-452.

<https://doi.org/10.3138/jsp.49.4.04> [05/12/18]

Universities in Kenya have subscribed to a range of electronic books and electronic journals through the Kenya Libraries and Information Services Consortium (KLISC). However, the lack of an effective marketing strategy has been identified as one of the major barriers to their utilization. Here two Kenyan university librarians present the results of a survey study they conducted on the application of "a strategic approach in the marketing" or publicizing of electronic resources. The study also sought insights into academic librarians' understanding of marketing principles and the challenges they face in carrying out "marketing activities" in order to encourage more effective use of these resources. A questionnaire was used to gather data. Respondents were recruited by email from institutions that belong to KLISC, and a total of twenty-nine members responded. The responses gathered reveal that although academic librarians are carrying out some promotional or what the authors describe as "marketing activities", the majority of them are not applying of what could be described as a strategic marketing approach.

Ry-Kottoh, Lucy Afeafa **Digital Publishing in Ghana: A Focus on Children's E-books.**

Stirling: University of Stirling, 2017, PhD thesis. 293 pp. Restricted circulation ("Under Embargo until 2019-10-01"; click "Request a copy" from the author)

<https://dspace.stir.ac.uk/handle/1893/26842#.W7H-hHtKipq> [30/11/18]

This PhD thesis investigates the state of digital publishing in Ghana, with a focus on children's e-books. It examines publishers', authors' and readers' levels of adoption of e-books, and their motivations for, perceptions of, and challenges or barriers to going digital or otherwise. It also assesses the state of digital infrastructure and human resource capacity in Ghana to support the growing e-book sector, and identifies the knowledge and skills deficit in the industry in order to inform the development of courses that will be incorporated into the BA Publishing Studies programme at Kwame Nkrumah University of Science and Technology (KNUST). The thesis revealed that the level of adoption of e-book publishing among publishers and authors was still relatively low given the interest demonstrated by young readers. The thesis also identified "an awareness disconnect between publishers and their local readers: publishers

perceive e-books to be for the international market and, as such, do not focus on promoting them in the local market; thus, local readers are not aware of the existence of e-books.”

A number of introductory chapters introduce the research and its context, outline the research methodology used, and offers a literature review on digital publishing and children’s e-books. Subsequent chapters describe the history and current status of publishing in Ghana; examine authors’ levels of adoption of e-book publishing, young readers’ levels of awareness of and access to the use of e-books; as well as reviewing the infrastructure and human resource capacities available in the country to support the emerging e-book sector. A final concluding chapter summarises and synthesises the main findings – as they relate to publishers, authors, young readers, infrastructure, and human resources – and sets out a range of recommendations.

This is an impressive and very wide-ranging thesis that will be of great value to the book professions not only in Ghana but throughout Africa, and especially for African publishers who are contemplating ‘going digital’ for at least part of their list.

Some extracts from the conclusion and the recommendations:

- ***Publishers***

“Unfortunately, the success of their e-book publishing enterprises could not be accurately determined since publishers were evasive about sales volumes and revenues. Online vendors [platforms] like Azaliabooks and Worldreader were also unwilling to give information about sales. ... The publishers who participated in this research were also unwilling to discuss the terms and conditions of the memorandum of understanding signed between them and Worldreader. ... However, the relatively low level of adoption of e-book publishing, in which only ten out of forty respondents in the survey described their themselves as ‘actively’ publishing e-books, indicates that digital publishing has not ‘disrupted’ or threatened traditional print publishing at all. Publishers are still very much involved in print publishing because their expertise in this area is greater than in e-book publishing. It is, however, important for publishers to look beyond their print publishing activities and begin to explore the digital publishing model.”

- ***Authors***

“Ghanaian authors still depend on publishers and third parties to get their work digitised and have yet to fully explore and access online self-publishing platforms such as Kindle Direct Publishing (KDP). ... The barriers to e-book adoption, according to authors, were inadequate knowledge about digital publishing and e-books, inconsistent electricity supply and Internet access, and lack of access to reading devices. Knowledge about the digital publishing process even among authors who had published e-books was low compared to their knowledge about the print publishing process. ... In terms of success with e-books, the seven authors who had published e-books were either evasive about their earnings or stated they were yet to receive any revenue or royalties from the sale of their e-books. This makes it impossible to determine how successful authors have been with e-book publishing.”

- ***Young readers/Children***

“This research has revealed that young Ghanaian readers are aware of e-books, proffering definitions and descriptions consistent with the characteristics of e-books such as format, mode of delivery and hardware reflected in literature. They access and read mainly free foreign e-books downloaded online, including some titles inappropriate for children. ... This research has also revealed that apart from tablets and dedicated reading devices like Kindles, smartphones are the devices most frequently used to access e-books among young readers. However, because Ghanaian students are not permitted to use electronic devices like smartphones during school hours, and since e-books are not currently used for teaching and learning in schools, students read e-books out of school. ... In terms of preference for printed books compared to e-books, many young readers who participated in this research preferred e-books over

printed books and indeed look forward to their introduction into the mainstream educational system. The reasons for their preference were stated as: ease of access to information when the infrastructure is available; the convenience of carrying several e-books on one device; the ability to access other media from the same device; and the novelty of the interactive features of enhanced e-books.”

“... The main barriers identified by the young readers were: restricted access to some e-books online; the cost of mobile data to download e-books onto their devices; and frequent power outages that interrupt electricity supply to the reading devices (despite their substantial power storage capacities). ... Although locally published children’s e-books are available, they were not readily accessible to young readers because publishers perceive e-books as being for the international market. ... The lack of access to local children’s e-books by young readers also stems from the awareness disconnect between publishers and readers. As already explained in this thesis, this awareness disconnect comes about because publishers are not aware that young Ghanaian readers know about and read e-books, while the young readers do not know that e-books are published by Ghanaian publishers.”

- ***Infrastructure and human resources***

“A fully digitised school and public library system is also required to support e-book publishing. This research has revealed that public and school libraries are not yet ready to go digital and stock digital content, owing mainly to inadequate funding. The underfunding of public libraries means they cannot afford to take on any form of digitisation at present. ... However, with the interest young readers have shown in exploring digital content through independently accessing free e-books online, library authorities must be proactive in seeking funding to digitise their systems and build stocks of digital content. The state, and for that matter, government must prioritise library development as part of developing the education infrastructure across the country.”

“The professional skills available to support e-book publishing are woefully inadequate. Only two mainstream publishers have in-house expertise to digitise content, while others sub-contract to Worldreader, which often sends files from Ghana to the United States to be digitised. ... The lack of local expertise signifies a large skills deficit that can only be filled through training and knowledge-sharing across the industry and through appropriate collaborations. ... Digital publishing has not had a significant impact on the Ghanaian book industry. Although most Ghanaian publishers have digitised their back office, communication and editorial operations to an extent, few have adopted digital book publishing and published ebooks. ... Authors either still rely either on mainstream publishers to digitise their work, or agents to act on their behalf on self-publishing sites.”

- ***From the recommendations***

“Libraries play an important role in literacy development and making information freely available to society. Public and school libraries need to be upgraded and expanded and the staff retrained to deliver on their mandate of providing reading material, and data processing and dissemination facilities for the public. Neglecting libraries and focusing on simply constructing school buildings is politically expedient and only a cosmetic improvement of the educational infrastructure. A well-resourced and efficient network of school and public libraries will form a good foundation that will support digital publishing and access to e-books.”

“Communication and knowledge-sharing should be encouraged and supported across the industry as part of the process of persuading publishers to adopt digital book publishing. Further research into publishing will help to develop and promote publishing studies as an academic discipline. This important field of human endeavour, publishing, is one of the least understood disciplines mainly because publishing studies is relatively new. ... Researching into specific areas of publishing in Ghana is equally important. The huge gap in current literature on publishing in Ghana, coupled with a lack of industry statistics, is unacceptable in a country that prides itself as the first in sub-Saharan Africa to gain independence. Information is key to thriving in the global knowledge economy; for any significant developments to occur, there must be relevant and accurate data to inform policy direction, investment and appropriate training. For example, regular annual publishing industry statistics.”

Wamba, Ulrich Talla **Interview with Mr. Alexander Nderitu - African E-book Pioneer.**

<http://www.oape-africa.org/news/interviews/en-interview-with-mr-alexander-nderitu-african-e-book-prionner-by-ulrich-talla-wamba.html> (Posted 04 September 2019) [10/09/18]

Kenyan author, publisher, and e-book entrepreneur Alexander Nderitu talks about the challenges of e-book development and e-book reading in Africa and the activities of the Worldreader organization. What are the economic models that work? What are the estimates of the e-book market in Kenya and elsewhere in East Africa? And what are the future prospects for publishers who wish to migrate to a digital environment? “The market can only get bigger”, Nderitu asserts, “especially as Smartphone penetration increases and mobile payments become commonplace. There is a reason why digital has taken off so quickly: traditional publishing and distribution is extremely slow and expensive. Book lovers still like to have a book in the hand or a beautiful shelf with a multi-coloured collection, but ebooks offer quick and affordable solutions. ... We have the data to prove that the e-book revolution has helped, not hurt, the publishing industry. As with physical books, piracy is an issue but is not fatal. According to the Chairman of the Kenya Publishers Association, going digital has effortlessly introduced their content to other African countries. Online, we are seeing a cross-pollination of work and networking of writers.”

Journals and magazine publishing (see also → *Open access publishing and licensing*, → *Scholarly publishing*)

Chutel, Lynsey **Literary Journals are Giving Africans a Space to “Write Back” at the Global Culture.**

<https://qz.com/africa/1251624/african-authors-in-kwanini-brittle-paper-saraba-johannesburg-review-of-books-find-space-online/> (Posted 13 April 2018) [16/05/18]

In the last few years African literary journals have sprung up all over the continent, and this a useful round-up of some of these. Spurred by increasing internet access, new online journals are creating a platform for short fiction, essays and poetry by African writers, and many of the journals have also created a supportive network for new writers sharing their experiences of 21st century Africa. The growing popularity of online journals “challenges the assumption that readers online only want short sentences and memes. Journal publishers have found instead that readers wanted to engage with informed, well-written pieces. Young Africans and the diaspora are increasingly shirking negative images of the continent in the Western publication, but also the post-colonial writing that appealed to previous generations.” This in turn has led to the popularity of shorter writings—flash fiction, online story series, as well as digital imprints of mass-market novellas.

Madgena, Tadiwa **5 Literary Magazines that have Transformed African Literature.**

<http://www.okayafrica.com/5-literary-magazines-that-have-shaped-contemporary-african-literature/> (Posted 27 June 2018) [29/09/18]

A number of short profiles of five African literary magazines and journals “that shaped what African literature is today”, namely *Black Orpheus* (Nigeria, ceased 1975), *Transition* (Uganda, later Ghana, and since 1991 Cambridge, Mass., USA <https://hutchinscenter.fas.harvard.edu/transition>), *Kwani?* (Kenya <http://www.kwani.org/publications/kwani-journal.htm>), *Chirumenga* (South Africa <https://www.chimurenga.co.za/>), and *Jalada* (Kenya, <https://jaladaafrica.org/>).

Tomaselli, Keyan G. “**Perverse Incentives and the Political Economy of South African Academic Journal Publishing**” *South African Journal of Science* 114, no. 11/12: 1-6. (November/December 2018): 1-6.

<https://www.sajs.co.za/article/view/4341/7308> [28/12/18]

Academic publishing in South Africa attracts a state research incentive for the universities to which the authors are affiliated. The aim of this study was twofold: (1) to examine the composition of the research value chain, and (2) to identify the effects of broken links within the chain. The methodology selected was “a lived cultural economy study, which was constructed through incorporating dialogue with editors, authors and researchers in terms of the author’s own experience as a journal editor.” The prime effect, the author asserts, is to exclude journals, especially independent titles, from directly earning publishing incentives. The behaviour of universities in attracting this variable income is discussed in terms of rent-seeking which occurs when organisations and/or individuals leverage resources from state institutions. Firstly, the author suggests, “this process commodifies research and its product, publication. Secondly, the value chain is incomplete as it is the journals that are funding publication rather than – in many cases – the research economy funding the journals. Thirdly, authors are seeking the rewards enabled by the incentive attached to measurement systems, rather than the incentive of impacting the discipline/s which they are addressing.” The paper discusses some policy and institutional matters which impact the above and the relative costs between open access and subscription models. Editors, journals and publishers are the un- or underfunded conduits that enable the transfer of massive research subsidies to universities and authors, and, in the case of journals, editors’ voluntary work is the concealed link in the value chain enabling the national research economy.

In his conclusion the author argues that “unless the journals themselves as the most crucial link in the research value chain – and not just universities – are to be funded, sections of the edifice will remain precarious and continued rent-seeking will characterise university research economies, performance management criteria and higher degree administration. The cash cow – the journal – is overburdened, under-fed and producing often sub-standard milk in the absence of sufficient feed. Structural solutions are required. These solutions include “addressing opportunistic institutional rent-seeking morality that has perversely distorted the DHET publication incentive.”

Open access publishing and licensing/Rights sales (see also → *Predatory publishing*, → *Scholarly publishing*)

African Studies Association of the UK ASA and ASUK Endorse Statement of Principles for the Sale of Rights in African Territories for Non-African Scholarly Publishers.

<http://www.asauk.net/asa-and-asauk-endorse-statement-of-principles-for-the-sale-of-rights-in-african-territories-for-non-african-scholarly-publishers/> (13/05/18) [18/09/18]

Whereas scholarly books published by North American and European presses are (at present) rarely available to readers in Africa; and whereas Europe- and America-based scholars of Africa have an interest and obligation to widen Africans’ access to their work, the African Studies Association in the US (ASA) and the African Studies Association of the UK (ASUK) have endorsed a “Statement of principles for the sale of rights in African territories”, whereby

in any territory within the continent of Africa for which the publisher may sell or assign a license for publication of a scholarly work a number of principles shall apply, and which are set out at the above link.

Buitendach, Samantha Angelique **Selling Translation Rights in Trade Publishing: Case Studies of Dutch Translations of Afrikaans Fiction in The Netherlands and Belgium.**

Pretoria: University of Pretoria, Department of Information Science, MIS (Publishing), 2017. 265 pp.

https://repository.up.ac.za/bitstream/handle/2263/66256/Buitendach_Selling_2018.pdf?sequence=1&isAllowed=y [21/11/18]

Another version:

Buitendach, Samantha, and Elizabeth Le Roux **“Travelling Stories: Selling Translation Rights of Afrikaans Fiction to Dutch Publishers.”** *Publishing Research Quarterly* 34, Issue 2, (June 2018): 288–303.

<https://doi.org/10.1007/s12109-018-9574-3> [17/09/18]

The reading and buying market for Afrikaans fiction is limited due to historical and economic reasons. It can thus be argued, the author says, “that in order to expand the market for South African Afrikaans trade publishers and authors’ novels, a work needs to be translated via the selling of translation rights with the assistance of the publisher or literary agents, into a language that has similar needs in terms of cultural consumption, for example book reading culture. Due to the colonial influence of the Dutch on South African culture and the development of Afrikaans, this study explores the selling of translation rights of Afrikaans fiction to trade publishers in The Netherlands and Belgium.” Case studies of South African crime author Deon Meyer, and historical romance author Irma Joubert provide in-depth analysis of success factors, and the process and factors that influenced the selling of subsidiary rights to Dutch trade publishers. Visibility and discoverability of Afrikaans fiction on an international rights trading platform, as well as interaction amongst South African and foreign publishers were observed at the largest book rights fair, the Frankfurt Book Fair. The findings of the study aim to provide practical information and act as reference guide to role players in the publishing industry, including authors, trade publishers and literary agents. Recommendations for best practice in the selling of subsidiary rights are also included, as well as reviewing initiatives for further research, experimentation, investment and development of the selling of subsidiary rights to European trade publishers. It is also argued that awareness and training in this field, as well as revised strategies, could extend the reading and buying market of Afrikaans popular fiction authors over time.

Ezema, Ifeanyi J., and Omwoyo Bosire Onyancha **“Open Access Publishing in Africa: Advancing Research Outputs to Global Visibility.”** *African Journal of Library, Archives and Information Science* 7, no. 2 (2017): 97-115.

<https://www.ajol.info/index.php/ajlais/article/view/164661> [15/04/18]

The purpose of this study was to examine the status of Africa in the open access environment, as well as the challenges of providing global visibility to African research outputs. A descriptive bibliometric approach was adopted for the study. Data was extracted from two world repository directories *Registry of Open Access Repositories* (ROAR) and *Directory of Open Access Repositories* (DOAR), as well as the *Directory of Open Access Journals* (DOAJ), to determine the presence of African scholarship, and size of repositories and records found in the directories. The findings revealed that only 20 African countries have a presence in ROAR

and DOAJ, but 22 countries have a presence in DOAR. South Africa has more repositories in ROAR and DOAR, while Egypt has over 70% of African contributions to DOAJ. The subject coverage of the repositories also indicates that there are more publications in the sciences than there are in the social sciences and humanities. The authors say that although there has been relatively slow adoption of publishing in open access journals in Africa, there has been a significant increase in the number of open access journal articles published in recent years. The authors call on African governments, as well as researchers and librarians, to develop sustainable mechanisms to increase global visibility of African research output published on open access platforms.

Predatory publishing

Ajuwon G.A., and A.J. Ajuwon “**Predatory Publishing and the Dilemma of the Nigerian Academic.**” *African Journal of Biomedical Research* 21, no.1 (January 2018); 1- 5.

<https://www.ajol.info/index.php/ajbr/article/view/165957/155394> [18/09/18]

Publication through the open access model has provided unrestricted global access to the latest scientific findings to anyone who has access to the internet. Although open access publishing was originally promoted because of the ‘public good’ it promises to deliver, concerns are being raised about this mode of publishing because of the emergence of dubious practices by publishers whose primary interest is profit and not the promotion of access to scientific knowledge. Predatory open access publishing is a phenomenon widespread in developing countries, and this article summarizes the published literature on predatory open access publishing, discusses its potential impact on scholarship in Nigeria, and offers a range of suggestions how to address the problem.

In their conclusion the authors argue that genuine scholarship is threatened in Nigeria by the massive growth in the number of predatory publishers and OA journals of dubious quality. “This industry has flourished in Nigeria primarily because of the increasing demand by academic staff who need to publish for promotion purposes. With the growing number of researchers in the country, the need to publish will continue to be high and academic institutions and other regulating agencies must take actions to educate young scientists about the need to publish in credible journals, support them with appropriate incentives, provide funding for young faculty to conduct good quality research, and assist genuine publishing organizations willing to add value to scholarly publishing in the country.”

Beshyah, Salem A; Issam M Hajjaji, and Abdulwahab Elbarsha “**Awareness of Predatory Journals Among Physicians from Africa and the Middle East: An Exploratory Survey.**” *Ibnosina Journal of Medicine and Biomedical Sciences* 10, Issue 4 (2018): 136-140.

[http://www.ijmbs.org/article.asp?issn=1947-](http://www.ijmbs.org/article.asp?issn=1947-489X;year=2018;volume=10;issue=4;spage=136;epage=140;aulast=Beshyah#Conclusions)

[489X;year=2018;volume=10;issue=4;spage=136;epage=140;aulast=Beshyah#Conclusions](http://www.ijmbs.org/article.asp?issn=1947-489X;year=2018;volume=10;issue=4;spage=136;epage=140;aulast=Beshyah#Conclusions)

[24/11/18]

There has been a recent proliferation of predatory journals targeting unwary authors and unsuspecting institutions. The authors evaluated the awareness, attitude, and practices related to predatory publishing among physicians from the Middle East and Africa by means of an online survey. One hundred and forty responses were received. Of these 76 were complete and they formed the basis of this study. Respondents are reportedly fully aware (30.3%) or fairly familiar, but were not confident with details (43.4%), whereas 26.3% have no

clear idea about models of publishing. Nearly one third have never heard about predatory publishing, nor are familiar the features of predatory publishing practices. Overall the survey found that there is low awareness of predatory publishing, and that there were varying attitudes and practices among respondents.

Ifijeh, Goodluck “**Emergence of Predatory Publishing in Library and Information Science: Issues and Implications for Scholarship among Academic Librarians in Nigeria.**” *Bilgi Dünyası/Information World* 18, no. 1 (2017): 149-161.

<http://bd.org.tr/index.php/bd/article/view/572> [18/09/18]

Also at <https://core.ac.uk/download/pdf/85162291.pdf> [18/09/18]

Predatory publishing is an emerging but worrisome trend among academics, including librarians in Nigeria, and this paper examines crucial issues and implications of predatory publishing among Nigerian academic librarians. It outlines the characteristics of predatory publishers and journals, and their subtle means of enticing unsuspecting authors. In his conclusion the author says: “When the process of research and scholarly publication is compromised and corrupted, the existence of academics, the future of knowledge, institutions of learning and society are threatened. Though this paper addressed issues of predatory publishing among academic librarians in Nigeria, it also serves as a wakeup call on all stakeholders in the country to take necessary steps to curb predatory publishing and save the future of research and scholarship in the country. Academic librarians should serve as examples of intellectual honesty among their academic colleagues. Nigerian academic librarians should take the lead in the campaign against predatory publishing. They should not patronize predatory publishers and should discourage others from doing so. By so doing, they will help to preserve the posterity of research and scholarly writing in the country.”

Mouton, J. **Scale and Nature of Unethical Practices in Scholarly Publishing.**

<https://www.che.ac.za/sites/default/files/Appendix%20%20Scale%20and%20nature%20of%20unethical%20publishing%20-%20J%20Mouton.pdf>
[03/11/18]

A Powerpoint presentation made at the National Research Foundation (South Africa) Workshop on Ethics in Publishing <https://www.youtube.com/watch?v=spW2QCHjbO4> held on 11 April 2018. Scientific research, the author says, “is a process of human decision-making: from the initial choice of topics, research questions, methodological choices up to publication choices. In these processes scientists make choices that either conform to sound ethical principles (research integrity) or not. Examples of unethical choices manifest themselves in cases of fabrication of data, falsification of data, selective reporting of results, plagiarism, ghost authorship and various questionable practices in scholarly publishing (including predatory publishing).” This paper scrutinises the extent of predatory publishing in South Africa. It draws attention to a number of new websites/tools to identify predatory journals, as well as offering a ranking of indicators of such journals, and examining questionable editorial practices of a number of specific scholarly/scientific journals.

The author provides some helpful pointers how to identify suspect publishers, and unethical and questionable practices in scholarly publishing, such as fake metrics, promises of rapid publication, flattery and bombastic phrasing when calling for papers, journal names common to many titles: e.g. ‘advanced’, ‘scientific’, ‘scholarly peer-reviewed’, ‘international’; journal subject (predatory journals tend to have a broad coverage of subjects and topics, combining

fields that are more or less related, or even lacking a specific field), and journal location (an emerging strategy is to rent office addresses in the US or the UK, and include American or British in the journal name, although the business is run from another country (India, Pakistan, Nigeria, etc.) Other indicators might be questionable volumes of publication by journal editors in their own journals, or dubious volumes of publication by members of the editorial board of journals.

Mouton sets out some of the main challenges in identifying predatory journals: (i) The demarcation challenge: "Can we distinguish with acceptable levels of certainty between predatory and non-predatory journals AND between ethically acceptable and questionable editorial practices?" (ii) The quality assurance challenge: "How do the major actors (universities/ DHET/ASSAf/NRF) assure that scholarly publishing in South Africa maintains high levels of quality?" In his conclusion, the author states: "Perhaps the new way of making science, turning it into a business, is one of the causes that gave birth to predatory journals. Another cause might be a re-interpretation of the classical 'publish or perish' goal distorted by science metrics; several consequences are the need to publish abroad and, if possible, in a country with higher-rated journals, the need to be visible in order to be cited (in the context of an evolving electronic 'publishing ecosystem'), and the need to publish fast. If this is the case, a return to the science for the sake of science or the benefit of society is a possible solution."

Waruru, Maina "Academics are Cautioned to Avoid Predatory Journals." *University World News* 14 September 2018, Issue 520

<http://www.universityworldnews.com/article.php?story=20180911203520801> [25/11/18]

African scholars are being cautioned against falling prey to predatory journals which lure them with simple conditions for publishing but whose primary motive is profit. Unlike credible journals whose rigorous conditions may discourage scholars from seeking their services, commercial journals make publishing much easier and faster, but avoid processes such as peer review, a critical step that ensures that scholars publish quality work. In addition to a precipitous rise in predatory academic journals in recent years, and according to Emmanuel Unuabonah, associate professor in the Department of Chemical Sciences at Redeemer's University in Ogun State, Nigeria, publishing in Africa is also facing a growing threat of plagiarism, reducing the confidence international journals have in research produced from the continent. "Plagiarism has reduced confidence in our research outputs; now there is always a second thought about publications from many African scholars by our peers from outside the continent," the lecturer told *University World News*. To curb the problem, there is a need to use the 'carrot and stick' approach to sensitise researchers and students, and help them understand the dangers associated with it, while punishing any researcher or student found plagiarising, he said. Learning institutions should put in place rules and guidelines on plagiarism while using technology to help lecturers and mentors monitor the vice.

Publishing in African languages (see also → *Reading culture and reading promotion*)

Note: this sub-section lists books, articles, and other documents that deal with various aspects of *publishing* in African languages, and marketing and distribution of indigenous language books. Articles that deal exclusively with writing and writing systems in indigenous languages, or issues relating to orthographies, etc., are not included.

Berger, Alisha Niehaus **The Secret Behind Storybook Policy.**

<http://blogs.worldbank.org/education/secret-behind-storybook-policy> (Posted 25 June 2018) [29/10/18]

Alisha Niehaus Berger is Global Children's Book Publisher at the literacy and girls' education non-profit Room to Read <https://roomtoread.org>. Here she reports about a new project in South Africa that will seek to increase equal access to quality children's literature throughout the country, and to bring the government, publishers, and NGOs together. The project has three key steps: (i) To create national storybook quality recommendations for use by South African publishers and government book collection managers. (ii) Publish 20 new storybooks in each of five languages: Sepedi, IsiZulu, Siswati, Tshivenda, and Xitsonga. (iii) To use pooled procurement to distribute 65,500 copies of these books to the three provinces: Mpumalanga, Kwa-Zulu Natal, and Limpopo. A consultative workshop focused on the first key step mentioned above, the storybook quality recommendations. Tessa Welch of African Storybook <https://www.africanstorybook.org/>, and Eleanor Sisulu of Puku <https://www.puku.co.za/en/what-is-puku/> joined the Room to Read as facilitators.

Murua, James **Frankfurt Book Fair 2018: Rights in African Languages.**

<http://www.jamesmurua.com/frankfurt-book-fair-2018-rights-in-african-languages-fbf18/> (Posted 12 October 2018) [17/10/18]

"Rights in African Languages: Promoting networks and exchanges to facilitating trade" was a topic of discussion at the African pavilion at the Frankfurt Book Fair 2018 on October 11, 2018. The panel was moderated by Nathalie Carré, and her panellists included Eric Dusabimana of Bakame Editions <http://bakame.rw/en/> in Rwanda, Dr Kenza Sefrioui of Moroccan publishers En Toutes Lettres <http://www.etlettres.com/>, and Hargeysa International Book Fair founder Dr Jama Musse Jama <http://www.hargeysabookfair.com/hibf2018/>. This is a short report and synthesis about some of the presentations.

Nnaemekaram, Otosirize **How Market FiftyFour's Focus on African Languages Impacts the Publishing Scene: Interview with Founders, Marthe van der Wolf and Melat G. Nigussie.**

<https://brittlepaper.com/2018/02/interview-market-fiftyfour-founders/> (Posted 05 February 2018) [17/02/18]

An interview with the two Ethiopian founders (in 2017), of a new publishing initiative called Market FiftyFour <https://marketfiftyfour.com/>, which "aims to build an online social impact e-commerce platform publishing and marketing affordable audio- and e-books in African languages, for stories written by African writers for an African audience, both on the continent and in the diaspora." Their first publication was *Sheekadii Noloshayada* (The Story of Us) a collection of short stories Hanna Ali published in Somali.

Questioned about the long ongoing debate whether African literature should be written first in African languages, Editorial Director Melat Nigussie says: “Ngũgĩ wa Thiong’o represents a very important movement in African literature, and Market FiftyFour in a way follows his perspective by giving priority to African languages. Our platform aims to empower African literature in African languages, because language is not solely a communication vehicle but is inextricably linked to one’s culture, heritage and identity. Unfortunately, African languages are still deemed inferior, and with Market FiftyFour we want to challenge this idea that originated from colonialism, but lives on in the mind of many Africans and non-Africans. On the other side of the language debate, you have Chinua Achebe who chose to write in English and believed that it didn’t matter what language you wrote in, as long as it was good. Market FiftyFour combines both these visions: we believe in writing and publishing in African languages but, at the same time, we can’t deny the reality of post-colonial Africa and the importance of English. That’s why we also publish in English, but our main focus lies on African languages. So, you could say we succeeded in reconciling Ngũgĩ wa Thiong’o and Chinua Achebe’s perspectives.”

PEN International Culture's Oxygen - The PEN Report. Developing the Minority-Language Creative Writing Industry in Kenya, Haiti, Serbia, and Nigeria. An Inter-Regional Research, Advocacy and Development Programme, edited by Sarah Clarke and James Tennant. London: PEN International, 2016 [published February 2017]. 46 pp.

https://issuu.com/peninternational/docs/oxygen_issue [18/03/18] (A print version of the report can be freely downloaded at this site)

This is a very interesting and timely PEN report, with a preface by Ngũgĩ wa Thiong’o, the leading advocate of indigenous languages in African literature (presented here, very appropriately, in both English and Ngũgĩ’s native language of Gĩkũyũ.) The report found “that there is still a conviction in the mainstream publishing industry that it is primarily viable to sell books in dominant languages, and that a major obstacle to establishing and sustaining strong minority-language publishing industries is the way that minority languages are valued locally and nationally.” It outlines global trends in minority-language literatures, explores the minority-language situation, and analyses the legal and policy framework and the prevailing book markets trends in the four focus countries. Finally, it sets out long-term objectives for the future of minority-language publishing and makes a series of recommendations to governments, as well as to cultural actors, publishers and writers. A useful list of further study sources is also included.

Of special interest, from a publisher’s point of view and those creating material in African languages, is Part 4: Prevailing Trends in the Book Market, where the report states, very succinctly: “Our research across the four countries found that the major reason cited for a lack of educational projects and the book industry in minority languages is the absence of any financial return on these products. In the post-colonial areas of Africa and the Caribbean, the publishing industry is only beginning to explore the huge potential of the capacity to ‘speak’ the language of readers and to seek to work with their worlds in order to open up ‘new’ markets, even though they exist within the same countries. ... The chain of prejudice is very long and highly complex, and it is therefore impossible to resolve the marginalisation issue with short-term projects.” The majority of these economic arguments, the project report says, “are, in essence, ideological arguments dressed up in objective and neutral language. To reverse such deep-rooted convictions, it is necessary to start from the premise that the markets

can be changed, and that consumer patterns and behaviour can be gradually altered." The study argues that, under the right circumstances, a readership can be fostered, even created. "In order for the book market in minority languages to be viable, even possible, we must remove the barriers that exclude wide swathes of the population from education in their local language and prevent its normalised use in their daily lives."

Sojin, Lungile **Time for SA Book Authors and Publishers to Switch up Languages to Attract More Readers.**

<https://www.businesslive.co.za/bd/life/2018-10-18-time-for-sa-book-authors-and-publishers-to-switch-up-languages-to-attract-more-readers/> (Posted 18 October 2018) [27/10/18]

Music and television are ripping benefits of multi-lingual programmes in pop culture, while book sales remain low because most are in English, this report claims. "Black music lovers tend to appreciate all forms of music in their indigenous languages. But release a book, say in Sotho or Zulu, and almost no one will buy it. All local bestsellers by black authors are published in English." The author cites Rhodes University lecturer and independent publisher Fouad Asfour, who has two theories why the indigenous languages book market performs badly: He blames the publishing industry for being largely white and untransformed; and the arts-loving public for gravitating towards popular culture, which books are not. "The problem is that the [publishing] industry is framed for a white audience. It hasn't yet quite transformed. Reading and writing has been associated with colonialism." For books to become popular culture, Asfour argues, "they must become less white."

Zell, Hans M. "**Publishing in African Languages: A Review of the Literature.**"

African Research & Documentation. Journal of SCOLMA -The UK Libraries and Archives Group on Africa, no. 132 (2017/2018): 3-90.

Pre-print online version (freely accessible)

https://www.academia.edu/36334936/Publishing_in_African_Languages_A_Review_of_the_Literature [10/03/18]

This literature survey is an attempt to bring together some of the literature on an important and challenging, and one could well say *neglected* aspect of the African book sector, that of publishing in African languages. It aims to make a small contribution to the ongoing debate about publishing of indigenous language materials, how the profile of indigenous language publishing might be enhanced—and how publishing in African languages could be conducted as a societally beneficial, sustainable, and profitable commercial activity.

Following an introductory overview of current publishing in African languages – and a discussion of its many barriers to success – it lists a total of 170 records, covering the literature (in English) published since the 1970s and through to early 2018. Fully annotated and/or with abstracts, it includes books, chapters in books and edited collections, reports, journal articles, Internet documents, theses and dissertations, as well as a number of blog postings. The author says: "As is evident from the literature survey, the topic of publishing in African languages still amounts to a relatively modest body of literature, although it has been growing in recent years. There have been a good number of significant, indeed even ground-breaking studies and investigations about multilingual publishing in Africa, but the literature review also demonstrates that many African countries are still poorly served in terms of research on publishing in indigenous languages."

Reading culture and reading promotion (see also → *Children's books publishing*, → *Publishing in African languages*; and see also country sections, e.g. → *Nigeria*, → *South Africa*)

Aitchison, John **South Africa's Reading Crisis is a Cognitive Catastrophe.**

<https://theconversation.com/south-africas-reading-crisis-is-a-cognitive-catastrophe-89052>

(Posted 26 February 2018) [17/03/18]

According to the results of the international PIRLS <https://nicspaull.com/2017/12/05/the-unfolding-reading-crisis-the-new-pirls-2016-results/>, 2016 literacy tests on nearly 13,000 South African school children showed that 78% of grade 4 children cannot read for meaning in any language. South Africa scored last of the 50 countries tested, the author says. "Also worrying was that there were no signs of improvement over the last five years. In fact, in the case of the boys who were tested, the situation may have worsened." Those most disadvantaged are the children of the poor; the 25% of South Africa's population who live in extreme poverty. There are several reasons for this dismal picture, Aitchison says, "they range from the absence of a reading culture among adult South Africans to the dearth of school libraries, allied to the high cost of books and lastly to the low quality of training for teachers of reading."

Part of South Africa's reading catastrophe is cultural the author states: "Most parents don't read to their children, many because they themselves are not literate and because there are very few cheap children's books in African languages ... But reading at home also doesn't happen at the highest levels of middle class society and the new elite either. It's treated as a lower order activity that's uncool, nerdy and unpopular. And it's not a spending priority. South Africans spend twice as much on chocolate each year than they do on books. The situation doesn't improve at school. Until provincial education departments ensure that every school has a simple library and that children have access to cheap suitable books in their own mother tongues, South Africa cannot be seen as serious about the teaching of reading."

Akande S. O., and R. O. Oyedapo "Developing the Reading Habits of Secondary School Students in Nigeria: The Way Forward." *International Journal of Library Science* 7, no. 1 (2018): 15-20.

<http://article.sapub.org/10.5923.j.library.20180701.03.html> [30/12/18]

Reading habits enhance individual self-confidence, moral and intellectual development, and are the essential skills that all secondary school students ought to possess in order to excel in their academic pursuit. The authors of this study found that the reading habits of Nigerian secondary schools are in serious decline, and is an issue of great concern. The study "seeks to discover and elucidate the various ways whereby secondary school students in Nigeria could develop the habit of reading amidst divergent distractions around them, especially in 21st century society." The authors conclude that promotion of the reading habit among secondary school students should be given urgent attention "because of the imminent danger of losing reading habits in the era of information and communication technologies, where the use of social media sites is the order of the day." The study recommends that there must be "a fixed time for reading a variety of reading materials that will appeal to students and that adopting different methods to arouse the interest of students could enhance their reading habits."

Desmond, Ngissah **Bring Back the Ancient Book! Redefining the Reading Culture in Ghana.**

<https://www.modernghana.com/news/895306/bring-back-the-ancient-book-redefining-the-reading-culture.html> (Posted 05 November 2018) [30/11/18]

Effective and continuous reading, the author says, “hones the mind, making a person think logically and dispassionately. It prepares an individual for a distinction in life. Reading gives access to full participation in various activities in our modern society. It therefore adds quality to our lives by giving us access to various cultures and cultural heritages. Despite all these prestigious advantages of reading, many Ghanaians today do not find interest in reading.” In a survey the author conducted among tertiary students at two prestigious universities in Ghana, the University of Ghana in Legon and Kwame Nkrumah University of Science and Technology in Kumasi, he sought to find out the number of students who devote their time to constant and effective reading. The results were disappointing. The survey showed “that students have low appetite for reading because sufficient efforts have not been made by government, parents and stakeholders to improve upon the quality of reading.” He offers a number of suggestions “as to what government and concerned stakeholders can do to develop and re-invent the reading culture.”

Kirchner, Emmarentia, and Maria Louise Mostert **Aspects of the Reading Motivation and Reading Activity of Namibian Primary School Readers.**

<https://www.cogentia.com/article/10.1080/2331186X.2017.1411036> (Posted 04 December 2017) [18/06/18]

This paper reports on the reading motivation and reading activity of 402 urban learners in six schools in the central region of Namibia. Employing adapted formats of three instruments, the relationships between various aspects of reading motivation, reading activity and achievement, as well as gender differences, are explored. This sampled group of pre-adolescents seemed highly motivated to read, which is different from the normal tendency that reading motivation and reading activity decline as readers get older. Even though reading resources are quite scarce in Namibia, these readers showed curiosity about different topics and regarded reading as important. Positive relationships between motivation and reading activity, as well as between reading motivation and reading achievement, were established. These findings, as well as learners’ interest in reading stories and newspapers outside of school, the authors suggest, should be used to improve reading conditions in Namibian classrooms and for all Namibian children; and educationalists should use these positive attitudes to advance the reading agenda.

le Roux, Elizabeth “**Concepts of Reading in South African Reading Promotion Campaigns.**” *Mousaion* 35, no. 3 (2017): 1-17.

<http://dx.doi.org/10.25159/0027-2639/2987> [15/05/18]

Amid ongoing concerns about the reading decline, the lack of a ‘reading culture’ and children not reading enough, a variety of solutions are put forward, largely in the form of reading promotion campaigns. These campaigns are seldom sustainable, usually owing to sporadic funding. However, this paper considers “whether another factor that affects the sustainability of such campaigns has to do with how they are conceptualised, and whether it is a mismatch between aims and outcomes.” Working from a theoretical perspective of the social uses of literacy, the author examines discourses around reading and how they reflect certain dominant ideologies, social meanings and values. Based on a content analysis of the main

publicity, communications, and speeches associated with some of the dominant reading promotion campaigns in South Africa, the paper examines the words and images being used to promote reading, and how these affect the evaluation of such reading campaigns.

Wanjala, Chris J. **"The Reading Culture in Africa."** *International Journal of Research and Scholarly Communication* 1, no. 1 (2018): 26-48.

https://www.academia.edu/37222940/IJORAS_VOLUME_1_ISSUE_1_2018.pdf [entire issue, 15/12/18]

Effective readership depends on individual's attitude towards books, and this can also be influenced directly by the cost, relevance and the availability of books in the market, the author says: "The fact that many Africans barely read maybe due to poor attitude towards reading, as well as an inability to afford books." This article by the late Professor Chris Wanjala seeks to identify some of the causes of poor readership in Africa and offers a range of the possible solutions how to promote a reading culture amongst African people. Much of the text of this article is taken up with Wanjala's personal observations and recollections about his attendance at a number of African writers' conferences and workshops held in recent years. (Unfortunately marred by numerous typos, misspellings of authors' names abound, and the author has not been served well by the editors of this journal.)

Yusuf, Abimbola R., and Olubunmi O. Awoyemi **"Reading Habits of Users as Determinants of the Utilisation of Library Information Resources of Selected Public Libraries in the Southwest Geo-political Zone of Nigeria."** *International Journal of Library and Information Science Studies* 4, no. 1 (January 2018): 32-56.

<http://www.eajournals.org/wp-content/uploads/Reading-Habits-of-Users-as-Determinants-of-the-Utilisation-of-Library-Information-Resources-of-Selected-Public-Libraries-in-the-South-West-Geo-Political-Zone-of-Nigeria.pdf> [15/05/18]

Examines the reading habits of library users as determinants of the utilisation of library information resources in two selected public libraries in Nigeria. The study adopted a descriptive survey research method and utilized questionnaires to generate data for the study. The result shows, the authors state, that there is a significant relationship between reading habits of users and utilisation of information resources at these selected public libraries. The study concluded that many of the users could be said to possess some form of reading habit. Even though some read primarily to pass examinations, "but the majority read to upgrade knowledge." Among problems identified were the lack of up to date and relevant information resources, and especially lack of access to electronic resources. The study recommended "that the government should make it a priority to fund the public libraries adequately, and that public library management should endeavour to invest more human and financial resources to conduct a needs assessment of users, to know and understand the needs of the users."

Scholarly publishing (General) (see also → *Journals and magazine publishing*, → *Open access publishing and licensing*, → *Predatory publishing* → *Scientific, technical, and medical publishing*)

Luescher, Thierry M., and François van Schalkwyk **"African University Presses and the Institutional Logic of the Knowledge Commons."** *Learned Publishing* 31, Issue S1 (2018): 288–298.

<https://onlinelibrary.wiley.com/doi/full/10.1002/leap.1187> (free access) [11/09/18]

Also at

https://www.academia.edu/37359038/African_university_presses_and_the_institutional_logic_of_the_knowledge_commons [11/09/18]

Investigates the current status and the challenges faced by university presses in Africa, looking particularly at the institutional perspective. Four case studies, from Ethiopia (Addis Ababa University Press <http://www.aau.edu.et/offices/aau-press/published-books/>, and Wollega University Press <http://www.starjournal.org/wu-press.html>), Kenya (University of Nairobi Press <http://press.uonbi.ac.ke/cgi-sys/defaultwebpage.cgi>), and South Africa (Wits University Press <http://witspress.co.za/>) show how different presses adapt their practices and adopt new technologies. “Interpreted through an institutional logics perspective, the status of the university presses is described according to established editorial and market logics, to which a third, hypothetical logic of the knowledge commons is added. The logic of the knowledge commons accounts for changes advanced by the digitization of content, peer-to-peer networks as the basis for production, the rise of open access, and an emerging social capitalism. In two cases, we find university presses constrained by traditional editorial logics, while a third one exhibits a hybrid editorial–market model with the purposive adoption of new technologies. Only the fourth, recently established press has embraced the new logic of the knowledge commons wholeheartedly. Thus, if there is a second transition of the academic publishing industry underway, it is in its early stages, partial, and limited in the African context. We thus show that the logic of the knowledge commons provides a useful theoretical lens for studying the far-reaching and rapid ongoing changes in international academic publishing in Africa and further afield.”

Several key points emerged from the study, namely:

- (1) African university presses are constrained by their institutional support and outlook.
- (2) Younger, emerging, African university presses are more able to adopt the logic of the knowledge commons rather than presses that follow the older editorial or market models.
- (3) African university presses are well aware of opportunities afforded by new technologies, but are not making full use of these opportunities.
- (4) Technological opportunities are mainly understood in terms of creating marketing and distribution channels complementary to the existing print-based model focused on local markets.

van Eenennaam, Paula **The Local vs the Global: The Hierarchy of Language in Sub-Saharan African Scholarly Publishing.**

<https://medium.com/publishing-in-the-digital-age/the-local-vs-the-global-the-language-hierarchy-in-sub-saharan-african-scholarly-publishing-323a99ba8f28> (Posted 25 November 2018) [04/12//18]

A “3 min read” from Medium.com, which claims to offer “unlimited access to the smartest writers and biggest ideas you won’t find anywhere else.”

English, French, and Portuguese have somehow become the official languages of scholarly communication in contemporary sub-Saharan Africa, the author says. “An hierarchical linguistic structure emerges then, deeming some ‘chosen languages’ — in this case English, French and Portuguese — as the appropriate ones to use in the context of academia and marginalising the other ones. ... Language, then, has suddenly gained more importance than the innovation of knowledge in an academic paper, and will determine whether the

manuscript gets published or not – without even considering the value of the contribution to the global bank of knowledge.” Furthermore, the current [unsatisfactory] state of the scholarly publishing industry in the region “should also be a matter of consideration.” This increases the pressure put upon African scholars “who can’t rely on their local publishers, and have to turn to international companies, who expect them to communicate in languages that most of them did not grow up speaking.” She concludes: “Academics ought to be encouraged to pursue research in their own languages, and their value or prestige shouldn’t depend on their grammatical knowledge of these ‘academic languages’. How can we, as publishers, assist the fight against the hierarchy of languages and contribute to the empowering of these voices in the scene of international scholarship?”

Weng’ua, Florence, N.; Daniel Chebutuk Rotich, and Emily J. Kogos “**The Role of Kenyan Universities in Promoting Research and Scholarly Publishing.**” *South African Journal of Libraries and Information Science* 83, no. 2 (2017): 23-29.

<http://sajlis.journals.ac.za/pub/article/view/1705/1480> [30/04/18]

The purpose of this study was to investigate the role of Kenyan universities in promoting research and scholarly publishing, and recommend strategies for improvement. Two universities, one public and one private, were sampled from the total number of seventy-one universities in Kenya. From a population of 433 in total, 111 participants were sampled from the two universities and from the Commission for University Education (CUE). Qualitative and quantitative data were collected using questionnaires and interviews. The study revealed that the role of CUE in promoting research and scholarly publishing has not yet been fully realised in universities, and that incentives offered to university faculty members to engage research and publish are ineffective.

In their conclusion the authors state that the “study established that there is a poor relationship between CUE and universities, evidenced by universities accusing CUE of overstepping its mandate. On the other hand, CUE accuses universities of lack of transparency. CUE is mandated to promote research and scholarly publishing in universities. Findings showed that CUE does not play an active role in promoting research and scholarly publishing and there is no known evidence or documentation to show that CUE has performed its objective of promoting research and scholarly publishing in terms of providing funding either to universities or directly to researchers. CUE has been passive in performing its objectives of promoting research and scholarly publishing.” Moreover, the study “established that incentives offered to university faculty members by Kenyan universities are ineffective and the lecturers are not aware of the criterion for providing incentives. The study identified challenges encountered by university faculty members while undertaking research and scholarly publishing. This was evidenced by ineffective documentation of publications, inadequate or no funding at all, poor research infrastructure, inadequate working space, and inadequate time for undertaking research.”

Scientific, technical and medical publishing (see also → *Open access publishing and licensing*, → *Predatory publishing*, → *Scholarly publishing*)

Mallapaty, Smriti **African Scientists Launch their Own Preprint Server.**

<https://www.natureindex.com/news-blog/african-scientists-launch-their-own-preprint>

(Posted 25 June 2018) [25/11/18]

Reports about a group of open science advocates that have launched the first preprint repository aimed exclusively at African scientists. Entitled AfricArxiv <https://osf.io/preprints/africanarxiv> it seeks to improve the visibility of African science by helping academics share their work quickly. The founders hope the preprint server will increase collaboration among researchers, and make knowledge more accessible to policymakers, entrepreneurs, medical staff, farmers, journalists, among other stakeholders. The platform will be hosted on the Open Science Framework (OSF), a free, open-source software that allows researchers to connect and share their work. It will support preprints, postprints, code and data, and welcomes submissions from all African languages, including Akan, Twi, Swahili and Xhosa.

Nakweya, Gilbert Journal Dedicated to African Research Launched.

<https://www.scidev.net/sub-saharan-africa/publishing/news/journal-african-research-launched.html> (Posted 29 March 2018) [25/11/18]

Reports about the launch of a new peer-reviewed, open access, inter- and multidisciplinary scientific journal to showcase African research, published by Elsevier and known as *Scientific African* <http://https://www.journals.elsevier.com/scientific-african>. To be published quarterly, the journal was launched at the Next Einstein Forum (NEF) in Rwanda in March 2018, and according to Benjamin Gyampoh, its Editor-in-Chief, is dedicated to expanding access to African researchers and scientists many of whom are facing the problem of not having sufficient platforms to publish and showcase their research works. While Elsevier's CEO Ron Mobed, in an interview with SciDev.Net, says that the journal "will front research on Africa by Africans, that finds local solutions to local problems", adding that scientific research output from Africa has tremendously grown over the last five years, with current output standing at about 10 per cent growth.

Women in African publishing/Publishing by and for women

BookRepublic The Literati with Colleen Higgs Publisher of Modjaji Books.

<https://bookrepublic.com.ng/2018/05/05/the-literati-with-colleen-higgs-publisher-of-modjaji-books/> (Posted 05 May 2018) [17/06/18]

Colleen Higgs of Modjaji Books describes her upbringing in South Africa during the repressive Apartheid days, what were some of the favourite books and movies in her youth, and why she wanted to become a publisher: "I wanted to find the writing of southern African women in libraries, reviews, up for discussion; I wanted the voices, stories and experiences of women from here to be part of what we all know and read about, for our experiences and perspectives to add to the multiple layers and to the texture of all of our understandings of the world. I wanted young women to see new possibilities for themselves, to find themselves represented in literature, so that they would feel they matter, that their lives were interesting enough to be written about, that they were an important part of the world and not just part of a huge invisible mass of people about whom we never hear anything, apart from headlines about poverty and war." Modjaji Books, <http://www.modjajibooks.co.za/> the publishing company she started in 2007 is now eleven years old, and is now well established as a leading feminist press, both in Africa and internationally.

Clarke, Nana Ayebia **Pioneering African Women Publishers: Publishing as Cultural Activism.**

<http://www.ayebia.co.uk/news/44/55/ALA-Conference-in-Washington-DC-2018.html>

(Posted 25 May 2018) [17/06/18]

Nana Ayebia Clarke MBE, Publisher and Managing Director of Ayebia Clarke Publishing Ltd in Banbury, UK, and former Series Editor of Heinemann's African Writers Series for a period of 12 years, pays tribute to a number of pioneering African women publishers – Flora Nwapa, Efua Sutherland, Margaret Busby, and Buchi Emecheta among them – and which in turn provided the inspiration of a new generation of African women writers and publishers as well as those in the diasporas. "In so doing, they opened up spaces and spearheaded what would become the beginning of a literary revolution in writing about female challenges and experiences and publishing their narratives on the continent in publishing houses owned by them at a time when African women writers and publishers were unheard of."

Edoro, Ainehi, and Otosirieze Obi-Young **The 2018 Brittle Paper African Literary Person of the Year is Bibi Bakare-Yusuf.**

<https://brittlepaper.com/2018/12/the-2018-brittle-paper-african-literary-person-of-the-year-is-bibi-bakare-yusuf/> (Posted 22 December 2018) [23/12/18]

The Brittle Paper African Literary Person of the Year recognizes individuals who work behind the scenes to hold up the African literary establishment in the given year. In 2018 the honour was awarded to Bibi Bakare-Yusuf "for her long service and leadership in publishing." As Publishing Director of one of Africa's most innovative independent publishers, Cassava Republic <https://cassavarepublicpress.biz/> Bakare-Yusuf "is a life-line", the authors say in their tribute. "In 2006 when Bakare-Yusuf co-founded Cassava Republic, African literature was beginning to gain momentum in the global literary scene—a long-awaited development from the drought of the '90s—but was still nowhere near where it is today. While the rest of the world was still waiting to be convinced that African literature was cool and sexy and profitable, she took the plunge. Bakare-Yusuf's work with Cassava Republic was disruptive. It changed the way publishing was believed to work or not work in Africa. She broke a lot of rules and has never stopped finding ways to rethink and unthink established conventions. For example, in addition to traditional bookstores, she partnered with supermarkets, cafes and hair salons to sell books." In addition to a diverse range of fiction, Cassava Republic has also published ground-breaking non-fiction books, and have now established themselves as one of the leading and most dynamic publishers on the continent, prompted by their mission "to change the way we all think about African writing." The company has now also set up offices and distribution points in the UK and the USA.

Higgs, Colleen **Publishing and Money.**

<https://bookrepublic.com.ng/2018/06/11/publishing-and-money-1-colleen-higgs/>

(Posted 11 June 2018) [15/07/18]

Also at <http://www.modjajibooks.co.za/my-first-column-for-bookrepublic-why-modjaji-books/> [18/11/18]

Also in *Small African Publishers Catalogue*, edited by Colleen Higgs. Cape Town: Modjaji Books, 4th ed. 2018, 106-109.

Colleen Higgs of Modjaji Press <http://www.modjajibooks.co.za/>, a leading independent feminist publishing house in South Africa, says "money has been at the heart of my work as a publisher. Not enough money. Not ever. But somehow, I'm still here eleven years later."

Nothing is certain. Nothing is guaranteed, even for those who have financial reserves, which I don't. However, coming clean about the money side of how I've operated as a small independent publisher feels important, even if it feels more awkward than talking about some sexual fetish or predilection I might have." Publishing is a cost intensive business, and this is a cautionary tale for any would-be small publisher, and from which one could well conclude that life as a small indie publisher isn't much fun! However, while independent publishing with only modest financial resources can be a nerve wracking, anxiety filled enterprise and is not for the fainthearted, "the non-financial rewards are immeasurable" Higgs says.

Higgs, Colleen **Publishing as a Zen Practice.**

<https://bookrepublic.com.ng/2018/07/16/publishing-as-a-zen-practice-colleen-higgs/>

(Posted 16 July 2018) [05/08/18]

Colleen Higgs is a publisher, a publishing activist and a writer, and the founder of the Cape Town based Modjaji Books <http://www.modjajibooks.co.za/>, the publishing company which she founded in 2007, and which is now widely recognized to be one the leading independent feminist presses not only in Africa but in the world. In this engaging piece she says "publishing is not for the faint-hearted. Sometimes I wonder why I decided to go into publishing, using my own money when it's a business that is fraught with so many hundreds of possible places where you can go wrong or make bad choices. There's always a new possible error, mistake, blunder, oops, disaster. Some cost money, some cost face. It's a business that keeps you humble and on your toes." She goes on to say "I think publishing is teaching me a kind of Zen practice, of doing my best to make sure there are as few mistakes as possible and trying not to repeat the same ones and forgiving myself and others, and taking it in my stride and learning not to allow a publishing version of 'road rage' to get the better of me." Helpfully, and candidly, she then sets out the nature of "a few of the errors" – no less than 33 of them! – during her eleven years in publishing thus far. This could well prove to be a very useful checklist of the pitfalls to avoid for small independent/novice publishers anywhere!

Johnson, Elizabeth Ofosuah **This Nigerian was the First African Woman to Publish a Novel and to Run a Women's Publishing House.**

<https://face2faceafrica.com/article/this-nigerian-was-the-first-african-woman-to-publish-a-novel-and-run-a-womens-publishing-house> (Posted 25 September 2018) [18/11/18]

A short (illustrated) profile of Flora Nwapa (1931-1993), who was the first Nigerian woman to have published a novel and the first women in Africa to have a work of fiction published in London. Her first novel, *Efuru*, was published in 1966 by Heinemann in their African Writers Series. To encourage more women's writing and the discussion of women's issues in society, she set up Tana Press in Enugu in 1974, and the Flora Nwapa Company in 1977, and which is generally credited to be the first printing press and publishing house in Africa founded and run by a woman. Its publishing programme had a special focus on women's writing, and the role of women in Nigeria, their status in the community and their economic independence. Flora Nwapa also wrote and published a number of children's books.

BOOK INDUSTRY TRAINING/SELF-PUBLISHING

Publishing education/Training manuals and resources

Borgstrom, Liam “Teaching Publishing as Information Technology: A Description of a Structural Editing Curriculum at a South African University.” *Journal of Scholarly Publishing* 47, no. 4 (2016): 328-335.

<https://www.utpjournals.press/doi/pdf/10.3138/jsp.47.4.328> [03/04/18]

Since 2000, the University of Pretoria has hosted a Bachelor of Information Science with a programme specializing in publishing. Over the years the programme has benefitted from a shifting staff with various areas of expertise, and for the past ten years has included a module focussing specifically on digital publishing. As traditional publishing becomes more digitized, the responsibilities of its professionals become increasingly distributed. This is especially true in situations where copy editors are required to work within a mark-up (increasingly XML) paradigm. In developing the curriculum, the author says, “we have shaped our teaching of editorial practice to consistently reinforce the underlying structure of a publication, as inferred from the technology and practices of a production department. As such, the philosophy of creating a publication from an informed structural perspective has become one of our key driving concepts reinforced over the course of several modules in our degree and continuing professional development programmes.” In his conclusion, the author suggests: “With all the possibilities that information technology brings to modern publishing, structural editing seems to be a valuable if not an inevitable way of working.” Publishing successfully in the new digital context “requires that we train editors who are capable of working in a digital environment. Our graduates require more than language skills; they must be able to cope and function as structural information architects.”

O'Donnell, Brian, with Lynette Owen; edited by Kathryn Harper **Selling, Trading, and Sub-licensing Publishing Rights: A Short Course for Publishers.**

<https://publishingrights.ibb.code.ngo/> [12/01]19]

Published by the Canadian NGO CODE <https://code.ngo/> in association with the International Book Bank <http://internationalbookbank.org/>, this useful course is designed to provide an introduction to the process of buying and selling rights to a published work. It consists of four modules, together with templates, suggestions for further reading, and a glossary of terms, and aims to provide those taking the course “with the knowledge and confidence to engage in buying, selling, and sub-licensing rights with other local, regional, and international publishers.” It seeks to offer an informative introduction to “this often difficult topic for professionals working in small and emerging publishing sectors.” The course is free and is available through the Thinkific online course platform. It requires signing up through Thinkific and enrol as a “student” to be able to access the course.¹ This process will take about three minutes, but there is no sign-up fee. After completing the course students are also encouraged to sign up for online live Q&A sessions.

The area of rights negotiations and transactions can still be relatively uncharted waters for many small independent publishers in Africa (as indeed those elsewhere), and so this will be a welcome training tool.

*Note:*¹ a minor irritation is that once you have started the course, or if you just wish to browse, Thinkific will continue to send you repeated email notifications to remind you to complete the course.

Handbooks for authors and self-publishing

Maneta, Rofhiwa **SA's Self-publishing Rock Stars.**

<https://mg.co.za/article/2018-05-18-00-sas-self-publishing-rock-stars> (Posted 18 May 2018)
[28/10/18]

An interesting round-up of South Africa's lively self-publishing scene. In South Africa, the author says, there are now many local authors who have ditched the conventional publishing route in favour of self-publishing. With the current political landscape, "perhaps it was only a matter of time before the literary establishment had a reckoning", and some writers opt to self-publish as a way of writing back mainstream publishing's insularity. "For many, mainstream publishing is its own self-contained (and self-limiting) universe. Head to the submissions tab of any publisher and each have similar parameters: no children's books, no short-story collections, no poetry submissions, etcetera. And although these are in response to what the reading public supposedly wants, they narrow the options for an aspiring writer. Still, some self-published authors tread where the mainstream fears to go."

Mehta, Sangeeta **The Rewards and Challenges of Self-Publishing Children's Books: Q&A with Four Authors.**

<https://www.janefriedman.com/childrens-book-self-publishing/> (Posted 01 August 2018)
[28/10/18]

As the traditional book publishing landscape becomes increasingly complex and competitive, more and more writers are considering independent paths. But given their audience, children's book authors who self-publish face very different challenges from those who write for adults, especially in terms of design, production, and promotion. These are interviews with four South African children's books authors who have chosen the self-publishing route, speaking about their experience, how they promote and distribute their books, and some of them offering helpful advice how to avoid the pitfalls in what is now a very competitive self-publishing market.

One of these authors, Zetta Elliot – a Black feminist writer of poetry, plays, essays, novels, and stories for children, many of which she has self-published – says: "The quality of self-published books is improving but the stigma remains—too many booksellers, libraries, and review outlets hold blanket policies that keep writers of colour locked out of the kid lit community. To eradicate the stigma, members of the publishing community need to acknowledge that there is far more talent than opportunity."

