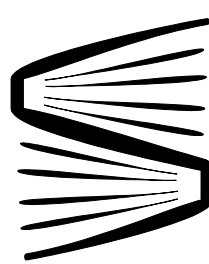


**INTERNATIONAL ASSEMBLY
OF INDEPENDENT PUBLISHERS
2012-2014**

**REPORT AND
PERSPECTIVES 2015-2018**



**International
Alliance
of independent
publishers**

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INDEPENDENT PUBLISHING AND BIBLIODIVERSITY ACROSS THE WORLD: AN OVERVIEW

Verbatim transcript of presentations made
at the opening session of the Cape Town Meeting
(welcome addresses by local authorities, publishers' presentations)



WELCOME ADDRESS



Alderman Belinda WALKER, Representative of the city of Cape Town

Good morning everybody and welcome.

I had planned to welcome everyone here today using an array of different languages that would thereby acknowledge the various nationalities present at this Assembly. Upon reading the list of attending participants I realised that this might prove to be a rather lengthy task, given that individuals from 38 different countries would be gathered here! I was, nevertheless, going to make an attempt but then I remembered that speaking in 38 different languages could prompt many corrections and in a room full of astute publishers and proficient linguists, I would rather not take that risk!

There are individuals present here from various pockets of the globe who are ready to engage with others on how best to continue the promotion and dissemination of history, knowledge and narratives. Such engagement is particularly necessary given the changes occurring in the 21st Century's operating environment and its subsequent growth. Where previously, information was scarce, expensive, slow moving and intended for one-way mass consumption, technological advances have redesigned the operating system of the learning environment, making it considerably more virtual and digital.

Now information is readily available, often free or cheap, immediately accessible and aligned toward sharing, participation and feedback through digital mediums. With the emergence of digital actors, where does this leave independent publishing houses?

To avoid being left behind, are all publishing houses also meant to tap into this digital world? If a new generation of publishers has emerged, will the generation of publishers preceding them have concerns to express and valuable lessons to share? Can emerging publishers, familiar with modern, digital mediums bring workable and innovative change to the process? And in so doing, re-engage those publishers who feel they have fallen to the periphery?

Any manuscripts containing such concerns, lessons and opportunities might remain simply manuscripts, unless events like these, and people like you did not make an effort to probe the issues. This Assembly will provide you with a platform to explore, discuss and build upon those findings, which the thematic workshops uncovered.

Two of these workshops focussed on the production of African literary works and production in local and national languages from across our vast continent. It is estimated that there are between 2000 – 3000 languages across Africa, and such a figure does not even include the rich milieu of spoken dialects. And this is merely one continent!

In South Africa alone, there are 11 official languages through which the communication of knowledge, and the telling and re-telling of narratives occurs. Indeed, it is in keeping languages alive - not simply through speech, but the written word too - can cultural traditions and exchanges across the globe persist.

It has been said that the literary tradition, as an art form, lives in the language of no single mother tongue for it is the child of many. This Assembly, together with the Open Book Festival, will draw together local and international participants engaged in the literary tradition to learn more about the diversity of editorial production and publication from key players across the globe. All this in order to keep the literary tradition alive.

However it is not only the writers, editors and publishers who are charged with this incredibly important task. It is the readers too, from all walks of life, who also share this responsibility, particularly so that their mother tongues can persist and their cultures continue to exist.

Hence it gives me great pleasure to officially welcome you to an Assembly that will seek to encourage this and to Cape Town, famously referred to as the 'Mother City' where creative and cultural exchanges often find fertile ground in which to take root, grow and flourish.



Sibusiso XABA, Director General of the Department of Arts and Culture in South Africa

It is an honour and a privilege for me to address this auspicious occasion today. The Books and Publishing industry is one of the priority areas in our mandate as the Department of Arts and Culture. We believe that literacy and a widespread culture of reading are fundamental elements in the development of a nation.

The publishing sector is recognised by UNESCO as one of the industries that do not only contribute to knowledge economy, but also have enormous potential to contribute to economic growth. It is against this backdrop that the Cultural Industries Growth Strategy (CIGS) of 1998 recognises the Books and Publishing sector as one of the creative industries with a potential to contribute significantly to economic development. Subsequent to this, the Department of Arts and Culture established the Books and Publishing unit in 2004.

The South African book sector is the most thriving in Africa and has got a potential to be a force to be reckoned with internationally. According to the Industry Survey released by the Publishers' Association of South Africa (PASA) in 2006, the South African book sector records a staggering R5 billion net-turnover. About 16, 528 authors earn an estimated R308 million worth of royalties. The industry was not spared from the ravages of economic downturn, which affected various industries globally. The major threat to the industry is, however, the lack of a culture of reading.

As we celebrate twenty years of Freedom and Democracy in South Africa, we must redefine our place in the world and develop a globally competitive book industry. As the Department, we are committed to the preservation, development and promotion of South African literature in all its forms and genres. Through a variety of strategic interventions we create publishing opportunities for aspiring writers, encourage the culture of reading, recognise excellence in literature and build library infrastructure for communities across South Africa, especially in rural areas. We are motivated by the conviction that a widespread culture of reading would create a more knowledgeable society, contribute to the acquisition of skills and advance the economic contribution of the book sector.

Our strategic objective in the book sector is to promote a culture of reading and writing and develop a sustainable book industry that supports equitable development of all South African languages. This is aligned with the objectives of the Mzansi Golden Economy (MGE) strategy, which among other things, aims to create an enabling environment for the mainstreaming of the arts sector as an important contributor to job creation, poverty reduction and skills development.

Ladies and Gentlemen, September is a very busy month in the arts and culture calendar, especially in the Book Sector. As you are probably aware, the 8th of September is International Literacy Day. Closely linked to this day, South Africa celebrates National Book Week on the first week of September annually. In this initiative the Department of Arts and Culture works in close collaboration with the book sector through the SA Book Development Council (SABDC). In a space of five years, this campaign has established itself as the premier platform through which the government, the book sector, the media and the civil society establish dynamic partnerships for the promotion of a culture of reading and writing.

I am glad that over the next three days this conference will deliberate on pertinent issues affecting the development of the industry. The rise of the digital media has ushered us in a new wave of electronic

publishing, which is not without challenges. New inventions in technology have introduced popular devices such as kindle, iPads and other tablets that augment the sale of ebooks. The evolution and dynamism of the book sector demands that we keep up with developments in the global village.

The realisation that we can now communicate and publish material with just the mere click of a button, poses new fears and concerns about copyright protection. Issues of trade and international distribution rights, copyright protection and related legal matters often hinder growth. In seeking solutions, contemporary problems call for contemporary and creative approaches. We need gatherings such as these to give us guidance to fully exploit opportunities brought about by the digital age.

I am pleased to note that we have a plethora of French organisations as some of the partners in this endeavour. I must be preaching to the converted when I say that literature among people is friendship among people. It is through literature that we learn about other people's way of life and understand their history and culture. This makes the book a vital instrument in cultural diplomacy.

The French language, in particular, is a very strategic tool that we can use to foster cooperation and understanding among different peoples. To paraphrase the late President Nelson Mandela, "If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language that goes to his heart." In this regard, I would encourage translations from the various South African languages to French, and vice versa. By doing so, we will not only be connecting with French speakers from Europe, but we will also be sharing our culture with peoples from the French-speaking countries across the continent.

Let me once again congratulate all participating publishers, especially those who founded this organisation in 2002. I believe that with the rise of digital media and other technological innovations, there will be vast opportunities for independent publishers to explore different business models. These are some of the ideals espoused by the Department of Arts and Culture. We are proud to be associated with this initiative.

I wish you a fun and fulfilling three days.

GENERAL INTRODUCTION TO THE MEETING



H  l  ne KLOECKNER, President of the Alliance

This meeting is the third of its kind since the creation of the Alliance, following Dakar in 2003 and Paris in 2007. Before presenting the focus of this meeting, I will briefly speak about the choice of the city of Cape Town to host this 3rd International Assembly.

Indeed, we have not chosen Cape Town only for its beauty and historic wealth; or for its warm spring weather or touristic potentials!

Criteria that made us chose South Africa are many: support from local publisher members (Jacana Media and Modjaji Books), partnerships established onsite (including the Open Book Festival, the French Institute of South Africa, the Alliance Fran  aise, the Centre for the Book...), the willingness of African members to establish links with English-speaking African publishers, significant and enriching experiences of South African book professionals, including in the field of digital publishing and multilingual publishing in national languages.

Cape Town therefore had several benefits: mobilised publishers, English-speaking region, a rich, varied, and sound publishing field, and the parallel Open Book Festival.

I will now evoke the foundation of the Alliance:

“We, 85 independent publishers and 9 collectives – representing more than 360 publishers – from 45 countries in Latin America, North America, Asia, Africa and Europe, are gathered for professional, philosophical, political, cultural and solidarity motives within an alliance, the International Alliance of independent publishers. We have created this alliance in 2002 to make our voices heard, to think outside the box, to build a solidary movement, and to overcome all forms of pressure (economical, political, religious, ideological).

In times of profound transformations, we want to unite to question our practices, to listen to other think tanks and new generations of mainstream publishers who share our concerns. Considering two new factors – the emergence of new digital actors and the global financial crisis – we wish to assess our role and reaffirm bibliodiversity-related issues.”

Extract from the Declaration of the International Committee of Independent Publishers, October 2012

Independent publishing background:

- Publishers all over the world had to deal with, over the past few decades, phenomenon of concentration and commercialisation, which threaten bibliodiversity;
- The recent financial crisis, and particularly numerous conflicts in the world, reinforces the difficulty for publishers to do their work and diffuse books and ideas;
- The emergence of digital publishing: a threat? Or on the contrary, a potential for development for independent publishing? In any case, the digital factor is a game changer: publishers belonging to large groups take time to convert, major players are emerging and threatening existing ones, but also the book economy in general (without mentioning publishers’ and authors’ role - Will major digital platforms (including Amazon) become publishers, replacing traditional publishers? Will authors contact major digital platforms directly over the next few years? These issues are “critical” for bibliodiversity.

What is the purpose of this Assembly?

- To reflect on what unites us, but also to discuss our differences of opinions and diversity of our daily realities;
- To respond to threats and prepare ourselves to exploit opportunities;
- To strengthen links with other book professionals, booksellers, librarians, authors, digital actors, the Alliance being convinced that solidarity and closer relations between the book professionals are essential to preserve and strengthen bibliodiversity. In order to do this, we are pleased to welcome René Yédiéti, representative of the Association internationale des Libraires francophones (AILF), but also you, South African professionals, booksellers, publishers, librarians, associations and other structures working for the book in South Africa;
- To create new partnership models with other professionals from the book chain and the written word;
- To meet with South African professionals and readers, including in the context of the Open Book Festival, a literary festival supporting a greater democratisation of reading in South Africa.

How?

- Some themes were identified as priority areas by publishers, which led to preparatory workshops ahead of this Assembly, facilitated since 2012 (book donation, local language publishing, youth literature, fair editorial partnerships, public book policies, digital publishing);
- A series of recommendations and proposals supporting bibliodiversity is an outcome of these workshops, which will be collectively completed and validated here. These recommendations and proposals are aimed at public authorities, among others; they are accompanied by tools, in many cases, of which objective is to develop and strengthen cooperative and innovative practices between independent publishers, based on equity principles;
- These practical tools have been mostly developed by the Alliance over the past few years (for example, the [Alliance Digital Lab](#), or the various online studies and reports available on the Alliance's website). This shows that the Alliance lives, transforms itself on par with, and for publisher members, in a world in constant evolution;
- The 2014 Declaration will be an output of this process, it will be the "policy" guiding the Alliance over the next few years;
- The format of the 2014 Declaration will therefore be in line with these developments: the Declaration will be brief and accompanied by a series of proposals and specific tools (on book donation, on digital publishing, etc.). Our work during these 4 days is a continuation of the work done on the [Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) carried out since 2007. For the Alliance, it is an opportunity to formulate proposals and make independent publishers' voices heard among international organisations, public authorities, and professional collectives, etc.;
- This meeting is also a crucial moment in the governance of the Alliance, where collective decisions will be made and validated on the way forward for the next few years, and ensuing agenda. The meeting of the International Committee of Independent Publishers (ICIP), to be held on September 22, will provide an opportunity for these decisions to be validated;
- This meeting is also a space to address issues related to independent publishing, that will allow the general public to discover the diversity of publishing outputs throughout the world, but also to gain insight into the work of publishers through 5 roundtables on September 20 and 21, facilitated in partnership with the Open Book Festival;
- The Cape Town meeting is a milestone, a moment of intercultural and inter-linguistic meetings – although a lot was and will be done before and after the Cape Town meeting, of course!

Acknowledgement of partners:

Without them, we would not be here! Their support and their choice to support this Assembly among all the requests they receive is also an acknowledgement of the work already done together, and of what we can bring to the world in the future.

Is it too much, or a bit pretentious? No, to be independent, small or medium size, does not mean lacking ambition!

A big thank you to our local partners:

- Jacana Media: Ester LEVINRAD, Bridget IMPEY and Tracy-Lee DE VILLIERS,
- Modjaji Books: Colleen HIGGS
- The French Institute in South Africa, and the assistance of Jérôme CHEVRIER
- The Alliance Française du Cap, for its hospitality, and for making their meeting venues available to us
- The Centre for the Book for its hospitality, and particularly Sidney MGOQI for his patience!
- The team of the Open Book Festival, and particularly Frankie MURREY and Mervyn SLOMAN.

Thank you also to all other partners who made this meeting possible:

- UNESCO, under whose auspices these meetings were held, continuing the work started on the book offshoot of the Convention on the protection and promotion on the diversity of cultural expressions
- The Fondation Charles Léopold Mayer
- The Organisation internationale de la Francophonie
- The Île-de-France region in France
- The Centre national du livre in France
- The Fondation de France
- The Goethe Institut in South Africa
- The CERLALC in Latin America
- The Swiss Agency for Development and Cooperation (SDC)
- The French Institutes in South Africa, Lebanon and Tunis
- The Cooperación Regional Francesa para los Países Andinos in Bolivia
- Canarias Cultura “Canarias crea” in Spain
- Copyright Agency Cultural Fund in Australia
- The Centro Estero per l'Internazionalizzazione in Italy
- The Centre Universitaire de Recherches sur l'Action Publique et le Politique (CURAPP) based at the University of Picardie Jules Verne, in France
- The Organisation africaine de la Propriété intellectuelle (OAPI)

We do not forget the Alliance's volunteers: Céline ANFOSSI, Magali LEBERRE, Mariette ROBBES – all three work behind the scenes but are essential, Emily STEWART who comes directly from Australia to assist us, Georges LORY, new member of the Alliance's Board, for whom South Africa is a “second country”, and who volunteered to come here for backup.

We also thank the members of the Board who are with us in spirit: Thierry QUINQUETON, Annie GOGAT, Gérard AIMÉ and Marie HATET.

Publishers played a crucial role, mobilising local support in their respective countries, funding their travel totally or partially, providing assistance and ideas, answering our many queries, making sure that this meeting is in fact theirs.

Finally, we thank Carise HORN who prepared the lunches for these meetings, and the interpreters and technical team coordinated by Olivier FLECHAIS, essential to the successful outcome of this meeting.

The Alliance's meetings are an opportunity to network, see each other again, get to know each other better, to discuss around a coffee, engage in philosophical debates until the early hours of the morning, or to chat in the corridors...

It is always a great mix of people, books, wild ideas, wisdom, and debates. It is also a great and inspiring trip around the world. Let's get on board!

THE ALLIANCE... WHAT HAS BEEN THE PROGRESS SINCE THE 2007 MEETING?



Pablo HARARI, Ediciones Trilce, Uruguay

The road to Cape Town

I am honoured to participate to the opening of this third International Assembly of independent publishers. I would like to thank the South African authorities for hosting us in this beautiful city and wonderful Centre for the Book. I also acknowledge the president of our Alliance, H el ene Kloeckner, the vice-president Luc Pinhas, and Georges Lory, from the Board of the Alliance. I also wish to particularly acknowledge the members of the permanent team: Laurence Hugues, director, Cl emence Hedde and Mathieu Joulin. I finally thank the good fairy that sponsors us, the Charles L eopold Mayer Foundation, as well as all institutions that made this Assembly possible.

Why me?

Only because I am a "veteran" of what I call "the road to Cape Town". But many of you present here today have also been on this road for more than fourteen years: Bernard St ephan, Paulo Slachevsky, Marijose Ruiz, Jean Richard, B eatrice Lalinon Gbado, Hamidou Konat e, Bridget Impey, Josemari Esparza, Anna Danieli, Silvia Aguilera...

I am not their representative, as we are united, as well as other allies, by a kind of fraternity: sharing the same objectives and missions.

The city of Cape Town is not the final destination on our road: it however represents a very significant stop. South Africa is an exceptional land and an example. This country taught us that in the struggle, tenacity leads to victory, and that solidarity amongst those fighting for their emancipation is a duty and necessity.

We must also thank the South African people who have brought us the *Ubuntu* concept, "I am because we are": the harmony between the individual and the collective, a universal ideal that should guide us to live together. And that is why we say *Nkosi Sikelel i'Afrika*. I wish to salute the memory of South African David Philip, who passed away in 2009. He was an example for us, independent publishers, and his publishing house remarkably contributed to the intellectual life of this country. David Philip Publishers – represented by Bridget Impey – was part of the independent publishing movement since its inception.

This road that led us to Cape Town does not represent a departure point as such. We can however note a crossroad in 2000 when was held in Gij on, Spain, the first meeting of independent publishers from Latin America.

In Gijón, two aspects, two roads, merged:

First, a way of perceiving the profession: an understanding of publishing as an activity within which values of solidarity, social and political commitment, intercultural vocation have priority over its commercial aspect.

Second, an attitude: that of publishers, who thought and reacted to the changes affecting the publishing world in the 1980s.

The Intercultural Library, a programme of the Charles Léopold Mayer Foundation and directed by Michel Sauquet, represented this view of publishing. In Great Britain, Zed Books publishing was another representative. It was already collaborating with the Intercultural Library for a while. Its director, South African Robert Molteno, stipulated that the resistance against a unique culture was one of the fundamental roles of independent publishers. His “Global Issues” collection was adopted by the Intercultural Library, then by our Alliance.

Amongst the rebellious publishers, we had André Schiffrin, who had just published his book *L'édition sans éditeurs* [Publishing without Publishers]. His contribution and his human qualities marked us forever.

There was also “La cuadrilla”, an alliance established two years earlier between Lom (Chile), Era (Mexico), Txalaparta (Basque country) and Trilce (Uruguay), who used the “Independent Publisher” label. They had initiated this meeting in 2000 in Gijón, with the support of the Charles Léopold Mayer Foundation, the Paris office of the Inter-American Development Bank, and other institutions.

Independent publishers and La cuadrilla were allied in reaction to the “invasion” of Spanish multinationals in Latin America, whose market was then in full expansion.

The “veterans” who accompany us today will remember what was mainly discussed in Gijón, namely the existence or lack thereof of independent publishing, the term “independent” being questioned during that year.

In my opinion, the Gijón crossroads announced what is our Alliance of publishers today.

The next year, in June 2000, La cuadrilla, who met in Cuernavaca, said that the Intercultural Library’s trajectory was strategically important in the context of the promotion of bibliodiversity and proposed that this term, “a summary of (participants’) points of view... be used at (their) subsequent meetings”. The roads that sometimes merge continue their way, sometimes they converge: it is in this convergence that we find the origins of our Alliance.

The first general meeting of the Intercultural Library was held a year and a half after Gijón, in November 2001, a few days – and few metro stations – away from the approbation of the Universal Declaration of Cultural Diversity by UNESCO in Paris.

Michel Sauquet founded Charles Léopold Mayer publishing in 1995, facilitating an intercultural editorial policy, producing co-publishings and setting up the “D’ici et d’ailleurs” collections, and with Zed Books, “Enjeux planète”.

Michel, with the support of Étienne Galliard and with publishers from various countries, conceptualised the Intercultural Library as a meeting place between publishers and other book professionals, and as he often said: “to express and clarify intercultural misunderstanding and thus build a better world”.

In November 2001, the Library, directed by Étienne, convened 60 publishers and other book professionals from 27 countries in Paris. Together, participants reiterated their support for independent publishing, translations, and fair trade among book professionals. All this underpinned by a strong intercultural content.

Six months later – in May 2002 – the statutes of our Alliance of independent publishers were recorded.

The Intercultural Library assimilated its experience and benefited from the exchange, which prompted a redefinition and refocusing on independent publishing. According to Michel, “the Alliance of

independent publishers is not a technocrat creation coming from nowhere, but an international and intercultural network initiated by action and orientated towards action". The chairmanship of Michel Sauquet and management of Etienne Galliard insured continuity.

On this road to Cape Town, the subsequent sections were built based on very practical tasks. We created the formal structure and constituted a support team, which included Alexandre Tiphagne and Thomas Weiss. New allies joined and we launched the eternal fundraising campaign to add to the financial support offered by the Charles Léopold Mayer Foundation, who included the Alliance as one of its projects.

A year later, the first General Meeting of allies was held. It was held in Dakar, at the beginning of December 2003, and the Minister of Culture in Senegal attended the opening ceremony. The 60 publishers present, from 36 countries, created a true alliance that was about to consolidate itself and develop its projects.

In Dakar, crucial decisions were taken: the inclusion of publisher collectives, the organisation into linguistic networks, the adoption of formal elements such as the logo (later amended), the launch of an Internet portal, the development of joint publishing lists, amongst others, which are now part and parcel of the Alliance.

In its final declaration, the Alliance unequivocally adopted bibliodiversity as one of its priority areas.

In relation to this term, Luc Pinhas observed the following: "bibliodiversity is a neologism that met a very fast diffusion in the public space and is currently used by political leaders and medias".

In 2005, the General Director of UNESCO declared: "The new concept of bibliodiversity is now well recognised. On par with cultural and biological diversity, it expresses the reality of a precious good, that needs to be preserved to enable the intellectual development of future generations".

These words were conveyed at the *Independent Publishers of the Latin World and Bibliodiversity* meeting, also held in 2005 and facilitated by the Alliance in collaboration with Unión Latina, UNESCO and CERLALC, during the Guadalajara Book Fair, a major book fair in the Spanish speaking world.

In the final declaration of the meeting, 70 publishers from 23 countries warned about the adverse effects of globalisation on bibliodiversity. They called all relevant parties to strengthen publisher groupings and reiterated the importance of jointly working with independent booksellers, who are also threatened by concentration.

The next stop on our way is the second assembly of allies, to which participated Thierry Quinqueton, president of the Alliance from 2006 to 2013, the year Hélène assumed this position.

This meeting, organised in Paris in 2007, emphasised the fact that in five years, we went from the 15 initial allies to 75 publishers from 45 countries. Many publishers in attendance were representing various collectives, which means the support of some hundred publishers. The network I belong to, for example, participated in 2007 together with 18 publishers representing 92 publishing houses.

Between Dakar and Paris, all linguistic networks facilitated plenary sessions. We have participated to numerous international fairs, as well as the World Social Forums of Porto Alegre and Mumbai. Approximately 50 coediting projects were in the pipeline, and professional training material and lists were published.

This second Assembly of Allies reaffirmed the general orientations of the Alliance, and reiterated the desire to continue the reflection on the publisher profession, to strengthen the relationship with independent bookshops, and strengthen the presence of the Alliance in international organisations. In the final declaration – amongst others – we recalled the importance of the sovereignty of the State in cultural terms; we condemned all forms of censorship; and warned about the danger of so-called antiterrorist laws for freedom of speech.

André Schiffrin was with us in Paris in 2007, as he was in Gijón in 2000, and during the first meeting of the Intercultural Library in 2001. He passed away ten months ago. Otherwise, he would have been here among us today, although he remains with us at all times.

During what is currently the last section on the road to the mighty Centre for the Book, several newsworthy events happened, of which I will only mention a few today.

First of all, an amendment that might seem insignificant but that reflects the development of the Alliance: in 2008, we added the qualitative “international” to its name. Which means we no longer have to explain that we are not a national collective at international meetings.

It is also during these past few years that the creation of national collectives and their membership as allies grew. Today, there are nine collectives in the Alliance, that represent 400 publishers. Allies representing collectives and allies participating in their individual capacity now co-exist. The functioning of linguistic networks was adapted in light of this.

We have held annual meetings in each language network, meetings convening leaders of national collectives, and recently, meetings between language networks. We have participated in international fairs. We have also led advocacy campaigns to raise awareness among governments and public opinion, to promote freedom of speech, address the issue of postage rates, and promote bibliodiversity.

The resource centre was created on the Alliance’s website to provide training and dissemination material such as the collection “The State of Publishing”.

Digital publishing was the subject of thematic workshops, publications and finally led to the creation of the Digital Lab, a space for training and support.

In 2010, B Day was launched. As we know, the 21st of September is now bibliodiversity day, and is celebrated with activities in many countries. And it is a project facilitated by the Alliance.

In 2011, with the support of the Prince Claus Fund, we have created the Persian-speaking network, whose feature is to integrate publishing houses from the Iranian diaspora, the “no to censorship” message being emphasised.

During the same year, a big step was made with the formal approval of the creation of the International Committee of independent publishers, as the Alliance’s representative and governing body.

An unique aspect of this Assembly needs to be highlighted: this is an Assembly that is already meeting for the past two years, through seven thematic workshops facilitated in six different countries. I will not list these workshops here, as they are in fact the central themes of the meeting that opens today.

Biological diversity, and that of cultures, environment, faith, sexuality, and capacities is in the process of being destroyed. Nowadays, economic and cultural globalisation, the dominant system based on luxury, competition and individualism, is an enemy of diversity.

The struggle for bibliodiversity forms part of the defence of ideas, knowledge, and creativity, the foundation of what we essentially are as human beings.

Our Alliance is only a modest instrument that lives and grows through our work, but that on which it is based, namely bibliodiversity, is a gift of humankind.

It is not a coincidence that this road led us to the Cape of Good Hope.

INDEPENDENT PUBLISHING AND BIBLIODIVERSITY: PUBLISHERS HAVE THEIR SAY



Overview of the publishing industry in South Africa: which specifics and which issues?

by **Bridget IMPEY** (Jacana Media, South Africa)

My partner, business partner and the one who started all the trouble by setting up the publishing list of Jacana Media 12 years ago, Maggie Davey, likes to tell a story when she introduces herself to the commissioning students on the Wits Honours Publishing course. The story is complicated, relates to the ease with which she, based on a racing tip from her mother, became a habitu  of Paddy Powers online racehorse gambling network. She's only half serious, but the story serves to illustrate how all publishers are gamblers. The students usually do a double take, but by the end of the story they can easily see themselves as punters, slapping wads of notes into ever encouraging printers hands, saying; I'll put 100 grand on the cookbook and 15 on that fiction title.

And that picture is the simple one, the one that publishers all over the world recognise. But it's the underlying terrain, the state of the track that in South Africa is a little different. But we'll come to that in a moment.

On the outside we are much like any other country. Bestsellers are the books published for people who don't usually buy books. And in South Africa we have a lot of those, people that don't buy books that is. But not that many best sellers. It is becoming readily accepted that South Africans do not read books. They read newspapers and magazines –more than two-thirds of South Africans regularly read print media, according to the South African Book Development Council– but they are not so-called committed readers: only 1%, or around 500,000 of South Africans regularly buy books and only 14% are regular book readers, figures far below the estimated literacy rate of 88.7%. And perhaps the most telling statistic here is that only 5% of parents read to their children.

"But", says author and literacy advocate Sindiwe Magona, (*Mail & Guardian*) "there exists a myth that we're a non-reading culture. The trouble with myths is that they very soon become self-perpetuating. "Because we see that we don't read, or the myth exists that people don't read –whichever comes first– we accept it as fact. We do not look at the causes. We do not look at remedies."

So, let us start with the causes, which seem to sit squarely upon the high cost of books in South Africa. Are they high, maybe, but Tebogo Ditshego, founder of the social media campaign Read a Book South Africa, rejects the notion that the lack of a widespread reading culture is economically driven. "South Africans, for example, spent R10.4-billion¹ on gum and chocolate in 2010. In comparison, the book industry only makes about R3.5-billion a year. "The challenge is to create a culture of reading books by educating parents about the importance of reading books to their children."

¹ 1 rand = 0,07 Euros / 10,4 billion of Rand = 714 million of Euros

Our local Nielsen bestseller list reflects the lack of committed readers:

Real meal revolution	Noakes, Prof Tim;
Goeiemore Mnr Mandela	la Grange, Zelda
kosrevolusie	Noakes, Prof Tim;
Vreugde vir jou hart	Vosloo, Milanie
Jy se ... God se	Enslin, Andries
Huisgenoot wenresepte 1	Human, Annette
Begin die reis	Buchan, Angus
Gesprekke met God	Buchan, Angus
Nothing left to steal	wa Afrika, Mzilikazi
Enigeen kan groente kweek	Anthony, Diana
Kokkedoor 2: Versamelresepte	du Toit, Errieda

Over the spread of a year there's a more than generous sprinkling of religion, a fair bit of true crime and quite often a heavy sporting influence. Locally written fiction is noticeable by its absence as it is the imported variety that sell. Cookbooks feature strongly, as does local memoir and local current affairs. Much of this top of the pops list is in Afrikaans. Given that our language ratios, according to the 2011 census read as follows: isiZulu is the most widely spoken language, being the mother tongue of 22.7% of South Africa's population, followed by isiXhosa at 16%, Afrikaans at 13.5%, English at 9.6%, Setswana at 8% and Sesotho at 7.6%. It's clear that we have a long way to go before the publishing industry truly reflects our demographics.

But the books on the bestseller lists are frequently the books that are not challenging. It's harder to make the books that matter, the books that change things, that challenge us and which more properly reflect and expose the state of this state, thus revealing the state of the book. And one of the factors that militate against this kind of publishing is that it isn't always going to break even, let alone make a profit.

I'd like to illustrate an overview of the state of publishing in South Africa by using the story of a cartoonist, Zapiro, to tell that story. But first, a little of how we got there.

I stumbled into publishing in the early 1980's. Repression and suppression, detention without trial, dozens of books were banned every week. It was a fraught and difficult yet passionately interesting time to learn the business, and the fact that I was taken in by David Philip Publishers, as were fellow Jacana publishers, Maggie Davey and Russell Martin, has done much to shape the way we see our current list, as well as alerting us to possible threats ahead.

In those days we cared so deeply about what we were publishing that the financial bottom line was more than a little blurred most of the time, and Marie Philip's catch-phrase, 'living from book to mouth' often meant that we didn't know whether printers, and or our own salaries, would be paid. David and Marie knew how to take risks, and we employed a remarkable range of subterfuge and stealth in order to get books and the information therein into the hands of readers.

When publishing the exposé, *Detention and Torture in South Africa* by Don Foster, Dennis Davis & Diane Sandler, we took the liberty of, without prior warning, mailing copies to each of the names on our mailing list. It followed much the same principle of those organizations that mail out Christmas cards packs to an unsuspecting public, and who rely on an honesty system to get paid. It worked. Many South Africans were hungry for information and booksellers in the main supported our list.

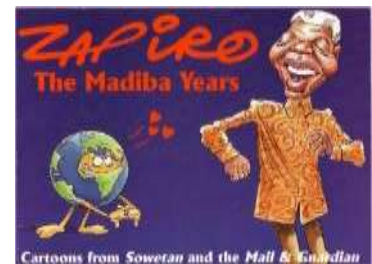
Ebooks, or the perceived threat thereof, have done much to change that bookselling landscape. Like the rest of the world we've seen smaller shops closing their doors. We have however a glimmer of light shining in that previously gloomy landscape with the advent of the 'new' Exclusive Books, who are showing a zeal and passion for bookselling that has been long absent except for the independents.

Maggie, Russell and I were all still at David Philip when we first published Zapiro in 1996 in a wonderful collection entitled *The Madiba Years*. Zapiro who consistently ignores the fine lines of what can and cannot be said in South Africa, is an equal opportunity shit-stirrer, and is often described as 'Our national conscience'.

But being so very closely linked to matters of the day, he is also a little like a litmus test. He's our national canary, lowered into the depths to test the levels of democracy and free speech. And the reactions of various organizations as well as the sometimes overwhelming response of the state illustrates vividly their discomfort and the lengths and expense to which they will go to try to shut him down.

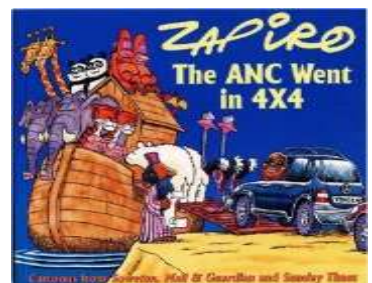
That discomfort was very publicly displayed with the outrageous reactions to Brett Murray's 'The Spear' painting, an artwork which formed part of a satirical exhibition depicting corruption within the ANC and which showed President Zuma, with his manhood on display.

The uproar was ferocious. The ANC laid charges against both the artist and the gallery. The leader of The Nazareth Baptist church, one of South Africa's biggest religious organizations called for the nation to 'Ban the Spear and Stone its Maker'. Gwede Mantashe, Secretary General of the ANC led a march on the Goodman Gallery and ANC followers across the country burned copies of the City Press newspapers because they had carried pics of the image. Not quite burning books, but pretty dammed close.



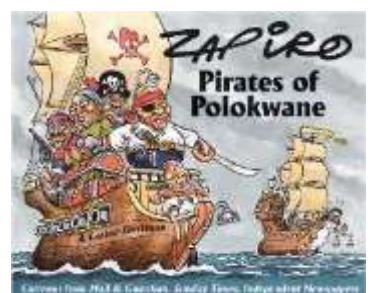
While Brett Murray caused an immediate and politically fuelled storm, Zapiro has been ongoing and consistent in his pressure. He continued to push boundaries after the bestselling success of *The Madiba Years*.

With each annual publication that followed the titles and cover images grew progressively provocative. They encapsulate the national zeitgeist in such a resonant fashion that his books regularly top the best-seller listings. In *The ANC Went in 4 X 4*, he pointed to the corruption and greed of the ruling party.



In 2006, Zapiro was sued by Zuma in a R15-million defamation lawsuit for three cartoons of the ANC leader around the time of his rape trial. In a litigious frenzy, after the rape trial he issued R67million worth of charges against a number of organizations. Zapiro, bearing by for the largest share of this refused to back down, and instead published the 'I'm suing you for damaging g my reputation cartoon.

2007 saw the publication of *Take two Veg and Call me in the Morning* showed controversial Health Minister Manto Tshabalala-Msimang at her worst.



2012, when *The Pirates of Polokwane* appeared was the year of THAT cartoon. The Rape of Lady Justice exploded into the public view. Battle lines were drawn, sides were taken, and Zuma issued his R5million suit against Zapiro and the *Sunday Times*.

Two years ago *But Will it Stand up in Court*, neatly referencing Brett Murray's Spear painting as well as Zuma's latest R5million claim against Zapiro and the impending court case.



Zapiro has often had to deal with the heavy hand of the state, (and not just the ANC led government) during the years of apartheid many of his cartoons were banned. Zapiro has over the years had to face censure from a number of religious groups: the Jewish Board of Deputies, (with most complaints related to his position on Palestine) the Muslim Judicial

Council, (after he depicted the prophet reclining on a psychiatrist's couch and bemoaning his followers' lack of humour). He has had to respond to South Africa's Hindu Dharma Sabha who stirred up outrage on a global scale after he portrayed Ganesha in a cartoon related to a cricketing scandal. This religious outrage can be very disturbing, there have been threats to Zapiro's family and chilling hate messages but it is the sustained onslaught of the State, particularly Jacob Zuma's ongoing lawsuits against him, that most pertinently reflects on the state of publishing in the country.

In June 2012 Zapiro was awarded the International Publishers Association's Freedom to Publish prize. In a press release issued at the time Bjørn Smith-Simonsen, Chair of IPA's Freedom to Publish Committee, commented: "Jonathan Shapiro has had the enormous courage to draw and publish essential, and often controversial, political cartoons in newspapers and books for many years now. He has also been remarkably consistent in his fight for freedom of expression during the apartheid era, and in the years since it ended. He has been criticized and publicly intimidated in South Africa, and has even received death threats. The defamation lawsuit initiated against him by the country's President is set to begin on 25 October 2012. Despite the lawsuit, Jonathan Shapiro is not afraid. In fact, he is one of the brave voices speaking out against the dangers of corruption and authoritarianism, thus using with courage –through subversive humour– his right to freedom of expression and freedom to publish. Jonathan Shapiro exemplifies everything that the IPA Freedom to Publish prize stands for.

"We therefore call for Jonathan Shapiro's acquittal and on his government to stop using defamation lawsuits as a tool to stifle freedom of expression, and in this regard to uphold Article 16 of the South African Constitution, Article 12 of the 2002 Declaration of Principles on Freedom of Expression in Africa, and Article 19 of the Universal Declaration of Human Rights".

In accepting the award Jonathan Shapiro responded: The African National Congress, the very movement that brought democracy to South Africa, now as the ruling party responds to criticism by curtailing the spread of information and by stifling freedom of expression. Journalists, whistle-blowers, corruption-busters, cultural activists and even judges have been targeted. Politicians who demand that artists and writers conform will find that many of us consider it our duty to be patriotic sceptics.

But did it stand up in court?

Dario Milo, the go-to lawyer of choice in media matters tells the story: On 29 October 2012, President Zuma formally withdrew his defamation claim against *Sunday Times*, and the cartoonist Zapiro, and offered to pay 50% of their legal costs. The claim related to Zapiro's "rape of justice" cartoon. Given that Zuma's original claim was for R4 million in damages to his reputation and R 1 million in damages to his dignity, as well as legal costs and interest, the withdrawal –which sees Zuma paying money to those he sued and not the other way round– has rightly been hailed as a victory for the defendants.

In the meanwhile, one week before the trial, Zuma withdrew his claim that the cartoon harmed his dignity, and so avoided having to get into the witness box.

Then came Zuma's withdrawal also of the defamation claim, on the eve of the trial.

This backing down was explained, in an exercise in mental gymnastics, by saying that Zuma wanted to avoid setting a legal precedent that may have limited freedom of expression. But the president would have lost the case. This is because Zapiro's opinion –that Zuma and his allies were prepared to abuse the justice system to ensure the dropping of criminal charges

against him– falls squarely within the defence of fair comment. But in any event, if this explanation is valid, why does the president still have 12 defamation and dignity cases, with claims for over R50 million, against 7 newspapers, a radio station, two cartoonists, a columnist, op-ed writers, and journalists? And why did he institute action against an art gallery?



So our Zapiro litmus test warns us of a malaise, a sickness in our environment. (Although our canary is anything but enfeebled). Not all is rosy in the state of the book and our dis-ease will not be soothed by

endless rounds of encouraging religious platitudes and cookbook bestsellers proposing a revolution solely of the dietary variety.

The track, the terrain on which we operate is filled with hidden peril. In Johannesburg the media delight in reminding of the spectre of acid mine drainage. Corroding the foundations of the city, laden with toxic heavy metals and tinged with radioactivity it is a real, though not often visible, threat to those of us living in its vicinity. A super-villain with the power to bring down the city.

And it seems that in general the public is more interested in being scared by the toxicity of acid mine drainage than by the even more widespread menace of the looming State Protection of Information Bill.

The current methods of intimidation have been the extensive threat of defamation lawsuits. And it is an effective deterrent. 'Discretion is the better part of valour' is not a game changing war cry, but publishers regularly opt for the safer route, mindful that a court challenge issued by the state is likely to set one back a million rand before even setting foot in a court room. And that's without the collateral damage of time and effort tied up in the business of defending oneself.

And which independent publisher can afford those kind of costs?

Maggie Davey, in her 2010 Ruth First lecture tells the story of how Jacana didn't publish the Evelyn Groenik's book; *Who killed Dulcie September?* Citing huge legal threat, phone tapping and even a call from Pik Botha, previously Minister of Foreign Affairs, who solicitously whispered into the telephone, 'The world is a very dangerous place my dear'. Despite winning the court case brought by some who wished to suppress the information in the book, Jacana could not sustain the ongoing legal costs, nor countenance the threats to staff.

Researchers into sensitive matters, the arms deal, the Marikana massacre, the National Prosecuting Authority among other hot topics, regularly report that their laptops have been stolen in suspiciously unusual ways, drop-boxes lose information and the menace seems deliberately evident.

The bill on the State Protection of Information is yet to be signed into law and opposition to its implementation remains high. It has been labelled the "secrecy bill" due to the severe restrictions it places on the freedom of information and the excessive penalties it imposes upon those who infringe the law. Any information that is deemed to be of "national interest"- a vague term that remains largely undefined- can be 'protected' under this bill, whether that information be a government document or files from a police investigation. And the sentence for publishing 'protected' information? 25 years in prison.

In a statement to mark International Press Freedom Day, South African National Editors' Forum chairperson Mpumelelo Mkhabela said a public interest defence clause in the Bill would truly enhance the ability of media to assist in the fight against corruption.

He urged the ANC and President Zuma in particular to send the Bill to the Constitutional Court for ratification before signing it into law.

"The Bill is arguably the biggest threat to press freedom and freedom of expression since the dawn of democracy. We stand ready to challenge it in court should the president sign it into law."

This year's press freedom celebrations coincide with South Africa's 20th anniversary of the demise of apartheid and the advent of democracy.

"Plus ça change, plus c'est la même chose."



Which national book policies in Latin America? by Paulo SLACHEVSKY (Lom Ediciones, Chile)

I thank you for inviting me to present on this first day our closing meeting of the Assembly. I hope that we will make it an emblematic meeting during which we will discuss and define some of the main issues facing independent publishing over the next few years.

As far as the title of my presentation is concerned, it is important for me to say that my approach is closely linked to my reality, namely my experience in Chile. From there, I will draft some proposals that could be applicable for more than one country on the continent. It is important to start from this premise because Latin America is a very diverse continent: different contexts coexist in the political, economic, and social areas, as well as far as book and reading are concerned. A group of nations live there, among which Spanish and Portuguese dominate, but where multiple spoken languages coexist with the official languages.

Despite this diversity, Latin-American countries experienced with a similar intensity the same changes and stresses than those affecting the world during this past half-century. This surely affects the reality of many of them. In this sense, the world of reading and of the book in several countries in the region, as well as their public policies, were confronted by at least three crises that destabilised its local development:

- Dictatorships that, in the 1970s, dominated several countries on the continent, creating havoc in the world of culture, blocking processes that aimed at democratising the book and reading. In the social imagination, this magical object was thus classified as dangerous.
- In the 1980s and 1990s, neoliberal domination brought about the idea of ownership in the world of culture, relegating its cultural and social aspects to the background, transforming the book into a purely commercial product, enabling market logics to dictate developments in the field.
- Finally, with the new millennium, the rise of a certain form of techno-utopia downplayed the culture of the book to a secondary role and imposed the illusion that progress in our countries depended on the level of connectivity.

At various levels and according to the practical reality of each country, the combination of these phenomena marked the context of the book in Latin America, the entire creative and productive chain as well as its public policies. The independent publishing movement emerged as a resistance movement in the face the intensive concentration imposed by the neoliberal model. Independent publishing, on par with the movement promoting cultural diversity, seeks to emphasize the cultural and social aspects of the book, beyond its commercial value. Moreover, the origin of our profession is inherent to the public sphere: “publishing means make known, obvious... reaching everyone’s ears”. It is therefore not surprising that, when the culture/commercial conundrum dominates the private sector, we, as publishers, try to emphasize the public and cultural aspects, and reiterate the essential role of the State on this matter. As Fernando Escalante observes in *A la sombra de los libros. Lectura, mercado y vida pública/ In the shadow of books. Reading, market and public life*: “The public good that we defend when we try to protect the book culture is a definite structure of public life”. A public life structure that seeks to strengthen democracy, enhance public participation, to strengthen the debate on critical topics.

For this book culture to successfully develop, it is essential to safeguard and support the fragile ecosystem of the book world by liberating it from commercial logics that exacerbate concentration. It is also fundamental to establish, among actors and public institutions of culture, education and the sector, some strategies that will enable this book culture to strengthen itself, which is essential – but not sufficient – to democratise our societies.

In line with this, I submit some proposals focusing on public policies in Latin America:

1/ Develop and implement in each country a Book and Reading National Policy, based on a systemic strategy including the entire book chain, promoting the creation, production and circulation of the book, facilitating access, supporting research on the book and reading, working towards the social democratisation of the book.

A policy of this kind, through the objectives and measures adopted (legislative, administrative, etc.), increases the multiplier effect of each activity. Because of its globalizing aspect, this issue integrates the various points that I will mention during this presentation. It is therefore essential that the independent publishing movement play a very proactive role in terms of development and implementation of this strategy. Major groups often succeeded in imposing the logic according to which “the best book policy, is the absence of policy”, thus letting the market lead. In Chile, the development and implementation of a book policy constitutes the main objective of “The Association of Publishers, Independent Publishers and Academics of Chile” since its inception. Based on a proposal formulated by the association in 2005, the first government of Michelle Bachelet approved in 2006 the Book and Reading National Policy. It was never implemented. Today, it is being updated for 2015-2020.

2/ Develop public policies in the fields of culture and education, with a strong participation of civil society in the development and implementation of these policies in order to recuperate and strengthen the symbolic value of the book and reading in our societies, increasing the democratisation of the book in each country, as well as setting up active, critical and participative topics. Strong national plans for reading have an impact on this point. The book and reading continue to represent a necessary condition for a proactive usage of technologies, for individuals to be actors of globalisation and not only receivers of cultural production in dominating countries. In the field of culture as well as in the education process, it is essential to implement public policies that promote writing and reading experiences that have a liberating aspect.

3/ Negotiate and implement a strategy to develop and/or strengthen an in-country national book industry, thus promoting local cultural expressions and bibliodiversity. In the Spanish-speaking countries of Latin America, one cannot accept that the Spanish language book industry be the book industry of Spain. It is good that a unique development occurs in each country. UNESCO’s *Convention on the protection and promotion of the diversity of cultural expressions* highlights the essential character of local cultural expressions. If it is possible to imagine a world governed by an international work division in which countries develop specific industries based on their respective strengths, the application of this logic in the field of culture, on the other hand, severely hinders identity and the possible development of countries of the South. Strengthening local cultural industries is a necessary step, not only to protect and promote unique cultural expressions, but also to generate a virtuous circle in the education and development of societies in their entirety.

4/ Review public policies that limit the domination of ownership logics in the regulation of copyrights and intellectual property, and provide the possibility of re-establishing the balance between the rights of the creator and/or holder on the one hand, and the access to knowledge, information and creation for the entire society, on the other.

Indeed, the domination of commercial logics in the field of copyrights and intellectual property – imposed by the Free Trade Treaty with the United States – aggravate each day the concentration and inequity in the world, generating levels of wealth concentration as never before, affecting by the same token bibliodiversity. The development of the digital book can represent a cultural melting pot that will strengthen furthermore this concentration in the field, at the level of publishing, commercialisation, and access, severely hurting the entire book chain, in particular the main actors such as publishing houses, independent booksellers, and libraries.

5/ Setting up programmes that strengthen the general public, school and university libraries' networks in each country, and that guarantee the presence of local outputs. These libraries indeed play a central role in the democratisation of books, as well as in the preservation of the cultural heritage of nations. It is therefore essential to strengthen and multiply, on the entire territory of each country, some libraries designed for the general population, and for all the steps of the education process, to achieve a true democratisation of the book in our society. To do this, it is also essential to develop and update these libraries' collections, and also to strengthen the protagonist role of librarians as mediators of reading.

6/ Improve and strengthen the public book procurement mechanisms, through which a well resourced procurement schedule, based on inclusion, diversity and transparency, could safeguard the dominating presence of local production in each procurement, increasing the democratisation of creation, which in the long term would constitute a pillar of development for the book chain (creation, production, circulation, and access) in our countries. In this field, it is a priority to reform the procurement system and the usage of textbooks, a giant of concentration in this field, in which huge amount of resources are dilapidated that, although used, could most probably contribute to the development of the book and reading in public education.

7/ Address, through public policies, the issue of complementarity between the various book supports, strengthening the cohabitation between the various formats, printed and digital, among others. In the field of education, reading on digital support does not replace reading a book in its classic format: the levels of concentration are different, as well as the neuronal networks activated. The replacement of traditional reading by digital reading can influence the reading experience and knowledge building, limiting it to a fragmented experience. As pointed out by Roger Chartier, this challenge is often posed at the level of libraries, and it is crucial to safeguard library networks as physical spaces.

8/ Implement regional public policies that enable the multiplication of books' links and circulation channels between Latin-American countries; move towards a balanced and diversified exchange between the various countries of the continent such as with Spain, putting a stop to colonial logics that continue to dominate the cultural exchange.

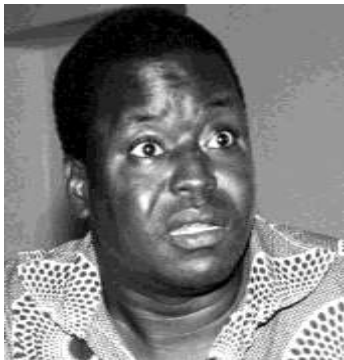
9/ Implement programmes that promote translation from and to local languages in each country. It is indeed not possible to think of national book industries consolidated in Latin-American countries, nor of genuine sharing with other countries, without a significant growth of translation in each nation, between local languages and languages from the rest of the world. Most of our countries are confronted with problems of double periphery in the international translation system. That of their language in the international system, dominated by English, and in their own language, in their country, because Spain dominates the production of translations. Without being truly aware of the role played by translation in the strengthening of national book industries, without strategies to develop it, it will be difficult to change the reality of this unequal exchange, with all the cost incurred by creation in the field of the written word, as well as for the cultural diversity that this activity brings about, in which independent publishing undeniably plays a leading role.

10/ Promote support measures for co-publishing projects between independent publishing houses and universities sharing a language, and publishing houses and public institutions, to strengthen the circulation of information as well as intellectual production in public institutions. As noted by the "New agenda for the book and reading: recommendations for public policies in Latin America" drafted by CERLALC, co-publishings represent an important vehicle for cultural integration in the region. They constituted an action model since the beginning of the independent publishing movement, strengthening, among others, local production and translation.

These proposals focusing on public policies, at different levels of implementation according to the countries, are some of the many activities that would without a doubt develop the role of the book and

of culture in our societies, as it is the case with the role of independent publishing, promoting the development of productive citizens within our societies. The challenges we meet in our struggle for bibliodiversity and the democratisation of the culture of reading speak of a major challenge, which Jeremy Rifkin clearly expresses in *The Age of Access*:

“If we don't stop them, commercial forces will consume the cultural sphere, transforming it into commercial fragments of a marketable entertainment, (...) of distraction against payment and mercantile relations. Losing access to a rich cultural diversity coming from thousands of years of life experience would be as devastating for our survival and our future development as looking at what is left of our biological diversity. The restoration of the ecological balance between culture and business is one of the fundamental issues of this new era. Future generations will have to confront it with the same passion and same conviction than the current generation did to balance the economy of nature and the human economy”. [Free translation]



Unity in strength: the commitment of publishers in Mali by Hamidou KONATÉ (Jamana, Mali)

Often considered – rightfully or not – as a continent where oral culture prevails, Africa, especially its French-speaking part, had its first publishing houses with missionaries at the time of colonisation. Books published then were for the colonial administration or the propagation of religious messages, despite the existence as from the 13th century of several manuscripts in cultural centres or universities (Timbuktu, Djenne in Mali). It would take until the continent's decolonisation struggle to see the first

African publishing houses.

In 1949, Senegalese pan African intellectual Alioune Diop founded the *Présence Africaine* publishing house, whose main objective was to make Africa known through its uniqueness and above all its exceptional struggle for dignity and freedom from colonial rule.

As a platform for Pan Africanism, several articles, novels, political manifestos, sociology, history, and linguistic books were published.... focusing on Africa, the Caribbean, the Americas... some major black leaders such as Cheick Anta Diop, Aimé Césaire, Marcus Garvey, and W. Dubois, for example, were published there.

In 1972, following an initiative by Senegalese president Léopold S. Senghor, *Les Nouvelles Éditions Africaines* publishing house was created. NEA is the result of a collaboration between 3 countries: Senegal, Côte d'Ivoire, Togo, as well as some French publishing houses: Armand Colin, Nathan, Hachette, *Présence Africaine*, Seuil. Additional to the three countries where they had regional offices, NEA had branches in Mali, Guinea, and Niger...

The sub-regional markets were full of books from NEA, and mainly from French publishing houses that were partners. These books were for the most part authored by non-Africans or Africans living abroad, and seldom matched the realities of the Africa context and were not related to the school curriculum. The NEA experience did not survive long.

The 1990s: books for democracy

The sparse presence of publishing houses on the continent opened up the space for a boom in the 1990s. The emergence of publishing houses in French-speaking Africa is partly explained by:

- Political demands for more individual and collective freedoms and greater democracy and in-country governance brought about the development of the press and publishing houses. We

would then witness the creation of committed publishing structures: Mali, Niger, Burkina, and Guinea...

- Reforms of the national education curriculum enabled a stronger focus on national and sub-regional contexts and identities
- National textbook policies were developing
- Sub-regional or regional associations were created

Indeed, following the political events that occurred in several countries as from 1990, new leaderships have undertaken changes in national education policies. New curriculums were developed, making way for local contexts and national identities. National authors wrote textbooks and these were printed in the country or in “friendly” countries.

The adoption of national textbook policies by some countries was a catalyser for national publishing. Despite the arrivals of such publishing houses, important challenges hinder textbook publishing, including:

- Low literacy and schooling rates;
- Low income level;
- Taxes;
- Challenges in sourcing basic materials;
- Weak book circulation.

Joint efforts by national and sub-regional associations (APNET) and technical and financial partners led some countries to adopt national preferences for international tenders, to exempt books, to liberalise the publishing sector by putting an end to the “state publisher”, to implement purchasing and distribution policies for big quantities of textbooks in schools, to acknowledge the work of authors by granting them copyrights.

The case of Mali

In Mali until the early 1990s, publishing houses or foreign printing presses produced textbooks. The Ministry of National Education (MEN), through the National Pedagogical Institute (IPN) had ministry staff drafting manuscripts.

These manuscripts were either given to foreign publishing houses or to “friendly” countries’ printing presses, such as Yugoslavia, Romania, USSR, etc. for printing. Very often, foreign publishing houses developed textbooks written by authors living abroad or non-Malian authors through their own means. In any case, these books’ quality was sometimes questionable, both in terms of quality of content (authors didn't have the required skills or books were not suitable to the context) and material quality (books not well printed).

As far as books in national languages are concerned, the problem was deep-rooted: the lack of proficiency in local languages or inadequate knowledge of the context often led to disruption in the order of chapters, inadequately illustrated texts, inappropriate images...

For all these books published by IPN, authors and civil servants of the State of Mali were not acknowledged. They did not even have the right to sign their work, and to receive copyrights.

After the events of March 1996, which led to the advent of democracy in Mali, publishers thought it useful to unite and combine their efforts. Thus was created the Malian Organisation of Books Publishers (OMEL). This association regroups publishers but also bookshops from Mali. The objective of the association is to build capacity of its members through training and access to the textbook market. Lobbying was undertaken with public authorities of the country: Ministry of Education, Office of the Prime Minister, and Presidency of the Republic of Mali.

Thus, numerous trainings and internships were facilitated for publishers. Conferences and sharing meetings with staff from the Ministry of Education, custom agents, and staff from the Ministry of Finance were facilitated. This enabled the creation of a relation of trust and contributed in making the profession of publisher better known, emphasizing the role of books in the life of a nation.

When created in 1996, OMEL had 5 members; today, some twenty publishers are members, and a committee of seven members meet once a month and a general assembly is held annually.

OMEL has a constitution and internal rules. To become a member, one must have published at least 2 books, pay the membership card (50 000 F CFA) and the annual membership fee (200 000 F CFA).

OMEL benefits from the support of several organisations (APNET, the Canadian International Development Agency, the World Bank...).

During tender processes, some publisher members of OMEL join forces to bid and thus share the risks and benefits of the operation. OMEL is currently developing a publishing code of ethics as well as a charter. Together with its partners, OMEL is planning to set up a group-purchasing body for paper, ink, printing plates, etc.

The access to the textbook market by national publishers is a major challenge, even more so as multinational groups publish almost all textbooks. Today, the situation has dramatically changed: national publishers own at least 75% of the textbook market, while in most countries in the sub-region, multinational and their subsidiaries control 60 to 90% of the textbook market.

Textbooks in Africa are to publishing what milking cows are to the herd. It brings the publisher huge profits. Profits enable publishers to strengthen their authors' and agents' professional skills. In Mali, the 5 major publishing houses accessing the textbook market made more than 5 billion of F CFA in revenues between 2008 and 2010. Some of them acquired new facilities while others build new head offices. Benefits from textbooks sales also enable the development of other projects and new collections.

For an improvement of the education system, the State initiated the Ten-year Programme for the Development of Education (PRODEC), whose main objective is to "contribute to poverty alleviation through strengthened schooling, reduction of illiteracy and improvement of the quality of education and training". The specific objective of PRODEC is to "improve schooling rate and strengthen the education system efficiency".

Over and above the creation of a new programme of education, audacious policies were adopted:

- Offering better training to teachers
- Adoption of a national textbook policy
- Give greater prominence to national languages
- Promote national cultural industries
- Improve the book/learner ratio

Thus, in 1997, in the context of its support to PRODEC, the Canadian International Development Agency (CIDA) implemented a small project to rewrite and reedit 3 textbooks for teaching French in the 3rd, 4th and 5th grades of primary schooling. This new edition was an opportunity to support authors, but also to build capacities among Malian private illustrators and publishers. Even if limited in scope, this project was a success and led to more initiatives.

Thus, a national call for tender was issued for re-editing other manuscripts as well (14 titles) for the 1st and 2nd cycles.

After publishing these titles, the ministry, through funding from the Canadian government, purchased and had textbook publishers distribute some books worth more than 8 billion F CFA to schools, between 2007 and 2010.

Thus, through this policy of the ministry, Malian private publishers were able to implement a book and textbook supply chain for the entire national territory. More than 5 million copies of textbooks were produced and distributed, which improved the book/learner ratio.

Parallel to this, the government exempted books for importation. Three months ago, the State of Mali ratified the Florence Agreement.

Several incentive measures adopted by the Ministry of Education led to a boom in publishing houses. From five publishing houses specialised in education in 1997, Mali now has more than twenty publishing houses.

Despite this relatively flattering portrait, the sector still faces huge challenges:

- Inadequate financial resources: banks and other financial institutions in the country hesitate to grant credits to publishers. The status of publisher is often not well defined and often assimilated to that of printer
- High input costs (paper, plates, etc.) and all other things which increase the price of books
- Populations low income level
- Weak, if not inexistent, diffusion and distribution structures. The bookshop network is weak and booksellers often opt for consignment rather than fixed orders
- Challenging book circulation in the sub-region
- Greediness: it is common to see books produced by national private publishers pirated and printed in big quantities in Asian countries (China, Indonesia, Pakistan, Lebanon, etc.) on the local markets.

If in the past the textbook publishing sector was a victim of the inflow of outputs from large publishing multinationals because of corruption within some ministries, today we are witnessing a new phenomenon. Since the adoption by the State of the national textbook policy and the implementation of a validation committee for publishing projects developed by private publishers, we see the advent of a new kind of publishers: “the civil servant” or “the anonymous publisher”. Indeed, some agents use their position within the ministry to set-up publishing projects. These manuscripts are given to individuals with no knowledge of the publishing profession (ironmonger, transporter, driver, trader, etc.). These projects are not only authorised but are also feature on the State’s procurement lists. So for one or two titles, these publishers have a budget of several billions of F CFA. Hence the saying: publishers are fed “with a silver spoon”! This practice is growing due to corruption and instant rewards, and if nothing is done it will give a fatal blow to publishing. Outputs are, in most cases, of poor quality.

Conclusion

Textbooks are an indispensable tool for the acquisition and transmission of knowledge, and in this regard they must be of the best quality: have a content adapted to local contexts and open to the world. It must be appealing and resilient.

For all these reasons, publishers must endeavour to produce books adapted to, available and accessible on a viable regional market. Co-publishings must be encouraged in all fields and all languages: as much in French than in African languages. Officials must, in the context of sub-regional and regional organisations (UEMOA², ECOWAS³, AU⁴, OIF⁵...) offer incentives for a better circulation of books and print. Challenges are huge, potential markets exist, and the future is bright.

Producing books adapted to the African sociocultural contexts and open to the world, accessible to African learners, is a challenge needing to be addressed by African publishers.

To overcome this challenge, publishers must unite and share their knowledge and combine their efforts. School partners, who often provide financial support to the States, must be sensitised.

Sub-regional and international publishing associations such as the International Alliance of independent publishers are thus called upon. The survival of schools depends on the purchase of good textbooks. The publishing sector is a strategic sector and must not be left at the mercy of big multinationals, if Africa wants to see its future leaders able to meet the various expectations of the continent: sustainable development, democracy, good governance, etc.

² UEMOA: West African Economic and Monetary Union

³ ECOWAS: Economic Community of West African States

⁴ AU: African Union

⁵ OIF: Organisation internationale de la Francophonie



“Small is beautiful”: an exchange of viewpoints between France and Chile

by Jutta HEPKE (Vents d’ailleurs, France)

An old model

The publisher model that emerged in Europe, and then in several countries around the world, is closely linked to humanism. It carries the idea of human and social progress, based on the belief that the transmission of knowledge and the acquisition of knowledge will improve human beings, educate citizens, and lay the foundation of democracy and coexistence.

The 20th century saw the expansion of this model towards a mass model, via paperback edition and digital publishing, and led to a democratisation of reading.

The book symbolises the possibility of social accession, knowledge and understanding.

This model worked so long as paternalist capitalism regulated the major part of the economy. Major publishing houses were often family businesses, linked to heritage transmission, therefore to their list and their authors.

The equalization of books judged difficult, potentially aimed at a limited public, and books reaching a wider public was for many years based on a financial balance performed by several publishing houses. Profitability of a book judged either slow or precarious was counterbalanced by a symbolic profitability and considered as an investment for the future.

The composition of a list could be considered on par with planting a tree for future generations.

The end of paternalistic capitalism

Towards the end of the 1980s, when neoliberal and financial capitalism replaced paternalistic capitalism, and ideological obstacles were overcome, the publishing artisan model faced stronger pressure.

Concentration increased, for publishers as well as commercialisation circuits, including distributors. Cultural chains were created, major cultural retailers appeared, and media conglomerate were strengthened.

Direct and indirect consequences of the creation of major publishing groups and the pressure on the book professionals were, for several decades, counterbalanced by abundant activity and increased activity of small scale publishing houses.

The book kept its symbolic role, readers were conquered, and bookstores could hope to live from their margins.

The democratisation of reading was meant to increase the potential readership and widen the market.

Always more, always faster... to go where?

Over the past few decades, the concentration did not only intensify, but commercialisation also consolidated the old model by opening the way for the emergence of industrial publishing in a media era. The old humanist dream is moribund, and artisan creation and token books have fallen off their pedestal.

The past few decades have shown signs of profound changes:

- The acquisition of knowledge that corresponds to radically different modus operandi (continuous reading ≠ zap reading).
- There is no more genuine ownership of knowledge, as it always seems available... but where is critical thinking gone?
- Exit of the public educational model, abandonment of the humanist model of human education

- towards a responsible citizen, currently we speak of consumer training.
- The democracy model based on the responsible citizen participation is in jeopardy. How can an out-dated democracy adapt?
 - Radical change of benchmarks: more credit is granted to experts and intellectuals, to the printed press, to thinkers, more professional filters such as booksellers who advise, the opinion is now made based on the smallest common denominator and advices from peers. Democratisation of knowledge or preparing the field for the next wave of fascism?
 - The long tail theory (Chris Anderson, 2004) turned out to be an illusion: all studies show that, besides the structural decline in the numbers of readers and book buyers, the “consumption” of books is conforming itself to make way for strongly marketed books, despite a great diversity; a buzz attracts more buzz and booksellers consult sales statistics to put books on their shelves...
 - In the field of the book, booksellers and publishers are short-circuited as they hinder profits (for Amazon), hampering the freedom to be published! Would this be narcissism disguised as the democratisation of the printed word?
 - Structural decline and downward trend in book purchases (for example dictionaries, essays, etc. – 6% in 2013); literature is doing well thanks to some few titles that sell thousands or millions of copies (*Asterix* or *Le porno pour maman*, for example).

On hostile grounds: guerrilla tactic?

A sharp decline of in-bookshop visibility is observable, as it is subject to commercial pressure from major groups and a decline in the number of buyers. Caught in-between, they are not always conscious of bibliodiversity issues: limited space for the various outputs, little flexibility.

The good old equalization does not function as even books with potential suffer from the lack of visibility, of steep competition from major publishers and self-publishing practices, or publishing at the author’s expenses.

Challenges are therefore many:

- How to fight against crude neoliberal capitalism?
- Against global acceleration? For example, the injunction to deliver within 24 hours for free?
- How can one be visible in the general buzz? How can a different voice be heard in the world’s cacophony?
- How can one fight against the glorification of ignorance and hatred for thinking?



“Small is beautiful”: an exchange of viewpoints between France and Chile

by Juan Carlos SÁEZ (JC Sáez Editor, Chile)

Stay small. Stay slow.

That which is small is not only pretty. It is also one of the conditions of bibliodiversity, as much as limiting the scale of production and operation technologies safeguards bibliodiversity and gives back their artisan and owner status to workers.

Our adversary is that which is big. In the world of books, these are major publishing houses that overwhelm the market and monopolise bookshops’ window spaces and displays. Our adversaries are also the major department stores that suffocate independent bookshops and e-trade giants who want to dominate publishers.

Everything that grows steps on the space of others, and this process provokes the destruction of nature, community and freedom. Monopolization dynamic is inherent to this. If it cannot take you, it buys you. It always wants more, because the monster it becomes is forever hungrier.

Independent publishers represent a human scale industry. Their strength is their diversity and their target market, their home.

We do not publish books because of their sales potential, but because of the quality of their content. What drives us is publishing books that have a meaning and that will become *longsellers*, books with a sustainable content and that are not disposable.

Books that inspire us do not have a life cycle; they are not commodities wrapped in a disposable packaging. Neither content nor container – the printed book – is disposable. We print on paper, not to discard but rather to preserve. Like Umberto Eco, I am wary of digital: nothing is less permanent than their so-called permanent supports. Perhaps in the future, digital publishing will only be a transitory support and its content – if it passes the test of time – will become a printed book.

Enemy n°1: big size

Big size, power and concentration are the causes of the impoverishment of biodiversity and of the progressive disappearance of the diversity of cultures.

The main characteristic of the movement for bibliodiversity is to seek to preserve the human and artisan dimensions of our industry. But what dimension are we talking about? How many workers per production unit? How many titles per year? What is the maximum sales threshold to remain independent from the commercial world? Small size is inherent to the independent publishing world: 80% of a bookshop's sales are not best-sellers; it is a true relationship between the reader and thousands of books that are much more personal and remote from mass culture. The 100 best-selling books never represent more than 20% of bookshop sales. For us, growth is an aberration.

Despite all this, we, independent publishers, are also subjected to growth, in various forms. On the one hand, we receive more quality editorial projects than what we can fund; we must, on the other hand, reach a certain number of current and relevant books to maintain sales levels adequate to the size of our structure, as small as it is.

But how many times did publishers try to design and define what was for them the ideal size? In most cases, the size of our structures is the result of dynamics with which we do not want to deal. It would be interesting to share our thoughts on this issue of size, including in terms of our editorial choices and their consequences on the production scale.

This lack of conceptualisation is often linked to issues of miscomprehension of publishers' lists within our network. The profile and character of our publishing labels are often difficult to understand.

In a world where it is increasingly easy to publish, including in digital format, the publisher is faced with more contents. Parallel to this, the quality reader demands rigor amidst this quantity: our role is to guide our readers' choices, assist them in separating the good from the bad editorial seed.

We must remain focused on our editorial essence and avoid the temptation of publishing any good contents that land on our desks.

We have another flaw: that of wanting to publish quickly, as if a good text couldn't remain good. However, as far as I am concerned, the priority contents for independent publishers are, by nature, obsolete. Sustainability should be a core editorial selection criterion. Haste should be considered suspicious.

Enemy n°2: speed

The notion of "disposable" is the result of mass production and fast circulation of money.

What does the idea of "life cycle" mean to us when applied to a product so dear to the mainstream industry? Nothing. For us, the life cycle is an empty concept, senseless. We are opposed to the commercial policies imposed by major publishing houses and major bookshops and that reach small bookshops, forcing them to discard books that don't sell on a massive scale every 6 months.

What would become of books such as Freud's *The Interpretation of Dreams*, or Foucault's *History of Madness in the Classic Age*, or Frankl's *The Will to Meaning*, for which the first editions took 10 years to sell? Should we have pulled them out of the shelves? Delete them from the lists?

It appears clearly that, contrary to regulations imposed by major publishing houses to bookshops which support the quick circulation of new releases to the disadvantage of "serious" books, the independent

publisher movement must design and roll-out, hand-in-hand with bookshops, a completely different economic model based on a slower circulation strategy and greater stability.

The survival and strategy of independent publishing is linked to that of independent bookshops, in particular the smaller and specialised ones. We cannot dissociate them from each other.

I repeat: we must come out of this Assembly with the will to take ownership of this challenge, to make it a fundamental characteristic of independent publishing.

As far as Internet and e-books are concerned, my opinion is controversial and – even worse – contrary to the dominant common sense. I am deeply wary of speed. And Internet and e-books are above all based on speed.

Internet also means access contents, but this access is only democratic if uniform and balanced, not when it strengthens the concentration of contents and supports the North-South and centre-margins flux. Internet did not improve fair trade and fair speech.

Speed is the ally of major players, and therefore of power – in particular centralised power. The great empires of Antiquity and modern times founded their success on speed. Greek ships, which were faster, enabled the control of the Mediterranean; the construction of fast lanes enabled the Roman army to impose its military power in the provinces. Finally, during the modern wars, speed was also the key to power.

Financial capitals also circulate at the speed of light. They control, destroy, and have control over the life and death of those who produce.

Worse. Let's not fool ourselves. If, as observed by Paul Virilio⁶, all technologies contain their own downfall (ships sink, planes crash, electricity electrocutes), what would be the downfall inherent to the Internet? A social downfall? The strict control of our personal life, as it is already the case in the United States? Or the economic influence of some few social actors over the rest? Can we publish or read what we want in a context where the control of citizens is justified by terrorist threat?

Here is what Internet and other digital networks are: speed and power! And if the power is from the onset not distributed fairly between all participants of the network – further aggravated by the reduced dimension of all social actors – the data transmission speed mainly supports the actions of those in powers on a big scale. It also supports gigantism and creates an illusion of supporting diversity.

However, I feel that diversity will always be hidden in a corner of search engines. It is the multinationals combination of size and speed that represents a threat to bibliodiversity.

What are we proposing?

Our publishing houses must remain small and concentrated. Working to define our own size and not accept that it is dictated by circumstances. Benefiting from synergies between our networks. We must add the virtue of slowness to that of the small size.

This collaborative model between publishing houses must reflect itself in our organisations with, at the centre, a strong editorial hub that develops the strategy: what to choose for which readers and how to disseminate contents.

Other services that complement the editorial function such as formatting, design, technical editing, translation, etc. can be provided by small businesses or freelance workers, providing services to the hub and thus taking ownership of their work's value. These small editorial businesses can and must be involved in the entire network in order to reach the necessary microeconomic balance, for activities to be more sustainable on the long term. The main issue is to be able to share all that we can within the network, as any healthy and balanced ecosystem would.

Small size and speed within bibliodiversity and biodiversity principles – i.e. not produce to discard but to keep – require a strategic alliance with independent bookshops. This is a key issue without which we will not succeed. Actively including bookshops in our initiative is not an obligation but a vital emergency. Independent publishers and booksellers networks sharing the same size, without predominance or domination of one over the other and in the context of a fully horizontal relationship, will form the foundation of a healthy and balanced ecosystem in the book world. In short, an authentic “network of

⁶ Virilio, Paul (1997) *Cibermundo: ¿una política suicida?*; Dolmen Ediciones antecesor de JC Sáez Editor.

networks”, without a centre, without major actors who concentrate powers, but that achieves a global presence on the local scale.

In short, a bigger size is characteristic of authoritarianism. Big size and speed are the foundations of mass production culture and therefore of huge waste and concentration of power.

The big size cult follows us up until today. Big monuments fascinate us: the pyramids of Egypt, the Roman Empire, the Moais statues on the Easter Island, Maya cities; but how much suffering and pain behind the construction of these great temples?

The poet Neruda sadly contemplates, in *Canto IXX* from *the Heights of Machu Picchu*⁷ (extract from *Canto General*): “Stone within stone, and the man, where was he?/ Air within air, and the man, where was he?/ Time within time, and the man, where was he?”.

Confronted by the growth of cities and their monuments, empires and religions, human beings disappear. For them to be visible again, it is necessary to regain the true dimension of things. Our mission as independent publishers can contribute towards this end. Let’s stay small.



Publishing in Tunisia: what prospects after the “Jasmine Revolution”?

by Nouri ABID (Med Ali, Tunisia) and Élisabeth DALDOUL (elyzad, Tunisia)

Nouri ABID

Publishing and the 2011 Revolution in Tunisia

Studies and statistics on publishing undertaken in the Arab world reveal a low rate of book production and a desertion of reading.

Causes are many, and amongst them feature the challenges faced by publishers.

Today, amidst the political context since the Revolution of 14 January 2011 in Tunisia and others in the Arab world, data have changed and the publishing sector is growing: multiplication of publications and boost in reading, thanks to a breakaway from censorship affecting publishing and of which books were the first victims.

In this new revolutionary context with slogans such as “Move away”, and “People are demanding”, the publisher is called upon to identify the expectations of the public and to defend democratic values.

Overview of publishing before the Revolution

Arab publishers met unfair competition by the State, its monopoly in the field of textbooks, censorship, and a limited market.

State control of publishing, and indirectly ensuing editorial line, did not favour the development of a free publishing environment and brought away suffocation, self-censorship by authors and creators, and even exile.

Readers are not expressing their desire to read, and this is even truer for Arabic books. All publishers observe this negative trend, and here is what ensues:

- Marginalisation of the publisher profession at the economic and cultural levels;
- Reduced print run in the field of literature, humanities and social sciences, while Islamic publishing (classic books or religion popularization) is steadily growing;
- Small-scale local market;
- Limited readership representing a small section of society.

⁷Neruda, Pablo (1950). *Number X*, Canto General, page 34.

While Lebanese and Egyptian publishers are leading Arabic publishing despite all the obstacles, they have resisted censorship, and offered refuge to Arab writers leaving their own countries. Publishing is also growing in Syria and Jordan. In other Arabic countries, publishing remains hesitant, on hold, while it was almost suppressed in Iraq following the wars.

In Tunisia, obstruction, marginalisation and censorship persist even if the situation is more encouraging, theoretically, than in other countries.

Indeed, since its independence, Tunisia has laws promoting freedom of speech, including, legally-speaking:

- Article 8 of the 1959 Constitution that stipulate freedom of speech;
- Article 1 of the 1975 Press Code focusing on freedom of speech and of print.

Professionally speaking, the sector counts 60 publishers and several printing presses. But these laws are diverted; publishing does not develop and remains a non-structured sector. To survive, many publishers professionally convert to printing, or distribution, and the most persisting publish books that will definitely sell: extracurricular books, religious books, etc.

Thus, Tunisian publishers are not in a position to participate to the cultural and scientific development occurring in Tunisia.

However, quite a number of authors have emerged while publishing abroad: particularly in Lebanon (where publishers are able to overcome some obstacles) in the case of Arabic-speaking publishers, and in France for the French-speaking. Despite the harshness of censorship, Tunisian publishers have adopted a passive resistance, which translates as their survival without being allies or spokespersons of the totalitarian regime.

Authorities, to support their thesis and diffuse it, were using either foreign writers or some few Tunisian writers, generously paid by a huge propaganda machine: the Agence Tunisienne de Communication Extérieure (A.T.C.E) (Foreign Communication Tunisian Agency).

Élisabeth DALDOUL:

Paradoxically, it is this same dictatorship regime that pushed me to commit to this professional adventure. Indeed, as Nouri mentioned, we were suffocated, in a kind of intellectual comma. Either I went into exile, or I had to find the breath we were all looking for – as readers, authors, and publishers. We were then speaking of intellectual survival, at times even physical. I chose to essentially publish fiction to bypass censorship. These texts count numerous “subterfuges” to say things.

Nouri ABID:

The advent of the Revolution and what we call “the Arab Spring”

On the professional level:

- The Revolution gave freedom to the people;
- Tunisian publishers are now faced with a challenge before their people, whose uprising included slogans such as “the people demand: work, freedom and national dignity”;
- Due to freedom of speech, publishing is developing considerably on the quantitative and qualitative levels;
- Writers take control of their destiny and write books on what used to be taboo and censored topics, and meet readers’ expectations.

All topics are addressed:

- Works exposing the policy of the defunct regime (nepotism, bad governance, etc.), crimes and infringements from which citizens suffered at the economic, legal and social levels, and infringements on human rights;
- Works focusing on taboo issues (State and religion, freedom of speech, citizenship and power, women issues and statistics code, issues of development, youth aspirations, etc.);
- Re-writing of contemporary history;

- Re-writing of political figures biographies whose role was to disguise “official” history.

With the new freedom era in Tunisia, a new editorial dynamic is emerging: publishers enjoy a climate of freedom. All publishers are redefining themselves, fine-tuning their editorial policy: since, more than 500 titles were published.

At the legislative level:

Citizens took ownership of freedom of speech. Publishers are involved. Numerous titles are on the market; an euphoria that no one can stop and through which the interim government that followed the Revolution meets expectations of the people, in its desire to freely express and organise itself through the promulgation of a series of decree–laws, under the pressure of Tunisian journalists’ unions.

The decree-law 115/2011 pertaining to freedom of the press, of printing and publishing

This decree-law stipulates that freedom of the press, of printing and publishing is fundamental and inherent to human rights and international rights.

Through this decree-law, the following are disappearing:

- Pre-publication authorisations
- Imprisonment for diverging opinions that are defined in details
- These decree-laws were developed by professionals in the fields of communication, publishing and civil society.

The decree-law 88

Professional associations are strengthened, they expand and play an increasingly important role, requiring self-development: for example, the Tunisian Publishers Union (UET) is reviewing its status and is developing an “Ethical Charter” that all publishers must adopt to join the UET. The Ethical Charter focuses on the respect of all actors in the publishing field. Freedom of publishing embraces Republican values, democracy, and human rights. Although everyone agrees that freedom of speech is the only true gain from the Tunisian Revolution, this state of affair does not please the provisional government of the pro-Islamist “Troika” (of 23/10/2011), and freedom of speech is threatened.

Against the rise of fundamentalist, civil society associations support professional associations and unions in their struggle against the return of oppression and censorship.

For example, the Troika government, following the elections of 23 October 2011, refused to apply the decree-law 115 and was only referring to the laws of the previous regime. Censorship and violent attacks against individuals that tried to express themselves freely are common:

- Journalists-rappers-citizens are condemned to imprisonment for their opinions, but thanks to civil society, authorities had to back track;
- The promulgation by the pro-Islamist interim government of decrees to re-establish censorship through legal deposit, but again professionals in the field of communication and edition, and civil society, mobilised themselves and the decree was suspended by the technocrat government.

The new Tunisian Constitution, adopted on 27 January 2014, is the birth certificate of the 2nd Republic and legitimises the rights and liberty acquired by Tunisians through the Revolution of 14 January 2011.

This Constitution offers a legal framework enabling freedom of edition. Article 6 stipulates that “the State safeguards freedoms of belief and conscience”, which is commendable in an Islamic country. Article 31 is the foundation for freedom of edition, and guarantees “freedom of opinion, of thinking, of expression, of the media and edition”. Article 32 stipulates: “the State guarantees the right to information and the right to access to information”. Finally, Article 33 safeguards academic freedom and freedom of scientific research.

In the post-revolutionary Arab world, one cannot deny that freedom, and in particular freedom of speech, is granted. Lebanon and Egypt remain the Arab book capitals, and we see an increase and diversification of the editorial output.

In Libya, we notice great developments but professionalism and ethics are not respected.

In Syria, given the war that is dividing the country, the publishing sector is facing sharp decline. Our colleagues have chosen to ally and align with one of the parties in conflict, or to put their activities on hold, or go in exile.

Following the revolutions in the Arab world, we therefore note:

- A rise in the publication of propaganda, religious and Salafist books;
- The development of alternative publishing in all its forms, especially by the youth through blogs and Websites, followed by a relative evolution of publishing and especially electronic diffusion;
- More than ever, money is aligned to politics in the field of publishing, media and multimedia.

Élisabeth DALDOUL:

Yes, this was a great moment of euphoria. Everything was possible, ideas were shared, and speech was freed. The awakening of a country exiting decades of dictatorship was accompanied by a surge in publishing. However, for me, a publisher of French language literature, this current revolutionary transition period is a source of questioning:

- Since the Revolution, fiction texts often suffer. Indeed, readers want to know, want answers, and plunge into essays and leave novels behind. This has become complicated for our publishing houses, and today we are questioning ourselves, together with novelists, on readers' disengagement. How can we overcome this? Several civil society associations that came about after 14 January 2011 strive to reenergise reading in the public space, schools, etc. but these initiatives remain isolated and we cannot achieve this without the support of public authorities.

- The readership for French is becoming scarce. Reasons for this are many, and do not fit within the scope of this presentation. However, it must be noted that 1/3 of Tunisian publications are in French. French continues to be taught in school from 2nd year of primary school (English is introduced from the 3rd year of primary school). Despite this, proficiency in French has declined over the past few decades. The next few months will be decisive: what will be the policy decided upon by the government, following elections this coming October, in terms of teaching? Strengthening bilingualism – which was an asset for Tunisia – depends on these political choices.

It is in this context of uncertainty and agreement that we question the future of French language publishing in post-Revolution Tunisia.

Will this newfound freedom of speech be sufficient to free writing? Will this enable new voices to emerge? It is still too early to provide answers, we remain in turmoil, and writers need time to process these changes. However, my conversations with authors bring me to observe another kind of censorship profoundly entrenched, generator of self-censorship, continuing to paralyse literary creation: social pressure. I think that this will be a long learning process, which started with the Revolution, for the individual to let go of the "clan" and manage to exist on his or her own, to be able to say "I".

This period of turmoil is making me reflect, as we have seen, on my position in the Tunisian publishing landscape. And contradictory feelings interlace: worries about the future because we still ignore the political road that will take Tunisia, but at the same time, the civil society is there, awake and assertive. I am touched by the unexpected modes of expressions that emerged after the Revolution: blogs, cartoons, graffiti, etc. New forms of writing that remain hesitant for some, but that also give an idea of what is coming next.

Nouri ABID:

Experiences to strengthen: recommendations

Publishers enjoy a climate of freedom that needs to be preserved. Writers are in a state of euphoria that will eventually lead to a new culture. Freedom of thought and speech is in its infant stage and the implementation of a new culture requires innovation.

Although freedom of speech is currently one of the few gains from 14 January, it still could be questioned. In other words, we must remain vigilant and professionals are now called upon to lead this struggle, as there is no sustainable democracy without true freedom of speech. Publishers are conscious of the necessity to protect this fundamental principle of creativity and to overcome the challenge inherent to the struggle against all forms of censorship.

The publishers union defines values that need to be promoted, of which freedom of speech is first and foremost. Then, when exercising their freedom, publishers tried to meet citizens' expectations. They had to again adapt to a new context and adjust their outputs and approaches. To implement this freedom of speech, publishers were also called to:

- Strengthen their professionalism;
- Safeguard this liberty;
- Fight to curb any spoliation;
- Strengthen links with all actors in the field of publishing and communication.

It is now the publisher's duty, following the adoption of the Constitution (January 2014) of the 2nd Republic, to join artists, creative, and intellectuals to preserve:

- Culture which is a unalienable right;
- Freedom of speech which is an unalienable right;
- Intellectual property;
- Cultural diversity which is a gain safeguarded by the new Constitution.

Thus, vigilance is necessary to preserve this freedom of speech, and resistance to curb any attempt to apply censorship. Publishers are also called upon to preserve and improve the ethical charter that defines publisher profiles promoting values of dignity, equality and liberty.

The Revolution of 14 January 2011 consolidated our conviction that publishing is a safe added value, and that bibliodiversity is an important support. We as the Arabic language network within the International Alliance of independent publishers is called upon to:

- More audacity and perseverance for more presence in the Arab world;
- Identify actual expectations of our societies.

The Alliance, as a unifier, is also called upon, via the Arabic language network, to:

- Strengthen joint publishing projects;
- Assist colleagues, particularly Syrians and Libyans, in their publishing projects;
- Support translation in order to market books developing critical thinking and innovation, fulfilling the needs of the Arabic language readership, and enabling a democratic transition;
- Create an Arab unit for digital publishing through the support of the Alliance's Digital Lab.

Finally, the Alliance is called upon to:

- Develop translation between different languages;
- Develop the response capacity of the Alliance at the logistic and human levels in terms of digital publishing;
- Commit to publishing considering the aspirations of these societies undergoing profound changes;
- Offer books strengthening the notions of democracy, freedom, equality, equity, etc.
- Promote an innovative and more committed editorial policy.

Élisabeth DALDOUL:

Despite a rather safe legal framework, we must remain vigilant particularly after the elections of October and guidelines in terms of national education, cultural policies, etc.

In this period of construction, our role as publishers, as mentioned by Nouri, is more than ever a commitment to prevent speech from being curbed. My work, our work, is to accompany new forms of speech (texts published on blogs, cartoons, etc.) and be the link with young readers; it is to provide texts that raise awareness to create a blockade for fundamentalist mentalities; to publish authors from elsewhere to nurture curiosity, interest, and an open mind towards the Other. The challenge before us is huge and vital, as the history of Tunisia is truly being written.

To conclude, I am convinced that we cannot go on this path alone, and that the presence of the Alliance on numerous projects is a genuine show of support (the “Terres solidaires” collection, the Digital Lab, partnerships with members of the Alliance, etc.). In this willingness to achieve bibliodiversity, couldn't we envision sharing during book fairs, under the umbrella of the International Alliance of independent publishers? This would allow us to strengthen exchanges between publishers and for readers to discover the diversity and richness of our publications.



Digital publishing, what implications for bibliodiversity? Testimony from an Iranian publisher of the diaspora by Tinouche NAZMJOU (Naakojaa, France/Iran)

Being nowhere to better be there

In the Iranian world, publishing is not doing well. And when publishing is suffering, it's the entire literature that is sick with it. And so more than one hundred million potential readers in the world, in Iran, in Afghanistan, and Tajikistan, and a diaspora of more than ten million people spread across the world, from Australia to America, from Malaysia to Europe, that are deprived of reading and of contemporary literature.

In 2012, at the moment of the creating Naakojaa publishing house, when there was no Persian language publishing house offering digital books, I was offering authors to publish the digital version of their previous work, already published in Iran with entire excerpts, paragraphs, and pages suppressed by censorship... I was suggesting reintegrating these passages to publish the integral version of their work, to reinstate their true identity, what they were at the beginning, before an inquisitive and moralising hand transgressed them.

The answer from some authors stupefied me: they did not remember the censored passages. They had submitted the only copy of their handwritten manuscript to the publisher, and after censorship, the manuscript got lost and was only left the published book, in bits and pieces, betrayed, incomplete.

And this is how one defaces, disfigures, and belittles a literature. A language and a culture of more than 3 millennium-old that contributed to poetry: the language of Hafez, of Khayam and Saadi.

And readers are not dupe. Reader are always more intelligent than we think. Agreed, their reading habits have changed. Of course, they have adopted the new habit of reading quotations and proverbs of less than one hundred and forty characters on Facebook and Twitter. They “like” and feel that they have read everything, that they know everything, and that they do not need books anymore. A misleading imagination, falsified and dismantled, one piece at a time, without any depth...

But at the same time, these social networks that connect them to the rest of the world, make them understand that what these books offer is incomplete, that they are manipulated and cheated, that censorship is very often self-censorship, want to think for them, prevent them from thinking, from being free, to create their own creative world, to go deeper into things, to better understand themselves, thus better understanding the world around them to better emancipate themselves.

That we forbid them to read Joyce's *Ulysses*, that they will never know, *Voyage au bout de la nuit*, and *Lolita* that will be forever forbidden. That the authorised version of Beckett, Borges, Camus, Flaubert, Salinger, Genet and other is completely false, because censored, defaced and incomplete. Even great writers from our own country, who write in our own language, do not publish their book in Persian anymore and have to publish in a foreign language translation.

They are, de facto, second-class readers, because their mothers tongue is Persian.

Without considering the economic crisis, the international boycott, the hike in price of paper, the weakening of buying power, the struggle of writers and translators (often having to hold a second or even third job to make ends meet), the non existence of copyrights and international copyrights (because Iran is one of the few countries who did not ratify the Berne Convention), the proliferation of illegal translations void of any literary quality... All factors that divert readers from (world or local) literature in their mother tongue and make them turn their back to the world of books.

It is in this climate that we decided to embark on a counter attack.

To use, as much as possible, all technological means available to better overcome obstacles and give back to Persian language literature, on our scale, the freedom necessary to its survival.

In 2012 we founded a publishing house in Paris, that was not governed by the Islamic Republic of Iran (and therefore its Ministry of Information and Censorship) and that could freely publish Iranian or world literature in the Persian language.

The paper version of these books (printed on demand) was aimed at the diaspora, everywhere in the world (knowing that the number of Persian language readers abroad is steadily increasing over the past few years by approximately ten millions, and who are mainly from the "brain drain" emigration, who live and study in North America, Australia, Western Europe, Northern Europe, and Malaysia) and the electronic version being addressed to the entire world and therefore to those who remained in the country.

In Iran, Internet is the only window on the outside world, most readers being permanently connected to networks through anti-filtering systems installed on their personal computers, that they regularly update, and have access to all websites, even those censored by the State. According to a recent study, more than 58% Iranians are on Facebook.

Naakojaa publishing, through its various reader committees, is made up of scholars and writers in and outside of Iran, and receives some hundred manuscripts per month and selects some of these titles for publication. The manuscripts come from Iranians abroad, but mainly from those who are in the country and who saw their text refused by censorship. We also collaborate with other publishing houses and publish their printed books in electronic format, making them available to readers on various platforms such as Amazon, Google Books, and the website of Naakojaa publishing house.

We also translate titles that cannot be published in Iran (that were either formerly published or that are currently banned, or that were never translated).

Thus, in 2014, we have published or are going to publish all the previously not translated work of Marguerite Duras, Romain Gary, Julian Barnes, Haruki Murakami, *Voyage au bout de la nuit* by Céline and a whole collection of comic books (a totally inexistent genre in Iran, systematically censored because of images that are not tolerated by the regime), starting with recently published *Le Bleu est une couleur chaude* by Julie Maroh.

In order to reach the readership in Iran better and faster, we also produce an audio version of all books we publish, which makes access and downloading easier for those within the country and those who do not have access to electronic readers that enable easy reading of our PDF, ePub or MobyPocket files.

E-books are only beginning in Iran, the situation being much more similar to that of European countries or the United States or English-speaking countries, the difference being that e-book publishing houses in Persian are very few, that the list of available titles in this format is very limited, which does not encourage readers to change their reading habits to adopt electronic reading.

Even more so because of censorship and non-availability of many books, published once long time ago and then withdrawn from circulation, many readers now scan their own copy and make it freely

available to other readers over the Internet. Thus, in the mind of several Iranians and Persian speakers, the e-book is this scanned PDF file, often of poor quality and illegible, that they have to decrypt on their computer screen until their eyes itch. They therefore have a negative first impression of electronic books and prefer the paper version.

Awareness needs to be raised amongst the readership and this pedagogical work takes time and is expensive.

We must also remember that the majority of our e-book offering is sold in Iran, and that their prices are adjusted to the buying power of Iranians in the country (approximately four times cheaper than the price proposed in Euros), which is financially not profitable for a publishing house set up in France.

Printing on demand for Persian speakers of the diaspora, at a very high cost price, because a book to the unit is more expensive than the usual edition, means that we have to align our selling price to that of other books on the western market.

Also, the creation of membership platforms and unlimited access to titles, close to what Amazon has recently set up, would allow more freedom of choice to readers and a guaranteed monthly income to the publisher.

And in the context of our publishing house, we discover everyday some new books and new authors, of which some have the necessary talent to be read in other languages. We therefore plan translating and publishing their books in French and English to make this literature known among another readership and fulfil our mission of being a cultural and literary bridge between two civilisations.

Digital publishing, outside of the borders of a country such as Iran, is therefore a way of absolving constraints imposed by moral and economic censorship, in order to provide the missing yet essential part of a literature that was mistreated, skinned and crippled, and this against all logistic odds imposed by public authorities and even the market economy that would demand that a publishing house, in order to function well, be installed on the borders of a country where the majority of its readership lives.

However readers in Iran are, like us, overcoming obstacles, visit our website, buy electronic books, find ways to read them on their pad, laptop or electronic reader, and ask us to offer more titles in digital version.

This readership is, along with the Iranian population, younger by the day, urban, and educated. Some 60% of 80 million Iranians are below thirty year old and more than 20% amongst them have a university degree. Tomorrow's readers are those who will adopt a free, non-censored reading, and digital publishing.

We have chosen to call our publishing house Naakojaa, which in Persian means "the place that doesn't exist", which etymologically goes back to the root of the word "utopia", a word invented in 1516 by Thomas More in his book Utopia, built with the "U" Greek prefix (which bears a negative private connotation) and "topos" (place). Which translates as "that which is nowhere", that doesn't exist. Utopia! Naakojaa!

ROUND TABLES AND DISCUSSIONS IN PARTNERSHIP WITH THE OPEN BOOK FESTIVAL

Open Book Festival: <http://openbookfestival.co.za/>

Independent feminist publishing: perspectives from South Africa, Asia and Australia

Colleen HIGGS (Modjaji, South Africa), Susan HAWTHORNE (Spinifex Press, Australia) and Ritu MENON (Women Unlimited, India) provide testimonies of their journey and experience. Chaired by Meg VAN DER MERWE (author and lecturer at the University of the Western Cape, South Africa).

Translation in the world: points of view of independent publishers (Switzerland, France and South Africa)

Jean RICHARD (éditions d'en bas, Switzerland), Jutta HEPKE (Vents d'ailleurs, France) and Dusanka STOJAKOVIC (New Africa Books, South Africa) share their experiences and practices on translation. Chaired by Carole BLOCH (director of PRAESA –Project for the Study of Alternative Education in South Africa, South Africa)

International Bibliodiversity Day (B Day)!

What is bibliodiversity? by Indira CHANDRASEKHAR (Tulika Books, India)
Presentation of B Day and videos of B Day 2014, by Guido INDIJ (la marca editora, Argentina)
Readings in English, French, Kriol, Kinyarwanda, Spanish and Arabic, by Béatrice LALINON GBADO (Ruisseaux d'Afrique, Bénin), Abdulai SILA (Ku Si Mon, Guinea Bissau), Silvia GONZALES (Madriguera, Peru), Hassan KHALIL (Dar Al Farabi, Lebanon) and Ritu MENON (Women Unlimited), India.

Censorship: an international perspective

Samar HADDAD (Atlas publishing, Syria), Mehdi RAHIMZADEH (Ferdosi, Sweden/Iran), Kader ABDOLAH (author, Iran/ Netherlands).
Chaired by Ester LEVINRAD (Jacana Media, South Africa).

Pan-African publishing: the “Terres solidaires” collection as an example

Yasmin ISSAKA-COUBAGEAT (Graines de Pensées, Togo) and François NKEME (Ifrikiya, Cameroon).
Chaired by Nancy ONYANGO (journalist, director of This is Africa: www.thisisafrika.me, South Africa).



THE DECLARATION AND 80 PROPOSALS PROMOTING BIBLIODIVERSITY

Recommendations from thematic workshops
held between 2012 and 2014

The Alliance's Declaration, a policy statement
for the next few years



Methodological overview

The International Assembly of independent publishers 2012-2014 was held over two years through **seven preparatory and thematic workshops** – in Guadalajara (Mexico), Paris (France), Bologna (Italy), Ouagadougou (Burkina Faso), Frankfurt (Germany) and Abu Dhabi (United Arab Emirates).

The preparatory workshops, prolonged by virtual and/or physical work groups, focused on the selected priority areas identified by independent publishers: **public book policies, digital publishing, publishing in national and local languages, book donations, fair editorial partnerships, and youth literature**. These workshops and sharing meetings led to the development of 80 recommendations – aimed at public authorities, international organisations and book professionals – that were collectively discussed and validated by independent publishers.

These 80 recommendations explain and spell out the principles stated in the *International Declaration of independent publishers, promoting and strengthening bibliodiversity together*. They indeed provide an overview, per theme, of the foundations necessary to the development, maintenance and sustainability of bibliodiversity in the respective countries. In some cases, recommendations are accompanied by tools and projects (existing or upcoming, as per the Alliance’s agenda for 2015-2016), leading to the implementation of the proposals formulated by independent publishers.

The 80 recommendations promoting bibliodiversity are available in three languages on the Alliance’s website: [in French](#), [in English](#) and [in Spanish](#).

Summary of the 80 recommendations:

- [Public policies safeguarding bibliodiversity](#)
- [Proposals and activities supporting digital bibliodiversity](#)
- [The Amazon system, a threat for bibliodiversity?](#)
- [Essential measures for publishing in local and national languages](#)
- [Rethinking book donations](#)
- [Proposals and activities to develop solidarity publishing partnerships](#)
- [Activities to strengthen a plural youth publishing](#)

Tools from the International Assembly

These tools, constantly updated, are currently being developed and will be available between 2015 and 2016 on the Alliance’s website.

- Toolbox [“Selling and buying rights on the children’s book international market”](#)
- Toolbox “Local publishing”
- Toolbox “Fair publishing partnerships”
- Mapping “Public book policies”

The International Declaration of Independent Publishers, to promote and strengthen bibliodiversity together

Drafted collectively by 60 publishers from 38 countries present in Cape Town, and validated remotely by the 400 members of the Alliance, available in **7 languages**:

- [English](#)
- [Arabic](#)
- [Spanish](#)
- [French](#)
- [Italian](#)
- [Persian](#)
- [Brazilian Portuguese](#) and [Portuguese from Portugal](#)

Diffusion of the Declaration and 80 recommendations one year after the Cape Town meeting

We hereby propose an overview of the main structures, international organisations and partners with whom publisher members and/or the members of the Alliance engaged and to whom they presented the constitutive instruments from Cape Town. Of course, this list can be updated... more needs to be done – and we count on you!

Organisations and structures contacted by the publisher members and/or the team of the Alliance:

- Abu Dhabi Book Fair (United Arab Emirates)
- Alliance française du Cap (South Africa)
- Association internationale des Libraires francophones (French-speaking space)
- Bibliothèque nationale de France/ Centre national de la littérature pour la jeunesse - La Joie par les livres (France)
- Bologna Book Fair (Italy)
- Bureau international de l'édition française (France)
- Centre national du livre (France)
- CERLALC (Latin America)
- Charles Léopold Mayer Foundation (Switzerland)
- Copyright Agency Cultural Fund (Australia)
- Fédération interrégionale du livre et de la lecture (France)
- FIL Guadalajara (Mexico)
- Fondation de France (France)
- Frankfurt Book Fair (Germany)
- French Institute (South Africa)
- French Institute (France)
- French Institute (Lebanon)
- French Institute (Madagascar)
- French Institute (Tunisia)
- GIE (Latin America)
- Goethe Institut (Africa)
- Ile-de-France region (France)
- International Publishers Association (worldwide)
- Ministry of Culture (France)
- Ministry of Culture (Spain)

- Organisation internationale de la Francophonie (French-speaking space)
- Paris Book Fair (France)
- Prince Claus Fund (Netherlands)
- Salon du livre et de la presse jeunesse de Seine-Saint-Denis (France)
- ScoLibris (France/ Africa)
- South African Book Development Council (South Africa)
- Swiss Agency for Development and Cooperation (Switzerland)
- Syndicat national des éditeurs (France)
- UNESCO (worldwide)

Organisations and structures to be contacted:

- African Development Bank (Africa)
- African Organisation for Intellectual Property – OAPI (Africa)
- ALESCO (Arab world)
- European Federation of publishers (Europe)
- European Union
- Universal Postal Union (worldwide)
- West African Economic and Monetary Union – UEMOA (Africa)
- World Organisation for Intellectual Property – OMPI (worldwide)

Guidelines for the diffusion of the Declaration and 80 recommendations

The Alliance’s team and head office being based in France, French public authorities were strongly mobilised to relay outputs from Cape Town – we propose that you, if you have not already done so, take over in your respective country, allowing us to target more interlocutors and in some cases, to confirm and strengthen your role as cultural actors before your country’s authorities, to make your voice heard. Please do not hesitate to take ownership of these documents, to draft new ones, and to contact us should you require our assistance in your endeavours (official letter, for example).

Some simple and quick steps to start:

- On your websites and social networks: online publication and diffusion of the Declaration and 80 recommendations;
- For local journalists: articles, interviews, publication of the Declaration in local journals and magazines;
- For public authorities in your country: raise awareness among ministries of Culture, Education, UNESCO National Commission, and other structures and partners working for the book and reading.

GOVERNANCE AND FUNCTIONING OF THE ALLIANCE FOR THE PERIOD 2015-2018



Methodological overview

Issues of governance and operations of the Alliance for the period 2015-2018 were jointly agreed by publisher members, based on their answers to the “Questionnaire on the governance and operations of the Alliance” collected before the Cape Town meeting. The summary of answers to this questionnaire was discussed and publishers provided feedback during the language networks meetings, held in Cape Town on 19 September 2014. Publishers’ comments, feedback, questions and issues on the functioning and governance of the Alliance were reported by coordinators and vice-coordinators of each network during the meeting between ICIP, the Board and team of the Alliance held on the 22 September 2014, providing an opportunity to clarify and define the Alliance’s functioning and governance framework for the next few years – herewith outlined.

A review of the functioning and governance of the Alliance is presented in black; decisions and amendments from the International Assembly of independent publishers are emphasized in red, in textboxes.

This section can also be found in a simplified document entitled “The Alliance: functioning and governance” – a provisional title – (available online on the Alliance website in next November), aimed at new members, partners, and any other parties wanting to quickly understand our functioning and governance.

Alliance’s key dates

- Gijón meeting (Spain), 2000 (an initiative led by 4 Spanish-speaking publishers, in reaction to the emergence of Spanish multinationals in Latin America)
- Paris meeting (France), 2001 (some few days from the UNESCO Universal Declaration on Cultural Diversity)
- Foundation of the Alliance of independent publisher association, for another globalisation, 2002
- Dakar meeting (Senegal), 2003 ([Declaration of unity amongs Independent Publishers](#))
- Guadalajara meeting (Mexico), 2005 ([Declaration of independent publishers of the Latin world](#))
- International Assembly of independent publishing in Paris (France), 2007 ([International Declaration of Independent Publishers, for the protection and promotion of bibliodiversity](#))
- Name change of the association, from now on known as International Alliance of Independent Publishers, 2008
- Creation of the International Committee of Independent Publishers (ICIP), 2009
- International Assembly of Independent Publishers – preparatory workshops and closing meeting in Cape Town (South Africa), 2012-2014 ([International Declaration of Independent Publishers, to promote and strengthen bibliodiversity together](#), and [80 recommendations and tools in support of bibliodiversity](#))

GOVERNING BODIES OF THE ALLIANCE

Assembly of allies

The Assembly of allies is the voice of the Alliance. They meet physically at least once every 10 years, or more often depending on human and financial resources available, convening at least 20% of direct publisher members.

Composition of the Assembly of allies (direct members and collectives) in 2015⁸:

- 79 independent direct publisher members
- 9 independent publisher collectives representing 319 publishers
- 2 observer members (Association internationale des Libraires francophones; Fontaine O livres)
- Total: 400 members
- 46 countries represented, including 34 developing countries (Africa, Asia, Latin America and Middle East) and 12 countries of the “North”

Of the 400 members, 92,5% are developing countries (i.e. 34 countries represented):

- In Africa: South Africa, Algeria, Angola, Benin, Burkina Faso, Cameroun, Côte d’Ivoire, Gabon, Guinea Bissau, Conakry, Madagascar, Mali, Morocco, Senegal, Togo, Tunisia
- In Latin America: Argentina, Brazil, Bolivia, Chile, Colombia, Equator, Guatemala, Mexico, Peru, Uruguay, Venezuela
- In Asia: Bangladesh, China, India
- In the Middle East: Egypt, Iran, Lebanon, Syria

Of the 400 members, 7,5 % are countries of the North (i.e. 12 countries represented):

- In Europe: Germany, Belgium, France, Italy, United Kingdom, Sweden, Switzerland, Turkey
- In North America: Canada, United States of America
- In Oceania: Australia

The 9 national and/or regional collectives are: Afrilivres (Sub-Saharan Africa), IPD Alternatives (India), AEMI (Mexico), EDIN (Chile), EDINAR (Argentina), EIP (Peru), FIDARE (Italy), LIBRE (Brazil), REIC (Colombia). Each collective annually receives financial support from the Alliance, amounting to 1 000 €.

The (national or sub-regional) collective memberships to the Alliance remain one the Alliance’s priority activities for the period 2015-2018.

⁸ The composition of allies as presented here does not include memberships currently processed (the collectives Contrabandos in Spain, Orfeu Negro in Portugal...) at the time of drafting this document.

Coordinators and vice-coordinators of the linguistic networks

Arabic-speaking network:

Nouri ABID, Tunisia (Med Ali) => mandate May 2014 to May 2016

Portuguese-speaking network:

Araken GOMES RIBEIRO, Brazil (Contra Capa) => mandate September 2012 to September 2016

Mariana WARTH, Brazil (Pallas Editora), vice-coordinator => mandate September 2012 to September 2016

English-speaking network:

Susan HAWTHORNE, Australia (Spinifex Press) => mandate September 2014 to September 2016

Muge SOKMEN-GURSOY, Turkey (Metis Publishers) => mandate September 2014 to September 2016

Spanish-speaking network:

Juan Carlos SÁEZ, Chile (JC Sáez Editor) => mandate November 2011 to September 2015

Pablo HARARI, Uruguay (Trilce), vice-coordinator => mandate November 2011 to September 2015

French-speaking network:

Serge D. KOUAM, Cameroun (Presses universitaires d'Afrique) => mandate June 2014 to June 2016

Isabelle PIVERT, France (éditions du Sextant), vice-coordinator => mandate June 2014 to June 2016

Persian-speaking group:

Hamid MEDHIPOUR, Germany (Forough Verlag) => mandate September 2014 to September 2016

Role of the coordinator:

- To authorise and monitor the good circulation of information amongst members of the network, and between the members and the permanent team;
- To define, in collaboration with publishers, priority projects for his/her network from one year to another;
- To monitor the progress of projects (co-publishing, experience sharing) that the network wants to achieve;
- To review and advise on the membership applications for his/her network;
- To organise the network's meetings in collaboration with the permanent team;
- To assist the permanent team, when possible, with fundraising.

A vice-coordinator – who can replace the coordinator when necessary – can be appointed on request from the coordinator, through consensus or vote, at the same time as the coordinator's election. The vice-coordinator has the same attributions as that of the coordinator.

Coordinators and vice-coordinators assume their role on a voluntary basis.

Election of coordinators and vice-coordinators/ duration of mandate:

- The coordinators and vice-coordinators are elected, as far as possible, during the linguistic networks' meetings;
- The duration of the coordinator' and vice-coordinator's mandate is 2 years, renewable for another 2 years after validation by the network (validation by email by the majority of the network's publishers);
- At the end of the coordinator's 4-year mandate, an election process (through consensus or vote) takes place within the network to elect a coordinator for the new period. This election process can be done through computerised channels should there be no physical meeting possible.

The International Committee of Independent Publishers (ICIP)

Since 2011, ICIP is an essential governance body of the Alliance, representing the voice of the Assembly of allies. It comprises the coordinators of the Alliance's linguistic networks. ICIP meets physically once a year in the presence of the members of the Board and the team of the Alliance, around an agenda based on the aspirations and objectives of the Alliance, considering the needs and expectations of the allies.

Responsibilities and missions of ICIP:

ICIP's responsibility is to contribute to the activities and development of the Alliance within its mandate, as agreed by the Assembly of allies.

Its missions, in addition to those carried out by the coordinators of the linguistic networks, are the following:

- Oversee the good governance of the Alliance;
- Keep up-to-date and oversee the good delivery of the mandate given by the General Assembly (GA) of the Board (see composition of the Board and GA below);
- Validate the policy and financial reports of the Alliance, once a year;
- Actively participate to the Alliance's fundraising campaigns;
- Represent the Alliance before international organisations, partners of the Alliance and medias;
- Undertake relevant initiatives for the philosophical and political objectives of the Alliance to be pursued, and more widely diffused;
- Assist with the appointment of correspondents in the linguistic and geographical areas not represented or under represented within the Alliance;
- Mediate disputes arising between members of the Alliance or between a member and the Board of the Alliance;
- Advise on the fusion or partnership with another association.

As from 2015, a representative of the national or sub-regional collectives member of the Alliance will be invited to the annual meeting of ICIP and the Board: a different collective will be invited from one year to the next.

The Board and the General Assembly

Composition of the Board:

- Hélène KLOECKNER – mandate from 2011 to 2014, elected president in 2013 => renewal of mandate of president for the period 2014-2017
- Luc PINHAS: vice-president – mandate from 2011 to 2014 => renewal of mandate of vice-president for the period 2014-2017
- Gérard AIMÉ: secretary – mandate from 2013 to 2016
- Thierry QUINQUETON: mandate from 2011 to 2014, member of the Board (ex-president) => renewal of mandate for the period 2014-2017
- Annie GOGAT: treasurer – mandate from 2011 to 2014 => renewal of mandate of treasurer for the period 2014-2017
- Georges LORY: validation of inclusion to the Board for the period 2014-2017
- Marie HATET: validation of inclusion to the Board for the period 2014-2017

Composition of the General Assembly:

- Gérard AIMÉ (Board member)
- Annie GOGAT (Board member)
- Catherine GUERNIER

- Marie HATET (Board member)
- H  l  ne KLOECKNER (Board member)
- Georges LORY (Board member)
- Luc PINHAS (Board member)
- Thierry QUINQUETON (Board member)
- Henri ROUILL   D'ORFEUIL
- Michel SAUQUET (ex-president from 2002 to 2006)
- Dominique THYBERT

Responsibilities and missions of the Board:

The Board meets approximately 4 times per year. The GA mandates it to:

- Oversee the operations of the association, as per the general guidelines agreed by the GA and the Assembly of allies;
- Advise the permanent team on the implementation of general orientations;
- Assist with the recruitment of employees for the association;
- Monitor the management of the association's human resources.

The president also ensures the association's right of representation in all civilian life activities.

Responsibilities and missions of the GA:

The GA meets every year before the end of the first quarter of the current year, to validate the policy and financial reports of the association, and if need be, to discuss the renewal of members' mandate, or admission of new members to the Board.

The permanent team

Between 2002 and 2014, the Alliance always had between 2 and 3 employees (  tienne GALLIAND – founder and ex-director of the Alliance, Alexandre TIPHAGNE, Thomas WEISS, Nathalie CARR  ...).

In 2015, the permanent team of the Alliance is composed of 3 full-time employees: Cl  mence HEDDE, Laurence HUGUES and Matthieu JOULIN.

The team is responsible of the management and operations of the association (administration, governance, research, funding...) and the implementation of the orientations and agenda of the Alliance.

The volunteers

Volunteers (approximately 3 to 4 individuals per year) support the Alliance's permanent team for the implementation of the association's agenda. Volunteers work on specific projects, based on their interests and the Alliance's needs: for example, "Terres solidaires" collection, collective stands in book fairs, communication documents, etc.

The majority of publishers validated the governance of the Alliance for the period 2015-2018, as outlined above.

Proposed governance diagram

For easier reference and understanding of the Alliance's governance, a new and simplified governance diagram will be proposed before the end of the year 2015.

ORGANISATION AND FUNCTIONING OF THE ALLIANCE

A linguistic network-based organisation

The allies are organised in linguistic networks, which are diversified:

- The English-speaking network: 10 members + 1 collective, a total of 8 countries represented (62,5% countries of the North and 37,2% countries of the South)
- The Arabic-speaking network: 7 members, a total of 6 countries represented (100% countries of the South)
- The French-speaking network: 34 members + 1 collective + 2 observer members, a total of 17 countries represented (24% countries of the North and 76% countries of the South)
- The Portuguese-speaking network: 5 members + 1 collective, a total of 3 countries represented (100% countries of the South)
- The Spanish-speaking network: 14 members + 5 collectives, a total of 11 countries represented (9% countries of the North and 91% countries of the South)
- The Persian-speaking network: 6 members, a total of 4 countries represented (75% countries of the North, 25% countries of the South)
- Other linguistic spaces: 3 members + 1 collective, a total of 2 countries represented (50% countries of the North and 50% countries of the South)

Depending on available means, the linguistic networks meet every 2 or 3 years, except the French-speaking and Spanish-speaking networks who, because of their size, meet partially.

Creation of thematic groups, complementary to the organisation in linguistic networks

The creation of thematic groups (youth, humanities and social sciences, local and national languages publishing, digital publishing, etc.) is validated by the allies, complementary to the organisation in linguistic networks. This organisation involves the strengthening and development of inter-network and inter-linguistic meetings and projects (translation funds, for example). Within available budgets, specific budgets could be affected to thematic groups as from 2015, over and above budgets allocated to linguistic networks.

Observer members

This status was created to enable membership by professional collectives, other than publisher collectives, to the Alliance, the aim being to strengthen the presence and voice of other book professionals. In 2015, the Alliance counts 2 observer members: the Association internationale des libraires francophones ([AILE](#)) and the collective [Fontaine O Livres](#).

The observer member status (collectives, professionals, non-independent publishers closely aligned to the Alliance...) is seemingly not a priority for the next period. However, it seems essential to strengthen links with other actors of the book chain (through meetings, sharing, networking).

Alliance membership: procedure and strategy for the period 2015-2018

The Alliance membership procedure:

- A membership form, available from the permanent team of the Alliance, needs to be completed;
- This form is then sent to the coordinator of the relevant linguistic network, to the president and/or vice-president of the Alliance, who review it together with the team;
- The team can seek more information from the publisher members of the same country and/or the same region (including links between this publisher and local publishers);
- When publishers are consulted: if the feedback from publishers already members is unanimously negative, the membership application is rejected. If the feedback from publishers already members is mitigated, and if the coordinator, president and team of the Alliance have reservations, the applicant publisher is advised not to become a member immediately, but rather participate to the Alliance's projects (an opportunity to know them better). If the feedback of publishers already members is positive, the membership application is approved.
- When a membership is validated by the coordinator, president and/or vice-president, and team, and if need be, publishers consulted locally, the publisher receives a welcome letter; the membership is formalised when all relevant items are received by the team for the creation of their page (in the section "Publishers") on the website of the Alliance.

The allies, although they do not wish to limit the number of memberships per linguistic network, need to keep a human dimension within their networks – enabling the development of relations of trust that are essential to the good functioning of any international professional network.

The number of members per linguistic network is not restricted but a network's growth must be done based on physiognomies and the practical functioning of the network, in order not to destabilize or burden the network's administration, and to maintain relations and exchanges "with a human and fair character".

When possible, membership of a publishing house who belongs to a national or regional collective already member of the Alliance will have priority. The Spanish-speaking network gives membership priority to publishers via the national collective network – less direct memberships and more indirect

memberships; when there is no collective in a country, support for the creation of a national collective could be offered.

New memberships to the Alliance must cover, as far as possible, geographical regions that are not yet represented in the Alliance: in Europe, for example, in Portuguese-speaking Africa (Cape Verde), etc.

New membership criteria (period 2015-2018):

- Publisher's motivation to join the Alliance;
- Professional dimension (well established publishing house, relatively important number of titles in the list...);
- "Ethics" of the publisher;
- Commitment in the respective countries in terms of current editorial issues;
- Experience of the collective, intercultural understanding;
- Editorial line/ being a creative publisher;
- Representation of languages and countries.

Annual costs

It is agreed that the team, annually at the beginning of the year, sends a reminder for the payment of the annual costs to the Alliance. Publishers can pay their annual subscription through bank transfer when possible, or during a meeting with one of the members of the team or the Board.

Non-payment of the subscription cannot be a motive for "suspension" from the Alliance. Payment of subscription is not retroactive.

Calculation of annual costs for publisher members:

As from 2015, the subscription for publishers is calculated as a percentage (0,15%) of the publishing house's turnover. For example, if the turnover is 30 000€, the subscription will be 45€; if the turnover is 70 000€, the subscription will be 105€, etc.

THE ASSOCIATION'S BUDGETS (breakdown and source)

Annual budget of the Alliance

As from 2015, and to ensure transparency, the estimated budget of the Alliance will be sent to all allies at the beginning of the year.

The estimated budget per linguistic network will be drafted, as was the case over the past years, in direct collaboration with the coordinator and vice-coordinator of the network, based on the network's agenda for the year – and based on the Alliance's available budgets.

The budget breakdown within respective networks is defined on a case-by-case basis, based on priorities identified by networks (based on particular needs, size, geography, etc.).

The Alliance's ethics with its financial partners

The Alliance has developed, since its creation, numerous partnerships with public authorities and private foundations. For each partnership established, the Alliance adopts 3 principles:

- Transparency;
- Relationship of trust;
- Sharing: beyond the support for a given project, a partnership must be approached with sustainability in mind, reciprocity, mutual strengthening in terms of reflections, practices and knowledge.

Given the current period of budgetary constraints, a priority of the Alliance's team is to seek new partners for the next few years, and amongst them, private foundations – which, depending on the nature of the activities of the said company, requires questioning.

Regarding the funding coming from major private companies: there is no strict "rules" about this, funding is decided on a case-by-case basis, depending on the funding counterpart conditions. Any potential ambiguity will be the subject of a close consultation with members of ICIP, who will decide on the position of the Alliance.

It is essential for the Alliance, whatever the case might be, that funding partners:

- are not contravening, through their practices and values, those upheld by the Alliance;
- are not imposing counterpart conditions that are in conflict with the Alliance's ethics and policies;
- are not weakening current partnerships of the Alliance (financial, professional, etc.);
- do not harm the reputation of the Alliance.

THE ALLIANCE, A NEW PERIOD BEGINS...

Orientations for 2015-2018

Agenda for 2015-2016



ORIENTATIONS FOR 2015-2018⁹

Consolidate and sustain a fair professional network

- **Diversification of the association's funds:** diversification of partnership strategies to implement the orientations and agenda of the Alliance: European Union, private foundation in Africa, in Latin America, etc.
- **Improvement of the functioning and governance of the Alliance:** implementation of decisions taken by allies and ICIP following the Assembly
- **Development and growth of the Alliance's networks**
- **Development of the Alliance's collective memberships:** support for the creation of national/regional collectives
- **Strengthening and improvement of communication:** re-design of the website, publication of a newsletter, improved visibility of the Alliance's activities among other professionals and the general public
- **Promotion of bibliodiversity and independent publishing among the general public:** awareness campaign (posters, page markers for publishers, activities with independent booksellers, etc.), B Day

Support the development of national, regional and international book policies and support for the regulation of copyrights

- **Strengthen the institutional presence of the Alliance** and representation of independent publishers' voice among political and strategic leadership, public authorities, book professionals...
- **Map national book policies** in Latin America, the Arab world...

Reaffirm and defend freedom and equity of speech

- **Draft fair advocacy and support documents for publishers**

Strengthen collaborative spaces, and innovate to better adapt to tomorrow's transformations and issues (digital publishing, fair economy, among others)

- **Strengthen exchanges with various professionals** (authors, booksellers, librarians, diffusers-distributors, digital actors, etc.): inter-professional meetings, joint lobbying activities
- **Develop the Digital Lab, sharing meetings and workshops, etc.**

Participate to a re-balancing of exchanges between exporting countries and receiving countries (text books, book donations...)

- Set up a **toolbox to promote and enable local publishing**
- Presence in **book fairs** (collective stands), **promotion of books from the South in the North** (inter-professional meetings, collective lists...)

Develop and strengthen intercultural exchanges (translations, fair co-publishings, fair trade book, local languages publishing)

- **Strengthen thematic and interlinguistic approaches** (complementary to inter-network think tank and thematic activities (youth, SHS, local languages...); inter-network workshops for sharing experiences and tools; thematic support funds...)
- **Set up a toolbox on fair editorial partnerships**
- **Develop co-publishings and translations:** usage of the "Fair Trade Book" logo, development of fair economic models

⁹ Orientations for 2015-2018 hereby outlined will be implemented, as far as possible, within the human and financial means of the Alliance for the upcoming period.

THE ALLIANCE'S COMMUNICATION TOOLS

- Website (redesign of the website in 2015): www.alliance-editeurs.org
- Facebook page:

<https://fr-fr.facebook.com/pages/Alliance-internationale-des-%C3%A9diteurs-ind%C3%A9pendants/177525962305734>

- Twitter: <https://twitter.com/indpuballiance>
- International Bibliodiversity Day (B Day): <http://eldiab.org/>

RESOURCE CENTRE

As from 2015, the Alliance's resource centre will include the following support:

- **Online "resources" on the Alliance's website:** openly accessible space on the Alliance's website, offering thematic studies, toolboxes, documentations, online training, video tutorials...
- [The Digital Lab of the Alliance](#)

FAIR EDITORIAL PROJECTS



The visibility of the "Fair Trade Book" logo will be strengthened on all editorial partnership projects between publisher members.

The procedure for using the "Fair Trade Book" logo will be available on the Alliance's website before the end of 2015, in the toolbox entitled "Fair editorial partnerships".

For more information on the usage of the "Fair Trade Book" logo, please do not hesitate to contact the team of the Alliance:

equipe@alliance-editeurs.org

LINGUISTIC NETWORKS' AGENDA FOR THE PERIOD 2015-2016

A summary of the networks' agenda is presented below. These will most likely change in 2015, based on publishers' expectations, resources available, opportunities, etc.

French-speaking network

- Partial meeting of the French-speaking network in the margins of the Paris Book Fair (March 2015);
- Workshop on digital branding for French-speaking African publishers' lists in Dakar (15-19 June 2015);
- Re-print of *Mes étoiles noires*, by Lilian Thuram;
- Pan-African fair co-publishing of *La Saison de l'Ombre*, by Léonora Miano, "Terres solidaires" collection;
- Translation and co-publishing of *Bibliodiversity: A Manifesto for Independent Publishing*, de Susan Hawthorne;
- Other co-publishing projects.

Arabic-speaking network

- Translation and co-publishing of *Bibliodiversity: A Manifesto for Independent Publishing*, de Susan Hawthorne;
- Mapping of public book policies in the Arab world, at the level of the 24 Arab states, inspired by the work of the Spanish-speaking network;
- Co-publishing projects to be confirmed.

Spanish-speaking network

- Translation and co-publishing of *Bibliodiversity: A Manifesto for Independent Publishing*, de Susan Hawthorne;
- International Bibliodiversity Day;
- Mapping of public book policies in Latin America: continuation of the work started by the network ahead of the Cape Town meeting;
- Partial meeting of the network in Buenos Aires, in the context of MICA (September 2015).

Portuguese-speaking network

- *Defend the Book*: review until 2014, diffusion of the book in support of the bill advocating a unique price for books in Brazil;
- Primavera dos livros, Rio de Janeiro (Brazil): invitation of 3 or 4 Portuguese and/or Portuguese-speaking African publishers (October 2015).

English-speaking network

- Co-publishings to be confirmed;
- Partial meeting between English-speaking network and European, Syrian and Iranian publishers in Istanbul (11-14 June 2015).

Persian-speaking network

- Co-publishings and translations to be confirmed.

LIST OF PARTICIPANTS



Argentina

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Hélène KLOECKNER – president of the Alliance

Luc PINHAS – vice-president of the Alliance

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www.afrilivres.net

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www.trilce.com.mx

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www.facebook.com/madrigueraeditorial

www.facebook.com/editoresindependientesdeperu

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Rwanda

Agnès GYR-UKUNDA – Bakame

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Abdoulaye Fodé NDIONE

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Ester LEVINRAD – Jacana Media

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Phehello MOFOKENG – Geko publishing

<https://www.facebook.com/GekoPublishingSA>

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Canary Islands

Ángeles ALONSO – Baile del Sol

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María José RUIZ VILAS – Txalaparta

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Samer ALKADRI – Bright fingers

https://www.facebook.com/pages/Bright-Fingers-Publishing-House/140335932701486?sk=info&tab=page_info

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Togo

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Turkey

Müge GURSOY SOKMEN – Metis Publishers

www.metiskitap.com

United Kingdom

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Uruguay

Anna DANIELI – Ediciones Trilce

www.trilce.com.uy

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A comprehensive list of the Alliance's publishers is available [here!](#)

ACKNOWLEDGMENTS

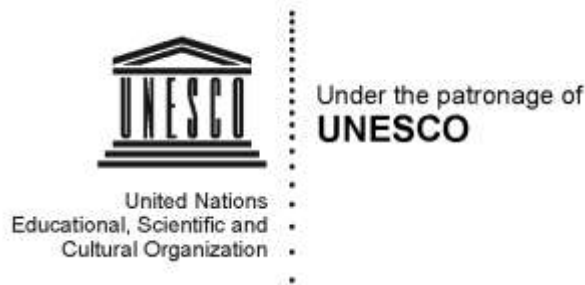


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www.alliance-editeurs.org

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