

Digital Publishing in Africa: Lessons from the PALM project

Charles Batambuze, Executive Secretary, National Book Trust of Uganda (NABOTU)

Transcript from a presentation delivered at Information for Change 2010, Nairobi, Kenya, 21st September 2010.

[View questions and answers \(end of document\)](#)

Presentation transcript

Asante. I feel privileged to be here to talk to you about the tools that Dr Ndemo (the previous speaker, Dr. Bitange Ndemo, Permanent Secretary, Ministry of Information and Communications, Kenya) so ably presented and how those tools can be used in the business of publishing, production, licensing, and marketing.

My organization works with publishers, writers and other people in the chain, and probably that's the reason I'm here. Although the Permanent Secretary said we should do it and stop moaning, I thought I needed to give you a bit of perspective, a bit of history, a bit of the realities about publishing.

I have always thought in my mind that if African publishing were a movie then the end would always be predictable: it could be a bad end, a tragic end. And what we know about African publishing is that it occupies a marginalized position. Trade in books within and across borders is hampered by poor distribution, costly licensing and so many other factors. What we also know about publishing in Africa is that we contribute just a small proportion to world book trade. That is the physical trade: I'm not talking about the 500 billion online sector. And these statistics (slide 2) are old but it gives you an idea of how we are performing in Africa. In fact, based on the statistics, my friend said that, if in the past Africa was the dark continent and now that the light has come, Africa is now the silent continent.

That map (slide 3) courtesy of University of Michigan, is a representation of who publishes the most and who publishes the least. You can see Africa is just almost a line and you can see how big, how fat Europe is and the Americas. That is just the graphical representation. Just to get you to understand that even in terms of royalties the richest writers are not to be found in Africa. Most of the royalties are still concentrated in the northern hemisphere.

Now, in Uganda we did a study called **Publishing and Alternative Licensing Models for Africa (PALM-Africa)** (slide 5). We were thinking that a lot of children in schools don't have enough books to read. In the case of Uganda, when I think about primary schools, one book for five children is generous. And when you think about readers (books for supplementary reading), the ratios are even worse.

At university level I've seen some interesting statistics like in the case of Uganda, one text book for forty eight students: that is so bad. So we can see the problem of access to learning materials, and in the PALM-Africa programme we are trying to understand what impact it would have on access to learning materials if we adopted online publishing.

There is also the issue of territorial licensing arrangements which partly account for high pricing and entrenched publisher monopolies. One of the gurus of publishing in Kenya has said that that is true of most of the books we get

Digital Publishing in Africa: The next steps

www.informationforchange.org

from outside Africa, and these people are not willing to let go of the African market. They don't allow us to take control - they don't license us to publish low cost editions that our people could afford. Recently, we used to get books from India which were cheap reprints - UK editions published in India - but now we are no longer allowed to get them. So what is the African student or pupil expected to do? What is the African adult who is interested in changing their circumstances expected to do?

We believe the arrival of the internet is likely to change the face of publishing. What we have today is a scarcity model so, as a publisher, you decide that for this book you will have a print run of 2000 copies. When the 2000 sell out then you print another 2000 or 5000. That is the scarcity model. So, it's only about 2,000 people who can get your book at any one time. Now, when we embrace internet publishing, then we create abundance because one copy of a book on the internet can be shared by many across the world. Already I have introduced you to PALM-Africa (Publishing and Alternative Licensing Models for Africa): it was a study carried out in Uganda and South Africa to try to understand how (and how far) publishing on the internet could eliminate the shortage of learning materials or learning content.

How would publishing on the internet facilitate trade and generate new business models that would serve the commercial interest of publishers - those who are in publishing to make money? Because we thought that we didn't have enough authors in Africa who could do the technical books and other kinds of technical writing, initially the idea was to enable authors to adapt materials from the north for use in Africa, and then make them available on the internet. However, we found out that most of the publishers who took part in the experiment wanted to give exposure to our own materials: this was a great idea, because it was patriotic in a way. They were interested in exposure of culturally relevant literature and gaining a market presence in the different regions of the world.

Now, when you talk to publishers about publishing on the internet, the issue of copyright comes up. Everybody is very worried that, once they put the full text of their nice books on their websites, people who have evil intent out there will appropriate our content for their own commercial gain. When we started this project, talking to publishers everybody was asking. "How do we ensure that our copyright is protected?" This is a very serious concern, and I believe it is one of the reasons that we don't have African publishers' content on the internet.

So, in our project, we explored the different ways through which we can license books to limit the risk that so worried publishers (slide 6): what would happen to their works in terms of other people taking advantage. We came up with "Alternative Licensing" or "Flexible licensing". The idea was that, if we license our books intelligently, then our content - the content that we publish on the internet using the flexible licenses - would have increased international reach, would have expanded readership and would increase the impact of African publishing. And it would also reduce the cost of license transfers.

Some of you have done publishing, so you know how expensive and how long it takes to negotiate co-publishing rights with northern publishers. So we thought, how can we work out a system that would enable the transfer of licenses without African publishers incurring a lot of costs. The other thing that encouraged us was that flexible

Digital Publishing in Africa: The next steps

www.informationforchange.org

licenses are now used for nearly 300 million works {check this with audio file - sounds unlikely} worldwide. They offer a framework for a variety of free uses.

One of the flexible licenses is the **Creative Commons license** (slide 7) which grants certain permissions or rights to the users of a work in advance. In other words, if someone wanted to photocopy your book or download and share it with others, they can do so if it is within the license. They don't have to get back to you every time they want to do something that they think would violate your exclusive right over a piece of work. There are many different licenses under the Creative Commons (see their website at creativecommons.org for full details), but the most important information is about the four conditions

- **BY or Attribution:** others may copy, distribute, display, or perform your work but they must recognize the author through acknowledgement or attribution
- **SA or Share Alike:** others may distribute works derived from your original work - this is used with the other conditions and licences
- **NC or Non-Commercial:** others may copy, distribute, display, and perform your work, or a derivative of your work, but for non commercial purposes only
- **ND or No Derivative:** others may copy, distribute, display, and perform only direct copies of your work, not derivative works based upon it

Recently I was talking to a journalist and I was telling them about the flexible licenses. He said, "Yeah, correct, but when I put my book up there and I've used one of those licenses it means that people can only copy or use my works for whatever ends that are in the license, then there has to be trust". And I replied, "Yes, even in the traditional environment, the commercial business environment, there is trust. If someone takes my content, changes it and then gives it back to me, I can then go and use it for other uses. So there has to be trust as I can make money off his energy. In the digital environment, trust is the cornerstone".

A lot of thinking has gone into the area of licensing. Many of you will know of examples around computer software, like copyleft (www.gnu.org/copyleft), open-source software (www.opensource.org/licenses) and the Open Access publishing models (mainly in academic journals publishing - see www.doaj.org), and how enterprises have developed around the concept of open source and open access. Now, people have been asking, "How can we change publishing? How can we question the fundamentals of publishing as we know it so it can be changed to suit the digital environment?".

And we will probably have to revise the royalty system. We all know that at present publishing is driven by royalties. Can we change the way we remunerate creators of works and, instead of royalties, we use fees?

Many of these questions have led people to think of an alternative way of dealing with the issue of copyright, of the intellectual property built on copyright, so that when you put your work online at least you have exercised your right, to give away some of the rights and keep other rights for yourself.

Digital Publishing in Africa: The next steps

www.informationforchange.org

One of these alternate approaches is CC+, the Creative Commons Plus protocol (slide 8) which lets a content owner provide additional information for users irrespective of geographical location so they can contact right holders, and negotiate variations in license terms, and pay if necessary. It is like a bridge between the non-commercial and the commercial world. (see wiki.creativecommons.org/CCPlus) and it works like this.

You find a book on the internet that is licensed under the NC (non-commercial Creative Commons) use. You think there is a viable market in East Africa. You go to use the CC Plus protocol. You get the contact information for the rights holder and you ask their permission to convert the work for commercial use in the East African market. Then the rights can be granted.

But there could be a lot of work in doing this. You can imagine that, if you put a book online, millions of people will have access to that book. And if only one per cent of these people were to ask you for different kinds of permission to do different things with your work, responding to the requests would be a lot of work for you. So we have been working on ways of digitizing the way we authorize other people to use our works in different ways - to try and streamline the process and reduce the time (and costs) to content owners. The CC Plus protocol enables people to contact you to get additional permissions as they need them, so that they can use and distribute your work. They will increase your dissemination and readership, and might make you some money as well.

The other issue with CC Plus is territorial licenses. If you are a Kenyan distributor, you only physically distribute books within Kenya: you don't distribute books in Tanzania so you don't need distribution rights. Now, however, the internet is borderless and when we put books on the internet we have broken down the borders, we have broken the territorial license. However, these licenses still matter, as we shall see later.

When Amazon wanted permissions from publishers to distribute books on their e-readers (the Kindle), it took them a very long time to negotiate with each publisher because of the limitation of territorial licenses (Publisher A had exclusive rights in Europe; Publisher B for the UK, Australia, New Zealand and Sub-Saharan Africa; Publisher C for South Asia; Publisher D for the USA and Canada; Publisher E for the Middle East region; and the rest of the world was open territory). All these needed to be individually cleared and documented. But through the CC Plus protocol it is possible for you to ask for permission from the different publishers online, so that you can distribute in Kenya, Uganda, Somalia, Rwanda, and then all over the world.

So CC Plus is good for facilitating the development of e-book formats, negotiating print on demand, seeking territorial licenses for printing in other countries, and translation rights. Earlier, somebody was talking about publishing in Swahili - about converting government documents. But that is just one strand. There are many very important books for Kenya that should be in Swahili but these books are protected by copyright and it would be difficult to track down and then arrange translations. If these books were online, we would just use the CC Plus protocol to arrange the rights.

Following the growth of the internet, publishers have been trying to work out how to tag books in a digital environment with the correct kind of license information. So, when you log onto the website of one of the publishers, you will be

Digital Publishing in Africa: The next steps

www.informationforchange.org

able to know which books are free, which ones cost you money and which ones are protected by which licenses. They have developed a standard called Automated Content Access Protocol (www.the-acap.org/). It was developed by the World Association of Newspapers (www.wan-ifra.org) and the International Publishers Association (www.internationalpublishers.org), as a standard for managing open and commercial rights transactions (slide 9).

Now in our study in Uganda and South Africa, we started with a question: “If content is freely available online, and if the owner adopts flexible licensing, then what kind of business models would make money for both the original publisher/content owner and a re-publisher of licensed content?”.

And we asked the really important question for people in commercial publishing: “You know that you are selling premium content. And, if you were to make that premium content available on the internet free of charge, how would you earn your money?” That’s a very important question, especially to the big commercial publishers.

When you think about publishing on the internet you have to question the very basics of publishing: you have to work our new and different answers so you can negotiate these basics, or build on them so that you also can make money.

There are several business models that we suggested from the PALM-Africa project (slides 10-13).

One of them is called **Freemium**. Here you provide Premium content on your website which you sell for a fee or subscription. At the same time you also provide free content around the Premium material which draws people to your website so that they can identify (and you hope buy) the Premium content.

Another is **Free-to-Consumer**. Here the central question is, “What is free?” It could be downloads of samples or of a full text, with supplementary material or supplementary services paid for by the consumer. So the consumer pays for the right to print off content, or for back-up statistical data, or for a practice workbook, or for any multimedia DVD or CD material, or for any other added-value items you can devise. But the core material is still free to view.

Then you can also get revenue through **advertising** and **affiliate** sales. If you are selling books and that is your main core business then there are other things that you can sell on the site that are book-related. Either sell yourself, or advertise and link to another seller, who pays you for the advertising you do.

Then there is the model for **Open Access** journals (and, less common, for books). I’m sure you’ve heard about that. This is known as the **Author-Pays** model, and the consumer is free to download the full text of the document from the web. The consumer only pays if they want to print the article or journal. And, usually, they can also purchase a print copy of the journal or book. The author pays all writing and distributing costs. I think that, sometime back, perhaps in 2008, there was a Kenyan company which was trying to follow that channel.

Many people ask how the Open Access and Author Pays models can succeed. The evidence is that they can. There is a big supplier of journals and other research works based in Egypt called Hindawi Publishing Corporation (www.hindawi.com) whose business model is based on Author-Pays. So we could have an East African company

Digital Publishing in Africa: The next steps

www.informationforchange.org

leading for sub-Saharan Africa using that model. Through this model, people are able to access the research and, at the end of the day, authors are able to communicate with the communities of researchers and other people who are interested in their works.

I'm sure some of you have heard about **open educational resources**. Here, what is free to the consumer are course materials, paid for through the registration fees paid by the student, or through other revenue raised through institutional funding. This makes a lot of sense in a university setting or for NGOs that provide training and want to charge a fee.

With Open Access downloads of full text can grant rights further rights to customize the content into other formats and documents (with attribution). You can read more about the business models in our report (idl-bnc.idrc.ca/dspace/bitstream/10625/45649/1/132110.pdf).

Let me say a bit more about our trial. We set up a publishing experiment where we had two organizations come forward. Why only two organisations? I think because a lot of publishers and authors are very scared about the security of their works once they get online. That was probably the main reason. But the other one was that publishers in Uganda don't have capacity within the company to do ICT related work. So there is a skills, resources, and capacity gap and there is a real need for support in this area.

However, between the two commercial publishers and then a development organization, we had a total of six titles (all very high quality) that were put online. They put the content on their websites and anyone in the world could download this content free of charge. Their license of choice was a combination of two of the four Creative Commons licenses that I showed you. They used a combination of BY (must recognize the author through acknowledgement or attribution), NC (restricted to non-commercial use, so as long as your use of the book is non-commercial you don't have to refer back for any further permissions) then they added ND (non derivative, so there was no right to use the content to create any other product). This (BY-NC-ND) is the most restrictive combination of licenses in Creative Commons.

Now the report of what happened.

At the same time as the six books went up from our partner publishers we put up a file on the NABOTU website. We had undertaken a survey of the publishing landscape in Uganda, and we put up the book report as a pdf file on the NABOTU website (www.nabotu.or.ug/userfilesnabotu/uploadeditems/1251991912534.pdf), free to download. The impact of this was very quickly obvious. There was a visitor from the US Library of Congress in Nairobi who travelled to Kampala to purchase print copies of that book. They could have just downloaded the file and kept quiet. But this person came to us in Uganda and said "Do you have copies of this book? We saw it online, and we want it for ourselves and also for our affiliate university libraries in the USA." Now you can imagine, if we had printed 2,000 copies of this book how long would it take for one of those copies to get to the USA market - you would probably count it in years. Then somebody from Australia wrote and said, "We have seen this book online. It looks really interesting and we want to put it in four of our university libraries. Please give us permission." Then we said, "You are free to print

Digital Publishing in Africa: The next steps

www.informationforchange.org

it in Australia and make it available in your university libraries". There is very little trade between Uganda and Australia. I would imagine it would take ten years for a hard copy of this book to get to Australia (if ever) through normal publishing distribution channels.

As well as in the USA and Australia, in Uganda, at the university in Makerere, there are students in publishing and all of them wanted a hard copy of the book, too.

Another example: the development organization we worked with was Femrite (www.femriteug.org) which has its distribution outside Africa done by The African Books Collective (www.africanbookscollective.com) or ABC. Here the publisher sends ABC final print ready files, and ABC then use print-on-demand to supply books to their market in Europe and North America. ABC saw a novel, *Farming ashes*" (www.femriteug.org/docs/14565403092010_Farming%20Ashes.pdf) published by Femrite and wrote to them, saying, "Please, you have not sent us this book. Can you send us the file so that we can distribute it for you in the Northern market?" It's that easy! On your website a lot of people are reviewing your work, and distributors and libraries and bookstores are picking up your book and doing the marketing for you. You are not putting in any money up front. They are marketing the books for you. But at the end of the day you (and they if they are a commercial organisation) can make money from your content.

Another example: there is an academic publishing house in South Africa called Human Sciences Research Council Press (www.hsrcpress.ac.za). They have a dual model: they produce books which they sell in considerable numbers in one hundred and six countries across the world. At the same time their books are also available as full text free of charge on their website. People keep sending orders for hard copies, and downloading free copies. The fact that the content is available free on the web doesn't seem to stop HSRC Press selling books.

Other findings: there is a lack of skills and expertise in online marketing and distribution (slide 15) to attract readers to websites. Publishers need to work out how to offer an effective search function on their websites. They need to add value in their web presence, on top of the books they have to offer. They need to know the things that matter in their community.

This last (community) is becoming more and more important. Community is central in social media marketing, in crowd sourcing as a way of distributing and creating content, in viral online marketing, and in development in an interactive web 2.0 world. With the web you can be agile and make changes and develop new plans and strategies: the digital world highlights this need for realigning strategic thinking in the very rapidly changing world. In this world the larger publishers have real difficulties in achieving strategic flexibility: there is a real opportunity for the small and flexible publisher.

Finally, about distribution (slides 16-17), the Permanent Secretary has already clarified the issue for me when he talked about e-readers. e-books and e-reading devices offer new hope for book distribution to most parts of Africa, because they operate on cell phone and wireless networks. We need to get these things into the villages and into

schools, and if the commercial publishers in East Africa are not willing to digitize content and provide the water to flow through this pipework, other people are going to fill that gap.

Publishing to cell phones is an alternative currently being explored around the world. Platforms to enable book distribution over cell phones are being developed. But in Kenya how many people have mobile phones? I was recently invited to talk at one of the universities about tele-centres and I said we no longer need them because, in the past, people would go to a tele-centre to make calls, but now they have mobile phones. Currently people go to a tele-centre to use the internet, but the newer mobile phones are internet enabled. More and more people will have their internet access through their mobile - so there is another channel to market.

In the area of printing, print-on-demand solutions would work best for African publishers given the small print runs involved. There are many solutions for print-on-demand, from high technology installations like - in the UK and USA - Lightning Source (www.lightningsource.com). I have also heard that Amazon are starting a print-on-demand service.

For Africa print-on-demand offers a partial solution - regional printing. But there is still the infrastructure problem - shipping books inside Africa. As we all know, it is very difficult to trade books within Africa. Between 2004 and 2007 there was a project to study the intra-Africa book trade undertaken by BookAid International (www.bookaid.org) and the Pan-African Bookseller's Association - PABA (www.panafricanbooksellersassociation.org). The Library service in Uganda took part, and was given funding to buy books from Zambia, from Zimbabwe and several other countries. It was difficult enough to get a publisher catalogue from the countries, let alone have books supplied. An evaluation report of the project is available (maktaba.ku.ac.ke/cgi-bin/koha/opac-detail.pl?biblionumber=8246). In conclusion, I think that, working with a combination of the technologies mentioned, there is no reason why we cannot transform the business of publishing in Africa.

Asante sana.

This is an edited transcript of a presentation at the Information for Change workshop held in Nairobi, 21 September 2010. Edited by Robert Cornford
www.informationforchange.org

Questions and answers

Prof. Kimani Njogu: Thank you very much Charles for enabling us to understand a little bit more about the flexibility available within digital publishing. I will take maybe one or two questions to allow us to move onto some other activity. Any OK well three actually. I think I'll take those three only please. And do stay focused on the question to allow for time.

Digital Publishing in Africa: The next steps

www.informationforchange.org

Dr. Tusubira: Well thank you very much. Thank you Charles just a quick comment, not a question so you can take another one. I think when you think about the format of publishing we should look more at the market. You see the generation y young people don't want to read hard copy. So even if you take them home they still don't read them if they want to read something and it's on the laptop they'll read it right away. If it's a book they look at it and come back at it later on. So the new generation actually wants to look at digital content. People like me still look at books so your market, our market has totally changed and this you must understand. So it's not an option to say lets hide our books because if we hide them nobody will ever read them. If they have to be read they must be in electronic form, they must be online.

Prof. Kimani Njogu: So the technology is shifting our reading styles? Isn't it? Young people are reading differently from older people. Yes your comment?

Agatha Verdadero: My name is Agatha Verdadero. I am the publisher of Master Publishing and The CAN-DO! company. We are a full service e-publishing company. I just wanted to address something that our speaker had said earlier in the first part of his presentation, something that they seemed to be hard pressed to find the writers to do technical books that would be appropriate for this context. I think sometimes publishers haven't quite explored much of what can be done here in the continent, because I would like to ask - have publishers actually approached experts in the various academic fields for instance say in engineering, you know engineering books, medical books are some of the most expensive books. And we often have to buy them from Europe or North America, in order to supply them to our schools here. And yet the knowledge and information and even the technology being mentioned in those books aren't quite really appropriate for this context. Have publishers tried to approach practitioners in engineering for instance or medicine to do the writing for them. Because certainly I for instance just a few months ago had started a conversation with a medical doctor, Ugandan in fact, was practicing here in Kenya and I was encouraging him. Why don't you write a book that is specific for your particular field of specialisation. I think he was doing Nephrology. And so what I'm simply trying to say is that, have we really done enough to create the kind of content that these specific for this context? I mean I am a foreigner but sometimes I feel that in trying to do this crusade of creating content for Africa I'm more African than most Africans because I believe more in people's capabilities of writing for this context who are here in this continent than most other publishers. So that's my challenge and also my question.

Prof. Kimani Njogu: Very good. Are we doing enough as publishers to reach out in the creation of new content?
Florence.

Florence: Thank you. I like the fact that you mentioned publishing on demand and my concern is for people who are self publishing particularly in novelists. I disagree with Dr. Ndemo on the issue about doing away with our oral literature. I think because we change "orality" into literature through the story telling to capture it in books. But my question is, how can we ensure that POD (print-on-demand) so that local writers can be able to self publish and distribute their works here. I was talking to a novelist who's done a book on Kenya but she published in the USA and she's struggling to get it available in Kenya at a pocket friendly price because by the time she prints it in the USA the print-on-demand and she sends it to Kenya, the cost become quite high with shipping and all of that. And if it was

available we could get print-on-demand in the region, not necessarily even in the country, I think it would work for a number of small scale writers and it would also help to improve the quality of our publishing.

Prof. Kimani Njogu: Thanks Florence. Robert?

Robert Cornford: Yeah I've got one comment for Dr. Tusu who says young people don't want to read print. If you see in people sitting on the public transport around the world reading Harry Potter books, you are wrong. They do still read print. They read print in millions, they really do. There are other things that also want to do online, but I don't think its true that young people are completely cut off from print. The other thing I wanted to do is just to a quick comment that came from Pheroze Nowrogee when he was the keynote speaker at the Information for Change meeting in 2008. He just told this wonderful story about how in the old days when you wrote a letter, you were the sender of the letter, and you bought the paper, you bought the ink, you bought the envelope, you bought the stamp, you wrote the letter, you communicated what you wanted. You put it into the post and the other recipient on the other end got it for nothing. You were disseminating what you wanted to say and it was your cost. With the internet, what you've done is to transfer all those costs, the printing, the downloading, the bandwidth to the other user on the other end who is very often less able to afford it than the person who is creating the material. And as Pheroze said "we call that progress?". The problem is we haven't worked out a way of understanding how the internet works. It's actually about what Charles just said, if you are trading files, if you are trading intellectual property across borders you are not having to ship incredibly heavy items. You are not having to ship books around. All the issues around distribution, the problems of shipping from here to Tanzania - does it go down to Mombasa to Dar-es-salaam and back again - stop being issues. Because all you are doing is you are selling ideas. And we haven't worked out a way or model for handling that.

Prof. Kimani Njogu: Ok. Quite a number of comments, maybe you give this to Bob. Bob Kioko and then we come to you. Kind of wrap it up.

Bob Kioko: Ok just two very quick comments. One is to just affirm the issue of what Robert raised about generation Y wants to read. It comes down to what content you are giving them. Harry Potter is one, the Twilight Series. My daughter keeps sending me for these big books that I have to buy and put into my suitcase because she can't get them in Nairobi. And they're shifting them around to each other, sharing - if you buy one copy they exchange them, the stuff we used to do. So it's all about content at the end of the day. But I think also there is a conversation we need to have about where we are looking right now in terms of the platform. Remember that for many of us Africa jumped the computer stage and has moved to the mobile phone stage in ways that a lot of countries in the north have not. And we need to ask ourselves what does that mean for the things we do. Because you cant just try to apply the typical things that happen on a computer to try and tap into the African market. I think we have that challenge. And it opens doors like podcasts. What are we doing about oral literature that could be transformed by recording those things in voice, and still maintain our level of oral literature but one that utilizes technology and the platform of technology to put it a lot wider. And so as we think about publishing, I'd like us to maybe broaden our minds beyond just thinking of a book that has pages that you turn to thinking about tapping into some of our strengths like oral culture and converting that into books. Because, a lot of us I think it's a generational thing, when you are sitting in traffic, I'd rather - currently I'm listening more and more to books than to the radio. And I think that's is something we'll see more as people get

stuck in traffic in Nairobi for six hours a day - three in the morning and three in the evening. You are better off using that time listening to a book and learning something new as opposing to reading the newspaper every time the policeman stops the traffic. So I think we need to look at and skip some of the stages that may have been used traditionally in other territories.

Prof. Kimani Njogu: Absolutely, again the whole question of how do we utilize the technology in its different formats. I'm really running out of time, so I'll give you a moment. (unclear)

Dr. Tusubira: Right of response – Thank you very much. When you give young people a choice, they should have expanded my statement. You know I also move around a lot. Go to any airport, go to any city, where are you going to find young people? You are going to find them in the CD shops in the music shops and so on. Who do you typically find in a bookshop? Just think when you move around, who do you typically find in a bookshop apart from where they sell textbooks? Just go to Nairobi and look around. So spend sometime in a video shop and a DVD shop and then go spend sometime in a bookshop and just note down the kind of people you see coming in. So where there is a choice, and I should make this very clear, Harry Potter is new, and so if you don't have a choice but as soon you get it on a digital reader then they don't buy it anymore. So this is what I was trying to underscore. So the times are changing, the connectivity is here. So once there is connectivity and content online then as a business model you must reconsider both issues. Thank you.

Rahab Njoroge: Thank you. Mine are just two quick questions. I would like someone to explain what print on delivery means? And whether its actually cost effective in our situation here. Because printing of books I think is one the most expensive costs in publications. We do publications for custom development and that has been on a key concern as well as of course distribution. Then the other challenge we have faced is editing; quality editing. We have had nightmares in trying to get content that has been generated by technical people into easy to read materials. The cost is too expensive. And sometimes when we engage people who call themselves editors we've ended up with half baked products. So I think the challenge back to publishers, is there a way we can work with a pool of academia people who are specialists in linguistics, journalists and build good capacity for them to edit quality material that can be publishable and will not be a disappointment.

Sorry my names are Rahab Njoroge I work with the International Institute of Rural Reconstruction.

Prof. Kimani Njogu: Thank you very much. Exactly one minute for response or you wanted to help in some of the response. Print on demand and so forth. Maybe you can do that please.

Pouran Ghaffarpour: My name is Pouran Ghaffarpour I work at the United Nations. We have a publishing section there and we have a printing big section as well. POD it means print on demand and is a digital device. So the difference between a digital device and offset traditional conventional device is with digital you pay a click charge per page whatever is the format. And you can have five copies or five hundred copies you will pay the unit cost while if you do offset printing you will the more you print the less you pay. And there are ten devices available in East Africa among you know private printing companies. And the cost is a bit high but that's a bit of the private charges.

Prof. Kimani Njogu: Absolutely and it seems as if print on demand may very well be a great option for most of us to get into.

Charles: Thank you very much for all those questions. I must confess this is the first time I get so many people respond to a presentation that I have made. Anyway market has changed, it is changing. That is a reality and I think in a way exposure to certain technologies changes the way that we respond as human beings. And as we get more computers into the schools, more of these gadgets that the permanent secretary was showing into the schools, definitely user habits are going to change and I think as publishers and writers we have to change with the wave. We have to move with the wave. Agatha – whether the publishers actually look out for these technical writers and so on. Some of the publishers do. However, like you said it is very expensive to publish technical books, and the market is small.

And that's why actually publishing them on the internet would make sense, because then you cut out a lot of other costs. But at the same time make the content available for those who might want it. I know that in the case of Uganda for example the indigenous publishers, there should only be one that is investing in this area. Because the market really is small. Most of the publishing is for school textbooks, that is where most of the money is. The print on demand, somebody asked whether it is viable, whether it is expensive and whatever. But there are many solutions that people are coming up with. There is something called espresso book machine. I think they say it costs between fifty thousand to one hundred thousand US dollars. And this one was devised for large libraries, academic libraries. So the publishers put their files there and when the students come and they want a certain book, the machine just does it for them. And I think they said the cost per page is about \$0.02 (two cents) times maybe one hundred then the book becomes very expensive. But I think as people think about this field and get inexpensive technologies then even the prices per page will go down.

Bob - about the platform, and the truth is that there is convergence of technologies. So a book might not be a book in the traditional sense. These days when I click on a book I can look at a movie, I can listen to a song audio and whatever. So, it's just a question of creativity and what I mean these publishers working on products that will appeal to the market. Quality editing it is a challenge, but it's something that we can overcome especially with the internet. I know that for journals they do remote sourcing for editors. If the paper is very technical and they don't have in-house capacity and then they write to some of the experts from anywhere. Somebody can be sitting in Sydney but they are working for a Kenyan company and they are the expert in that field. So they can pass your papers or refuse them. I think the market for professionals, people who can do editing, illustrations and so on is no longer local. You just put up on your website, you just say I want people from all over the world who can do this work and you'll get them. But the other thing, I think we have to train our people to bring them to a level where they can do technical editing. So that even, I mean our industry is able to benefit the local people as well. And some of the meetings, actually it's a concern that we have had we people who work in the publishing sector that we don't have a lot of support for training. We don't have a lot of support for research on new ways of publishing and a lot of donors are very uninterested in this area. But the only way we can transform our society is if we the publishers and writers put out quality works and make them available through different ways to the market. Then Kenya will change, Uganda will change and all of Africa.

Prof. Kimani Njogu: Thank you Charles. I think the conversation we are having is so important that I really want to open the door for continued reflection on it. I think it is really a question of formats. Oral literature will not die but it will be manifested in a different way. It will be present in a digitalized form. The book will not die, but it will become a book in a different form. So really, it's really the technologisation of what we already have and building capacity. I'll give a classic example, I mean last week I asked an editor based at the School of Oriental and African studies to go through a manuscript for me. And paid her the same amount of money I would have paid an editor based in Nairobi. And all we did was just to do is send her a word manuscript, she went through it, send it back to me. The reason was that the English author insisted that she wanted an English editor, not a Kenyan editor, not an American editor. And therefore we needed to do it via internet. I think its really taking advantage of all opportunities that are around us and maximizing. And also building capacity for our own editors, because we don't have enough. Any additional comments, additions or observations about the topic? Or we can move on to world café? Or we wrap it up.

Ok I understand lunch is ready. So we do lunch and we come back exactly at two O'clock. One hour lunch and we do more stuff together. Ok give ourselves a clap. I think we've done a great job today (clapping). Thank you.