



BELLAGIO PUBLISHING NETWORK NEWSLETTER

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The Bellagio Publishing Network is an informal association of organizations dedicated to strengthening indigenous publishing and book development in Africa. The group includes publishers, donor organizations from both government and private voluntary sectors, and others who are concerned with books and publishing. This newsletter covers news of the Network and perspectives on publishing and book development.

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Editorial: Publishing, today's technology and our creativity

Katherine Salahi

Katherine Salahi is Co-ordinator, Bellagio Publishing Network

The news reaches us as we go to press that the rest of the world is at last waking up to Africa's literary talent. Three giants of African twentieth century fiction – Chinua Achebe, Naguib Mahfouz and Tayeb Salih – are up among the greats in a newly published list of the world's 100 best works of fiction. About time, too.

Would the 100 writers taking part in the exercise have reached the same conclusions without Africa's 100 Best Books, the two-year competition sparked by frustration at a millennium list without an African name to its credit? The competition reaches its grand finale in Cape Town this July, where the great and the good in African writing will take part in the awards ceremony and celebrations.

Doubts about the creative value of such literary exercises should be weighed against their potential for drawing in new readers, inspiring new writers, and helping to strengthen publishers, booksellers, libraries – indeed all the elements of the book chain in Africa. Many of the books on the winning list were published outside the continent, some are out of print, others are not easily obtainable both within and outside their country of origin, few are available in translation. If Africa's 100 Best Books becomes the engine of growth it set out to be, it will be a job well done. We have published the full 100 Best Books List in this issue, as part of our contribution to 'shouting from the mountain top'.

The revolutionary implications of information and communication technologies (ICT) for the publishing industry are starting to penetrate deep, to the joy of some and the horror of others. As Firoze Manji reminds us in his article on Fahamu and 'Pambazuka News', the technology is not neutral, and we must continue to question who controls it, for whom, at the same time as exploring how it can be used most effectively to our advantage. Sulaiman Adebawale's article on print-on-demand (POD)

helps demystify the technology and encourages publishers to think through the likely impact for the industry, with the emphasis on POD as a development of direct relevance to the small and medium enterprises that are most African publishing.

Becky Fishman sets a scientific cat among the publishing pigeons in her pro-scholarship anti-(traditional) publisher account of new developments in the dissemination of scientific research. As she notes, these are challenging times in publishing. The current open access debate in academic publishing raises vital questions on the role of publishers in the wider structure, of our influence in fostering or inhibiting progress in our societies. But it also brings up questions on how we need to respond to issues that may impact on our survival as an industry.

Copyright, or rather its infringement, is one of the hottest topics for publishers and authors in relation to ICT, where none of the old rules really work and satisfactory new ones have yet to be developed. But Brian Wafawarowa's painful-to-read account of book piracy in South Africa reminds us that conventional copyright violations are still crippling a struggling industry in Africa, and will continue to do so unless we continue to press for legislation, law enforcement and education.

Three new web sites offer support to African publishing or will do so in the near future. Afrilivres plans to market and promote Francophone African books, the Observatory of African Cultural Policies includes information about many issues and events of relevance to the book chain, and look out for our own revamped Bellagio Publishing Network web site, with newsletters and much more, available online shortly.



Is the future print-on-demand? Increasing revenue for publishers in the 21st century

Views on a seminar held at the
London Book Fair, March 2002

Sulaiman Adebowale

Sulaiman Adebowale is Editor, Bellagio Publishing Network

Is the future of publishing an advanced photocopy machine? If indications of the growing interest and advances in digital printing are anything to go by, this might just be so. That today's pinnacle of centuries of printing technology now seems to rest on a photocopy-like machine that prints, binds and trims books to perfection in a short space of time is remarkable, if not slightly galling. Does it mean that the cry for huge investment in sophisticated offset printing technology in the developing world may now seem foolhardy? Sadly/happily, the answer may just be a resounding yes.

At a seminar organized by the British printer Antony Rowe and the copier Xerox at the London Book Fair in March 2002, printers and publishers from various parts of the globe explored recent advances in digital printing and key issues in print-on-demand technology, and what they mean for publishing in the 21st century. Though the absence of publishers from Africa at the sessions was striking (it was an open invitation), the issues discussed are not just fundamental to the survival of every small publisher, which includes the bulk of Africa and the developing world as a whole, but also a reflection of one of the directions publishing may be heading in the digital information era.

What are the issues in print-on-demand technology? And why should publishers in the South dump the latest offset machine and run for docutech and other digital printers? The issues, though strongly focused on technology, however, actually rest forcefully – as in any technology with the potential for long-lasting impact – on the core of publishing itself. That is, on mundane realities such as how many print runs before break-even or profit? What are the prospects for subsequent print runs? How can old lists be revived without forcing the company into insolvency? How can an order for fifty copies be fulfilled for an out-of-print edition? Which warehouse to stock books and how do we pay for it etc? These are questions that have long been at the core of publishing and, more importantly, are the same issues the concept of print-on-demand is aiding publishers to address differently.

Print runs, warehousing and going broke: The publishing value chain

There is a point in the publishing value chain that is akin to star gazing or looking through a crystal ball. The ability to determine the right print run for books has been the bane of any publishing project. Though extensive market research and machinery have proved to be invaluable, the print runs of the majority of books published today are either in excess of or, for a lucky few, below the demand for them. This factor means most publishers will calculate roughly the number of copies that can be sold to guarantee a return on investment made, which for the ideal publishing projects usually falls within six to twelve months of first printing. As every publisher is aware, there are obvious pitfalls in this scenario.

Firstly, the ability to break even within the first year requires a tremendous amount of marketing clout and work and, if unachieved, sales must be maintained beyond the first year to over a number of years. In other words, the bulk of books unsold are either sitting in a bookshop, for publishers that can afford the heavy discount clout, in warehouses hemorrhaging rent, or in house basements soaking up flood waters the world over.

Secondly, the number of unsold/yet to be sold/later to be donated or pulped (delete as appropriate to your level of optimism) stock at any given period means tied-up or lost investments for the publisher. This not only delays returns on investment for that particular project, but also hampers the birth of future titles or projects.

Thirdly and more importantly, the scenario has bred a culture that determines the very nature of what is published. Safe publishing projects where returns are quickly gained or not overly delayed attract most of the investment. The ability to sell quickly and immediately takes precedence over the book itself. Furthermore, the process determines the form and quality of the book. The gymnastics of calculating the most profitable or fastest saleable stock impact on the minutest details of book production (from cover design, to level of copyediting, to appropriate indexing required). More money on the production process means more copies of the book must be printed to break even, which inevitably translates to more vigorous and expensive marketing push, warehousing, more chances of bankruptcy etc.

The above scenarios are not necessarily bad, they have shaped the culture of publishing for over four centuries – weeding the weak from the circle; but even the most endowed publishers will acknowledge that these scenarios are restrictive. The concept of print-on-demand is an attempt to break that restriction, and the advent of short run digital printing seems to make it possible. The possibility of being able to print the closest number of copies that is demanded

introduces an element of more than just flexibility to the publishing value chain.

In a presentation entitled 'Publishing in the 21st Century', Ad Verweij of Xerox Europe cites the PIRA¹ statistics that half of all ISBN numbered books in the world sell fewer than 250 copies each year. Given that the bulk of titles from publishers in the developing world fall into this category, this statistics should raise concern. Furthermore, despite the global mergers of publishing conglomerates in the last ten years, there is every indication that the bulk of publishers in the entire world are small publishers with titles that do not average more than 250 copies a year. Digital printing technology now makes it possible for those publishers to print just exactly what the market demands without putting much strain on cash flow, those dangerous two words that determine life and everything else in our times. Most printers would agree that traditional offset printing is most profitable for print runs of at least a thousand; anything less is best optimised with digital printing. Printing this thousand equals four years of tied-up investment, if the statistics above are to be believed. Opting for the choice of printing less is strengthened by digital printing.

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The chance to publish books by unknown authors and on fringe subjects with very little market potential is exciting, but still limited to the frontiers of where publishing can reach with digital printing. Indigenous language publishing projects in the bulk of the south are hampered by the absence of strong market potential. Languages with a larger population of speakers understandably have a fairer chance of getting published, thereby facilitating the extinction of other languages. In Nigeria, for example, with an estimate of over 250 languages, three main ones (Hausa, Igbo and Yoruba) make up at least 80 per cent of 120 million Nigerians; that is, 247 other languages stand less chance of being published using the traditional publishing process with offset printing.

Crucial to the impact of digital printing and print-on-demand, is the element of a technology and process that can be integrated and combined with existing printing processes and publishing models; thus multiplying possibilities of flexibility in the publishing process. For example, if conventional offset printing is used for the first print run for the highest quality, which offset still achieves better than digital printers, subsequent print runs can be done digitally in line with demand, to ensure a modest safety net.

Short digital runs can provide real test-case scenarios for a book in a particular market before more expensive larger runs are pursued. It could be on a subject that requires business caution, or a need to carve a niche with a series of titles in a particular area; or gradually building up a credible presence by, for instance, publishing four short run books on a budget of one single longer run.

The advent of web-based print publishing solutions

Given the entrenched and undoubtedly tested tradition of reliability in offset printing, digital printing must proffer more than just the possibility of cost-effective short print-runs for it to be a really viable publishing model. The extra key element does exist and can be located in the internet environment. A catalogue of titles online linked to digital printers breaks loopholes in the efficient delivery of titles, and much more.

Hans Offringa, founder of Gopher, a Dutch publishing house, typifies a new crop of publishers using web sites to create new book publishing models by developing database software that directly links the process of book ordering and production in a centralized network. The system allows users (publishers and clients) to determine the form of content available, whether in the form of personalized fonts or additional elements and features; thus adding an element of customized variability to book production.²

Variable content, a strong feature of online publishing, is now being used as a feature of traditional paper publishing. Think of updated editions of corporate documentation, travel guides, textbooks and learning materials and the ability to have constantly updated printed versions. It is currently being done and could go further. With the increase in people pursuing long-distance and part-time education, learning material located on servers, accessible via web sites and linked to digital printers, opens up another opportunity for education.

Others such as Jason Epstein, Jeff Marsh and Michael Smolens of 3Billion books are thinking of going further, developing digital printing machines that print and bind at

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the point of sale, in schools, stalls, supermarkets, bookshops etc. In a machine idealistically named the PerfectBook, readers select titles from a catalogue in a database, through a computer network which sets in motion the printing, binding, and trimming of a book that pops out at the other end. It attempts to remove bottlenecks such as warehousing, delivery, postage, and time, which have all determined the cost and accessibility of books produced by conventional printing processes.

How come all publishers in the developing world are not jumping on the digital printing bandwagon, especially given that they have been around now in one form or the other for over a decade? As with most technologies, they have been going through various phases of development. Initially, colour and complex line art were out of the question. Even ordinary black printing used to be less cost-effective than offset printing; and the scanning of out-of-print material unavailable in electronic form compounds the cost. But in recent times things have changed. Recent advances in digital printing technology have been able to capitalize on faster developments in the transfer and retrieval of digital material, which have changed considerably in the last five years. Today's digital printers are becoming more cost-effective. The cost of scanning documents to digital files is gradually falling, the printing machines are getting sharper, and Portable Document Formats (PDFs) have become more popular to transfer files across platforms.

Secondly, this technology demands a reshaping of the publishing value chain, which from all indications is not too keen to change its ways. As Jason Epstein in 'Reading: The Digital Future' notes, print-on-demand technology may demand that 'publishers must reduce or liquidate redundant facilities related to previous technologies, especially in the areas of marketing, sales warehousing and production'.³ This assertion of course can't be taken at face value – marketing and sales would continue to be crucial to book selling – but elements such as publishers being forced to sell at huge percentage discounts to oil the distribution may,

thankfully, have to be reviewed. The current power being exerted by book retailers is unhealthy for the publishing industry.⁴ With possibilities of additional expenses reduced, print-on-demand may have a positive effect on the pricing of books, especially for new titles. For backlists, however, cheaper books may not materialize if publishers do not invest in digitizing titles they currently do not have in digital formats, particularly final CRC versions.

Lastly, advances in digital storage and retrieval of information have continued to be seen as the fabled poisoned chalice. The number of wrangles and court cases on rights issues in recent times has suddenly spiced up the notoriously dour lives of publishers. Authors, publishers and readers are at war with one another and all and sundry at the same time, spurred on by computer software developers. The call for centralized portals with databases of millions of titles online to maximize the potential of print-on-demand will be fraught with obstacles generated by the ongoing muddle in the electronic copyright war. But wouldn't it be nice to stop star-gazing for a moment?

Note

1. PIRA International is a commercial consultancy business that specializes in studying the packaging, paper, printing and publishing industries. It conducts research regularly on the trends and issues shaping these industries. See www.piranet.com
2. Various business initiatives abound in the area of POD. Notable among these are Lightning Source and Booksurge.
3. Epstein, Jason, 2001, 'Reading: The Digital Future', *The New York Review of Books*, July 5, 2001. Available at <http://www.nybooks.com/articles/14318>
4. The return of unsold books policy has been exacerbated by current practice in which book retailers stringently control the shelf space occupied by a title to maximize returns. Some retailers are reported to return titles if unsold within a few weeks.



Étonnants voyageurs: International Book Festival in Bamako

A hundred writers and publishers from Africa and the diaspora ignited the Malian capital of Bamako in a transcontinental celebration of writing, literature, and culture between February 21 and 25, 2002. The festival was organized by Étonnants Voyageurs – Saint Malo (France) through the initiative of the French writer, Michel Le Bris, and Malian author and publisher, Moussa Konaté.

In a journey that began in Saint Malo and ended in Bamako, passing through Kita, Mopti and Koulikoro in the Malian interior, writers, journalists, publishers, book development actors and the general public explored the theme of journeys, in literary and writing seminars, readings in café bars and open air gatherings, and artist workshops.

This year's edition of the festival (the first took place in 2001) featured a cross-generation of writers and artists, particularly marked by the younger generation from the continent and beyond. Among those present were Alioune Blondine Beye (Senegal), Tanella Boni (Côte d'Ivoire), Ken Bugul (Senegal), Boubacar Boris Diop (Senegal), Kossi Efoui (Togo), Koulsy Lamko (Chad), Dominique Mwankumi (Congo DR), and Abdourahman Waberi (Djibouti). The writers shared experiences on the symbols and realities of transition, exile, journeys and the role of the writer in the backdrop of Africa's identity and place today.

The highlight of the seminars was the theme entitled 'L'Afrique n'existe pas' (Africa doesn't exist), whose provocation would be tempered by a journey to the birth of the river Niger at Koulikoro, 60 km from Bamako, where a library project set up by the Filière du Livre au Mali (AFLAM) supported by the French Cooperation is taking books to and promoting reading among rural Malians.

Tanella Boni, the Ivorian writer sums up the festival:

As part of the 'fascinated travellers', I have pondered on this festival, full of frenzy and fury. But the true meetings, I know, did not take place in the open air. I went to Bamako and Koulikoro, I listened and read between the lines. I gathered what could nourish my imagination, and others must have done the same... in the hope that, by chance, all would finally be able to meet. [trans. SA]

Adapted from impressions by Adama Coulibaly and Tanella Boni, in 'Étonnants voyageurs, nouveau rendez-vous littéraire de Bamako' in www.africultures.com

BPN

The internet and human rights advocacy in Africa

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The revolution in information and communications technologies (ICTs), and in particular the internet, has (potentially) transformed the way we organize, relate, discuss or debate with each other, and the way we can exchange, find, retrieve, and disseminate information – even the way in which information itself is produced.

As with the products of previous technological revolutions, the technology itself is not 'neutral'. It serves the interests of those who exercise control. All technological developments have the potential for either contributing to the emancipation of humankind, or serving the self-interest of a minority (often with socially destructive consequences). The extent to which the technology may be used for either purpose depends both upon the power of those who control it and the extent to which organized civil society concedes that control or itself harnesses the technology for the benefit of the majority.

Although less well developed than in the north, access to the Internet has spread rapidly in Africa. In 1996 only 16 countries had access to the Internet; by 1998, 49 of the 54 countries were online, with most African capitals having more than one internet service provider. According to Mike Jensen, the number of computers permanently connected to the internet extended beyond 10,000 in 1999, but this probably grossly underestimates the actual numbers, given the widespread use of .com and .net addresses. It is estimated that there are probably around four million internet users in Africa – or about one internet user for every 200 people – compared to a world average of about one user for every 30 people, and a North American and European average of about one in every 3 people.¹

The constraints of accessing the web

Fahamu started life four years ago with the ambition of providing learning and information materials via the web. We began by developing some straightforward training materials on a subject that we knew would have a wide appeal. We decided to produce a web-based training course on how to write effective grant proposals.²

It was only when we tested out the material in the region that we realized the problems faced by those accessing the



materials over the internet. There were three problems: First, limited bandwidth available made downloading times of web pages very slow and cumbersome, sometimes taking several minutes to open a text-only web page. Secondly, the cost of accessing the web was generally prohibitive for most small organizations (in some cases, people reported charges as high as \$10 per minute). Thirdly, telephone lines were often poor: for example, it was not unusual to have to dial in at least three times over the space of half an hour just to view the same web page.

Clearly, these were not conditions that were particularly conducive to effective learning. Although the newspapers at the time were full of reports about how the web would soon be accessible to millions in Africa, we were (and still remain) sceptical about the rate at which easy and fast access was likely to develop. The question then was, how do we make materials, with all the advantages of interactivity that we associate with the web, available to those who have limited access to the internet? We decided that we would put the material on CDROM.

Our next step was to find out more about the problem of accessing the internet in the region. In 1998, with the support of the International Development Research Centre (IDRC), we undertook a survey of the training needs of human rights organizations in the Southern African Development Community (SADC) region. We interviewed over a hundred organizations and visited the offices of more than sixty of them.³ We found that – even in 1998 – email had become almost ubiquitous in the region. Our survey also indicated that, although many had access to the web, few understood how the medium could be used effectively for research and, even when they did, poor connections made the experience frustrating.

Whatever the reasons for the growth in popularity of the newsletter, it is striking that we have been able to set up, at relatively little cost, an information service that reaches so many people in Africa. In the past, gaining access to 8000 subscribers would have meant having access to substantial resources or alliances with media magnates.

As a result of what we learned through our survey, we decided to take three initiatives. First, we established the ‘Adilisha’ project, whose aim was to develop distance-learning materials designed to strengthen the campaigning, advocacy and organizational capacity of human rights organizations. This project is currently developing

CDROM-based learning materials which will accompany distance-learning courses supervised via email and provided through face-to-face workshops. The courses we are developing include: fact finding and investigation methods, monitoring and reporting skills, advocacy, lobbying and campaigning skills, leadership and management, financial management, fundraising, training of trainers, and using the internet for advocacy and research. Most of these CDROMs will become available within the next six months.⁴

Our second initiative was to support the establishment of Kabissa to provide free web and email hosting for African non-profit organizations. By renting space on a ‘virtual server’, we provided space on the internet for those who could not afford to obtain such a service locally. The server also provided them with free access to a range of internet-based services including domain name registration, mailing list server, file transfer protocol (ftp), information services, shareware and other free software. Within a year, Kabissa had more than 300 members.

Thirdly, we decided that we needed to find a way to research and collate information on social justice, advocacy and development in a systematic manner, and to disseminate this information via email. Our goal was to find a way in which the human rights and advocacy community in the region could keep up to date with the wealth of information available and circulating on the internet, as well as to provide a platform that could be used by this community to share information and ideas. Thus was born ‘Fahamu-News’, which soon became the ‘Kabissa-Fahamu Newsletter’, and eventually ‘Pambazuka News’ (produced in collaboration with Kabissa and SANGONeT).

Pambazuka News

At the beginning of December 2000 we launched the first issue of ‘Kabissa-Fahamu Newsletter’ with approximately 700 subscribers. Little did we realize what we were about to unleash. The number of subscribers began to increase exponentially. By August 2001 we had more than 6000 subscribers, the majority of whom were in Africa. At the time of writing there are nearly 8000 subscribers.⁵

Our aim was to provide comprehensive coverage, in summary form, of the major web site and information sources related to conflict, human rights, and development. Each week we included an editorial commenting on critical issues of the day. We sought to make the web available in digest form, making it easier for people to keep up with developments and to find information in a systematic way.

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Perhaps the most important philosophy behind the success of the newsletter has been the idea that, if people can't get to the web, we must bring the web to them. This includes not just those who are unable to access the web because of problems with connections, but also those who don't have time in their busy lives to search for information that we provide so regularly.

We think that this may need to be taken further. For many years yet, the 'digital divide' is going to be a feature of our lives and of our continent. Perhaps like no other technology to date, information and communications technologies have the capacity to amplify social differentiation, expanding the divide between those who have and those who do not. But that will remain the case only in so far as we allow it.

Notes

1. See <http://www3.sn.apc.org> and accompanying paper by Mike Jensen
2. Eventually produced as a CDROM (1998), 'Proposals that make a difference: how to write effective grant proposals'. Oxford. ISBN09536902-0-2
3. Manji F, Jaffer M, & Njuguna EN (2000), 'Using ICTs to enhance the capacity of human rights organizations in southern Africa'. In: *Voices from Africa: Information and Communication Technologies*, UNCTAD/NGO Liaison Service, Vol. 9, pp 19-32
4. <http://www.fahamu.org.uk/rights/adoverview.html>
5. <http://www.Pambazuka.org>



Stop Press

World class African fiction

Things Fall Apart by Chinua Achebe, *Children of Gebelawi* by Naguib Mahfouz and *A Season of Migration to the North* by Tayeb Salih are among the world's 100 best works of fiction, according to the world's top writers. The prestigious list was first announced on Wednesday, 8 May 2002.

Norwegian book clubs asked writers from more than 50 countries to name the world's 10 best pieces of literature. From that they compiled the list of 100 greatest fiction works.

One hundred international writers, including Salman Rushdie, John le Carré, Milan Kundera, Nadine Gordimer, Carlos Fuentes and Norman Mailer, chose *Don Quixote* as the world's best work of fiction. The rest of the list, which was not ranked, included works from 13 Nobel Prize laureates and nine contemporary writers. Ten writers had more than one book in the list.



Marketing Africa's Best

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A vigorous debate on the Africa's 100 Best Books initiative and its implications for African writing and publishing was launched by Southern African Book Development Education Trust (SABDET) at its seminar programme at the 2002 London Book Fair (LBF) on 18 March.

The seminars, traditionally held on the busy second day of the Fair and organized by SABDET in association with the Zimbabwe International Book Fair (ZIBF), have had a decisive impact in pushing the African publishing industry up the LBF agenda. This year's two-part programme, 'Changing Times, Changing Africa', focused on new opportunities in the international market for African writing and the strengthening of the book supply chain within Africa, illustrated by Malawi and Uganda in particular.

The first seminar, *Marketing Africa's Best*, was chaired by a member of the judges' panel for the 100 Best Books, Alastair Niven, and addressed by two other judges, Kassahun Checole and Wangui wa Goro. Isobel Dixon, literary agent with Blake Friedmann, shared her experiences of selling South African writers internationally.

The Africa's 100 Best Books initiative was launched in 2000 by the ZIBF at the instigation of Professor Ali Mazrui and in response to the publication of a millennium list of the 'world's greatest books' including no African-authored titles whatsoever. Around 1,700 nominations were received for Africa's 100 Best from all over the world and in February 2002, after four days of intense discussion of 500 shortlisted titles, the international panel of judges announced their final list of 100 at a ceremony in Accra, Ghana. The list covers creative writing, children's books and scholarly works, and includes titles published throughout the twentieth century and in various languages.

'The process of identifying the 100 Best is not a closure but an exciting new departure and a new lease of life for literature which needs to claim its rightful place on the world stage.'

In addition to the 100 titles, it was decided to identify 12 titles to represent symbolically the range and depth of the whole list.¹

Alastair Niven, the current chair of SABDET who also chairs the Commonwealth Writers Prize Advisory Committee, told the seminar that the 100 Best Books was the most ambitious judging project he had been involved in.

It depended on the judges' commitment and willingness to give up time to meetings extending over several days. It demanded a lot of diplomacy and intellectual stamina. All prizes have their limitations, and in this case there was a preponderance of anglophone judges. But the panel was generous, and we have ended up with a good number of francophone titles – though not enough in African languages.

All of us had to rely on reports to judge titles in languages that we were not personally familiar with. Not enough quality children's books were nominated. Despite all the limitations, it was a very serious exercise, marked by the knowledge and dedication of the judges.

In origin, the project was defensive and assertive: Africa's scholarly and creative reputation had been challenged. Now that the list exists, it's important that it affects educational choices, and leads to more translation and more republication. The final list was a compromise of each individual judge's personal preferences, but at the end of the day, all the judges felt proud of what had been achieved.²

Wangui wa Goro, whose work includes the translation of 100 Best Books award-winning writers Ngugi wa Thiong'o and Veronique Tadjo, addressed the promotion of the published list and its potential to push African literature and scholarship back up the worldwide book and publishing agenda.

The list provides a powerful point of introduction to African literature. The process of identifying the 100 Best is not a closure but an exciting new departure and a new lease of life for literature which needs to claim its rightful place on the world stage. Africa is a centre for global production, but we haven't been good about shouting about our successes.

My personal reflections are that this was an exciting and worthwhile project, and that the judges were representative of the community of interest in African writing. I hope that it will rekindle interest in African literature.

The list is contentious, and debate about it is both predictable and desired. We hope that people will continue to nominate their own preferences.

Looking to the future, what will come out of the list? My personal aspirations are that the books will be marketed, that they will be more widely read and known, that they will be taught in classrooms to give

young people access to them, and that they will encourage new writing. Writing must be rigorous to stand up to the readers, and the list will set standards for the quality of both writing and marketing. I hope that it will become a focal point for further research and exploration of African writing. Finally, I hope that it will encourage more and more reading.

Wangui wa Goro urged continuing publicity for the list, especially word-of-mouth. The books should be taken into new markets where African writing was not yet known. Publishers should be urged to translate titles on the list into other languages, to reprint, and to bring out new editions.

'In origin, the project was defensive and assertive: Africa's scholarly and creative reputation had been challenged. Now that the list exists, it's important that it affects educational choices, and leads to more translation and more republication.'

In general discussion, many practical points and suggestions were made. It was pointed out that the list in its existing form had some technical limitations. Errors had crept in which the organizers were urgently seeking to correct. It had been decided to list the original publisher of each title, although a particular book might have since been published in many different editions around the world and the original publisher might not even be still in existence. What was needed for marketing and promotional purposes was a list of current publishers and distributors to enable easy sourcing of titles. The African Books Collective and the Africa Book Centre in the UK are both working on this. The idea of a central source of supply located in Africa was floated by Moses Samkange the ZIBF director, and a number of participants pointed to the potential of print-on-demand and e-publishing to make the titles more easily accessible in African countries.

Already, the list is sparking off promotional initiatives. Graeme Bloch, director designate of the new South African International Festival of Books, scheduled to be held in Cape Town in February/March 2004, told the seminar that his advance publicity included a competition for the first township youth group or school to read all 100 titles. The winners would go on TV and attend a writing workshop.

In the US, the list will be highlighted at the 2002 conference of the African Studies Association. Kassahun Checole's Africa World Press is planning a number of promotional initiatives. In Sweden, the 2002 Gothenburg Book Fair's planned focus on African writers will be an

opportunity to draw attention to the list. In the UK, SABDET has plans for further promotion in the follow-up to LBF.

The awards will be officially presented at a ceremony in Cape Town on Saturday 27 July 2002, which the ZIBF promises will be the largest-ever gathering of African writers on African soil. A book exhibition will be held in parallel over the three days 26–28 July. The 2002 Zimbabwe International Book Fair in Harare will follow on immediately afterwards, over the week to 3 August. The theme of this year's Indaba conference is *The Impact of African Writing on World Literature*.³

Note

1. The top twelve titles in the 100 Best Books list are:

Chinua Achebe, *Things Fall Apart*, 1958

Meshack Asare, *Sosu's Call*, 1999

Mariama Bâ, *Une si longue lettre (So Long a Letter)*, 1979

Mia Couto, *Terra Sonambula*, 1992

Tsitsi Dangarembga, *Nervous Conditions*, 1988

Cheikh Anta Diop, *Antériorité des civilisations nègres (The African Origins of Civilization: Myth or Reality)*, 1967

Assia Djebar, *L'Amour, la fantasia*, 1985

Naguib Mahfouz, *The Cairo Trilogy*, 1945

Thomas Mofolo, *Chaka*, 1925

Wole Soyinka, *Ake: The Years of Childhood*, 1981

Ngugi wa Thiong'o, *A Grain of Wheat*, 1967

Léopold Sédar Senghor, *Oeuvre Poétique*, 1961

The judges also included a special commendation for the UNESCO General History of Africa, in 8 volumes, which was widely nominated. Although it fell outside the jury's terms of reference as an edited volume including chapters by non-Africans, its International Advisory Committee was two-thirds African, as were its volume editors.

2. The verbatim remarks from the seminar are from notes taken by the organizers. For a copy of the full seminar report, contact Margaret Ling, SABDET.

3. Details of all events can be had from the ZIBF office in Harare, Harare Gardens, P.O. Box CY1179, Causeway, Zimbabwe. +263 4 702104, 702108, 707352, 705729, 704112 (tel), +263 4 702129 (fax), email: information@zibf.org.zw; www.zibf.org or the ZIBF London office, David Brine, P O Box 21303, London WC2E 8PH, UK +44 (0)20 7836 8501(tel/fax) email: international@zibf.org



First-timer's view of the London Book Fair

David Ng'ang'a

David Ng'ang'a is former Publishing Manager, Macmillan Kenya Publishers Ltd and currently studying for an MA in Publishing at Oxford Brookes University, UK

When I heard that the London International Book Fair would be forthcoming soon, I was excited. Excited because I had never had the opportunity to be there. So it was with awe and expectation that I applied for my badge from their web site. Come the day, and together with my Oxford Brookes' classmates, Tanzanian Mbonea Mndambi and Korean Kim Hyungtai, we boarded the London-bound bus outside our halls of residence.

Changing times

Once inside the Olympia Exhibition Hall, my first priority was to find the seminar rooms. This was with a view to catching up with the 'Changing Times, Changing Africa' seminars organized by the Southern African Book Development Education Trust (SABDET) in conjunction with the Zimbabwe International Book Fair (ZIBF). This two-part seminar series was to discuss 'innovative trends and developments in African writing, publishing and marketing'.

I arrived in time to find Isobel Dixon of South Africa taking to the floor. Ms Dixon, an established literary agent, not to mention author in her own right, shared useful experiences and visions for the industry in Africa. What I picked up from her is that the past ways of communicating are not the ways of the future, especially if Africa is to break into the international marketplace.

That African publishers need to be more aggressive in marketing books came across strongly in the afternoon session concerned with the book supply chain in Africa, and chaired by Oluronke Orimalade, a bookseller from Nigeria and chair of the Pan-African Booksellers' Association. The session profiled Uganda and Malawi, with a view to establishing the effects of the Textbook Revolving Fund (TRF) and the Universal Primary Education project in Uganda on reading, book buying and the respective industries. Speakers were Justus Mugaju, Consulting/Associate Editor of Fountain Publishers in Uganda, and Bernard Bagenda, Senior Principal Librarian of Uganda Public Libraries Board, as well as James Ng'ombe, the Managing Director of Jhango Heinemann in Malawi. Notably the two projects are aimed at liberalizing and expanding book distribution in the two countries.

Uganda has witnessed a tremendous growth in book buying, moving from hardly any bookseller network in the mid-1980s to a respectable book industry at the dawn of the millennium. Started in 1988, Fountain Publishers has grown to be one of the leading publishers in the East African region. Its success dispels the myth that local publishers cannot effectively compete with multinationals. Citing the tendency of potential readers to prefer bars, television and mobile phones, as epitomized by Makerere University students, Mugaju called on book businesspeople to boost the reading link in the book chain to overcome these external forces.

The TRF has not only supported textbook buying, it is also contributing to strengthening the reading culture in Malawi; there is an increase in children's visits to libraries over the years. However, DANIDA will not fund the project from this year, posing a sustainability challenge to the project. Nonetheless, signs are that Parent-Teacher Associations have the will to continue buying books for schools. There was a consensus that book projects should outlive donor support for book industries in Africa to be competitive in the international marketplace.

After discussing the heavy matters of the day, delegates attended the ZIBF-sponsored reception. I cannot tell you about that one though as I was as busy as the Londoners finding the right tubes to catch to my cousin's place before it was dark. Statistics show that 70 per cent of Londoners do not know the place they are going to, and they do not get lost. Actually, I did get lost twice and nobody knew.

Showtime

I arrived at Olympia at 11.00 a.m. the following morning, this time just to sample the exhibitions. What struck me was the sheer size of the fair. I am told that this year's event was bigger than last year's, and it has been growing tremendously since its inception. Unlike October's Frankfurt Book Fair that was affected by September 11, there was a big presence of American, European and Asian publishers and publisher associations (PAs). Are Africa's book business people listening? If you cannot make it, please do send your PAs, BSA (Book Sellers Associations), or even APNET.

The fête was simply dazzling. There were gigantic stands by HarperCollins and Macmillan, the well-designed Dorling Kindersley stand and the tech-savvy Whitaker Information Services. Sub-rights and distribution deals as well as author-agent-editor negotiations were finalized. This premier showcase offers unlimited opportunities for African publishers – not only in English-speaking countries, but in the entire continent.

Afrilivres, an online bookshop on Africa and the diaspora

An online bookshop of titles from Francophone African publishers is being set up at www.afrilivres.com. The web site will provide participating publishers with a visible space to market their titles and bring them closer to prospective clients the world over. The site is being developed in collaboration with Africultures, a cultural organization and publisher of the journal *Revue Africulture*, based in France.

The project came out of a committee meeting of several Francophone African publishers in Paris from 10 to 13 November 2001 through the initiative of the Charles Léopold Mayer Foundation, as part of its Bibliothèque Interculturelle project involving publishers from around the world.

The web site is expected to offer prospective readers faster access to search, select, order and pay for books from the range of titles available from the online catalogue of each publisher. The site is available to all publishers from French-speaking African countries and the diaspora. A space for children is also planned. The site is to be launched in October 2002.

The committee is composed of the following publishers:

- Joachim Adjovi (Editions du Flamboyant, Benin)
- Mamadou Kassé (Nouvelles Editions Africaines du Senegal)
- Moussa Konaté (Editions Le Figuier, Mali)
- Isaïe Biton Koulibaly (Nouvelles Editions Ivoiriennes)
- Vidjogni Azonaha (Editions Haho, Togo)
- Camille Amouro (Editions des Diasporas, Benin)
- Hamidou Konaté (Editions Jamana, Mali)
- Béatrice Lalinon Gbado (Editions Ruisseaux d'Afrique, Benin)

Africultures is also part of a UNESCO campaign to promote books and reading in Africa, 'Ni Lu... Ni Connu'. The campaign, involving several organizations and publicity firms in France, intends to raise awareness to boost the level of literacy in Africa. Activities planned include advertising, publicity posters and collection of signatures, donations and support. The campaign will run for a year from 23 April 2002. More information is available at www.africultures.com or

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Ama wins Commonwealth Writers Best First Book Prize

The historical novel by South African-born Manu Herbstein, *Ama: A Story of the Atlantic Slave Trade*, (e-reads, USA) has won the Commonwealth Best First Book Prize 2002. In a dramatic break with tradition, a title that was first published as an e-book and print-on-demand edition, before being published as a paperback, wins a major literary award.

Ama is the historical-fictional story of a girl's and, later, woman's life through the horrors of slavery, and her growth and battles towards the attainment of self liberty. Chairperson for the pan-Commonwealth judging panel, Right Reverend Bishop Holloway, author and former Bishop of Edinburgh, said of Manu Herbstein's £3,000 award success:

We surprised ourselves by our choice of Best First Book. After a long and intricate discussion, we chose a historical epic. It's a book written with tremendous moral passion about a monstrous episode in human history.

The high point of the ceremony, held in Edinburgh, Scotland on April 24, 2002, however goes to the Australian novelist, Richard Flanagan, whose novel *Gould's Book of Fish* (Picador, Australia; Atlantic Books, UK) won the main £10,000 Best Book Prize 2002. Right Reverend Bishop Holloway sums up Flanagan's book thus:

By a majority, we chose the most controversially difficult and demanding of the four books that were before us, because we detected in it a touch of genius that, we believe, will give it enduring significance. It is an impossible book to describe or summarise. Some of the judges used adjectives like Dantean, Joycean, even grotesque. To mix some of the metaphors we coined to capture its quality: 'this is a baggy monster of a book that does literary cartwheels on a tightrope.' I am sure you get the picture.

The judges for the 2002 panel were: Professor Margery Fee (Canada), Dr Walter Perera (Sri Lanka), Ms Meira Chand (Singapore), Professor Penina Mlamba (Tanzania), Professor Vinesh Hookoomsing (Mauritius), Dr Augustine Mensah (Ghana), Dr Michael Bucknor (Jamaica), Ms Judy Raymond (Trinidad & Tobago), Ms Namita Gokhale (India), Ms Judith Palmer (United Kingdom), Professor Bruce Bennett (Australia), Professor Subramani (Fiji Islands).

BPN



Recognizing the best African journalism on education

The Association for the Development of Education in Africa (ADEA) has launched an annual award that will recognize the best articles on education published in the African press. The aim of the competition is to highlight the importance of relevant and quality public information and communication for the development of education in Africa by encouraging African journalists to research on and cover education issues in the press.

Every year, a jury of education specialists and journalists will select two articles in English and two in French written by an African, from newspapers – daily, weekly and periodicals – published in Africa. The articles will be judged for their critical analyses, creativity, objectivity and relevance to education in Africa. First prize winners in each language category will be awarded a cash prize of 2000 euros and second prize winners 1000 euros. In addition, the winning articles will be published in the *ADEA Newsletter*, and their authors and editors-in-chief of the publication will be invited to Paris and London for a ten-day study visit which will include training seminars and visits to media houses and organizations.

An award ceremony will be organized every two years during the ADEA Biennale Meeting to honour the eight winners of the previous years and the 'Best of the Best'.

More information about the award is available at www.adea.org

BPN



Observatory of Cultural Policies in Africa

An Observatory of Cultural Policies in Africa (OCPA) is being set up to monitor cultural trends and national cultural policies in the region and enhance their integration in human development strategies through advocacy, information, research, capacity building, networking, co-ordination and co-operation at the regional and international levels.

The Observatory was born out of a need for a common structure dedicated to the task of collecting information on ongoing policies, local and national initiatives, and regional and international trends. It also aims to provide a forum to analyse cultural policies in order to provide guidelines to encourage further research. The Observatory is supported by the Organization of African Unity (OAU), the Ford Foundation and UNESCO. Its interim Secretariat is currently located in Maputo, Mozambique. Its web site, one of the focal points of the observatory, is at www.imo.hr/ocpa/



Legislation, law enforcement and education: copyright protection in the developing regions*

Brian Wafawarowa

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This paper takes a cursory look at the copyright situation in South Africa as an example of a developing publishing environment. It evaluates the role of legislation and law enforcement institutions in combating copyright infringements. It argues that, cutting across these two pillars is the need for a third pillar: education and awareness programmes.

Significant progress has been made towards making South African copyright law comply with Trade Related Aspects of Intellectual Property Rights (TRIPS) with the help of the International Publishers Association (IPA) and the International Federation of Reproduction Rights Organisation (IFRRO). Projects are being planned on awareness and securing a more favourable environment for copyright holders and publishers. Significant progress has also been made in securing both blanket licensing and transactional licensing at tertiary level with a number of academic institutions. The same initiatives are also in the pipeline for the primary and secondary schools education sector.

Despite these initiatives, copyright violation of protected works in South Africa is so rampant that it has started undermining the viability of the industry. Illegal copying and piracy have begun to erode the economies of scale to a point where books get out of the reach of the general book user. This, coupled with other factors, significantly reduces the attractiveness of the sector to investors. It is very clear that banks do not regard the publishing sector as a viable commercial sector and will not grant anyone the capital that is required to invest in it. On the other hand, professional authors who write for a living are now very reluctant to invest their time in writing unless they are given significant advances. This leaves the risk and burden of investing in publishing on the shoulders of the publisher. It is clear that in South Africa, fears of that failure to protect copyright will discourage creativity are fast becoming a reality.

In the textbook market, it is estimated that approximately 40–50% of the potential R400-million market is lost to piracy and illegal photocopying. This photocopying is carried out by students in a number of educational institutions, illegal course packs that are distributed by the authorities of educational institutions, and illegal copy shops that copy books and sell them to educational institutions and individual students. Most of the books copied are international publications. The copying of these books has been increasing with the increasing cost of imported books due to the collapse of the rand against the British pound and the American dollar. This trend is expected to continue unless some drastic action is taken by all concerned. As illegal copying continues, the economies of scale are eroded further and the prices continue to go up for the few students who still buy books. The market for international publications is further lost to a few, but significant, pirated copies that are brought into the country illegally, especially in KwaZulu Natal and the Eastern Cape. The origin of these copies is mainly India. Although genuine Indian products have a very good reputation for quality in South Africa, these pirated copies are notorious for their very poor physical quality. The pirated books have mainly been in the technical, medical and reference fields and are aimed at the tertiary education sector. A case of a South African medical text being pirated in Nigeria has been reported, but the origin of this South African book was India.

The growth of illegal photocopying involving both educational institutions and illegal copy shops can be linked to the introduction of the Outcomes Based Curriculum in South Africa. The emphasis on the need for educational institutions to be more resourceful in developing their own learning support materials has been misinterpreted in many cases to mean the replication of copies for use by students, and in other cases the creation of learner support packs that are made up of huge chunks of copyrighted materials. In a number of provinces, especially the Western Cape, this has resulted in the buying of single copies for replication at a huge scale. The Publishers Association of South Africa

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(PASA) has recently realized to its horror that some institutions' photocopying paper budget is higher than their budget for books.

While educational institutions and reading activists plead poverty for students in the developing world and ask for further exceptions on copyright law for these regions, the pirates are setting up businesses competing with the rights holders. Many bookshops have reported that customers walk in, check the prices, and indicate that they can buy cheaper photocopies elsewhere; while in the education sector, some photocopying shops are in the business of supplying schools with illegal copies on a huge scale.

In such a situation, where piracy and illegal photocopying threaten the existence of a whole industry, and where the activities of pirates are carried out with so much impunity and across borders, the roles of legislation and law enforcement are critical. The provisions of TRIPS are adequate to deal with the South African situation. Provisions are made for effective action against any form of infringement of intellectual property rights, including expeditious remedies to prevent further infringement. TRIPS requires the procedures of enforcement to be fair and equitable and to avoid complicated and costly procedures which allow unreasonable time limits or unwarranted delays. Such delays, especially on the part of law enforcement, have made it virtually impossible to secure evidence on infringements. Where infringement is happening across borders, TRIPS provides for special border provisions and procedures. TRIPS provisions on criminal procedures and civil procedures, if followed, can be reasonable deterrents against infringement and can make it more worthwhile for individual companies to institute civil and criminal action against offenders.

It was hoped that South Africa was going to comply with the provisions of the TRIPS agreement as scheduled in 2000. Today, the South African copyright law falls far short of these provisions because the question of fair dealing has not been adequately defined, provisions for punitive measures and civil damages have not been set out, and the law as it stands now is too cumbersome for any successful prosecution to be launched. The South African publishers and the government through the Department of Trade and Industry (DTI) are aware of this non-compliance and, indeed, proposed amendments to make sure that South Africa complies were tabled last year. However, these were opposed viciously by mainly the Library Association and the University Vice Chancellors Association (SAUVCA), who managed to get the sympathy of the Department of Education. The result was the withdrawal of these amendments. As a result, the position of the law is very unclear and in a very transient state. In the meantime the pressure from the international community for South Africa to comply is mounting and South Africa is back on the

The flaws in the regulations include the whole argument around fair usage and exceptions for educational usage. The arguments by the educational institutions that they should be allowed to make multiple copies for and on behalf of their institutions, and that at the same time they cannot be held accountable for the actions of their learners, present a number of problems.

watch list of an American intellectual property watchdog with the support of the American and British Publishers Association.

The flaws in the regulations include the whole argument around fair usage and exceptions for educational usage. The arguments by the educational institutions that they should be allowed to make multiple copies for and on behalf of their institutions, and that at the same time they cannot be held accountable for the actions of their learners, present a number of problems. For a start, it leaves copyright holders more vulnerable, as there is no limit to fair usage when an institution makes multiple copies for its students. Whilst the institutions are ready to champion this cause for their learners, they refuse to be accountable for the enforcement of regulations on their learners.

The other major weaknesses of the law are its requirements for a successful conviction. Under the old law of evidence it was possible for suspecting copyright holders to incite a pirate to violate the law and use that as evidence for a conviction. In an environment where law enforcement officials sympathize with the people who infringe on copyrights, it is very difficult to raid the premises of pirates and obtain evidence to seek redress. In most cases, the evidence – for example, films, original master copies, and the pirated copies of titles – are never kept on site, and the culprits are often tipped off before the raid. Under the requirements of the current law on evidence it is extremely difficult to obtain such evidence in attempts to prosecute. For example, in 2000, a group of publishers saw a proliferation of copies of their books on the market. The pirated copies were so similar that the differences could only be established by technical experts. They traced the illegal copies to a pirate operation in KwaZulu Natal. They sent in their staff to buy copies and organized a raid with the police. When they got there they did not get any film or any substantial evidence. Under the new requirements of the law on evidence, the copies that they had purchased could not count as evidence and the case did not go any further.

The law is also very complicated and makes it virtually impossible to carry out a successful prosecution, and even more difficult to pursue statutory damages. In a developing industry that lacks basic market statistics, it is difficult to quantify damages effectively and, therefore, to be able to claim such damages in a court of law. Under the existing law, the cost of securing a successful conviction and statutory damages are often too high to warrant pursuing such an uncertain outcome.

The commissioner of the commercial crime branch of the police that is now in charge of piracy acknowledges that law enforcement personnel do not regard copyright violation as a serious crime. In a number of cases the prosecutors have refused to prosecute or have expressed their unwillingness to do so.

It is therefore not surprising that there have only been two recorded cases of successful copyright convictions in South Africa. Of these two, only one resulted in the offender being fined, the other received a suspended fine. In both cases the publishers could not prove that they had suffered any damages and none were awarded.

A closer look at the case study of the successful prosecution will highlight the rather disabling role of the law and the reluctance of the law to intervene. From this case one also realizes that the fines imposed fall far short of being effective deterrents.

In 2001, after an unsuccessful attempt at prosecution the year before, a group of publishers noticed that their titles continued to be pirated in the Empangeni area of KwaZulu Natal. The whole Empangeni rural catchment area was acquiring books from a pirate photocopying shop. The prescribed books of at least four major companies were involved. After getting individuals to buy copies, and following the experience with the earlier case, these copies and the affidavits of people that had bought copies were used as evidence before the judge. In addition to several boxes of illegal copies of local books of the local publishers concerned, eight other publications from international publishers originating from India were found. A meeting had to be held with the prosecutor to stress the seriousness of the crime and its implications for the industry and the country. The pirate was fined R30 000 or a three-year jail term. Of the amount only R15 000 was payable. Although the publishers were aware that their books were being copied and sold over the counter in large numbers and the culprit acknowledged that he was netting R5 000 a month, they could not quantify their losses and they were advised that pursuing damages would cost them money without any guarantee of success. The publishers had spent R38 000 among themselves to get this conviction. They were nonetheless thrilled to have secured the first conviction that was followed by a fine.

It is clear in this case that the requirements of the law are too cumbersome and at times do not serve the ends of

justice. The publishers had to work creatively around the law to get the evidence they needed to prosecute. They also had to make a special case of appeal to the prosecutor for him to accept the gravity of the matter. The fine imposed is not an adequate deterrent for a commercial crime of this magnitude. A case like this would be materially impossible for an individual publisher to pursue.

South Africa has a very successful and efficient commercial crime unit. The unit confiscates a number of pirated product brands and destroys them on national television to deter other would-be criminals. It also seizes the property of such criminals and their means to commit the crimes further. Heavy fines and jail terms are also imposed. This is not the case with books and copyright infringement. With established brands like Nike, Reebok, Microsoft and Sony this is much easier and a lot of success has been achieved. Customs certainly play a major role in combating cross-border violations. However, book brands are less established and recognizable. Customs officials are not adequately trained or disposed to tell whether a book is a counterfeit or a genuine copy. Also, as in the case with law enforcement, it is not generally regarded as a serious crime. This draws us to the issue of education in this whole campaign.

Although government understands the need to rid the market of pirated and counterfeit goods as a way of encouraging research and product development, creating jobs, growing the market and upholding the rule of law, the same understanding does not apply when it comes to books and education. It is also clear that whereas government and policy makers are not willing to entertain social pressure for free access, even in vital areas like medicine and food, they are more than willing to yield to this pressure when it comes to books. This was certainly the case with the proposed amendments to the copyright law. While universities and colleges go as far as barring students from their premises for not paying for their tuition, they still do not treat copyright infringement with the same attitude.

Evidently, the publishing industry is not recognized as a bona fide commercial sector, nor is creativity regarded as an undertaking that needs to be protected. This perception

While educational institutions and reading activists plead poverty for students in the developing world and ask for further exceptions on copyright law for these regions, the pirates are setting up businesses competing with the rights holders.

can be linked to ignorance of the role of the industry, one which to a great extent has remained very exclusive, less known and inadequately understood in the developing world, where successful literacy on its own is such a monumental achievement that it really does not matter what people are reading and whether copyright is being violated.

Furthermore, the South African education publishing sector, like everywhere else in the developing world, relies on the patronage of the Department of Education for its market. Many companies are very reluctant to prosecute their market or be seen to be raising their voice against it. At this rate, however, there will come a time very soon when the industry will realize that illegal copying and piracy has reached such a critical level that something urgent and drastic has to be done.

It is therefore very important that:

- the relationship between copyright protection and creativity is emphasized
- the relationship between the reduced economies of scale and the price of books is clearly understood
- the impact of piracy on international books and their availability, the possibility of copyright holders on such books withdrawing their books and the impact that this will have on teaching and diversity of knowledge is emphasized
- the impact that the eventual collapse of the publishing industry will have on employment, the economy and culture is fully understood.

Publishers have been very surprised to receive letters from schools thanking them for giving them sample copies from which they proceeded to make copies for the learners. Publishers are also surprised to hear teachers clearly pointing out in seminars their resourcefulness in creating packs for their learners from copyright materials. After the publicity surrounding the Empangeni case, schools phoned in to find out what it was they could copy, and how they could go about it. A serious education drive is required to make sure that those that commit these crimes out of ignorance are warned about it.

Similarly, publishers need to be educated on the long-term effects of piracy on their viability as cultural and commercial entities. The Empangeni case has proved that,

After the publicity surrounding the Empangeni case, schools phoned in to find out what it was they could copy, and how they could go about it. A serious education drive is required to make sure that those that commit these crimes out of ignorance are warned about it.

when publishers work together, they reduce the vulnerability of individual companies to pirate attacks and their collective resources go so much further in seeking redress. Similarly, international publishers need to understand the gravity of the situation in the developing world and help the local industry protect international titles as well, by strengthening the capacity of local structures in dealing with these issues. International publishers have the necessary clout to deal with copyright violation more directly and effectively than local publishers.

Authors are closer to the sites of these crimes and have a much stronger moral authority than publishers to voice their concern on the violation of their intellectual property. It is important to strengthen the level of awareness among authors, and also to strengthen the authors' associations and work with them to make sure that copyright laws comply with the provisions of TRIPS to protect their interests.

Lastly, legislation and law enforcement institutions such as the police and customs are critical in ensuring the protection of copyright. Whilst the developing world has to deal with problems of access to reading materials, this should not and cannot be achieved at the expense of copyright. It is imperative that South Africa and the developing world comply immediately with the provisions of TRIPS. However, legislation and law enforcement institutions such as customs and excise cannot be effective if the individuals expected to implement and enforce the law are not aware of the issues around copyright protection, and those that are responsible for copyright violation are not fully aware of the implications and criminality of their actions. It is therefore important that these two critical pillars are supported by a third pillar: education and awareness.

Note: Significant progress has been made with regard to copyright in South Africa since the conference in February 2002. Cooperation between the Publishers Association of South Africa, the Department of Education and DALRO (Dramatic Artistic and Literary Rights Organisation, the South African Reprographic Rights Organisation (RRO)) has resulted in the drawing up of guidelines to all schools in the country on the criminal nature of copyright infringement and on steps to assist educational institutions on how to obtain legal copy.

*Version of a paper presented at the International Publishers Association Copyright conference held in Accra, Ghana in February 2002. The paper is a chapter in the forthcoming 'Proceedings of the 5th IPA Copyright Conference, Accra, Ghana, 20-22 February 2002' to be published by APNET, GBPA and IPA in 2002. Acknowledgments to the publishers and the author for granting permission to publish the piece in the BPN Newsletter.

Open access in scientific publishing – handing back the power

Becky Fishman

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It is only in the last few years that the role of the science publisher has come under direct scrutiny, and only in the very recent past that any significant action has been taken to change the way that research is published, disseminated and priced. There can be few individuals involved in – or even on the peripheries of – scientific research, who are unaware of the many traps and pitfalls of publishing scientific research papers. It is worth listing and examining these pitfalls in order to illustrate what is wrong with the current publishing model, and it is also worth examining the burgeoning alternatives to it.

The Current Model

The relationship between scientific researchers and publishers has never been an easy one. Mike Eisen of the Lawrence Berkeley National Lab in the US has said that the role of the publisher is ‘like a midwife... they are paid for their role, and at the end of the day they give the baby back to the parents’. However, with subscription fees or licences in place to protect their content, and by demanding that authors hand over complete copyright of their research papers in most cases, publishers are not in fact giving anything back. The content is being sold, often at astoundingly high prices, and it is being sold back to the very people who created it in the first place, either to scientists directly, or to the institutions to which they are affiliated.

In fact, if they don’t already know it, scientists worldwide would probably be shocked to realize what a phenomenally lucrative business scientific publishing can be. Some subscription prices have increased by as much as 140 per cent over ten years. The scary thing is that there is no limit on how high these prices will go. Scientists need access to research papers, and the publishers who own the papers know that they are in a position of strength. Until the model changes, the prices (and profits for publishers) will continue to increase.

Not before time, a number of scientists are now asking the question: ‘What are the publishers doing for us?’ There is a groundswell of opinion that subscription prices for research journals do not in any way reflect the quality or

value that is added to the research by publication, nor do they reflect the costs associated with this. In fact, there is a strong argument for charging no fees whatsoever.

The problem with charging subscription fees for research is that this limits access to information which should be available to the entire scientific community if it is to be of any real, lasting use. In order for research to be useful, it must be used. For it to be used – that is, read, applied, extended and cited – it must be accessible. By putting up barriers, be they financial or legal, traditional publishers are imposing constraints on the communication of science, and are effectively damaging science and its progress.

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Financial constraints aren’t the only things that have left scientists feeling furious and powerless. By having to transfer copyright of their work to the publishers, authors are unable to place their work on a publicly accessible server. Once they have handed over their work for publication, it no longer belongs to them, and of course they see none of the profits. In addition, the slowness and inefficiency of the traditional publishing process (submission to publication of a manuscript can take up to six months, sometimes more) is particularly infuriating. In a field where the timely publication and currency of research are paramount, and where many competing researchers are chasing the same goal, having your paper sit around in a pile on an editor’s desk for an indeterminate amount of time before you are even asked to make the first necessary revisions for publication is excruciating. This may lead to a loss of research funding or possibly even the loss of a patent on your findings. No wonder the authors are starting to cast about for alternatives, and for a way to change the model.

The Alternatives

There are a number of initiatives that have been created in order to modify or even do away with the traditional model of scholarly publishing. Some are publicly funded, some are commercial companies, and some are just an expression of a consensus, but all have the aim of supporting and serving the scientific community.

PubMed Central is a public initiative sponsored by the National Institutes of Health in the USA. It provides free online access to the full text of life science research articles. PubMed Central is not a publisher. It does not accept articles directly from authors, but it is instead a large repository of research papers, freely accessible to anyone. Existing publishers can contribute by making original research papers available through PubMed Central. Publishers that do this include the *British Medical Journal*, the *Journal of the Institute of Physics*, *BioMed Central*, and a few others. However, PubMed Central is not yet the key resource that it was originally intended to be – many of the larger publishers refuse to contribute their content to it, fearing that it will decrease their profits, and as contribution is not obligatory, it is only the more philanthropic publishers who place their content here.

'Because journal articles should be disseminated as widely as possible, these new journals will no longer invoke copyright to restrict access to and use of the material they publish. Instead they will use copyright and other tools to ensure permanent open access to all the articles they publish. Because price is a barrier to access, these new journals will not charge subscription or access fees, and will turn to other methods for covering their expenses.'

The Public Library of Science (PLoS) is an initiative spearheaded by Mike Eisen of Berkeley and Pat Brown of Stanford University amongst others. These eminent life scientists, incensed by the failings of the larger traditional publishers, created an open letter, which has gathered around 30,000 signatories so far from 177 countries. The main objective of the letter is that the permanent, archival record of scientific research and ideas should neither be owned nor controlled by publishers, but should belong to the public, and should be freely available through an international online public library. The letter states:

We pledge that, beginning in September 2001, we will publish in, edit or review for, and personally subscribe to, only those scholarly and scientific journals that have agreed to grant unrestricted free distribution rights to any and all original research reports that they have published, through PubMed Central and similar online public resources, within 6 months of their initial publication date.

The Budapest Open Access Initiative was created in connection with the Soros Foundation at a meeting in Budapest in December 2001. The purpose of the meeting was to accelerate progress in the international effort to make research articles in all academic fields freely available on the internet. Like the PLoS, the initiative also takes the form of an open letter, which expresses support for two directions in publishing. The first of these is the self-archiving of research papers (whereby authors retain copyright and can deposit their refereed journal articles in open electronic archives, making them fully searchable and accessible to all). The second is the establishment of alternative journals, created by scientists for scientists, as the letter says:

Because journal articles should be disseminated as widely as possible, these new journals will no longer invoke copyright to restrict access to and use of the material they publish. Instead they will use copyright and other tools to ensure permanent open access to all the articles they publish. Because price is a barrier to access, these new journals will not charge subscription or access fees, and will turn to other methods for covering their expenses.

The initiative has been signed by the Budapest participants and a growing number of individuals and organizations from around the world. These represent researchers, universities, laboratories, libraries, foundations, journals, publishers, learned societies, and kindred open-access initiatives.

BioMed Central is an independent commercial online publishing house committed to providing free, full text access to all the peer-reviewed research papers that it publishes in all areas of biology and medicine (approximately 60 titles so far). Access to papers is immediate and barrier-free – no login or password is needed, just an internet connection. BioMed Central was launched in May 2000 and is part of the Current Science Group of independent companies, which has offices in London, New York, Philadelphia and Tokyo.

Because BioMed Central is an online publisher, none of the spatial constraints of print exists – an article is as long as it needs to be. The barrier-free access means that all papers published in BMC journals have high visibility – on average 200 downloads per month per article, and authors have access to download statistics for their own papers. Most importantly perhaps, BioMed Central authors are not required to transfer copyright, so that they can keep control of their work and ensure that it is placed on a public access server if they so wish. All papers are permanently and securely archived in PubMed Central as soon as they are published, and are indexed in PubMed, CrossRef, BIOSIS and a number of other citation indexes, which makes them

fully searchable. Publication speed is rapid: on average 11 weeks, since all processes, from submission to peer review to publication, take place online.

As a commercial publisher, BioMed Central must generate revenue to support its publishing programme, and it has established various means of doing this. Revenue is generated from article-processing charges of \$500 per published article, although waivers for this charge are available to authors from developing countries, and to those who, for other reasons, may not be able to pay. In January 2002, BioMed Central also introduced an Institutional Membership Programme to take the pressure of paying the processing charge away from individual authors. Authors from institutions which become members of BioMed Central receive an automatic waiver of the processing charge each time they publish a paper with BioMed Central, thus shifting the business model from output-paid (subscription charges) to input-paid (article processing charges/membership fees). The membership programme provides institutions with a real means to actively support open access in scholarly publishing. So far, around 20 institutions have become members, including Harvard University, Cancer Research UK and the World Health Organization. The cost of membership is based on the number of active researchers at an institution.

BioMed Central has also introduced a 'start your own journal' programme, which allows scientists to launch new journals in specialist areas, and provide the research content free of charge. Would-be editors are required to provide a scope statement, assemble an editorial board, select a journal title and provide lists of potential authors for a new journal. BioMed Central provides the publishing platform, a web site and the technical expertise. New titles launched so far include *Cancer Cell International*, *Malaria Journal* and *Microbial Cell Factories*, and to date around 30 journals have been signed up.

The new initiatives do not profer all the answers, but if they hopefully serve to increase competition and break the monopolies that larger publishers have, thereby increasing market efficiency and cost-effectiveness to academia and its publishing, they would be creating a constructive solution.

The Future

Open access initiatives and publishers such as BioMed Central still have many hurdles to overcome. The model is new and unknown, and ideas such as article processing charges are not yet common, but it is clear that a new scenario is starting to emerge, and these are challenging times in scholarly research publishing. The complexity of the issues may mean the industry would have to grapple with a diversity of questions from the role of scholarship to that of publicly and privately funded research repositories, and the role of publishers within the structure, for instance. But the authors are taking charge. And publishers need to take this into cognizance in their responses to questions on whether publishing should become a service to researchers and their communities, rather than a favour that is done for them. The new initiatives do not profer all the answers, but if they hopefully serve to increase competition and break the monopolies that larger publishers have, thereby increasing market efficiency and cost-effectiveness to academia and its publishing, they would be creating a constructive solution.

Ultimately, it is up to the scientists to work out how they want their work to be available, and all viable publishing models must come from and flow to the community which they serve.

Note

Related Websites:

PubMed Central: www.pubmedcentral.nih.gov

Public Library of Science: www.publiclibraryofscience.org

Budapest Open Access Initiative: www.soros.org/openaccess

BioMed Central: www.biomedcentral.com

For more on the current debate on open access in academic publishing, see www.nature.com/nature/debates/e-access/ and www.biomedcentral.com/info/blforum.asp



Mongo Beti: the writer-gadfly

George Ngwane

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[The Cameroonian-born writer Alexandre Biyidi Awala, alias Mongo Beti, died in October 2001. He was one of the key Francophone African writers of the post-war and independence era. Educated in Catholic mission and public schools in Yaoundé and later in France, where he studied literature and lived for most of his life, Beti's early writing reflected the tensions in colonialism and the social dislocation and disorientation in the lives of the colonised, western educated and independent African. This tension is set right from his first novel *Ville Cruelle* (1957), the only one written under the pseudonym of Eza Boto and in the second novel *Le Pauvre Christ de Bomba* (1956, trans., *The Poor Christ of Bomba*, 1971), which narrates the diary of a novice in his journey with his European priest, a journey that deftly reveals the destructive nature of supposedly well-intentioned missionaries.

Mongo Beti's popularity was beyond Cameroon and the Francophonie, his work was highly read in other parts of Africa. *Mission Terminée* (1957, *Mission to Kala*, 1958) was a classic literature textbook in the 1970s and 1980s in Nigeria and other parts of Africa. His later writings were very political, becoming more critical of the post-independence governments and the influence of neo-colonialism in Africa. *Main basse sur le Cameroun* (*Rape of Cameroon*, 1972), and the allegorical novel *Perpetue et l'habitude du malheur* (1974, *Perpetual and the Habit of Unhappiness*, 1978) are two of his critical works of the period. Beti was a controversial figure with the political élite in Cameroon, to where he would return only after 32 years of exile, and later settled after his retirement in 1996. George Ngwane's piece touches on some of the legacy of Beti's activism and writing in Cameroon. Editors.]

My generation grew up with a romantic rumour that linked Alexandre Biyidi Awala, alias Mongo Beti, to a jilted love relationship between him and the eventual spouse of a highly reputed politician of the First Republic in Cameroon. I am still not sure anyone within my age bracket has bothered to cross-check the authenticity of this rumour; but consciously or unconsciously, we came to interpret the indicting, confrontational and crusading mood in Mongo Beti's works as a literary-cum-political treatise rooted in emotional chagrin and vendetta. Time and history have proven us wrong, for if this emotional vendetta was

the yeast of his works, then his consistent attack on lacklustre leadership in Cameroon was the flour of his writing career.

It was Ben Okri, the London-based Nigerian writer and winner of the 1991 Booker Prize, who once said 'If you want to know what is happening to a nation, find out what's happening to its writers.' Writing under the names of Eza Boto and Mongo Beti, Alexandre Biyidi Awala gave African creativity a long cry of revolt and rebellion; he painted a picture of a conscientious visionary bent on dealing with the wounds and consciences of political demagogues. He brought into focus the social role of a writer. The writer had always functioned in African society as the recorder of mores and experience of his society and as the voice of vision in his own time. Whenever powermongers become lost in the journey of personality cults, when the politicians' ship is drowning in the ocean of dictatorship, it is the writer who serves as the compass pointing the ship of state to the shores of sanity. Mongo Beti cast himself in that mould.

As a nationalist and revisionist writer, and therefore one who saw the future through the prism of history, Mongo Beti's works exposed the betrayal of the true freedom fighters towards Cameroon's independence. He saw the immediate post-independent leadership in Cameroon as a puppet of the French metropolis. In his work *Remember Ruben* (1974), Mongo Beti takes the reader on the liberation journey of Africa and the African personality; liberation from the forces of neo-colonialism; liberation from new Western forms of exploitation which have found new expressions in neoliberalism and globalization. Even though he spent 32 years of political exile mostly in France, Beti linked Cameroon's and by extension Africa's underdevelopment to France's imperialism. During the France-Africa summit hosted in Yaoundé, Cameroon in January 2001, he organized an 'anti-France-Africa Summit' in front of his bookshop Les Peuples Noirs.

I saw Mongo Beti as a writer-activist, a gadfly; one who ought to lodge a claim for artistic leadership but also had a desire to lay emphasis on the democratic dividend of peace, social justice and economic empowerment. About two years ago, Mongo Beti was asked during a round table conference at the University of Boston whether he considered himself a writer. He replied 'I am not a writer;

Mongo Beti... gave African creativity a long cry of revolt and rebellion; he painted a picture of a conscientious visionary bent on dealing with the wounds and consciences of political demagogues. He brought into focus the social role of a writer.

I am someone who writes.’ Indeed he chose to be a writer when he failed, as an African, to be a journalist in France. He always wanted to speak directly to people through journalism not fiction. For, according to him, fiction was subject to diverse interpretations sometimes far away from the original intention of the author. To him, writing was not just an art but an arm. He believed that if in Europe writing was a mere intellectual exercise, in Africa, writing must serve a purpose.

I consider Mongo Beti’s decision to be active in the Social Democratic Front (the main Opposition Party in Cameroon) as a blunder. Even though this decision permitted him to see first hand the systematic and incoherent internal contradictions of the Cameroon political élite, irrespective of party leanings, it compromised his independence as a literary guru. There is no doubt that before his death he had lost favour and made enemies with most influential members of the political elite (journalists, politicians, academics etc.). With such an obsession for perfection, Beti must have been a lonely man with no permanent friends (except Professor Ambroise Kom?), nor permanent enemies (except any regime in power?). He knew that the Cameroon political élite, across party board, needed to translate their slogans into people-oriented development. He had had enough of post-independence political rhetoric and dreamt of a Cameroon that would assert its democratized development within the sub-region. At last, that dream may eventually come true, but without the dreamer. He dreamt his last on 7 October 2001. Even though the President of Cameroon, Paul Biya, sent an official condolence message to the family, the Betis insisted that the burial rites remain strictly a family affair – no official crocodile tears, no official posthumous medals, no official sycophantic eulogies. Odile Biyidi, Mongo Beti’s French wife, buried her husband the way he lived – simply and solitary.

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In his book *Trop de soleil tue l’amour* (1999), a comical and yet scathing attack on dictatorships, Mongo Beti says of death: ‘It is a passage through a dark forest beyond which lies a sunny glade.’ Before we all set eyes on that ‘sunny glade’, the world has lost a writer–gadfly who took his shot at those making a living on the pauperization and criminalization of the state. My generation shall continue to be inspired by his pan-African nationalism and to be fulfilled by his legendary vision. It is gladdening to note that, of the few Cameroonian writers shortlisted for Africa’s 100 Best Books of the twentieth century organized by the Zimbabwe International Book Fair, Mongo Beti’s book *The Poor Christ of Bomba* won a place among the final list of 100 laureates. But wait a minute, his new book *Pre-autobiography of Mongo Beti* is expected to hit the bookstands very soon (his last reading of the manuscript was two months before his death).

Finally, having read his works, our task now is to pursue the trails of Mongo Beti who stood on the rugged side of people power not on the aristocratic banks of prebendalism. Mongo Beti is dead! Long live Mongo Beti!



Bellagio Studies in Publishing

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1. *Readings on Publishing in Africa and the Third World*, Philip G. Altbach (ed.) 212pp 1993 pb. OUT OF PRINT
2. *Book and Publishing Assistance Programs: A Review and Inventory*, Carol Priestley, 122pp 1993 pb. OUT OF PRINT.
3. *Bibliography on Publishing in the Third World: 1980–1993* Philip G. Altbach and Hyaewool Choi, 152pp 1994. Available from Ablex Publishers, 355 Chestnut St., Norwood, NJ 07648, USA.
4. *Copyright and Development: Inequality in the Information Age*, Philip G. Altbach 109pp 1995 pb.
5. *Making a Difference: Feminist Publishing in the South*, Urvashi Butalia and Ritu Menon, 82pp 1995 pb.
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10. *Publishing in African Languages: Challenges and Prospects*, Philip G. Altbach and Damtew Teferra (eds.) 163pp 1999 pb.
11. Carol Priestley, *Publishing Assistance Programs: Review and Inventory—Second revised edition*. 168pp 2000 pb.

REVIEW ARTICLE

Education for Librarianship and Information Science in Africa, edited by Michael Wise

ISBN 0-9679101-5-3, 302 pp 2000, \$24.95, International Federation of Library Associations (IFLA) and International Academic Publishers, PO Box 26290, Colorado Springs, CO 80613, USA. www.iacademicpublishers.com

Information and communication sciences have become more prominent in the backdrop of the knowledge economy of recent times and the book edited by Michael Wise relates to the increased importance of collecting, archiving and disseminating information today. The book sheds light on the status of information sciences and on the training offered to library professionals in Africa. It reviews issues surrounding libraries and the teaching of library science by analysing the profiles of librarianship teaching and training providers in selected African countries. It covers issues such as background information on the discipline, constraints and career prospects, and an account of new developments in the profession, particularly associated with the growth of information technologies, hence the importance of lifelong education. This book is useful to information professionals such as librarians, archivists and documentalists as it provides an element of comparison between the level of library development in several countries in Africa.

It also acknowledges the role played by individual and institutional international co-operation in establishing educational training initiatives for the development of library professionals in Africa. Michael Wise was one of those selfless individuals who can be referred to as a prominent actor in librarianship in Africa. He arrived in Africa in 1957 and spent almost twelve years working in libraries and lecturing at the University of Nairobi in Kenya, University of Dar es Salaam in Tanzania and at Ahmadu Bello University in Nigeria. He researched and wrote extensively in this field. In his preface, Ian M. Johnson pays Wise a tribute for his contribution to the development of librarianship and information science in Africa. Unfortunately, he did not live to witness the publication of the book he had almost finalized.

In 15 chapters, *Education for Librarianship and Information Science in Africa* explores libraries and librarianship in 12 English-speaking countries – the largest in number – a French-speaking country (Senegal), and a Portuguese-speaking country (Mozambique). Each chapter traces the development of librarianship in a country from

the colonial historical period, through the situation in the early years of independence, to the 1990s. This offers readers a broad insight into the establishment of information-gathering institutions as well as education for librarianship and information science.

In 'An Overview of Education for Librarianship in Anglophone Sub-Saharan Africa', Diana Rosenberg meticulously describes the history of education for librarianship in English-speaking countries in sub-Saharan Africa, from the first School of Librarianship, which was opened in 1945 at Achimota in Ghana, to the post-independence era. In the early years of independence, librarianship developed rapidly, particularly with the establishment of universities in some African countries. Each newly independent state established its own educational institutions as a sign of sovereignty. This initiative allowed for the training of competent local professionals who could take over from the expatriates who had managed the national libraries until then. Skilled professionals always felt it was necessary to improve their educational standards. Thus, the training given, which varied from one school to another, started from ordinary certificate courses to doctoral courses in librarianship. Diana Rosenberg's article lists the various courses and qualifications offered and obtained in selected English-speaking countries in Africa.

The second article, by Colin Darch, discusses the case of Mozambique in particular, but it also reports on the context of Angola, Cape Verde, Guinea-Bissau, and Sao Tomé and Príncipe. Portuguese-speaking African countries are characterized by a general low level of higher education and this tradition is clearly manifested in their library and information science sector. Using his own experience as an example, the author describes the lack of reliable data for this study. He recognizes that librarianship and information science are not fully developed even in the so-called developed Portuguese-speaking countries such as Brazil and Portugal. Long years of anti-democratic tradition that prevailed in some of the countries until quite recently had stifled the growth of higher education and information science. This factor contributed to Mozambique resorting to English-speaking countries for training in librarianship.

The Botswana study by Kingo Mchombo deals with a very interesting aspect of the establishment of libraries through educational institutions, which initially used teachers who were trained in librarianship. This experience has been used in the history of librarianship in many other African countries, particularly in Senegal and Mali.

Ghana has an age-old tradition of librarianship. Library services have been available in this West African country since the second half of the nineteenth century. It should however be recognized that public library services were then in the hands of elites mainly composed of officers and

expatriates, traders, and a small number of western-educated Africans. According to C. O. Kisiedu, libraries developed quickly and it is in this context that Ghana is often cited as an example of success in the library sector in Anglophone Africa. At independence, the documentary facilities in the country included documentary resources estimated at 709,134 documents and 37 professionals (p.88). The first School of Library Studies in West Africa was established in Ghana (then Gold Coast) and its influence accounted for its coverage of a number of countries such as Nigeria and Sierra Leone. The syllabuses were improved over the years at the University of Ghana, thus reflecting on the training of librarians and archivists. The library school at the University of Ghana offers courses from certificate to M.Phil. levels.

Although Kenya had its first library around the 1900s, by the 1960s there were few library facilities and the majority of the library staff were expatriates, with only five trained African members of staff. The first courses on librarianship began between 1951 and 1955, but most of the professionals were sent to Britain for training. This underdevelopment of libraries at that time found expression in the small number of professionals, a situation that continued until much later. Today there are several courses being offered at all levels of higher education except the doctorate.

According to Virginia W. Dike, some Nigerians were also sent to train in Britain. The first School of Information Science in Nigeria was established in 1959 in Ibadan and, thereafter, another was opened at Ahmadu Bello University in Zaria. However, there are still some problems in this field, with particular regard to the quality of the training.

Antoinette Fall Correa and Olivier Sagna's chapter on Senegal traces the origins of L'Ecole des Bibliothécaires, Archivistes et Documentalistes – EBAD (School of Library, Archival and Documentation Studies) at the Cheikh Anta Diop University in Dakar. The school initially trained only librarians; archivists and documentalists enrolled there some years later. The institution currently offers bachelor and master's degree courses.

The study on South Africa conducted by P.G. Underwood and M.C. Nassibeni did not touch on the diverse levels of competence of South Africa, which could be of interest to readers given the history of the country. Librarianship was first taught in South Africa in 1939 at the University of Pretoria. Other universities in the country have also opened schools for library studies. An interesting feature highlighted in the South African study is the gender issue, which can be seen in the staff composition of developed countries where there are more women than men in the library services sector. The difference in the South African case is that positions of responsibility are still dominated by men. This chapter is a fascinating study and could have been developed much further.

In another chapter, Seth Manaka talks about lifelong learning and education in South Africa. He emphasizes the importance of training, and lifelong learning particularly, in view of the ever-changing trends in the profession. Manaka believes such training should be conducted in collaboration with the professional associations in order to fulfil the set objectives. Though the writer cites the South African example, it is evident that some of the problems he raises concerning lifelong learning are the same everywhere in Africa.

Librarianship and information science are not well developed in Uganda. Substantial efforts must be made in this regard to improve the status of libraries and the skills of library and information science specialists.

Andrew M. Kaniki shows the similarity in the state of the profession in Zambia and Zimbabwe. Zimbabwe attained independence in 1980 and started training its professionals only from that period. The case of Zambia is not very different because it took a long time for this country to start training its local library professionals, though it had attained independence much earlier. There is also a pressing need for continuing education in the two countries.

Wilson Olabode Aiyepetu describes the case of the African Regional Centre for Information Science (ARCIS) based in Ibadan, Nigeria, a West African institution contributing to the development of human resources founded in 1990. ARCIS was established with the support of the International Development Research Centre (IDRC). The regional centre collaborates with several other institutions and schools to improve and promote further training in information science.

The importance of information technology to the work of librarians and information specialists today cannot be stressed too much. The use of various software and hardware tools such as computers and network peripherals and the internet has further impacted strongly on the profession. Jacinta Were's analysis of Kenya points to the computerization of libraries through the use of documentary software facilitating data management, data search and dissemination.

In the last chapter of the book, Kay Raseroka focuses on the knowledge that professionals need to better meet the aspirations of libraries in general. The article outlines some solutions with an emphasis not only on lifelong education, but also on some basic subjects such as management techniques, in order to accommodate the needs of library users.

The lacunae in the book particularly lie in the geographical and linguistic coverage of the country case studies. For instance, only two non-Anglophone countries were featured among a total of 15 chapters, and none from North African countries such as Tunisia and Morocco which have some interesting developments in the fields of librarianship and information science. A much broader

exploration of other parts of Africa would have been more judicious and provided readers with a richer view of the state of librarianship on the continent too.

However, this geographical and linguistic disparity does not reduce in any way the value of the articles published nor the importance of the book. This volume provides professionals with a reference tool of utmost importance to their fields of activity. The book is very useful to both teachers in this discipline, and academics reflecting on information science syllabuses.

International co-operation has made a considerable contribution towards the establishment of schools and promotion of education for librarianship and information science. Organizations such as UNESCO, IDRC, Ford Foundation, Carnegie Foundation and Rockefeller Foundation deserve to be mentioned as examples in this respect.

Review by Jean-Pierre Diouf

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NEW PUBLICATIONS

compiled by Sulaiman Adebawale

Readers are welcome to review any of the publications, and are also encouraged to send us reviews of publications covering publishing and book development issues.

Takam Tikou: Le bulletin de la joie par les livres 9, 2002. La Joie par les Livres, ISSN 1271-6103, 147pp, February 2002, 15 euros + 2.44 euros postage. av. Générale de Gaulle, 92147 Clamart cedex, France. +33 1 40831462 (tel), +33 1 40940404 (fax), email: interculturel@lajoieparleslivres.com; www.lajoieparleslivres.com

The ninth issue of this invaluable resource on children's books and literature contains a special focus on the Arab world. A lead article by the Egyptian illustrator and author, Mohiedine Ellabbad, attempts to locate the origin and features of children's literature and publishing in the Arab world. The dossier also presents a selection of projects and initiatives promoting literacy and reading in the region.

In addition, the journal's regular columns cover news and book reviews on titles, publishers, and book promotion and development actors in children books in Africa and France.



Courage and Consequence: Women Publishing in Africa edited by Mary Jay and Susan Kelly, ISBN 0952126974, xii + 109 pp, 2002, \$19.95/ £11.95. African Books Collective, The Jam Factory, 27 Park End St. Oxford OX1 1HU, UK. +44 (0)1865-726686 (tel), +44 (0)1865-793298 (fax), email: abc@africanbookscollective.com; www.africanbookscollective.com

This important book attempts to build an overall picture of the role, status and aspirations of women in publishing through individual interpretations of their experiences in publishing as women, or through the type of publishing in which they are involved and the context of publishing in their environment.

Contributors to this invaluable volume include Elizabeth Anderson (South Africa), Kathy Bond Stewart (South Africa), Sonja Fagerberg-Diallo (Senegal), Jane Katjavivi (Namibia), Goretta Kyomuhendo (Uganda), Elieshi Lema (Tanzania), Serah Mwangi (Kenya), Janet Njoroge (Kenya), Akoss Ofori-Mensah (Ghana), Oluronke Orimalade (Nigeria), and Irene Staunton (Zimbabwe). The contributors cover a wide range of publishing ventures and sectors, from commercial, NGO, and public, to feminist and literacy activist publishing.



The Media in Governance: A Guide to Assistance. Developing free and effective media to serve the interests of the poor. Department for International Development (DFID) ISBN 1861923775, 59pp, 2001, DFID, 1 Palace Street, London SW1E 5HE, UK. +44 (0)20 7917 700 (tel), +44 (0)20 7917 0019 (fax) (UK), +44 1355843132 (overseas), email: enquiry@dfid.gov.uk; www.dfid.gov.uk

This document aims to 'improve the quality and impact of government-media relations and media effectiveness in serving the interests of the poor and the disadvantaged'. Produced by Colin Roth for the Governance Department of DFID, the guide is to help government and development agencies on how best to support the media in developing countries with a view to improving the livelihoods of the disadvantaged in these countries.

It tackles issues around government-media relations, regulatory mechanisms, and strategies to adopt to make the media more effective. It also contains a directory of resources for training media practitioners.



AFRICA'S 100 BEST BOOKS OF THE 20TH CENTURY

Final list of 100 titles announced by the panel of judges in Accra, 19 February 2002. ** Indicates top twelve title.

Literature for children

**Asare, Meshack	Ghana	<i>Sosu's Call</i>	Sub-Saharan
Al-Homi, Hayam Abbas	Egypt	<i>Adventures of a Breadth</i>	Atfalna
Mungoshi, Charles	Zimbabwe	<i>Stories from a Shona Childhood</i>	Baobab Books
Tadjo, Veronique	Côte d'Ivoire	<i>Mamy Watta et le monstre</i>	NEI

Creative writing

**Achebe, Chinua	Nigeria	<i>Things Fall Apart</i>	Heinemann
Achebe, Chinua	Nigeria	<i>Arrow of God</i>	Heinemann
Aidoo, Ama Ata	Ghana	<i>Anowa</i>	Longman
Al Ghitani, Gamal	Egypt	<i>Zayni Barakat</i>	GEBO
Almeida, Germano de	Cape Verde	<i>O testamento do Sr. Nepomuceno da Silva Araujo</i>	Ed. Caminho
Armah, Ayi Kwei	Ghana	<i>The Beautyful Ones Are Not Yet Born</i>	Heinemann
Bâ, Amadou Hampâté	Mali	<i>L'Étrange Destin de Wangrin</i>	Union générale
**Bâ, Mariama	Senegal	<i>Une si longue lettre</i>	NEA
Ben Jelloun, Tahar	Morocco	<i>La Nuit sacrée</i>	Seuil
Beti, Mongo	Cameroon	<i>Le Pauvre Christ de Bomba</i>	Présence Africaine
Brink, André	South Africa	<i>A Dry White Season</i>	Penguin
Bugul, Ken	Senegal	<i>Riwan</i>	Présence Africaine
Cheney-Coker, Syl	Sierra Leone	<i>The Last Harmattan of Alusine Dunbar</i>	Heinemann
Chraïbi, Driss	Morocco	<i>Le Passé Simple</i>	Gallimard
Coetzee, J.M	South Africa	<i>Life and Times of Michael K</i>	Secker & Warburg
**Couto, Mia	Mozambique	<i>Terra Sonâmbula</i>	Ed. Caminho
Craveirinha, José	Mozambique	<i>Karingana ua Karingana</i>	Academica
Dadié, Bernard	Côte d'Ivoire	<i>Climbié</i>	Editions Segiers
**Dangarembga, Tsitsi	Zimbabwe	<i>Nervous Conditions</i>	Women's Press
Dib, Mohammed	Algeria	<i>La Grande maison, l'incendie, le métier à tisser</i>	Le Seuil
Diop, Birago	Senegal	<i>Les Contes d'Amadou Koumba</i>	Présence Africaine
Diop, Boubacar Boris	Senegal	<i>Murambi ou le livre des ossements</i>	Stock
**Djebar, Assia	Algeria	<i>L'Amour la Fantaisie</i>	J. C. Lattes
El Adnoody, Abdell Rahman	Egypt	<i>Death on the Asphalt</i>	Atlas
El Saadawi, Nawal	Egypt	<i>Woman at Point Zero</i>	Zed Books
Emecheta, Buchi	Nigeria	<i>The Joys of Motherhood</i>	Alison and Busby
Fagunwa, Daniel O.	Nigeria	<i>Ogboju Ode Ninu Igbo Irunmale</i>	Nelson
Farah, Nuruddin	Somalia	<i>Maps</i>	Pan Books
Fugard, Athol	South Africa	<i>The Blood Knot</i>	Simondium
Gordimer, Nadine	South Africa	<i>Burgher's Daughter</i>	Jonathan Cape
Head, Bessie	South Africa	<i>A Question of Power</i>	Heinemann
Honwana, Luis Bernardo	Mozambique	<i>Nós Matámos o Cão-Tinhoso</i>	Academica
Hove, Chenjerai	Zimbabwe	<i>Bones</i>	Baobab Books
Isegawa, Moses	Uganda	<i>Abessijnse Kronieken</i>	Uitgeverij De Bezige
Jordan, Archibald Campbell	South Africa	<i>Ingqumbo yeminyanya</i>	Lovedale Press
Joubert, Elsa	South Africa	<i>Die Swerdjare van Poppie Nongena</i>	Tafelberg
Kane, Cheikh Hamidou	Senegal	<i>L'aventure ambiguë</i>	Editions Juillard
Kossa, Ungulani ba ka	Mozambique	<i>Ualalapi</i>	AEMO
Kourouma, Ahmadou	Côte d'Ivoire	<i>Les Soleils des indépendances</i>	Le Seuil
Laye, Camara	Guinea	<i>L'Enfant noir</i>	Pion
Magona, Sindiwe	South Africa	<i>Living, Loving and Lying Awake at Night</i>	David Philip
**Mahfouz, Naguib	Egypt	<i>The Cairo Trilogy</i>	Maktabet Misr
Marechera, Dambudzo	Zimbabwe	<i>House of Hunger</i>	Heinemann
**Mofolo, Thomas	Lesotho	<i>Chaka</i>	Morija Sesuto
Monenembo, Tierno	Guinea	<i>Un Attieke pour Elgass</i>	Le Seuil
Mutwa, Vusamazulu Credo	South Africa	<i>Indaba, My Children</i>	Blue Crane Books

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Niane, Djibril Tamsir	Senegal	<i>Soundjata ou l'épopée mandingue</i>	Présence Africaine
Nyembezi, Sibusiso	South Africa	<i>Inkinnsela yaseMgungundlovu</i>	Shuter and Shooter
Okigbo, Christopher	Nigeria	<i>Labyrinths</i>	Heinemann
Okri, Ben	Nigeria	<i>The Famished Road</i>	Spectrum Books
Oyono, Ferdinand	Cameroon	<i>Le Vieux nègre et la médaille</i>	Editions Juillard
Paton, Alan	South Africa	<i>Cry the Beloved Country</i>	Cape
P'Bitek, Okot	Uganda	<i>Song of Lawino</i>	Heinemann
Pepetela	Angola	<i>A Geração da Utopia</i>	Dom Quixote
Salih, el Tayeb	Sudan	<i>Season of Migration to the North</i>	Heinemann
Sassine, Williams	Guinea	<i>Le Jeune homme de sable</i>	Présence Africaine
Sembene, Ousmane	Senegal	<i>Les Bouts de bois de Dieu</i>	Le livre contemporain
**Senghor, Léopold Sédar	Senegal	<i>Oeuvre Poétique</i>	Le Seuil
Serote, Mongane	South Africa	<i>Third World Express</i>	David Philip
Shaaban, Robert Bin	Tanzania	<i>Utenzi wa vita vya uhuru</i>	East African Lit. Bureau
Sony Labou Tansi	DR Congo	<i>La Vie et demie</i>	Seuil
Sow Fall, Aminata	Senegal	<i>La Grève des Battus</i>	NEA
Soyinka, Wole	Nigeria	<i>Death and the King's Horsemen</i>	Spectrum
Tchicaya, U Tam'si	DR Congo	<i>Le Mauvais Sang, Feu de Brousse, A Triche-Coeur</i>	P. J. Swald
Vilakazi, B. W.	South Africa	<i>Amal'eZulu</i>	Witwatersrand Univ. Press
Tutuola, Amos	Nigeria	<i>The Palm-wine Drinkard</i>	Faber
Vera, Yvonne	Zimbabwe	<i>Butterfly Burning</i>	Baobab Books
Vieira, Luandino	Angola	<i>Nos os de Makulusu</i>	
Ngugi wa Thiong'o	Kenya	<i>Caïtaani Mutharaba-ini</i>	Heinemann
**Ngugi wa Thiong'o	Kenya	<i>A Grain of Wheat</i>	Heinemann
Yacine, Kateb	Algeria	<i>Nedjma</i>	Le Seuil

Scholarship/non-fiction

Amin, Samir	Egypt	<i>Accumulation on a World Scale</i>	Monthly Review Press
Amadiume, Ifi	Nigeria	<i>Male Daughters, Female Husbands</i>	Zed Books
Andrade, Mario de	Angola	<i>Os Nacionalismos Africanos</i>	Sa da Costa
Appiah, Anthony	Ghana	<i>In My Father's House</i>	Oxford University Press
Cabral, Amilcar	Guinea-Bissau	<i>Unity and Struggle</i>	Monthly Review Press
Casely-Hayford, J.E.	Ghana	<i>Ethiopia Unbound</i>	Cass
Chimera, Rocha	Kenya	<i>Kiswahili, Past, Present and Future Horizons</i>	Nairobi Univ. Press
**Diop, Cheikh Anta	Senegal	<i>Antériorité des civilisations nègres</i>	Présence Africaine
Doorkenoo, Efua	Ghana	<i>Cutting the Rose</i>	Minority Rights Group
Hountondji, Paulin	Benin	<i>Sur la Philosophie Africaine</i>	Maspero
Johnson, Samuel	Nigeria	<i>The History of the Yorubas</i>	Routledge
Kenyatta, Jomo	Kenya	<i>Facing Mount Kenya</i>	Maspero
Ki-Zerbo, Joseph	Burkina Faso	<i>Histoire de l'Afrique noire</i>	Akademie Kiado
Krog, Antjie	South Africa	<i>Country of My Skull</i>	Jonathan Cape
Mama, Amina	Nigeria	<i>Beyond the Mask, Race, Gender and Identity</i>	Routledge
Mamdani, Mahmood	Uganda	<i>Citizen and Subject</i>	James Currey
Mandela, Nelson	South Africa	<i>Long Walk to Freedom</i>	Little Brown
Marais, Eugene	South Africa	<i>Die Siel van die Mier</i>	J. L. van Schaik
Memmi, Albert	Tunisia	<i>Portrait du Colonisé précédé du Portrait du colonisateur</i>	L'Etincelle
Mondlane, Eduardo	Mozambique	<i>The Struggle for Mozambique</i>	Penguin
Mphahlele, Ezekiel	South Africa	<i>Down Second Avenue</i>	Faber & Faber
Mudimbe, V. Y.	DR Congo	<i>The Invention of Africa</i>	Indiana University Press
Nkrumah, Kwame	Ghana	<i>Ghana: Autobiography of Kwame Nkrumah</i>	Nelson
Plaatje, Sol	South Africa	<i>Native Life in South Africa</i>	P.S. King
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Van Onselen, Charles	South Africa	<i>The Seed is Mine</i>	David Philip

Organizers would like to draw your attention that this list may contain errors of attribution of originating publisher or country, incorrect transliteration, corrupted special characters in non-English words and so forth; any suggested corrections are welcomed.

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