

Publishing & the Book in Africa: A Literature Review for 2015

Hans M. Zell
hanszell@hanszell.co.uk

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This is a review of select new literature in English that has appeared on the topic of publishing and book development in Africa published during the course of 2015. It covers books, papers in edited collections, journal articles, Internet documents and reports, interviews, as well as a number of blog postings (with their posting dates indicated.) Newspaper articles are not included in this literature review, nor are video presentations.

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, copyright, digital publishing, reading culture and reading promotion, etc. is listed under topic/subject rather than country headings.

Most journal articles published online are freely accessible unless otherwise indicated.

All these records, and many more, will shortly be integrated into the online database of *Publishing, Books & Reading in Sub-Saharan Africa* <http://www.hanszell.co.uk/cgi-bin/online/pbrssa.shtml>, which is currently in the process of migrating to a new hosting institution in Nigeria (see press release at <http://www.hanszell.co.uk/Press%20release.pdf>), from where it will shortly be re-launched on a more dynamic digital platform, and become freely available as Drupal-based open access/open source content management platform. It is expected that the new database will be launched early in 2016, when the first batch of updates and new records will then be posted.

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GENERAL AND REGIONAL STUDIES

Africa: General studies/Book history in Africa

Bgoya, Walter **Growing the Knowledge Economy Through Research, Writing, Publishing and Reading.**

<http://www.africanbookscollective.com/PDFs/KEYNOTEADDRESSDELIVEREDBYMRWALTER%20BGOYA%20AT%20ZIBF%202015.pdf>

The keynote address delivered by the distinguished Tanzanian publisher Walter Bgoya at the Zimbabwe International Book Fair 'Indaba' on 27 July 2015. In this wide-ranging and candid address he talks about issues of writing, language of research and dissemination, publishing and copyright issues, and the deplorable state of book reading: "Reading books is becoming a dying intellectual and leisure activity in Africa. Students do not read books and consider book reading a waste of time ... students do not buy books and think bookshops are boring places. ... Is it possible to talk of a knowledge economy when university students do not read and literally hate books? ... For our societies, absence of reading has become a serious crisis of our nations' intellectual life." To add to the woes of publishers, many African governments now apply VAT on books produced locally unless, as in Tanzania, they are approved primary and secondary school textbooks. Tanzania, which did not previously levy VAT on books, has recently (2015) introduced it at a very high 18% rate.

Bgoya, Walter, and Mary Jay **Publishing in Africa from Independence to the Present Day.**

Logos: Journal of the World Publishing Community 26, no. 3 (2015): 9-22.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112079>

[subscription-based/pay-per-view]

Also in *Research in African Literatures* 44, no. 2 (Summer 2013): 17-34.

<http://www.jstor.org/stable/10.2979/reseafritelite.44.2.17> [subscription-based/pay-per-view]

This is a reprint of an article first published in *Research in African Literatures* in 2013. It examines the current state of play of independent publishing in sub-Saharan Africa, and the key issues and policies that have affected, and will continue to affect, the growth of autonomous African publishing. The authors chart the growth of publishing in Africa from the post-independence period in the 1970s and early 1980s, through to the late 1990s and beyond. The 1990s witnessed the establishment of a number of important initiatives intended to strengthen African publishing, including the African Books Collective, the Bellagio Publishing Network, and the (now dormant) African Publishers Network (APNET), as well as the launch of the Zimbabwe International Book Fair, all of them generously donor-supported. However the picture changed in the post 1990s, when donor policies shifted and when agencies changed their strategies to focus on supporting the UN's Millennium Development Goals (MDGs), which notably do not include culture. Many donors stopped funding publishing to concentrate on these goals. As the authors point out "there is no longer a window for aid to the publishing industry as such, insofar as its importance and relevance to the MDGs, which has not been recognized." Yet "African books and publishing development, being integral to broader development as such, merit support and assistance in terms of appropriate policies by African governments and overseas partners. In practice, overseas support has depressingly become 'charitable' work of support

for reading in Africa. This has added to the (in)visibility of Africa's own scholarly and literary output on the continent." The authors also argue that the premise of donating British or American books to libraries and educational institutions in Africa solves the problem of books and reading is fallacious. "On the contrary, such policies are an inescapable part of the problem because they fail to respect fair practices in relation to indigenous African publishers and publishing."

Language of publishing and instruction remains a key issue in postcolonial Africa. Continuing discrimination against African languages in education, in Tanzania for example, has very negative consequences on publishing, readership, and on the development of literature in general. Paradoxically, "while the world scientific community, certainly the IT giants, Microsoft, Google, and others, are busy developing Swahili programs, Tanzania - where leading Swahili research institutions have developed dictionaries and lexicons in many fields, including science and technology - is busy outlawing the use of Swahili in schools. This appalling lack of respect for national culture, which insists that education can only be in the colonial language, has resulted in poor education and a lamentable knowledge of English." The implications of these language policies on publishing are numerous and onerous, one result of which is that "indigenous African publishers are largely active only in primary level publishing. They are barely visible in tertiary publishing and certainly not in Scientific, Technical, and Medical (STM) publishing." Whether the mind-set "that dismisses African languages as languages of instruction for a modern education is or is not a legacy of colonialism is not important. What is important, given the fifty odd years of independence and the crisis of African education, is that language policy remains central to education and critical thinking and to the autonomous all-around development of culture, in which publishing plays an important part."

The digital age is empowering African publishers, although there are still several caveats of an infrastructural nature. African publishers "want to look to the future, but cannot escape the past without fair and equitable policy environments, notwithstanding continuing efforts to circumvent the hurdles. Two major hurdles that Africa cannot be expected to correct alone are the need for fair, transparent, and honest textbook tendering and for book donation programs that include African-published books, rather than those exclusively produced abroad." The authors conclude: "publishing is an economic activity, capable of contributing to a country's wealth. It is not only a reflection of cultural identity and pride, but is key to education. It remains imperative that Africa be able to achieve true economic and cultural independence with contributions from its own publishing industry."

Cox, Justin **Introduction** [to special *Logos* issue on publishing in Africa] *Logos: Journal of the World Publishing Community* 26, no. 3 (2015): 7-8.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112078>

[subscription-based/pay-per-view]

Justin Cox, CEO of African Books Collective Ltd <http://www.africanbookscollective.com/>, provides an introduction to a special *Logos* issue devoted to publishing in Africa, which offers some penetrative analysis of the book industry across the continent. "Publishing development in Africa is integral to wider development—social, economic, and cultural. Yet the industry is not recognized by African governments as strategic, and policies rarely encourage independent local publishing." Running through the articles, he says, is the lack

of a 'book chain', particularly poor distribution networks and a scarcity of bookshops. Allied to this is the paucity of an intra-African book trade, there being no continent-wide distribution systems of any kind. Cox also notes the heavy reliance by African libraries on overseas book donations because of their sparse funding, an issue which he sees as a serious impediment to local publishers. "If container loads of largely unrequested foreign books are sent to libraries, that not only distorts the availability of books from within African culture, but also excuses the allocation of public or university funding from book buying for libraries. ... The costs of shipping these kinds of books to Africa could more productively be used to purchase locally published books selected by the recipients, thereby contributing to effective library support, the reading and dissemination of African scholarship and literature, and not least to indigenous publishing." He goes on to suggest that "an assault by [African] publishers on inappropriate book donations, explaining the need for donations to consist mainly of locally published books, could greatly benefit publishers." Despite facing myriad problems, there are also positives for African publishers, and while digital publishing presents challenges in Africa, it is equally clear that "with local know-how and infrastructure, it presents opportunities." E-books and digital publishing are still in their infancy in Africa, but the evolving developments need to be monitored as publishers worldwide experiment with the digital models: "the African publishing industry needs to develop its own collective solutions and policies, as it did in the past with respect to conventional overseas distribution."

Davis, Caroline, and David Johnson, eds. **The Book in Africa. Critical Debates.** London: Palgrave Macmillan (New Directions in Book History), 2015. 280 pp. £55.00/\$90.00

This collection has its origins in a 'The Book in Africa' symposium, held in October 2012 at the Institute of English Studies in London. It provided a forum for the discussion of new research and critical debates about print culture in Africa, and brought together leading scholars in African literature with interests in literary and cultural history, publishing studies, and the history of the book. The papers presented at the symposium are now brought together in this volume and include case studies from across Africa, from Cameroon to Zambia. In their introduction the editors rightly point out that the discipline of book history in Africa is barely mentioned, or omitted entirely, in the major book history studies and readers, or in histories of the major British publishing houses. In the few histories that have been published "the invariable pattern has been to give little attention to Africa's pre-colonial, manuscript tradition, and to focus instead on the spread of printing by missionaries and colonial administrators in the nineteenth century." The essays are grouped in relation to three broad critical debates: Part I, 'From Script to Print' considers the transition between oral, manuscript, and print cultures, with case studies of the Cape Colony, Morocco, Ethiopia, and Mali examining the relationships between transcribed manuscripts and printed books in these different African contexts. Part II 'Politics and Profit in African Print Cultures' focuses on the political and economic dimensions of book histories in Africa. Finally, part III 'The Making of African Literature', is devoted to the production, circulation, and reception of African literary texts. A number of papers in this collection are individually listed and abstracted in this 2015 literature survey.

Reviews: *The African Book Publishing Record* 41, no. 3, 2015: 134-36.

Pre-print online version of review at

https://www.academia.edu/11989554/The_Book_in_Africa._Critical_Debates._Edited_by_Caroline_Davis_and_David_Johnson._London_Palgrave_Macmillan_Publishers_2015

Edoro, Ainehi **Africa's Literary Scene: New Trends in Publishing.**

<http://venturesafrica.com/features/africas-literary-scene-new-trends-in-publishing/>

(Posted 05 July 2015)

A thoughtful blog posting on the African literary market, and the challenges of publishing in Africa: "Today we are witnessing the emergence of an African literary market. Independent publishers have sprouted all over the continent: Cassava Republic and Farafina in Nigeria, Modjaji Books, Chimurenga, and Jungle Jim in South Africa, Kwani? in Kenya. But there's a catch. This industry is emerging at one of the most difficult times in global publishing. Aside from grappling with the issues everyone else is facing, African publishers have problems of their own. First, Africa lacks a strong tradition or infrastructure for publishing. Second, the \$14 it costs to buy a Penguin Classic is what many Africans earn in a week. Finally, within the continent, African literature has to compete in a media space monopolized by Nollywood and the thriving pop music industry. According to a recent UNESCO study, there is one library to every million Nigerians. Unlike western publishers who depend on library sales and the bookstore circuit, the African publisher depends solely on an extremely volatile and unregulated market run by daredevil pirates and colluding customers looking for a cheap buy."

The author concludes: "The literary market is a vast ecosystem in which writers, publishers, readers, and critics are only some of the players in the chain of content production and distribution. The task of building an independent, free, and literary culture in Africa requires productive interaction among the different facets of this system. But underneath the nuts and bolts of commercial publishing lies the simple fact that a new generation of Africans wants African literature that effectively conveys the social and emotional contexts of an ever changing continent delivered with tools from the modern era that are ubiquitous and easily accessible."

Mohammed, Omar **Binyavanga on How Nollywood can Inspire the Revival of African Publishing.**

<http://qz.com/412449/binyavanga-on-how-nollywood-can-inspire-the-revival-of-african-publishing/> (Posted 31 May 2015)

Binyavanga Wainaina is the founder of the Kwani Trust, <http://www.kwani.org/> a Kenyan based literary network and publisher of contemporary African writing. In this interview with Quartz he talks about his mission to transform African publishing, and the 'Nollywoodification' of the book market—to go all populist, and do for publishing what Nollywood in Nigeria has done for the film industry. "We are trying to think about how, not to adapt the Nollywood model but to create an equally mass-based, market driven, popular and affordable way to sell and distribute popular books" he says, and points to another instructive model to think about: Penguin Books, created by Allan Lane in 1935, who believed in the existence of a vast reading public for intelligent books at a low price, and staked everything on it. With the rise of digital platforms and an emerging middle class, there is an opportunity, Binyavanga believes, to transform the publishing business on the continent. But are African publishers equally convinced? Not entirely. "Right now at the moment which I can scale up, make stuff happen, the marketplace somehow and us are not speaking the same language," he says. "So the quest that I am on, and others are on, is to capitalize, and scale the production of books." The task now is to tap into the experimentation in format and styles and to monetize the products. Binyavanga wants to

bring together the Nollywood inspiration and the Penguin model together for the future success of publishing and literature on the continent.

Mwesigire, Bwesigye bwa **Made in Africa: Seven Publishers Changing Fiction Publishing Scene.**

<http://thisisafrica.me/lifestyle/made-africa-seven-publishers-changing-african-fiction-publishing-scene/> (Posted 02 February 2015)

Profiles of a number of small independent African publishers in Kenya, Nigeria, South Africa, Uganda, and in Zimbabwe.

Regional studies: Africa, East

Kamau, Kiarie **“The State of Publishing in East Africa.”** *Logos: Journal of the World Publishing Community* 26, no. 3 (2015): 23-30.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112080>

[subscription-based/pay-per-view]

Examines the state of publishing in East Africa (and also reviews the situation in Malawi and Zambia) demonstrating that there has been significant growth in the industry, and that indigenous publishers have gained a stronger foothold in the last ten years and have edged out the multinationals. However, this growth has largely been in the area of school textbooks. Government funding for the rollout of curricula has been a blessing to publishers because the budget includes substantial allocations for textbook purchases. “The attraction of ready revenue from textbooks, the huge amounts of funding, and the increasing number of learners in primary and secondary schools have prompted most publishers to direct much of their resources towards textbooks.” However, this emphasis on textbook publishing has also sounded something of a death knell for the publication of general books such as novels and biographies. Sadly, general publishing has continued to suffer, “and this situation is not likely to change, especially with the exit of the ‘old-generation publishers’ who valued both the spiritual and commercial aspects of the business. The current leaders have adopted the same model that obtains in other businesses—a strictly commercial mindset that demands a return on investment within a specified short timeline, after which part of the profit is paid out in the form of dividends and the rest ploughed back into the same system of quick return on investment. The future of general publishing is therefore rather bleak.” In his conclusion the author asserts that unless the publishing model changes, general publishing will continue to be relegated to the back-burner, and publishers are urged to embrace digital publishing, since “that is where the future of publishing lies.”

Regional studies: Africa, West

Ofori-Mensah, Akoss **“The State of Publishing in West Africa.”** *Logos: Journal of the World Publishing Community* 26, no. 3 (2015): 40-50.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112082>

[subscription-based/pay-per-view]

The prominent Ghanaian publisher Akoss Ofori-Mensah writes about the conditions of publishing in Nigeria and Ghana, where textbooks dominate the economics of publishing, both attracting profit-hungry multinationals and marginalizing home-grown trade

publishing. The lack of an effective retail/bookselling infrastructure, the under-development of reading habits, and chronically underfunded libraries are some of the main problems. Public libraries lack the funds to replenish old stock and acquire new publications, and the main national library authority is cash strapped and “has purchased no books from publishers for years.” Meantime failing standards in education in Ghana are now a cause for serious concern.

The economic necessity for authors to secure a readership outside Africa have prompted a number of initiatives to advance the fortunes of publishers seeking to publish locally authored books serving the needs of African readers. Ghanaian and other African writers who have achieved international success by publishing with major publishers in the countries of the North often find that their books are not available in their own country, and are thus caught in the dilemma between publishing and being read overseas but not at home, and publishing in Ghana and being read locally but remaining unknown abroad. Happily some of these concerns can now be alleviated if their books are published locally, but are internationally distributed by the Oxford-based (but African-owned) African Books Collective <http://www.africanbookscollective.com/>.

Finally, the once highly reputed Zimbabwe International Book Fair has unfortunately been in decline for years and is now a shadow of its former self. However, the author believes that a well-conceived and organized pan-African book fair is an essential requirement if African publishing is to prosper: “We had something wonderful going for us in Harare, but, alas, it appears we are unable to keep anything going unless there is some donor support or drive. An African book fair must be a commercial entity and African book professionals must be prepared to pay for it.”

COUNTRY STUDIES (for subject-specific papers and studies see → Studies by topic)

Cameroon

Ashuntantang, Joyce “**The Publishing and Digital Dissemination of Creative Writing in Cameroon.**” In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015: 245-266.

The author offers “a rare insight into creative writing activities in Anglophone Cameroon by reviewing the publishing landscape, including the present digital area”. Cameroonian authors writing in English have found it a struggle to break into print, and to be published by either European, African or francophone Cameroon publishers, and this prompted some of them, like the enterprising Buma Kor, to establish their own publishing houses some years ago. Several other shoe-string publishing operations were started by other writers, and by academics, but sadly none of them survived. Happily, the picture has now changed more recently by the establishment in 2007 of the not-for-profit organization Langaa Research and Publishing Common Initiative Group <http://www.langaa-rpcig.net/> in Bamenda who (using largely print-on-demand/POD technology) have published a wide diversity of high quality scholarly publications as well as a great deal of creative writing. Langaa’s now very substantial list of over 150 titles (in both English and French) is distributed by the Oxford-

based African Books Collective <http://www.africanbookscollective.com/>, thus ensuring wide international visibility for their publications. Meantime Cameroonian writers have taken advantage of the new opportunities now offered by digital platforms. Self-publishing is flourishing, as are a number of vibrant blogs. Social media is now also widely used, and although the quality of writing is often poor or amateurish, it all helps to enhance and promote the visibility of Anglophone Cameroonian writing. However, Ashuntantang also notes that income/royalty earnings from digital publishing, whether self-published, or published via Langaa or other publishers, are still negligible.

Ethiopia

Gori, Alessandro **"Between Manuscripts and Books: Islamic Printing in Ethiopia."** In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015: 65-82.

Surveys the history of Islamic print culture in Ethiopia, and demonstrates that the ancient manuscript traditions of producing and circulating Arabic texts endured well into the 20th century, long after the introduction of printing in the country by Christian missionaries, thus confirming that the book in manuscript form had an enduring history in Africa, with texts written in the Arabic alphabet and those written in African languages surviving long after the establishment of the publishing industry. The author also seeks to validate that "the impressive achievements of Islamic Muslim print cultures are entirely due to the initiative and agency of Islamic intellectuals and publishers from within the African continent—principally from Ethiopia itself, but also from Egypt."

Kenya

Nderitu, Alexander **View from Kenya: On Boxing, Publishing, and Going Digital.**

<http://publishingperspectives.com/2015/10/view-from-kenya-on-boxing-publishing-and-going-digital/>

Kenyan publishing is in a perpetual fight for survival, and the government offers little or no support. The recent introduction of a 16% VAT tax slapped on educational materials hasn't helped matters, and book piracy remains rampant. However, Kenyan publishers see potential in the digital revolution to open new means of distribution and production.

Waweru, David **Book Talk: Microscope on Kenyan Book Publishing.**

<http://www.davidwaweru.com/book-talk-microscope-on-kenyan-book-publishing/>

(Posted 24 January 2015)

A response to an article by Zukiswa Wanner that appeared in the *Daily Nation* on 10 January 2015 <http://mobile.nation.co.ke/lifestyle/It-is-time-to-place-the-blame-where-it-squarely-belongs/-/1950774/2584196/-/format/xhtml/-/565ixwz/-/index.html> and which was highly critical about Kenyan publishers. David Waweru, current Chairperson of the Kenya Publishers Association <http://www.kenyapublishers.org/>, says that despite "the scorching criticism I read about the alleged ineptitude of Kenyan publishers, none of the critics has dared invest in book publishing", and asks why is it that investors and entrepreneur are not willing to venture into the book publishing business? "Publishing is an extremely tough business to sustain especially in the context of not having a very well developed reading

culture, and where average profits are, at best, small and the returns slow.” He then addresses some of the alleged shortcomings of which publishers are accused, such as long delays in responding to manuscript submissions, editorial sloppiness, inadequate promotion and marketing, as well as low royalty terms and poor royalty accounting. See also another response to the Wanner article, by John Mwazemba, which can be found at <http://mwazemba.blogspot.co.uk/2015/03/stop-blame-game-publishers-and-writers.html>.

Nigeria

International Publishers Association **Otunba Olayinka Lawal-Solarin on Challenges Facing Publishing in Nigeria.**

<http://www.internationalpublishers.org/market-insights/country-reports/320-otunba-olayinka-lawal-solarin-on-challenges-facing-publishing-in-nigeria>

An interview with the Chairman of Literamed Publications/Lantern Books <https://www.lantern-books.com/index.php> and one of Nigeria’s best-known publishers about his experiences in publishing, and the challenges facing the book industry today, one of which is massive piracy and copyright infringement: “Piracy is devastating the publishing industry in Nigeria. The whole intellectual property space here is dominated by pervasive piracy and has been for a very long time.” However, “the Nigerian Government is beginning to show the political will to deal with the problems because of the growth of the entertainment industry where copyright infringement is most visible and where you have high-profile people protesting about it.”

Nwaubani, Adaobi Tricia **The Secret of Nigerian Book Sales.**

<http://www.newyorker.com/business/currency/the-secret-of-nigerian-book-sales>

Adaobi Nwaubani says that at “almost every Nigerian literary event I have attended, the topic of the country’s lack of reading culture has come up. The falling standard of education, increasing culture of materialism, poverty, and online distractions are given as reasons for this alleged loss of interest. Abysmal sales at bookshops across the country are presented as evidence.” However, as Nigeria struggles to promote reading, some booksellers are finding more success than others, and the author profiles the activities of Wale Rasaki’s Book Liquidator Ventures who, without any formal advertising or other marketing efforts, has been selling thousands of second-hand books from a warehouse in Alausa, Lagos, for the past sixteen years. The books are purchased at knock-down prices from second-hand suppliers in North America, such as libraries selling off their old stock and some charitable organizations, and then shipped to Nigeria in containers, about 45,000 copies at a time, and thereafter sold in Nigeria at modest and affordable prices, many of them to book hawkers and pavement booksellers.

Okafor, Maurice **Why Book Publishing and Reading Culture are on the Decline - Dilibe Onyeama.**

<http://www.authorityngr.com/2015/11/Why-book-publishing-and-reading-culture-are-on-the-decline--Dilibe-Onyeama/> (Posted 20 November 2015)

Maurice Okafor talks to veteran Nigerian publisher Dilibe Onyeama founder and CEO of Delta Publications (Nigeria) Limited in Enugu, who thinks that the future of the book industry in Nigeria looks bleak. One concern is persistent and serious collection problems

for books sold by his company to retail outlets, few of them paying on time, if at all; while another major challenge is piracy on a massive scale "Pirates make it impossible for book publishers to survive. They multiply your products and people still buy from them. The so-called 'awalawa' are sold everywhere." Another problem confronting the book industry is a dwindling and poor reading culture: "Many people don't have time for reading books. Nigerians are on the fast lane to get money to survive. The cost of a book now can be worth the whole lot of money for some families to feed for a week."

Shercliff, Emma **"Publishing in Nigeria: Context, Challenges, and Change."** *Logos: Journal of the World Publishing Community* 26, no. 3 (2015): 51-60.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112083>

[subscription-based/pay-per-view]

Drawing on existing literature, as well as interviews carried out in 2015 with leading figures in the book industry, Emma Shercliff gives an overview of publishing and the book market in Nigeria in particular and the publishing landscape in West Africa in general, including some historical background. Issues and problems facing publishers across the West African region are described – large scale piracy and intellectual property theft prominent among them – and the challenges and opportunities for the future are outlined. The author also discusses the retail sector and book distribution. Although this is a sector that is relatively well developed, "physical distribution of books remains problematic and expensive, and many booksellers do not pay on time." There are many bookshops in Nigeria, but most are small outlets, and Nigeria has a very large informal retail sector and a vibrant used-book market, with sales by book hawkers, roadside stalls, and pushcarts. Digital publishing, the author says, has thus far made little impact in Nigeria. "Pilot projects such as those developed by Worldreader and Nokia are interesting but—as yet—of limited impact." Beyond a number of innovative pilot projects the demand for e-books and digital materials remains muted. However, Nigerian writers are increasingly embracing digital, and there are an enormous number of self-published authors, publishing in both print and digital formats.

In her conclusion Shercliff states: "In Nigeria, publishers face an extremely demanding operating environment, but the rewards are great when these obstacles can be overcome. Although the vast majority of turnover in the publishing field is generated by educational houses, some of the younger trade publishers have demonstrated great creativity and agility and are starting to make waves in the wider literary world. When assessing the publishing landscape in Africa, scholars have too often failed to recognize the importance of the informal publishing industry and of non-English publishing activities, have defined literacy and readership too narrowly, and have failed to mention structural issues such as obstacles within publishing companies which still present difficulties for women in the industry today."

Shercliff, Emma **Ankara Press: Q&A with Publisher Bibi Bakare-Yusuf.**

<http://africanwords.com/2015/01/16/ankara-press-qa-with-publisher-bibi-bakare-yusuf/>

(Posted 16 January 2015)

Ankara Press <http://www.ankarapress.com/> is a new romance imprint published by Nigerian publishing house Cassava Republic Press. The imprint was launched in December 2014 with six new titles, set in locations in Nigeria, South Africa and the UK. In this interview Bibi Bakare-Yusuf, co-founder and publishing director of Cassava Republic Press

<http://www.cassavarepublic.biz/>, talks about the processes and challenges of creating romance for the African market. Ankara Press was launched as a digital imprint, and when asked about the reasons behind that decision, Bakare-Yusuf says it is because of the ease of distribution. "It's an African imprint so we wanted to ensure we could reach African readers across the continent and in the Diaspora, as well as in Nigeria. There is an immediacy about publishing digitally – readers all over the globe can have access to the stories on the day of launch. And a digital imprint solves many of the distribution bottlenecks we have experienced with Cassava Republic."

Note: Cassava Republic Press will be launching a UK office in April 2016, see <http://www.thebookseller.com/news/african-publisher-cassava-republic-launch-uk-317035>.

Shercliff, Emma **The Valentine's Day Anthology: A Snapshot of the Possibilities and Challenges of African Publishing.**

<http://africanwords.com/2015/03/05/the-valentines-day-anthology-a-snapshot-of-the-possibilities-and-challenges-of-african-publishing/> (Posted 05 March, 2015)

As part of a PhD project, the author was interviewing Managing Directors and senior staff at publishing companies, asking about the key issues currently facing their businesses. Here she dwells on the contrasts in structure and scale of the large educational publishing houses with Nigerian contemporary fiction publishers such as Farafina <http://kachifo.com/home/>, Cassava Republic Press <http://www.cassavarepublic.biz/>, and Parrésia <http://parrésia.com.ng/>, a new generation of African publishers which face significant challenges of limited capacity and reach, but their lean structures also mean "that they are amongst the most nimble, creative and experimental publishers operating anywhere in the world." Many of the differences between these two different faces of African publishing were highlighted by a project the author was involved in coordinating for Ankara Press <http://www.ankarapress.com/>. Shercliff and Ankara Publisher Bibi Bakare-Yusuf asked seven well-known African literary authors to write a short romance story (between 300-1000 words), which would be translated and recorded in different African languages, collated into a pdf anthology and released on the Ankara Press website in digital format in February 2015. Shercliff says "creating a literary product, in digital format, for a predominantly African audience allows a publisher a freedom that would be impossible for the more traditional, large educational publishers", and explains the reason why she believes that to be the case.

Tubosun, Kole **Interview. Eghosa Imasuen Talks Nigerian Publishing Industry and Obasanjo's Memoirs.** <http://brittlepaper.com/2015/08/interview-farafina-executive-eghosa-imasuen-publishing-obasanjos-memoir-african-literary-market-piracy-kola-tubosun/>

Eghosa Imasuen is CEO of Kachifo Ltd/Farafina Publishers <http://kachifo.com/home/>, one of Nigeria's leading independent publishers. In 2014 Farafina published the three-volume memoirs of former President Olusegun Obasanjo, which was quasi-banned (because of the author's alleged contempt of a court order), with most copies of the book seized and thus the publisher unable to meet demand. In this insightful interview he talks about the controversy surrounding the publication of the memoirs, as well as offering his perspective on the Nigerian publishing scene and his career as a writer and editor. Publishing in Nigeria today is a perilous business he says: "I only had a view of this, barely, because I was a backseat driver, one of those authors who always chided the publisher for not enough publicity, do

more, do more. But now that I have taken the wheel, at the firm that published my first two novels, no less, I see things a bit more clearly. It is a difficult business. Both for the pocket and soul. The pirates dictate how you price your books. You are in competition with yourself. Cost of finance is high in Nigeria. There are issues with power and noisy generators that affect productivity in the editorial department.” Other issues include debilitating import duties on books printed abroad, a single tariff line for ‘School and Scientific Printed Books’ being subject to 20% in import duty plus another 30% in a punitive levy; a poorly-conceived strategy, primarily designed by the government to force Nigerian publishers to only use printers domiciled in Nigeria rather than abroad. After vigorous protests and lobbying by the Nigerian book industries, a shame-faced government eventually overturned the decision in January of 2015, when the tariff line was reverted back to zero.

In looking ahead to the future development of the Nigerian book industry, Imasuen says “skills that were lost during the 80s are slowly being regained. There are several new houses now developing the institutional memory needed for survival of the publishing industry in the long term. But it is a system of high attrition. Many of us, the new house, will die, and lessons will be learnt from our demise. The issues are daunting. One major one is piracy, where by just having one successful title, you receive the most painful kind of praise: your book gets pirated.”

Zoria, Ana **Nigeria's Publishing Industry: Telling our own Stories.** *Pambazuka News* 02 May 2015, no. 712 <http://pambazuka.org/en/category/books/93917>

A contentious view of the Nigerian book industry: “Nigeria is not lacking in literary talent, yet there still aren't many Nigerian books freely available in the country, and they aren't quite as easy to find as foreign books.” The current situation “is one in which authors distrust publishers, fully aware that reviews are generally worthless and publishers distrust authors, fearing the quality of writing is too poor to sell.” It is, the author says, “the fault of the local publishing industry that the Nigerian literary landscape is so uniform. A new writer with a book that does not fit the traditional mould is likely to fall at the first hurdle, as local publishing houses will simply refuse to give them a deal.”

South Africa

Attwell, Arthur **Paperight and Beyond: Learning from Disappointment.**

<http://story.paperight.com/2015/01/paperight-and-beyond-learning-from-disappointment/>
(Posted 29 January 2015)

Arthur Attwell explains the reason why his Paperight venture in South Africa failed and had to be terminated. Paperight <http://www.paperight.com/>, launched in 2012, is a Web-based system that can turn any copy shop, school, or NGO with a printer to become a kind of print-on-demand bookstore. Paperight enabled and supported a network of such independent print-on-demand outlets. Any business could register with them to get book content to print for walk-in customers. Many books were free to download, while for others the publisher/copyright holder charged a rights fee, a small proportion of which was retained by Paperight as a commission fee, with the rest passed on to the publishers. Here he sets out the main reasons why Paperight was not ultimately successful:

- (1) "While many publishers joined us, almost none let us sell their most popular, high-value titles. They asked us to test with their scraps and wastes everyone's time and energy."
- (2) "Most copy shops were not active partners, which is not surprising when we had so few high-value titles for them to promote. Many also gave their customers poor service (we double-checked ourselves spending hours and days in stores)."
- (3) "Our target market – potential readers and students with poor backgrounds – have grown up without books. They don't attach much value to reading. Certainly not enough to buy books before food and clothing. Despite our disappointment, buried in those revenue stats is a promising story: we made far more as a publisher than as a distributor. We had created a hundred simple, low-priced books of our own: collections of past grade-12 exam papers. That one small collection of high-value, low-priced titles made as much as all our other sales combined. And that's after those past-papers were free for the first seven months."

Boraine, Jeremy **5 Reasons Books Are So Expensive in South Africa.**

<http://www.women24.com/BooksAndAstrology/BookClub/the-price-of-books-in-south-africa-20151112> Also at <http://publishingperspectives.com/2015/11/5-reasons-books-are-so-expensive-in-south-africa/#.VknoR3bhBD8>

Jeremy Boraine, publishing director of Jonathan Ball Publishers in South Africa <http://www.jonathanball.co.za/>, sets out five reasons why books are so expensive in South Africa, and explains how books are priced by publishers.

Foligno, Silvia **"Publishing in South Africa."** *Logos: Journal of the World Publishing Community* 26, no. 3 (2015): 31-39.

<http://booksandjournals.brillonline.com/content/journals/10.1163/1878-4712-11112081>

[subscription-based/pay-per-view]

Publishing in South Africa is relatively healthy compared to elsewhere in the continent, but is dominated by a number of major publishing conglomerates and multinationals. Print runs remain low except for the publication of textbooks. The two main sectors of publishing are textbooks and imported trade books. The major obstacles the industry faces are linked to a poor distribution network as well as the lack of access to adequate financial resources, and a readership characterized by the plurality of official languages and an educational gap left over from the repressive apartheid era. Digital publishing, albeit not yet thriving, would appear to be a promising opportunity to deal with both production costs and distribution, and may provide a pathway towards the democratization of knowledge and reading. However, despite its great potential, digital publishing faces a number of problems: "In South Africa, the Internet connection can be slow and defective, which does not encourage readers to consume digital content. Moreover, the majority of the population cannot afford tablets and Kindles. ... The offer of African e-books is still very limited, and a further challenge will be how to make it visible instead of losing it amidst the plethora of giant online sellers such as Amazon and the iBookstore." Additionally, the author states, the cost of e-readers and bandwidth constraints make the downloading of books difficult in some areas, and this makes e-book and e-reader penetration lower in South Africa than in many other markets in Africa and elsewhere.

International Publishers Association **IPA Country Report: Publishing in South Africa.**

<http://www.internationalpublishers.org/market-insights/country-reports/297-ipa-country-report-publishing-in-south-africa> (Posted 28 April 2015)

A short overview of the prospects, and the context and challenges, of South Africa's book publishing industry, as seen from the perspective of Mpuka Radinku, Executive Director of the Publishers' Association of South Africa (PASA) <http://www.publishsa.co.za/>.

Le Roux, Elizabeth **"Between the Cathedral and the Market: A Study of Wits University Press."** In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015, 176-197.

Investigates the contribution made to knowledge production and scholarly publishing by South Africa's oldest university press during different phases in its long history, and frequently through difficult economic times. More specifically, Elizabeth le Roux examines the Press's reputation as a 'progressive' or 'oppositional' publisher, but finds that during the period of the 1960s to the mid-1980s, and on the basis of an analysis of the actual publications produced under the imprint of the Press during the apartheid years, that reputation was not merited; and the Press evaded confrontation with the repressive apartheid state, or even colluded with it. Compared with more radical, independent, and oppositional South African publishers such as Ravan Press, David Philip, Ad Donker, or Skotaville Publishers, it only played a minor role. As a result, radical academics at Wits chose publishing platforms outside the university to air their views. "On the basis of the actual publishing output, it is shown that the press should not be considered oppositional, in part because it operated within the constraints of a publicly funded institution of higher education (its academic context), and in part because it did not resist the censorship regime of the government (the state context.)" Wits University Press did not rethink its 'proper' role of a university press until the apartheid period was nearly over, and policy shifts towards more progressive publishing, and becoming more politically engaged, only became evident as from the beginning of the 1990s. *Note*: see also record below.

Le Roux, Elizabeth **A Social History of the University Presses in Apartheid South Africa. Between Complicity and Resistance.** Leiden: Brill, 2015. 237 pp. print €110.00/\$142.00, e-book \$142.00

<http://booksandjournals.brillonline.com/content/books/9789004293489>

Examines scholarly publishing history, academic freedom and knowledge production in South Africa during the apartheid era. Using archival materials, comprehensive bibliographies, and political sociology theory, this work analyses the origins, publishing lists and philosophies of the university presses. The university presses are often associated with anti-apartheid publishing and the promotion of academic freedom, but this work reveals both greater complicity and complexity. Elizabeth le Roux demonstrates that the university presses cannot be considered oppositional – because they did not resist censorship and because they operated within the constraints of the higher education system – but their publishing strategies became more liberal over time.

[Not examined, publisher's blurb]

Magwood, Michele **A Singular Man. Michele Magwood Interviews Jonathan Ball.**
<http://bookslive.co.za/blog/2015/10/12/a-singular-man-michele-magwood-interviews-jonathan-ball/> (Posted 12 October 2015)

A short profile of Jonathan Ball, synonymous with leading South African non-fiction, who is closing a four-decade chapter in publishing. He founded Jonathan Ball Publishers <http://www.jonathanball.co.za/> at the age of 27, with the intention of publishing books “of a liberal sanity that pandered neither to the left nor to the right”. On the current state of publishing he is bullish. “Electronic books are important, but I’ve not for one moment thought they would actually kill the real book.” There is a trend towards shorter books, he says, because attention spans are shortening, but he believes there will always be a market for well-written books in their traditional formats.

Mgabadel, Siki **The State of the Publishing Industry. Terry Morris – MD, Pan Macmillan.**
<http://www.moneyweb.co.za/moneyweb-radio/special-report/the-state-of-the-publishing-industry-terry-morris-md-pan-macmillan-2/> (Audio and print)

An interview with Terry Morris, Managing Director of Pan Macmillan’s South African branch, during which she reflects on the current state of the publishing industry in the country, the unsatisfactory state of the library services, book reading habits, high prices of books caused by small print runs, and “dismally low” book sales, with local fiction publishing presenting a particularly tough market.

Möller, Jana, and Samantha Buitendach **One Title, Two Languages: Investigating the Trend of Publishing Adult Non-fiction Titles in English and Afrikaans During 2010-2014 in the South African Trade Market.** *Communicatio* 41, no. 2 (2015): 153-174.

<http://www.tandfonline.com/doi/abs/10.1080/02500167.2015.1070187>

[Subscription-based/Pay-per-view]

Examines the publication of titles in English and Afrikaans, one title published in two languages, by looking specifically at three publishers in South Africa: LAPA Uitgewers, Jacana Media and NB Publishers. The authors investigate why some books are more likely to be published bilingually than others in the sector of trade non-fiction for adults, and seek to determine the reasons for publishers to publish in both languages, how the decision-making process takes place, and whether the timing of publishing bilingual titles plays a significant part in their publishing strategy.

Mulgrew, Nick **Literary Magazines as Training Grounds: A Ramble.**

<http://www.nickmulgrew.co.za/blog/literary-magazines-as-training-grounds-a-ramble/13-11-2015>

The transcript of an informative talk given by Nick Mulgrew at the AVA Gallery in Cape Town about literary magazines and small presses as training grounds, and as alternative and necessary pathways, or launch pads, into literature and publishing, for readers, writers and publishers in South Africa. Mulgrew says “although South Africa has artists, publishers and writers of the utmost order – the absolute best quality, the absolute best imaginations, the best business acumen – our publishing industry is profoundly underperforming. There are a lot of reasons for this, some of which are well-known and well-studied – such as the price of books and the fact that books are out of reach of most people – and some that are more ephemeral and historical, such as low readership in accessible markets, the consumer ceiling, an inability for publishers to attract and engage with new readers, an unrequited

love and misguided infatuation with new technologies that too few people are adopting, a lack of co-operation between government and publishers and retailers.” He also talks about two projects in which he is closely involved: *Prufrock*, a magazine of writing <http://www.prufrock.co.za/>, and uHlanga Press <http://uhlangapress.co.za/>, a progressive poetry press that publishes debut collections from South Africa's most promising young voices.

Philip, Marie **Books that Matter. David Philip Publishers During the Apartheid Days.** Cape Town: David Philip, 2015. 154 pp. R175.00/£9.50/\$15.00

David Philip Publishers (now part of New Africa Books <http://www.newafricabooks.co.za/>) were among a crop of small independent publishing houses (Ravan Press, Scotaville Publishers, Ad Donker, Seriti sa Sechaba, and Taurus also among them) that were in the forefront of oppositional publishing in South Africa during the 1970s and 80s, courageously challenging apartheid ideology, actively promoting the struggle for a just, democratic and non-racial society, and publishing a great deal of socially committed writing despite having to operate under a repressive regime that, until the end of apartheid in 1994, faced them with threats of banning, harassment, or arrest. David Philip died in 2009 and this book is both an affectionate memoir by his wife Marie and at the same time offers a hugely insightful account of publishing under apartheid. It is not, says Marie Philip, a full history of David Philip Publishers, but is “a record of a special partnership and a remarkable team through some very stressful years in South Africa, a team that managed somehow to work through most crises with laughter.” Before the founding of his own publishing house, David Philip worked for 17 years with the South African branch of Oxford University Press, initially as an educational publishing assistant and later as editorial manager. He resigned in 1971 upon being told that he must stop publishing general books with historical and political content, and was expected to publish almost exclusively school textbooks and primary school readers. Marie Philip says “there was no question that those liberal and academic values that he believed OUP had stood for were coming more and more under threat under the repressive environment developing under the National Party government.” OUP South Africa’s general and scholarly list was subsequently terminated, with the branch primarily focusing on the profitable area of ‘Bantu education’ instead (enforced, unequal and racially separated educational facilities for black South Africans), a shameful chapter in the history of Oxford University Press. In August of 1971 David Philip and his wife decided to set up their own independent publishing company, David Philip Publishers, with the intention (and which later became the DPP motto) to publish “books that matter for Southern Africa”, using David Philip’s OUP pension as publishing capital. Thereafter followed almost two decades of what is appropriately described on the rear cover blurb as “the lows and highs of a small, cheerful, underfunded but vibrant 'oppositional' publishing company from the year 1971 through to the birth of the new South Africa”, narrating the abundant challenges they faced with boldness, courage and creative energy, with the 1985-89 period easily the toughest and most stressful years. A postscript chapter describes the development of the David Philip imprint from 1995 to 1999. An appendix includes a complete list by year of David Philip publications from August 1971 to December 1999.

Reviews: *The African Book Publishing Record* 41, no. 3, 2015: 136-138.

Pre-print online version of review at

https://www.academia.edu/11704499/Marie_Philip_Books_that_Matter._David_Philip_Publishers_During_the_Apartheid_Days._Cape_Town_David_Philip_2014

Publishers' Association of South Africa. Academic Subcommittee **The Academic Textbook Industry and Higher Education in South Africa**. Position Paper 13

http://publishsa.co.za/downloads/position-papers/Publishers_Association_Academic_Subcommittee_Position_Paper_2015.pdf

The South African publishing industry supports institutions of higher learning by partnering to produce graduates as an output. Publishers are learning companies that employ higher education educators, language experts and subject matter experts. In this position paper (supported by a number of case studies) the Publishers Association of South Africa (PASA) <http://www.publishsa.co.za/> argues that the South African higher education publishing industry ensures that inclusive education elements are brought into learning, teaching and support materials. "Higher educational products contain language support, academic literacy skills, case studies and links to industry. Our case studies and research show that students who make use of textbooks, as opposed to uncurated content (like readers and course packs) show increased pass rates as well as achieving higher marks in the higher education system. Publishers therefore support and work with higher education institutions to produce university and university of technology graduates and to facilitate the new pedagogies that are becoming more available in higher education through technology-enabled learning." Importantly, PASA asserts, publishers also invest in distribution networks (both for physical stock and electronic products) and infrastructure that facilitates the accessibility of materials to students. "As such, publishers support and develop students for whom curated content is essential to their programme, and lecturers in their role as educator, especially in the undergraduate environment. The activities of publishers create communities of practice and maintain the standards of materials development through the consultation, academic collaboration and review practices that are encouraged and maintained by publishers." It concludes, "in a world where content is becoming freely available and ubiquitous, the power of the academy is being reduced. For this reason, institutions of higher learning need to increase their proficiency in teaching and learning. The development and investment in curated course content, alongside the provision of appropriate lecturer support and technology-enabled learning, offer an important partnership role for publishers to take alongside South African higher education."

Publishers' Association of South Africa **PASA Directory 2015. Guide to Publishing in South Africa**. Fish Hoek: Publishers Association of South Africa, 2015. 291 pp. R165.00

Includes the complete Publishers' Association South Africa <http://www.publishsa.co.za/> membership directory, an index of publishers, and their imprints and agencies. Also contains an overview of all sectors of the South African publishing industry and the most recent *Industry Annual Survey*, which details income per sector, in print and e-books, production profiles by genre and language and educational sales by province. Additionally it includes a directory of training providers and industry-related bodies, including government department contacts, as well as listing of book fairs, book promotional events, conferences and other industry-related events.

Note: The PASA membership directory can also be accessed online at <http://www.publishsa.co.za/members-and-freelancers/members/publishers/list>. Click 'List All', and then click on to names of individual publishers, with company profiles, key personnel, and full contact details and links to websites.

Tanzania

Duermeijer, Daron **Scientific Publishing in Tanzania: A 'Safi Sana' Journey.**

<http://www.elsevier.com/connect/scientific-publishing-in-tanzania-a-safi-sana-journey>

Tanzanian scientists are passionate about research, despite lack of funding and unfortunate experiences with predatory journals. There are many uncertainties and not enough help and expertise to move forward. As part of the Elsevier Foundation's 'Publishing without Borders' programme <http://www.elsevierfoundation.org/publishers-without-borders/>, the author spent some time in Tanzania visiting 13 different academic institutions to investigate the training needs for digital publishing.

Duine, Maaïke **Tanzanian Publishing Workshops Consider Copyright and Ethics.**

<http://blog.inasp.info/tanzanian-publishing-workshops-copyright-ethics/>

(Posted 26 May 2015)

Maaïke Duine is Project Manager of the Strengthening Tanzanian Publishing (TZAP) project (see also record below), one of its main goals of which is to increase the quality of Tanzanian research output. In this blog post she reflects on recent workshops during which there was strong focus on ethics, plagiarism, and copyright issues, in order to emphasize that the digital and print world have much in common.

Duine, Maaïke **Needs Assessment Strengthening Indigenous Academic and Digital Publishing in Tanzania.**

http://www.inasp.info/uploads/filer_public/2015/04/17/tzap_publishing_needs_assessment.pdf (Posted 18 June 2015)

This is a needs assessment study of Tanzanian publishers as part of a two year project that aims to promote and strengthen indigenous academic publishing in Tanzania and which, in particular, will focus on enhanced digital publishing. These goals will be achieved by setting up a Consortium of Academic Publishers under the umbrella of the Publishers Association of Tanzania, and through training in different areas of academic and digital publishing. The report provides an overview of the first phase of the project, the needs assessment, and the recommendations for training programmes to be undertaken. The training components of the programme are supported by the Elsevier Foundation and the International Network for the Availability of Scientific Information (INASP). See also **Launch of the Consortium of Academic Publishers in Tanzania** <http://blog.inasp.info/launch-consortium-academic-publishers-tanzania/>.

Lovell, Geraldine **Spinning Webs of Knowledge in Tanzania.**

<https://www.elsevier.com/connect/spinning-webs-of-knowledge-in-tanzania>

(Posted 16 March 2015)

Geraldine Lovell reports about two workshops with a focus on digital publishing held in Tanzania as part of Elsevier's 'Publishers without Borders' programme <http://www.elsevierfoundation.org/publishers-without-borders/>, which were designed to show participants what they needed to know in order to digitize and upload their journals to a website or as an e-book. Eight Elsevier employees were selected from divisions specializing in journal and book publishing, production and marketing to share their knowledge and skills first-hand with Tanzanian scientists, librarians, research managers,

and publishers. The most popular module in both workshops turned out to be ‘Create your own ePub book and upload to a device’.

Uganda

Rutangye, Crystal B. **Factors Affecting Distribution of Ugandan Trade Books.**

<http://cscuk.dfid.gov.uk/wp-content/uploads/2015/07/Crystal-Rutangye-Ugandan-trade-books.pdf>

The author believes that trade books, i.e. books for leisure reading such as novels, biographies, self-help, religious or cookery books, etc., are just as important as educational and academic books. But “why aren’t readers able to access Ugandan trade publishing books in different format as easily as they do other literature?” In this Powerpoint presentation he (i) describes current and the more successful distribution models of Ugandan curricular material (pre-school, primary and secondary school books); (ii) examines existing distribution models of Ugandan trade books, factors affecting their distribution, and “the current and expected roles of stakeholders in their distribution”; and (iii) makes a number of recommendations that might lead to more successful distribution of Ugandan trade books.

Zimbabwe

Nyakabau, Vimbai **Irene Staunton: Good Writers Write for Themselves.**

<http://herzimbabwe.co.zw/2015/01/irene-staunton-good-writers-write-for-themselves/>

(Posted 06 January 2015)

Irene Staunton is co-founder of Weaver Press <http://www.weaverpresszimbabwe.com/> in Harare who, together with Amabooks <http://www.amabooksbyo.com/>, are one of the very few publishers in Zimbabwe still publishing fiction on a regular basis. In this interview she talks about the challenges of publishing under difficult conditions, their relationship with authors, “what makes a good writer”, and the impact of the Internet and social media on reading culture.

Turner, Bree **Zimbabwe Writers Battle Disinterest with Literary Festival.**

<http://publishingperspectives.com/2015/12/zimbabwe-writers-battle-disinterest-poverty/#.VoJL5fmLRD8> (Posted 02 December 2015)

Zimbabwe has always been rated as one of the most literate countries in Africa, yet reading for pleasure is in sharp decline. The rise of digital reading and low income, as well as a focus on reading only for exams, has contributed to a drop in reading for pleasure. Zimbabwe writers are working towards changing this and are using social media to build direct bonds with impoverished readers through a number of initiatives, one of which is the creation a traveling book fair and literary festival.

Zindi, Fred A **Tribute to Paul Roger Brickhill.**

<http://www.kas.de/simbabwe/en/publications/39236/>

A tribute to the late Paul Brickhill, who died of cancer on 3 October 2014 at the age of 56. Brickhill, who has written eloquently and extensively on many aspects of publishing and the book sector in Africa, played not only a leading role in developing publishing and

bookselling in Zimbabwe, but was also the first Executive Secretary of the African Publishers Network (APNET). A prominent arts entrepreneur, he was likewise an accomplished jazz musician, founder of Zimbabwe's first progressive bookshop Grassroots Books in 1981, and later the founder and Creative Director of the renowned Book Café in Harare, which nurtured and promoted music and the arts under his inspired leadership to become Zimbabwe's busiest and one of the most popular performing arts platforms in the country. In 2012 Paul Brickhill was awarded a Prince Claus Award by the government of the Netherlands in recognition of his role in establishing the Book Café and his own life-long commitment to promoting the arts.

STUDIES BY TOPIC

Authors and publishers/Publishing of African writers and African literature

Bejjit, Nourdin **"Heinemann's African Writers Series and the Rise of James Ngugi."** In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015, 223-244.

Examines the role played by this Kenyan writer in the remarkable success of the African Writers Series (AWS) in promoting African literature internationally when African creative writing still had little exposure beyond national borders. Ngugi (later to become known as Ngũgĩ wa Thiong'o) was the first writer from East Africa to be published in the series. Drawing on the extensive archives of the Heinemann African Writers Series housed at the University of Reading Library Special Collections <https://www.reading.ac.uk/special-collections/>, Bejjit explores Ngugi's relationship with his editors at Heinemann Educational Books (HEB), citing from correspondence relating to the publication of his first three novels and a volume of short stories, a relationship which although initially amicable and productive later became somewhat strained. This came as a result of Ngugi's desire to publish the short stories locally with the East African Publishing House. Ngugi, in addition to wanting to retain US rights, was also not prepared to sign a contract clause giving Heinemann's 'first refusal' (i.e. given the opportunity to read and consider for publication) of his next two full-length works. This caused a measure of alarm and bitterness at Heinemann's, especially as they had been fairly generous with royalty payments and advances for his previous books. Bejjit argues that Ngugi's involvement with Heinemann contributed to his political and intellectual radicalisation and his "ideological transitions", and that his letters to HEB editors "offer clear testimonies of his shifting political attitudes."

Bush, Ruth **Publishing Africa in French. Literary Institutions and Decolonization 1945–1967.** Liverpool: Liverpool University Press (Contemporary French and Francophone Cultures, 37), 2015. 220 pp. £75.00

The global French literary marketplace has long been dominated by Parisian publishing houses and metropolitan kudos, and this study probes the aesthetic and political implications of that assertion by revisiting the history of African literature in post-war France. The author combines extensive archival research with literary analysis to investigate the destabilizing impact of decolonization on legitimate notions of language, authorship and literary value. Mapping connections between publishers such as *Présence Africaine*, *Editions*

du Seuil, Gallimard and organizations such as the Association des écrivains de la mer et de l'outre-mer, Ruth Bush argues that a contested and variegated African literary presence actively shaped the metropolitan publishing scene during this period of transition. In turn, the material aspects of book production and distribution are shown to be inextricably entangled with ongoing debates over the representation of Africa in words. Authors whose work is considered in detail include Abdoulaye Sadj, Cheikh Hamidou Kane, Christine Garnier, Malick Fall, Chinua Achebe and Peter Abrahams.

[Not examined, publisher's blurb]

Weate, Jeremy **Situation is Critical.**

<http://chimurengachronic.co.za/situation-is-critical/> (Posted 25 February 2015)

Jeremy Weate is co-founder of Cassava Republic Press <http://www.cassavarepublic.biz/> in Abuja, Nigeria. This is his candid take on the current state of African writing, the context in which African writing takes place today, and how Africa and African writing gets published. "The first thing to say is that almost all African creative writing that gains any level of worldly significance, no matter how ephemeral, is published by a Western publishing company. Even when a writer is first published on the continent, their success is ultimately measured in terms of how effectively their work gets a foot in the Occidental door. ... African publishers are not even minnows swimming in the shark tank in comparison. They leave little or no imprint in the minds of readers and writers. African writers often view African publishers as printers to make their books available in their home country. Demands that would not be made of Western publishers are insisted upon." African writers' stories are exported raw, "with value-addition the work of a network of agents and editors over the ocean. It is only when the finished products are imported back onto the continent that they can be valued and bought. Until then, the African writer is a raw commodity, bought wholesale, sold retail only later. African readers are complicit in the trade – what I call a 'tokunbo logic' is in play: only if the goods come from abroad can they have value. University lecturers ask if the book has won international awards, not awards granted on the continent. Local awards confer no value. Even when a book is published in both the West and in Africa, the media will often stick slavishly to Western publication dates, rather than local launch schedules."

Weate says that since the middle of the 20th century, the successful African writer's career trajectory has been defined by the migration from 'margin' to centre. "The writer says goodbye to Lagos or Nairobi and takes the metaphorical steamer to London, Paris or New York. Success could hardly have been defined in any other terms. Even if only 1,000 copies of the book are sold and the remainder are quietly pulped, it doesn't matter: a corporate publisher has published, and perhaps a Hollywood studio has acquired the rights to a film that will almost certainly never be made." He argues that African writers should realise that there is a price to pay for a suburban existence in a sedated part of the world. "To engage with the world in writing, it is seldom enough to read of a world from afar. Even the most meticulous research will miss out on the subterranean processes that are continuously at work in a society; the gaps and tensions in speech and behaviour that point to unmet desires and a world in transition. It is the work of the writer to bring these silences to voice; it is an almost impossible task when the only source of information is internet news sites, visitors from home and the occasional trip back to the motherland."

However, African publishers also need to become more than what they are doing now: “we need to collaborate, across our differences. We need to rave about our authors, and introduce them directly into each other’s markets, without recourse to a European detour. We need to help build a publishing infrastructure, which innovates and adapts to the opportunities the continent provides. African publishers also need to spell out the reality of working on the continent and what is at stake.” But, Weate concludes, African publishers can only do this with support of and respect from writers. “For as long as writers view African based publishers as dogsbody printers whose editorial opinion they consider as secondary to their Euro-American publisher, or people they can commandeer to consider their manuscript two months before it is due out in the Western market; publishers would rather work more actively with writers who understand the ideological imperative and the struggle for symbolic legitimacy at stake in the ownership of the means of production. We need to define what we cannot do alone and lobby government for support.”

Book and journals assistance and donation programmes

Osborn, Don **Linguistic Imbalance of Book Donations to Africa.**

<http://niamey.blogspot.co.uk/2015/07/linguistic-imbalance-in-book-donations.html>

(Posted 16 July 2015)

Discusses the lack of locally published material in African languages in book donation programmes. “Giving books and other reading materials to those who do not otherwise have access to them is seen as a good thing, and it generally is, apart donation practices that have been widely criticized as ‘book dumping’. However, there is also an inherent asymmetry in the kind of reading material generally going from the West to Africa, in that most of it is in Europhone languages, with little or none in the first languages of the children and communities who receive them. And this linguistic imbalance, aside from sometimes being a factor in unusability of materials (when people can't read the language in which they are written), certainly carries with it unintended messages about the lower value of first languages and local cultures relative to those of the donated materials.”

Sturges, Paul “**Donations to Libraries: A Problem in International Collaboration.**” In *Collaboration in International and Comparative Librarianship* edited by Susmita Chakraborty and Anup Kumar Das. Hershey, PA: IGI Global, 2015. 17-27.

<http://www.igi-global.com/chapter/donations-to-libraries/103068> [pay-per-view]

Provides a broad historical look at book donation programmes, and an overview of donation activity, “intended to be a picture of international cooperation through donations as far as possible seen from the donor side”, and including government agencies, religious organizations, NGOs and charities. In his conclusion Paul Sturges states: “Donations are in principle welcomed by libraries in any part of the world, rich or poor, but some donations are more welcome than others and more welcome by some types of library than others. Unfortunately, in practice the majority of donations are more of a problem than a benefit: they cost money to deal with and can be an embarrassment by expanding the collection rather than improving it.” He also argues that “donations can distort the balance of collections rather than enhancing the information potential of the library and this is unacceptable. Some donor organisations understand this and organise themselves to respond to need rather than impose their own ‘kindness’.” However, “the real onus is on the

potential recipients of donations to work out what they truly need and make this very clear in their dealings with potential donors.”

Thierry, Raphaël **Donating Books to Africa But Never Buying African Books.**

<http://www.warscapes.com/blog/donating-books-africa-never-buying-african-books>

(Posted 17 September 2015)

In this short blog posting Raphaël Thierry examines book donation practices by a number of French organizations, and deplores the lack of inclusion of African-published material in such book aid schemes: “There is a peculiar situation in the Francophone world in which books only travel from the global North to the global South. On the one hand, French publishers are omnipresent in the bookstores, libraries and African scholarly programs and, on the other hand, a network of NGOs lug books across the continent with the aim of developing reading and literacy programs that promote the French language.”

Note: For a much fuller investigation on the topic book donation programmes see Thierry’s **Le don de livre, mais à quel prix, et en échange de quoi? Un regard sur le don de livre en Afrique francophone**, [Book donations, but at what price, and in exchange for what? An overview on book donation practice in francophone Africa], which is part of the Zell and Thierry study below.

Zell, Hans M., and Raphaël Thierry “**Book Donation Programmes for Africa: Time for a Reappraisal? Two Perspectives**” *African Research & Documentation*, no. 127 (2015): [forthcoming]

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

Pre-print version

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

Note: This is part I of a two-part investigation. Part II, in French, with an abstract in English, is **Le don de livre, mais à quel prix, et en échange de quoi? Un regard sur le don de livre en Afrique francophone** [Book donations, but at what price, and in exchange for what? An overview on book donation practice in francophone Africa], by Raphaël Thierry, *African Research & Documentation*, no. 127 (2015): [forthcoming]

Pre-print version

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_

Book aid is complex, problematic, and sometimes controversial, but the literature and research on book donation programmes for Africa is still surprisingly scant. This is a wide-ranging, extensively documented, two-part investigation into book donation programmes in Africa. It attempts to shed more light on current book donation practices, and provides an overview and profiles of the work of the principal book aid organizations active in sub-Saharan Africa; describing how they differ in their approach and strategies, donation philosophy, selection policies, their methods of shipping and local distribution, the quantities of books they are shipping annually, as well as their processes of monitoring and evaluation. A number of small-scale book donation and library support projects are reviewed separately, as are digital donations in the form of e-reading devices preloaded with e-books.

The article aims to provide a balanced account, presenting a variety of viewpoints about both the benefits and the potential negative consequences of book aid. In particular, the study seeks to find out how many African-published books are included in current donation

schemes. As part of a review of the recent literature on the topic, the author examines the ongoing debate between the proponents of book donation schemes, and those who disapprove of the programmes; who maintain that they are not meeting the needs of the recipients and the target countries for the most part, and have an adverse impact on the local publishing industries and the 'book chain'. The article also questions why large scale book donation programmes should continue to be necessary today, after millions of books have been shipped and donated to African libraries, schools and other recipients every year over the last three decades or more. It looks at the status and role of chronically under-resourced African libraries and, in the absence of adequate government support, their continuing dependence on book donation programmes and other external assistance. A concluding section summarizes the findings of the study and makes a number of recommendations, in particular as they relate to the inclusion of African-published books in donation programmes.

Note: for a summary version of parts I and II of this study see *International Leads* (A Publication of the International Relations Round Table of the American Library Association) 29, no. 3 (September 2015): 8-10.

<http://www.ala.org/irrt/sites/ala.org/irrt/files/content/intlleads/leadsarchive/201509.pdf>

Children's book publishing

Barrouillet, Stephanie **Agent's Insight Into the South Africa's Children's Book Market.**

<http://publishingperspectives.com/2015/09/agents-insight-into-the-south-african-childrens-book-market/>

South African children's book publishing is gaining more and more international attention, sales of locally published children's book are steadily increasing, and several new imprints showcasing new South African children's authors and illustrators have emerged. However, while the children's book market may be vibrant, it is highly price sensitive, with high printing costs and low print runs, and books are still considered a luxury for a very large proportion of South Africans who have limited access to books. Meantime South Africa remains traditionally an educational market, and that market is now under threat. The proposed single textbook policy which the Department of Education is trying to force through against strong opposition, could throw the publishing industry into turmoil.

Heale, Jay **Yesterday into Tomorrow. The Exciting Progress of South African Literature for Young Readers.**

<http://library.ifla.org/1160/1/215-heale-en.pdf>

Using a range of South-African published children's books as examples, this article charts the growth of South African children's literature (in English) from the repressive apartheid days to democracy in 1994, describing "the excitements and problems of the present and future situation." Today South Africa is the leading publisher of youth literature in sub-Saharan Africa: "We have a children's literature that is truly South African, that is of international quality, that is relevant to South African readers. We have, at last, emerging black writers describing what is right and wrong in the New South Africa. Thanks to research published by Biblionef <http://biblionefsa.org.za/> we know that we have well over 200 children's books available in at least four of our local languages, and nearly 40% of them available in all eleven mother-tongue languages." He adds a word of caution though, and

says the books selected for use in state schools have to conform to the specifications of the Education Department. "Our Education Department is moving towards greater centralisation on the editing, printing and publishing of books. In other words, greater state control. We can only hope that the brave authors, illustrators and publishers who continue to create our excellent South African uncontrolled books stay alive."

Ilogho, J.E. "The Role of Picture Books in Promoting Reading Culture among Nigerian Children: Implication for Libraries and Development of Leadership Qualities." *International Journal of Academic Library and Information Science* 3, no. 2 (2015): 65-71.

<http://eprints.covenantuniversity.edu.ng/4539/1/ILOGHO%20published.pdf>

Examines the role of picture books (including comic books) in the cultivation of a reading culture among Nigerian children, in which the author emphasises the importance of an early introduction of children to reading using picture books. She argues that picture/picture-story books can assist children develop socially, personally, intellectually, and culturally, and examines the factors that militate against the use of picture books as part of the promotion of a reading culture in Nigeria, among them the lack of appropriate government policies, the high cost of publishing, ignorance on the part of parents about the value of picture books, and a lack of an enabling environment for publishers to publish quality picture books.

Copyright and legal deposit/Authors' rights

Malcolm, Jeremy **South African Copyright Review is Overdue, Pioneering, and in Parts Completely Absurd.**

<https://www.eff.org/deeplinks/2015/08/south-african-copyright-review-overdue-pioneering-and-parts-completely-absurd> (Posted 14 August 2015)

South Africa has taken steps to securing better access to knowledge for South Africans through measures set out in a draft Copyright Amendment Bill, which was released for public comment on 27 July 2015. While many observers believe the reform of South Africa's Copyright Act is long overdue, and in this regard there are many aspects of the Bill that will be warmly welcomed (and see also <http://www.eifl.net/news/eifl-hopeful-south-africas-copyright-amendment-bill> and <http://ip-unit.org/2015/conference-looks-at-public-interest-in-south-africas-draft-copyright-bill/>), there is also concern that there are some serious flaws in the present draft, which need to be addressed. Some of these reservations about the bill are set out in this article, foremost among them: (i) the extension of perpetual copyright in works that are managed as part of an orphan works regime (i.e. where the copyright owner is either unknown or cannot be located), (ii) the so called "moral right to receive royalty payments" to the extent that this could threaten creators' freedom to license their works for free use, (iii) the requirement to seek permission of the rights holder before availing of certain copyright exceptions, and (iv) the duty imposed upon libraries to add DRM to DRM-free works.

Nicholson, Denise Rosemary **The South African Copyright Law: A Historical Overview and Challenges to Address Access to Knowledge Issues in a Country in Transformation.**
<http://library.ifla.org/1248/1/138-nicholson-en.pdf>

Provides a historical overview of developments in South African copyright law, and the challenges faced by the educational sector and libraries to address access to knowledge issues, particularly in a country in transformation. The author tracks important initiatives by the educational sector and libraries since 1998, to address access to information needs of libraries, archives, persons with sensory disabilities, educators and researchers. After successfully challenging Government proposals to amend the Copyright Regulations (1998) and the Copyright Act (2000), the two sectors have continued to lobby for more balanced copyright laws, but to date the Department of Trade and Industry has not unfortunately delivered in this regard. The author highlights the library and higher educational sectors' initiatives and interactions with the Department of Trade and Industry in an attempt to expedite the process, and to modernise the copyright legislation in the context of international treaties, WIPO's Development Agenda, IFLA's proposals at WIPO, and access to knowledge initiatives. The outcome and implications of proposed amendments to the copyright law are also discussed. The author hopes that the paper will provide some guidelines for other developing countries on how to change their copyright laws to address access to knowledge and transformation issues in a digital world. In her conclusion she states "it is important that copyright laws in South Africa and the rest of Africa reflect a fair balance between the rights of copyright owners and the just demands of information users to access, use and re-use copyright works for the purpose of research, innovation, creativity, development, transformation and access to knowledge for all."

Nicholson, Denise Rosemary **Legal Deposit in South Africa: Transformation in a Digital World.** [A paper presented at the 81st IFLA General Conference and Assembly, 15-21 August 2015, Cape Town, South Africa.]

<http://library.ifla.org/1127/1/089-nicholson-en.pdf>

Presents a broad overview of South Africa's transformation from a print-orientated legal deposit system to a system that now has to cater for print, multi-media and e-publications, and highlighting the challenges and successes along the way. The author provides a brief historical timeline of the legal deposit system in South Africa, drawing attention to some of the transformation that has taken place in this regard since South Africa became a democracy in 1994. She discusses the work of the Legal Deposit Committee and the various challenges that legal deposit libraries and official publications depositories experience, particularly in the digital arena. She also examines some of the Legal Deposit Committee's strategic objectives, projects and efforts to find solutions, in order to improve and enhance legal deposit in South Africa. In her conclusion Denise Nicholson emphasizes that legal deposit is extremely important for South Africa. "It plays a key role in education, research and providing access to knowledge for socio-economic transformation. South Africa needs to amend the Copyright, Legal Deposit and ECT Acts and other relevant library-related laws as a matter of urgency. Legal deposit libraries need to adopt best practices and international standards to ensure longevity and security of their valuable collections. A comprehensive collection development and digitisation policy should be the guiding document for the National Library and other legal deposit libraries and OPDs."

Digital media and electronic publishing/New printing technology

(see also → Tanzania)

Alaka, Ayodeji **How Digital Literature Can Affect the Culture of Writing, Reading and Publishing Across Africa.**

<http://www.iafrikan.com/2015/09/09/how-does-digital-literature-affect-the-culture-of-writing-reading-and-publishing-across-africa/> (Posted 25 September 2015)

An assessment of the promise and prospects of digital literature and digital publishing in Africa, and the activities of organizations such as Worldreader <http://www.worldreader.org/>. The author says “I find developments such as Worldreader’s instructive in terms of the possibilities they present for the transmission and dissemination of African literature. In a sense, here are African authors giving away their intellectual property in order to increase local appetite for books. The more sharp-witted young African readers you have, the broader the market for African literature becomes. To the extent you can improve connectivity, you can expand this market to rural audiences as well as in cities”. However, to really be of value to these new audiences, “the format for reading the material will have to change. To enable immersive learning and reading by Africa’s diverse user communities, digital reading platforms will require many layers of appropriate design: icons based on familiar metaphors, engaging animation, and other avenues for user interaction. User input will be necessary to help developers’ work resonate with audiences within and outside of Africa.” Alaka also sees a gap in the distribution space for books in indigenous languages: “With a growing number of Africans connected to devices that could conceivably support digital literature, it is a business model ripe for exploration.” For the moment, “publishing partnerships like Worldreader’s only tinker at the edges of the vast numbers of people who remain un-served by existing publishers. But they provide a proof of concept and may serve as benchmarks and standards to spur on digital literature throughout Africa.”

Kulesz, Octavio **Children’s Digital Publishing in Africa, the Arab World and India.**

http://alliance-lab.org/archives/2523#.VYLR8_IVhBd (Posted 26 May 2015)

Over the last decade digital technology has shaken the foundations of the book industry. Children’s publishing has been particularly hard hit: the increasing use of tablets, telephones, e-readers and devices of all kinds by children and teenagers, along with the explosion of mobile applications and other interactive tools, have created an entirely new scenario for this sector. But what is the situation in developing countries? This article looks at the opportunities, the multiple challenges, and the trends that characterize these regions in terms of electronic publishing, and reviews some of the publishers and start-ups that are taking advantage of the opportunities now offered by the new digital environment.

Kulesz, Octavio **African New Digital Editions: Interview with Marc-André Ledoux**

<http://alliance-lab.org/archives/2609#.VXrDmPIVhBc> (Posted 06 June 2015)

In Africa, traditional publishing has been facing numerous obstacles for decades. Within this context, digital publishing, most observers agree, represents an obvious and genuine new opportunity. Aware of these prospects various international NGOs are offering free content and experimenting with new forms of distribution. However, until there is an established market or commercial ecosystem – in which writers, publishers and booksellers can find their place – the problem of the sustainability of local digital publishing will continue to be

an issue. To get a better understanding of the opportunities, challenges and prospects of African digital publishing, Octavio Kulesz talked to Marc-André Ledoux, Director of Nouvelles Éditions Numériques Africaines (NENA) <http://nena-sen.com/> and Librairie Numérique Africaine (LNA) <http://www.librairienumeriqueafricaine.com/> in Dakar.

Nderitu, Alexander **E-Readers Now “Main Attraction” at Some Kenyan Libraries.**

<http://publishingperspectives.com/2015/11/ereaders-main-attraction-kenyan-libraries/#.VlxelXbhBD8> (Posted 30 November 2015)

Nderitu, Alexander **Kenya Fights to Foster More Digital Content Creation.**

<http://publishingperspectives.com/2015/12/kenya-on-path-to-foster-more-digital-content-creation/#.Vl1kjXbhBD8> (Posted 01 December 2015)

A two-part report from the 2015 East Africa Digital Reading Summit in Nairobi, sponsored by the Kenya Publishers Association <http://www.kenyapublishers.org/> and the Worldreader organization <http://www.worldreader.org/>, which looks at developments in e-reading and library e-book use in the country, and current efforts to develop and distribute more local digital content.

Nzomo, Victor, B. **Kenya Digital Reading Summit 2015: Digital Rights in Book Publishing – Revisiting Authors Agreements.**

<https://ipkenya.wordpress.com/2015/04/17/kenya-digital-reading-summit-2015-digital-rights-in-book-publishing-revisiting-authors-agreements/> (Posted 17 April 2015)

Some helpful thoughts and recommendations from the resource-rich IP Kenya blog <https://ipkenya.wordpress.com/> relating to copyright and intellectual property and, more specifically, to the issues and challenges – and the finer points – of digital rights/licensing agreements between authors and publishers, and how to avoid the pitfalls.

Wallet, Peter, and Valdez Melgar **Information and Communication Technology (ICT) in Education in Sub-saharan Africa. A Comparative Analysis of Basic E-readiness in Schools.** Montreal: UNESCO Institute of Statistics, 2015 (Information Paper 25, UIS/2015/ICT/TD/5). 30 pp.

<http://www.uis.unesco.org/Communication/Documents/ICT-africa.pdf>

This new report from the UNESCO Institute for Statistics (UIS) found that, despite the development of Information and communications technology (ICT) in education policies, the integration of technology in classrooms across sub-Saharan Africa remains insufficient to meet the needs of the 21st century labour market. ICT in education is widely accepted as both enabling learning and preparing students for employment in a technology-rich workplace, but in sub-Saharan Africa, barriers – including a lack of effective policies, basic infrastructure (i.e. electricity, Internet, computers and mobile devices), financing and teacher training – mean that the use of ICT in education is still at an embryonic stage in most countries. The most pervasive barrier is the lack of electricity, especially in remote, rural areas. Computers are more likely to be found in urban schools, where access to electricity and the Internet enable computer-assisted instruction and online learning.

While not directly related to the book industries, this is a very informative report, and contains much useful data for those involved in e-learning and educational publishing in Africa.

Worldreader **Digital Book Publishing Data and Insights.**

<http://www.worldreader.org/learnings/digital-book-publishing/>

Offers an analysis of Worldreader <http://www.worldreader.org/> digital publishing initiatives, and top book genres read on Worldreader Mobile in Kenya, Nigeria, Zimbabwe, and India. Fiction in the romance and classics genres and educational material are consistently among the most frequently opened titles in its library. Total page views in Short Story Day Africa <http://shortstorydayafrica.org/> and Caine Prize Books <http://www.caineprize.com/> on Worldreader Mobile are analysed, including analysis of some individual titles. Currently Worldreader Mobile has 10 Caine Prize stories in its library. The data also provides analysis in which countries the books were most popular (Nigeria, Zimbabwe, and Ethiopia), and gives details of total page views of award-winning stories for the period March 2013 through May 2015.

Zacarias, Danielle **Top Books Improving Lives in 2014.**

<http://www.worldreader.org/blog/top-books-improving-lives-in-2014/> (Posted 23 January 2015)

Danielle Zacharias reports about the top ten “most completed” books on the Worldreader Mobile <http://www.worldreader.org/> during the course of 2014, drawing on a library now consisting of more than 15,000 e-books in 44 languages, and which fell into three distinct categories: information about Ebola, romantic novels, and practical information about human sexuality. Or, she says, “as I like to think of it: survival, escapism and pragmatism.” The top ten countries analysed by number of readers include six nations in Africa.

Zacarias, Danielle **‘Data-light’ in the Deep Field with Worldreader.**

<http://www.thebookseller.com/futurebook/deep-field-worldreader-319140>

Danielle Zacarias, director of content and publisher relations with the Worldreader organization <http://www.worldreader.org/>, asks “what if the most disruptive thing e-books ever do is make books truly ubiquitous?” The book in its most traditional form is a powerful way to capture, organise and convey information, but “in the digital age of ubiquitous devices, books are even easier to transport and receive because they no longer have to be shipped to their destinations or take up much space when they get there. E-books have another benefit: compared to other means of conveying information, straight text and static images are data-light.”

Educational and school book publishing

Fredriksen, Birger J.; Sukhdeep Brar, and Michael Trucano **Getting Textbooks to Every Child in Sub-Saharan Africa: Strategies for Addressing the High Cost and Low Availability Problem.** Washington, DC: World Bank Group, 2015. 127 pp.

[http://www-](http://www-wds.worldbank.org/external/default/WDSContentServer/WDSP/IB/2015/05/14/090224b082e7fa76/1_0/Rendered/PDF/Getting0textbo0availability0problem.pdf)

[wds.worldbank.org/external/default/WDSContentServer/WDSP/IB/2015/05/14/090224b082e7fa76/1_0/Rendered/PDF/Getting0textbo0availability0problem.pdf](http://www-wds.worldbank.org/external/default/WDSContentServer/WDSP/IB/2015/05/14/090224b082e7fa76/1_0/Rendered/PDF/Getting0textbo0availability0problem.pdf)

Textbooks play a key role in enhancing the quality of learning, especially in the context of low-income Sub-Saharan African (SSA) countries characterized by large class-size, poorly motivated and inadequately trained teachers, and short effective school years. There are also high rates of illiteracy among parents and few reading materials at home for the student to

bank on. Despite extensive investments by governments, the World Bank and other development partners, the majority of students in primary and secondary schools in SSA still lack the benefit of access to textbooks and the key reason for this shortage is affordability: textbooks are generally much more costly in SSA countries than in other developing regions. This study offers policy options that can help reduce textbook costs and increase their supply. It focuses exclusively on cost and financing barriers and does not seek to examine other issues associated with textbook provision such as logistics of textbook provision (textbook development, procurement, distribution, storage, etc.), their use in the classroom, or their impact on learning outcomes. It explores in some depth the cost and financial barriers that restrict textbook availability in schools across much of the region, as well as examining policies successfully adapted in other countries. The authors also provide a thorough assessment of the pros and cons of digital teaching and learning materials and caution against the assumption that they can immediately replace printed textbooks. In Chapter 8, Digital Teaching and Learning Materials: Opportunities, Options, and Issues, Michael Trucano says “Despite regular proclamations about the impending ‘death of the printed book’, printed textbooks – especially in Sub-Saharan Africa (SSA) – aren’t going away any time soon. New emerging information and communication technologies (ICTs) rarely fully replace existing technologies, but rather coexist with them in some way.”

Aimed at generating discussion among policy makers, development partners, and other stakeholders in Africa, this book offers a wealth of information and analysis that is both practical and relevant.

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

Murray, Susan, and Abby Clobridge **Current State of Scholarly Journal Publishing in Africa. NASAC Meeting on Open Access in Africa. January 2015.**

<http://www.nasaconline.org/attachments/article/217/Murray%20-%20AJOL%20study%20on%20Schol%20Pub%20in%20Africa%20-%20NASAC%20Jan%202015.pdf>

This Powerpoint presentation sets out the responses to a survey conducted by African Journals Online (AJOL) <http://www.ajol.info/> and Clobridge Consulting <http://clobridgeconsulting.com/scholarly-publishing-in-Africa/> that was designed to develop an advocacy strategy for Open Access (OA) that is appropriate for African journals. 330 responses were received from African journal editors and publishers, and these are analysed by types of organizations, print and online access, whether permission is granted to deposit articles into repositories, sources of funding and income, non-financial support or support in kind from hosting institution/organization, a breakdown of main expenditures, perceived/experienced OA challenges or disadvantages, motivations for migrating to open access, enabling factors in becoming OA, perceived/experienced OA benefits, and concluding with a section that identifies the key issues and challenges.

For an earlier report from the ‘Current State of Scholarly Publishing in Africa’ project see also <http://www.slideshare.net/aclobridge/schol-pub-in-africa-pf-d-draft-03b>.

Thomas, Adele **African Academics are Being Caught in the Predatory Journal Trap.**

<http://theconversation.com/african-academics-are-being-caught-in-the-predatory-journal-trap-48473> (Posted 29 October 2015)

Adele Thomas says African academics and universities are being caught in the predatory journal trap and that it is imperative that the continent's universities start taking this threat to their integrity seriously. Predatory journals transgress all the rules of research integrity, and Africa is not immune to these journals. She notes that in the past few years there has been an insidious rise in predatory journal publishers in Africa. Universities will also need to consider their scholarly reputations she says, "publishing in junk or predatory journals makes both academics and their employers look bad. There are long term, less visible costs to ignoring predatory journals. Brands and reputations can be destroyed, costing universities the chance to collaborate internationally with well regarded institutions. If the fundamental values of academic research are constantly transgressed in the scramble to publish, Africa's academy will suffer in the long run. Young academics will learn bad habits from their established colleagues who write for such journals. And, by default, those academics who strive to publish in journals known for their high impact and rigorous quality are being placed at a disadvantage. As long as quantity trumps quality, these academics will miss out on promotional opportunities and financial rewards."

Note: On this topic see also **Another Questionable Publisher from West Africa: Unified Journals.** <http://scholarlyoa.com/2015/08/04/another-questionable-publisher-from-west-africa-unified-journals/> (Posted 04 August 2015) and Jeffrey Beal's very useful list of predatory journals with unethical business practices at <http://scholarlyoa.com/2015/01/02/bealls-list-of-predatory-publishers-2015/>, including a very large number in Africa and Asia, many of them predatory open access journals.

Multinational publishers in Africa

Davis, Caroline **"Creating a Book Empire: Longmans in Africa."** In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015, 128-152.

Traces the history and activities of Longmans and its "book empire" in various parts of Africa, the nature of the books that dominated its publishing strategy, and how it succeeded in becoming, over long periods, perhaps the most profitable publisher on the continent. In South Africa it also reveals the role played by Longmans in the publishing of textbooks for 'Bantu Education' from 1953 to 1982, the racially segregated and unequal system of education under apartheid laws, but which created a large and highly profitable market for the major South African and British publishers operating in the country at that time. Davis says "Longmans was complicit in, and a significant beneficiary of, apartheid education, whilst elsewhere, in the independent states of post-colonial East and West Africa, the company prided itself on the 'indigenisation' of its branches and the publication of African authors." Longmans supremacy in the most lucrative sector of African publishing "contributed significantly to the company's profitability, whilst also contributing to the construction and perpetuation of British cultural dominance on the continent." Caroline Davis's investigation was hampered by Longmans' apparent failure to keep anything like a complete archival record of its economic interests, investments and profits in Africa, with

only fragmentary traces remaining of its commercial programme and activities, which “suggests that the company has more consciously drawn a veil over its modus operandi across the continent in the twentieth century; Longmans’ African book empire is a hidden, albeit once economically vital, aspect of the company’s history.”

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

Hoba, Pascal, and Tiwonge Msulira Banda **Open Access Developments in Africa.**

<http://www.nasaonline.org/attachments/article/217/Open-Access-Banda.pdf>

A general overview, as a Powerpoint presentation, of the open access (OA) movement and open access publishing in Africa: OA principles, the activities of the UbuntuNet Alliance, <https://www.ubuntunet.net/>, OA in an African context, OA initiatives in Africa including a listing a listing of open access institutional repositories (drawn from <http://www.opendoar.org/countrylist.php>), OA journals, and the benefits of open access for African scholarship, together with some suggestions and recommendations for the way forward.

Network of African Science Academies **Report on the Consultative Forum in Open Access (OA). Towards High Level Interventions for Research and Development in Africa.** Nairobi: NASAC Secretariat, 2015. 37 pp.

<http://www.nasaonline.org/attachments/article/216/Report%20of%20the%20Consultative%20Forum%20in%20Open%20Access-WEB.pdf>

The Network of African Science Academies (NASAC) <http://www.nasaonline.org/> hosted a consultative forum on open access (OA) in Nairobi in January 2015. It brought together researchers, academics, scholars and librarians responsible for the publishing of research, to exchange and share their experiences and research results as it relates to open access. This is its report. Discussions how to embed OA platforms in Africa to generate, use, and mediate knowledge and information were organized into five main sub-topics and comprised seventeen Powerpoint presentations and group discussions. This included sessions on Open Access in three world regions: Latin America, Europe, and Africa. The challenges of OA for African research – critical success factors, lessons, good practice, and growth areas – were identified, as were the challenges that relate to policy, capacity building, and partnerships. Other sessions were devoted on how to create an enabling environment for OA, establishing a sustainable OA model for Africa, and the strengthening of digital platforms for open access dissemination.

Among other papers, two separate Powerpoint presentations include:

Current State of Scholarly Journal Publishing in Africa, the findings of a survey into the challenges of editors and publishers in Africa, by Susan Murray and Abby Clobridge

<http://www.nasaonline.org/attachments/article/217/Murray%20-%20AJOL%20study%20on%20Schol%20Pub%20in%20Africa%20-%20NASAC%20Jan%202015.pdf>

and

Scholarly Communication in Sub-Saharan Africa A Selection of Findings and Insights from the Scholarly Communication in Africa Programme (2010-2013) by Michelle Willmers

[http://www.nasaconline.org/attachments/article/217/Michelle_SCAP%20Findings_29.01.15%20\[Compatibility%20Mode\].pdf](http://www.nasaconline.org/attachments/article/217/Michelle_SCAP%20Findings_29.01.15%20[Compatibility%20Mode].pdf)

Nwagwu, Williams Ezinwa “Counterpoints about Predatory Open Access and Knowledge Publishing in Africa.” *Learned Publishing* 28, no. 2 (April 2015): 114-122

<http://dx.doi.org/10.1087/20150205>

The promise of open access (OA) as a replacement for existing scientific information dissemination ethos and practice has been contentious, with the interests of different stakeholders – countries, publishers, and OA activists, among others – clashing on an unprecedented scale. This paper examines some of the challenges that have been triggered by the OA movement, particularly at the Africa regional level. Basically, OA is technology heavy and its economic arrangements benefit mainly the developed world. There is evidence of OA initiatives in Africa, but these initiatives, the author states, are mainly individually based, defragmented, and largely underdeveloped, and sometimes predatory. The author argues that policy-makers in Africa need to embrace OA and establish appropriate policies for regional journals and regional repositories, and for academic reward, and support this with technical investment to enable quality online publishing.

Raju, Reggie **Open Access Publishing Support in South Africa.**

http://www.ifla.org/files/assets/academic-and-research-libraries/publications/reggie_raju.pdf

A Powerpoint presentation setting out the current picture of open access publishing and practice in South Africa: areas of open scholarship engagement, the South African higher education landscape and its commitment to open access, the growth of institutional repositories and the nature of its content, libraries as publishers, and open access monograph publishing.

Raju, Reggie; Jaya Raju, and Jill Claassen **Open Scholarship Practices Reshaping South Africa’s Scholarly Publishing Roadmap.**

<http://www.mdpi.com/2304-6775/3/4/263>

South African higher education institutions are the largest producers of research output on the African continent. Given this status, the authors believe South African researchers have a moral duty to share their research output with the rest of the continent through a medium that minimizes challenges of access; and open scholarship is that medium. The majority of South African higher education libraries now provide an open access publishing service. However, in most of these cases this service is via engagement with the green open access route, that is through institutional repositories (IR). Some of the libraries have also piloted and adopted gold open access services, or publishing of ‘diamond’ open access journals and supporting article processing charges. Meanwhile, experimenting with publishing open monographs is a new venture. In their conclusion the authors assert that South African higher education institutions, as a collective, “have done well in embracing the open scholarship movement and in some instances are among the world leaders in the open scholarship arena. These institutions of higher education, over the last few years, have been constructing the open scholarship publishing roadmap. They have now developed the maturity and confidence to stake the claim that they are on the verge of converting the roadmap into a blueprint. Corroborating this elevated status is evidence that almost all of the South African institutions of higher education have an institutional repository, some

institutions have budgets to support APCs, some of their libraries are acting as publishers, and some are even providing 'diamond gold' open access services."

Reading culture and reading promotion

Dick, Archie **"Copying and Circulation in South Africa's Reading Cultures, 1780-1840."** In *The Book in Africa. Critical Debates*, edited by Caroline Davis and David Johnson. London: Palgrave Macmillan, 2015: 21-43.

Examines the production, through copying and circulation, of pamphlets, catechisms, handmade booklets, or student notebooks at the Cape of Good Hope from the late eighteenth to the mid-nineteenth century. In tracing the history of these scribal and copying traditions, the author argues these practices shaped the production, distribution and reception of the book at the Cape. "Ordinary readers impacted print capitalism as they adapted to it. Politics, religion, language, class and personal identity were linked to the practice of producing reading material through copying and circulating, and through communal reading."

Hofmeyr, Isabel **What Discerning Book Thieves Tell us about a Country's Reading Culture.**

<https://theconversation.com/what-discerning-book-thieves-tell-us-about-a-countrys-reading-culture-43799> (Posted 29 June 2015)

Book theft in South Africa is on the increase and has recently been under the spotlight. South African publisher Jacana <http://www.jacana.co.za/> ran a 'Hot Reads campaign' featuring their titles that are most frequently shoplifted from South African bookshops. The list is dominated by titles on African political history and biography, including *Biko*, with some self-help titles thrown in. In her take on book thieves and a reading culture Isabel Hofmeyr says "in keeping with radical political cultures across the world, readers have turned these books into common property. They have created a particular reading subculture in South Africa that joins a long legacy of inventive and insouciant modes of reading."

Kevane, Michael **Libraries Creating Reading Material for Rural Children Readers in Burkina Faso.**

<http://library.ifla.org/1053/1/120-kevane-en.pdf>

There is growing concern in Africa over reading habits and reading culture. This paper discusses the issue from the point of view of small rural community libraries, striving to promote reading. The experience of Friends of African Village Libraries (FAVL) <http://www.favl.org/> has been that young readers respond very positively to locally-produced books that feature local people and themes. Realizing this, FAVL has experimented successfully with two initiatives. The first is the production of photo books, printed through fastpencil.com. <http://www.fastpencil.com/users/favlafrica>. The second is the establishment of a small media centre in the town of Houndé, where a production team uses scanner and laser printers to produce simple pamphlet-style books. Both kinds of books are now widely read in community libraries of the region.

Ogugua, J.C; N. Emerole, F.O. Egwim, A. I. Anyanwu, and F. Haco-Obasi **“Developing a Reading Culture in Nigerian Society: Issues and Remedies.”** *Journal of Research in National Development* 13, no. 1 (2015) 62-67.

<http://www.transcampus.org/JORINDV13Jun2015/Jorind%20Vol13%20No1%20Jun%20Chapter8.pdf>

Examines the issues, problems, and challenges as they relate to the current state of the reading culture in Nigerian society, and the factors which are responsible for the dramatic decline in reading and reading habits. The authors offer a number of possible strategies and solutions which they believe might lead to an enhanced reading culture in the country.

Olasehinde, M.O.; O.A. Akanmode, A.T. Alaiyemola, and O.T. Babatunde **“Promoting the Reading Culture Towards Human Capital and Global Development.”** *English Language Teaching* 8, no. 6 (2015): 194-200.

<http://dx.doi.org/10.5539/elt.v8n6p194>

Reading in Nigeria, the authors state, “whether for academic purposes or for pleasure has been seen to be the key to lifelong learning. While this is hardly a subject for contention, yet modern Nigeria is becoming bereft of well-read people. People just do not seem to read anymore, except reading daily newspapers and weekly magazines.” The paper examines reading culture in Nigeria today, and seeks to explain the reasons behind the decline of the reading habit, as well as suggesting strategies to promote reading in the country.

Tokornoo, Edem **Revolutionizing Ghana’s Reading Culture.**

<http://issues.ayibamagazine.com/revolutionizing-ghanas-reading-culture/>

An interview with Nana Akosua Agyare, head of the editorial department at Smartline Publishers in Accra <http://smartlinepublishers.com/>, whose responsibilities also include the creation of a children’s list, including books in Ghanaian languages. Here she talks about her passion for children’s literature, the challenges and opportunities of publishing books for children, what needs to be done to change attitudes to, and common perceptions about, reading and developing a reading culture, and the vital importance of having well-stocked public, community, and school libraries that include a wide range of African-published books on their shelves.

van der Wolf, Marthe **Sisters Aim to Build Ethiopia's Reading Culture.**

<http://www.voanews.com/content/sisters-aim-to-build-ethiopia-reading-culture/3118720.html>

Despite having a population of almost 100 million, demand for books is low in Ethiopia. There are not many books written in the local languages, and few Ethiopians read for pleasure. Two sisters hope to buck the trend by publishing children's books that Ethiopian children can easily grasp and enjoy. Tsion Kiros, who has started a new publishing house with her sister, says her company printed 30,000 children's books in 2015 in the two most common languages in Ethiopia, Amharic and Afaan Oromifa, and that the next step will be to write and publish books in tandem with the government.

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

Joseph, Andrew **Scholarly Publishing in South Africa: The Global South on the Periphery.**

Insights 28, no. 3 (November 2015) <http://insights.uksg.org/articles/10.1629/uksg.253/>

Highlights the challenges and limitations faced by scholarly presses in South Africa, presenting the business and operational changes required (both individually and collectively) to meet overarching political and competitive pressures. Competition with the major international scholarly publishers, a disconnect between national research imperatives and the business model of scholarly presses, and the lack of support for university presses, have perpetuated the knowledge gap between publishing in the 'north' and the 'global south'. The paper focuses on the publication of scholarly humanities and social science books, which form the main output of Wits University Press in Johannesburg <http://witspress.co.za/>. The author identifies the broad differentiation between scholarly publishers in the 'north' and 'global south', provides an analysis of the reach and dissemination of these scholarly publications, and how the value of publications is measured. In his conclusion the author states that the challenges are substantial but not insurmountable: "It is an opportune time for scholarly presses in South Africa to invest in and participate actively in the development of the measures of value, the augmentations required for indexing HSS content, alternative distribution and access models (especially OA) and funding models for the continued work of scholarly presses. This can be achieved by closer collaboration with local university presses, inter-institutional co-operation and a thorough engagement with state departments and institutions. A more robust and equitable relationship with the larger commercial scholarly publishers and their partners is also necessary. This would not only serve the interest of the university presses themselves but would ultimately lead to a truly international scholarship."

Kitchen, Stephanie **Publish or Perish in African Studies: New Ways to Valorize Research.**

<https://tondietz.wordpress.com/2015/09/14/guest-blog-publish-or-perish-in-african-studies-new-ways-to-valorize-research/> (Posted 14 September 2015)

Stephanie Kitchen, Managing Editor at the International African Institute in London <http://www.internationalafricaninstitute.org/>, reports about a panel held during the European Conference on African Studies on 8 July 2015 in Paris <http://www.ecas2015.fr/>. The conference aimed to bring together academics, publishers and librarians to discuss the changes from traditional print to new digital publishing models, and how they are used to support and valorize research. The panel raised a number of salient points and debates about publishing in Africa and African Studies, and included some discussions and presentations about scholarly book and journal publishing in Africa.

Le Roux, Elizabeth **Publishing South African Scholarship in the Global Academic Community.** *Notes and Records. The Royal Society Journal of the History of Science* 69 (2015): 301–320.

<http://rsnr.royalsocietypublishing.org/content/roynotesrec/69/3/301.full.pdf>

Tracks the development of South African journals publishing through three key periods: a colonial period, in which South Africa became part of an 'Empire of Scholars'; a shift to

intellectual isolation during the apartheid period; and a return to an international community in the twenty-first century. The University of South Africa (Unisa) Press <http://www.unisa.ac.za/> started publishing departmental journals in the 1950s, with a focus on journals that 'speak to the student', and it is today the only South African university press with an active journals publishing programme. As external funding declined and the country became intellectually isolated in the high apartheid period, the Press managed to attract journals that could no longer be subsidized by learned societies and other universities. More recently, new co-publishing arrangements since the mid-1990s – with the journals publishing conglomerate Taylor & Francis in the UK, Elsevier, Sage and others – have brought South African journals back into an international intellectual community. Although some argue that this constitutes a re-colonization of South African knowledge production, it is also seen as an innovative strategy for positioning local research in a global context.

The author concludes that "for the future, the ongoing relevance, readership and viability of regional academic journals will need to be considered. From the experiences of South African journals and publishers, it seems that part of the way forward is to attempt to attract a wider audience while maintaining the scholarly standards expected by the academic community. Open access is still seen as an experimental option, and it seems unlikely to have a significant effect on local journals while the government policy focuses on institutional repositories. But there remains an ongoing tension between the local and the international, as indigenous knowledge is now being promoted at the same time as the importance of participating in global knowledge production. It remains to be seen whether partnerships, such as the co-publishing arrangement described here, will overcome or exacerbate such tensions."

Moore, Bernard C. **The Politics of Academic Publishing on/in Africa.**

<http://chi.anthropology.msu.edu/2015/10/politics-of-publishing/> (Posted 26 October 2015)

"African Studies is a white-owned field", the author declares. "This would not be a problem if all was actually equal. The problems come from who owns knowledge about Africa (both in a practical copyright, and in an epistemological level) ... By and large, you cannot purchase academic books about Africa in Africa, and it isn't because people don't care or don't want to read them." Foreign researchers have easier access to funds to conduct often very innovative research projects: "In order to obtain tenure, and therefore more research funds, these professors publish in western university presses (or Palgrave and Routledge, which is a different story). Western presses choose not to sell their books on the African continent because the market is deemed 'unprofitable.' African universities seek to make themselves look more 'respectable' in the eyes of western donors, so they encourage their faculty to publish 'internationally' in order to obtain tenure and raise the standing of their departments." Bernard Moore argues that academic knowledge about Africa remains securely in Euro-American hands. "Yes, South African presses are making headway, although this is primarily texts related to South African affairs. If any of this concerns us, we must take some degree of action. If we are going into academia, we have to take steps to change our department's tenure procedures. Base tenure on the quality of the text, not only the press; and reward Africanists who do indeed publish on the African continent. And although it might seem, dare I say, 'risky,' we should publish our books (and articles, but that's a different story) in presses that make the books available on the continent."

Scientific, technical and medical publishing

Ladher, Navjoyt **The African Journal Partnership Project: Raising the Visibility of African Medical Publishing and Research.**

<http://blogs.bmj.com/bmj/2015/06/25/the-african-journal-partnership-project/>

(Posted 25 June 2015)

Describes the activities of the African Journal Partnership Project (AJPP), <http://ajpp-online.org/index.php>, an initiative that has paired leading medical journals in the UK and the US with counterparts in Africa, aiming to foster the development of medical publishing on the African continent so that valuable African health and medical research is available to a wider international audience.

Women in African publishing/Publishing by and for women

Mwesigire, Bwesigye bwa **Making Rain for Southern African Women Writers.**

<http://thisisafrica.me/lifestyle/modjajis-colleen-higgs-making-rain-for-southern-african-women-writers/> (Posted 02 March, 2015)

Founded by Colleen Higgs, Modjaji Books <http://www.modjajibooks.co.za/> is a small independent publishing company based in Cape Town, publishing primarily the work, fiction and non-fiction, of southern African women writers. In this short interview she talks about the development of their list, the market prospects, and collaboration with other African publishers.

Mwesigire, Bwesigye bwa **FEMRITE's Hilda Twongyeirwe: We are More than a Feminist Publisher.**

<http://thisisafrica.me/lifestyle/femrites-hilda-twongyeirwe-feminist-publisher/>

(Posted 18 February 2015)

An interview with the current executive of FEMRITE, the Uganda Women Writers Association <http://www.femriteug.org/>, a community of women writers from Uganda, nurturing each other to write novels, short stories, poetry, children's books and real/true life stories, and also undertaking training for publishing. Since its founding, FEMRITE has published 34 titles, and continues to promote Ugandan and African women writing through various activities.