



**Ghana
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Development
Council**

GHANA BOOK WORLD



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Editor

Kofi Asante Twumasi

GHANA BOOK DEVELOPMENT COUNCIL

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EDITORIAL

Ghana Book World (GBW), a journal for the Ghana book industry was relaunched in March 2021, after a period of more than two decades without publication. We are pleased to bring you the tenth issue of GBW. The electronic version of this issue has been uploaded to the Ghana Book Development Council (GBDC) website.

GBW is a journal of the book industry profession and trade. GBW also serves as a newsletter for GBDC, reporting on some programmes and activities embarked on by the Council.

This issue presents topics on copyright recognition in Ghana, emotional intelligence as a key benefit of reading and the need to promote ethical behaviour in the book industry. This issue gives highlights in a survey conducted on the local book industry in respect of production and sales for the year 2021. It also features highlights on the official launching of Accra as UNESCO World Book Capital for 2023.

Contributors may submit manuscripts on issues that cover book development, writing, publishing, book design and illustration, printing, bookselling and distribution, literacy promotion, copyright, and library services are acceptable. Submissions should be typed, double-spaced, fully justified, and in Times New Roman, font size 12, on 8.5" x 11" as

a Word document. The normal span of submissions should be between 1000 and 2500 words. Contributors will receive complimentary copies of the issue in which their articles appear.

Contributions should be sent as e-mail attachments to editorial@gbdc.gov.gh.

GBW allows advertising spaces for books and services pertaining to the book industry in Ghana.

ELIGIBILITY CRITERIA FOR COPYRIGHT RECOGNITION IN GHANA: ACT 690 AND THE EVOLUTION OF INTERNATIONAL LAW

by

Dan Odei

Introduction

The book industry, along the chain of the publishing process, thrives on creativity and capital investments of stakeholders. This hard work, like many other endeavours must be rewarded, morally or economically, or both, to drive creativity and the growth of the book industry. For protection, a book must be eligible for copyright in a country to allow for the enforcement of same. Book publishing in the 21st century has assumed a borderless enterprise due to, *inter alia*, globalization, technological advancements, artificial intelligence (AI) and e-commerce. The borderless nature of modern-day book publishing process and the need to combat piracy of books have been the main drivers of evolution of copyright eligibility of international law and national copyright legislations. This article studies the copyright eligibility criteria in Ghana as set out in the *Copyright Act, 2015* (Act 690). It then compares the Ghana situation to decades of ongoing evolution of international law as regards eligibility and suggests some upgrades to the next copyright legislation in Ghana.

What is Copyright?

Copyright is a ‘bundle’ of intangible rights granted to the author or originator of certain literary or artistic productions whereby for a limited period, the exclusive privilege is given to that person to make copies of the same for publication and sale. Modern copyright is influenced by moral, economic and property rights. The protection is available for both published and unpublished works. It is important to note that no copyright vests in an idea. Rather, it vests in the expression of the idea. The violation of copyright is called infringement, or in other words, copyright infringement is a violation of copyright laws. The most common infringement of copyright is piracy. Piracy is a deliberate infringement of copyright on intellectual property and an absolute disregard for ownership or authorship of literary works¹.

The Sources of ‘Copyright’ Law in Ghana

The primary sources of law in Ghana are the Constitution, legislation, and the common law of Ghana.² There also exist international treaties to which the state of Ghana is a signatory. Regarding international treaties, states can either be monists or dualists. Monists assume that the internal and international legal systems form a unison. Both national legal rules and international rules that a state has accepted, for example, by way of a treaty, determine which actions are legal or illegal. Dualists, on the other hand, emphasise the difference between

¹ Khalid Mahmood, Muhammad Ilyas (2005). Copyright and Book Piracy in Pakistan, IFIA Journal, published by Sage, p.324

² Article 11 of Ghana’s Constitution, 1992

national and international law, and require the translation of the latter into the former. According to the dualists, without this translation, international law does not exist as law. To them, international law must be a national law as well, otherwise it is no law at all. However, if a dualist state enters a treaty and refuses to ratify or domesticate the provisions of the treaty, it is a violation of international law (Malcolm, 2015). Ghana is a dualist state, and all treaties signed by the state require incorporation into the domestic legislation.³

Historical Note of Copyright Legislation in Ghana and the International Law

Pre-independence, His Lordship Andre Ofoe Amegatcher, Justice of the Supreme Court (JSC) of Ghana recounts in his book titled ‘Ghanaian Law of Copyright’ that, the first copyright legislation in Ghana (then known as the Gold Coast) was the *Imperial Copyright Act, 1911*, which was passed by the British Parliament and covered the whole of the British empire. It came into force by a proclamation of the Governor in 1912, even though not in its entirety (Amegatcher, 2014). Around this period of late nineteenth century to mid-twentieth century, a lot was happening at the international front regarding intellectual property (IP) protection and copyright. The *Berne Convention for the Protection of Literary and Artistic Works (the Berne Convention)* came up due to the mooting of the Association Littéraire et Artistique Internationale (ALAI) on

³ Article 40 of the 1992 Constitution provides, *inter alia*, that in its dealings with other nations, the Government of Ghana shall promote respect for international law. One applicable way of doing this is by the domestic legislation of all treaties signed by the state.

the concept of a universal convention for protection of literary and artistic property, triggering a series of conferences, the last of which took place in Berne in September 1886 to provide for mutual recognition of copyright among signatory countries. This meant that a work that is protected by copyright in one country will typically be protected in other countries that are party to the agreement. Consequently, certain aspects of the *Imperial Copyright Act, 1911* were introduced by the *Copyright Ordinance Cap 126, 1914*. Pre-independence, these laws had no real application in developing the jurisprudence of copyright law in Ghana.

Ghana attained independence from the British colonial rule on March 6, 1957. This date marks the end of over a century of British rule in the Gold Coast (the colonial name for present-day Ghana) and the beginning of self-rule for the people of Ghana. The country's first prime minister, Kwame Nkrumah, led the country to independence and became the first President of the Republic of Ghana after independence. During this era of early post-independence 'honeymoon', 'particularly in the 1970s and early 1980s, parastatal and independent indigenous publishing houses were established'. Notwithstanding, 'African governments' were slow in establishing a domestic legal framework to guide copyright protection, as most governments were mostly preoccupied with economic development after independence, therefore giving little or no support to modern creative industries. Most African countries, post-independence, were signing

almost all treaties in international law but did not ratify them for domestic application and enforcement. The post-independence government of Ghana acted a bit faster than other African countries by enacting the Ghana *Copyright Act, Act 85* in 1961. This law was repealed 24 years later and replaced by PNDCL 110 in 1985.

At the international stage, the evolution of IP protection and copyright was happening very fast for most African countries including Ghana, to keep up with the pace as regards changes to domestic legislation, even if any, to reflect changes of international law. The Berne Convention was amended and enlarged widely by way of conferences during the later parts of the nineteenth century through the mid twentieth century, taking into account technological advancements and globalisation in the field of intellectual property and copyright. The conferences were held in 1896 at Paris; 1908 at Berlin; 1928 at Rome; 1948 at Brussels; 1967 at Stockholm; and lastly in 1971 at Paris.

The PNDCL 110 was left behind in the rapid process of change. Consequently, it was also repealed and replaced by a copyright law that, for all intents and purposes, is fit for purpose in a modern society, and incorporated by way of ratification changes of the international law by way of treaties and conventions signed by the state of Ghana. And so came the *Copyright Act, 2005 (Act 690)*, which has been in existence for close to two decades. Even with the new

law in place after independence, the jurisprudence of IP and copyright saw virtually no development as the lack of interest continued and existed in Ghana as of the time this paper was been prepared. His Lordship Andrew Ofoe Amegatcher, JSC observes that, up until 1964, copyright cases in Ghanaian law reports were absent. He finds that the law reports were on the contrary, preoccupied with land cases, succession, and contract. (Amegatcher, 2014). The first reported copyright case appeared in 1964, half a century later after the pre-independence Copyright Ordinance Cap 126 of 1914.

In line with the spirit of Article 40 of Ghana's 1992 Constitution,⁴ the drafters of the 2005 'edition' of the Copyright law were forward-looking in some areas, keeping up with decades of lagging in the ratification or domestication of various changes of the international law regarding IP and copyright. A lot needed to be done, and the drafters did their best. However, certain provisions of Act 690 require assessment for possible changes in the copyright law of Ghana.⁵ This paper focuses on the eligibility criteria for copyright recognition in Ghana. However, before this assessment, it is important to end the discussion on the evolution of copyright of international law, beginning with the bilateral copyright recognition among states under the Berne

⁴In dealing with other nations, the Government of Ghana shall, *inter alia*, promote respect for international law, treaty obligations and the settlement of international disputes by peaceful means.

⁵At the time of preparing this paper, the Copyright Administrator of Ghana has initiated processes and keyholder engagements for inputs into a new Copyright Act.

Convention (explained *supra*) and the present situation based on treaties, conventions, and customary international law.⁶

At the Berne Diplomatic Conference of Stockholm in 1967 (*supra*), provisions were made to create a World Intellectual Property Organisation (WIPO) to deal with intellectual property generally. Consequently, the WIPO Treaty was adopted with the stated aim of promoting “the protection of intellectual property throughout the world”. It appeared that stakeholders were beginning to shift towards a universal copyright concept, the idea they had earlier mooted, leading to the bilateral agreement for recognition between states established by the first Berne Convention in 1886. However, the universal concept of copyright recognition was not achievable with the WIPO Treaty. This is because, notwithstanding WIPO’s 184 member states globally, including Ghana, being a member state does not necessarily mean automatic subscription to WIPO’s 24 international instruments. It is for this reason the Trade-Related Aspects of Intellectual Property Rights (TRIPS) Agreement was developed in 1990 to enforce intellectual property rights in all nations, and help curb piracy, which hits the western countries and their corporations the hardest.

⁶ According to the Cambridge Handbook of International Law 2005, customary international law rule of custom evolves from the practice of states, and this can take a considerable or a short time. But to amount to a new rule of custom, in addition to practice, there must also be a general recognition by states that the practice is settled enough to amount to an obligation binding on states in international law. (Cambridge Handbook of International Law, 2005). Malcolm N. Shaw in his book “International Law 5th edition”, notes that “the role of the state in the modern world is a complex one” (Shaw, 2010). According to him, “legal theory makes each state sovereign and equal but in reality, not even the most powerful of states can be entirely sovereign” (Shaw, 2010).

Accordingly, the Paris Convention and Berne Conventions have become obligations under the Agreement on TRIPS. The TRIPS sets out standards for every country to adhere to so that rightholders, no matter their location, can effectively enforce their rights. The TRIPS is an international agreement under the World Trade Organization (WTO) that sets minimum standards for the protection and enforcement of intellectual property rights, including copyright.

TRIPS requires all WTO member states to provide certain minimum standards of protection for copyrighted works. WTO is the organization that administers the agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS), which sets minimum standards for the protection and enforcement of intellectual property rights, including copyright. As of 2021, the WTO had 164 member countries, which represents a significant majority of the world's countries and economies. So, nearly all countries are signatories to the WTO, and thus have signed onto the TRIPS agreement.

The minimum standards for the TRIPS agreement include at least 50 years term of copyright protection, and the exclusive right for copyright holders to reproduce, distribute, and perform their works. The agreement also requires that member countries recognise the copyrights of works from other member countries without the need for any additional formalities if those works are protected in their country of origin. This mutual recognition of copyright is done

automatically, without the need for bilateral agreements between countries. Consequently, since all countries are signatories to the WTO, and thus have signed onto the TRIPS agreement, this minimum standard has assumed a customary international law standard, applicable to all states.

Eligibility for Copyright Recognition of Books in Ghana

For a ‘book’ to be eligible for copyright protection in Ghana, Section 1 of Act 690 (herein referred to as the Act) mandates that, *inter alia*, the book should be created by a citizen or anyone who is not a citizen but ordinarily resides in Ghana is sufficient for eligibility. In addition, if none of these criteria is met but the book is **first** published in Ghana, it is also eligible. However, the spotlight of this paper is on a book which is first published outside of Ghana. This category includes, *inter alia*, approximately 90% of Science, Technology, Engineering, Mathematics (STEM), medical and legal textbooks as well as reference materials that are mostly published in the U.K., U.S.A., and other western countries, and are recommended for teaching and learning in tertiary institutions in Ghana. Popular fiction and non-fiction books first published in the West also fall within this bracket. For these to be eligible for copyright protection in Ghana, the Act sets out the criteria as follows:

“[These books first published outside Ghana have to be] subsequently published in Ghana within thirty (30) days [after the first publication]; or is a work in respect of which

Ghana has an obligation under an international treaty to grant protection.”

The drafters of Act 690 deserve a commendation for seeking to pre-empt future inventions, when it comes to other eligibility criteria such as fixation, by making provision that the medium required for fixation may be ‘now known or later to be developed with the result that the work can either directly or with the aid of any machine or device be perceived, reproduced or otherwise communicated’⁷.

However, same cannot be said of eligibility for copyright recognition of books first published outside the country of Ghana. Globalisation, technological advancements, artificial intelligence (AI) and e-commerce have evolved the book publishing process since the nineteenth century. The book publishing process and the end products virtually have no borders. Now, publishing and books transcend borders. The borderless nature of book publishing requires modern day borderless recognition of copyright to curb piracy of books across jurisdictions. For emphasis, the only requirement by way of international law and customary international law for recognition by all states is when those works are protected in their country of origin. Once this requirement is met, recognition of copyright is now automatic, without the need for bilateral agreements between states. This is the minimum standard.

⁷Section 1(1)(b) of Act 690

Ghana has an obligation under international law to grant protection to original works recognised in their original countries, notwithstanding whether there is or not a bilateral agreement between Ghana and the country of first publication. In principle, this also renders the 30 days of republication in Ghana as an option for requirement of eligibility at variance with international law and more importantly, contrary to the letter and spirit of Article 40 of the 1992 Constitution. Ghana must change its eligibility criteria during the amendment of the copyright legislation. Procedures and remedies that must be available in order for rightholders to effectively enforce their rights must also be fine-tuned in the amended Act. It is therefore refreshing to note that the process is already underway for a new copyright legislation in Ghana.

It is my expectation that the courts will apply purposive interpretation to copyright eligibility and enforcement criteria under the current Act when matters of such concern appear before the Lords. Failure to do this, 70% of all books on the Ghanaian market that are first published in other countries and not republished in Ghana within the 30 day window may not be eligible for copyright in Ghana, except for where bilateral agreements exist such as in the U.S.A.⁸ These literary works, in this context, books, are left at the mercy of pirates and subjected to copyright violations on a grand scale.

⁸ I don't have the most recent information about the exact number of countries that Ghana has bilateral agreements with, for mutual copyright recognition for literary works or books. This will be the subject of another separate research.

In Ghana, they assume public domain⁹ in blatant violation of international law, customary international law, and Article 40 of the Constitution of Ghana.

Conclusion

Since the 1960s and 1970s, the widespread usage of photocopiers has resulted in an explosion of unlawful duplication of printed works. Copying occurs everywhere and by everyone. Something needs to be done to minimise the losses incurred by rightholders. It is for this reason the TRIPS Agreement was developed in 1990 to enforce intellectual property rights in all nations and help curb piracy which hit the western countries and their corporations the hardest. Also introduced was the collective rights administration system.¹⁰

The TRIPS agreement requires that member countries recognise the copyright of works from other member countries without the need for any additional formalities if those works are protected in their country of origin. This mutual recognition of copyright is done automatically, without the need for bilateral agreements between countries.

⁹ When a book is in the public domain, it means that the copyright on the book has expired, or that the copyright holder has forfeited their exclusive rights to the book. This means that the book is freely available for anyone to use, reproduce, distribute, and create derivative works from, without obtaining permission or paying any royalties. It's important to note that while a book may be in the public domain in one country, it may still be under copyright in another country. Section 38(c) of Act 690 classifies, *inter alia*, foreign published books which are ineligible for copyright in Ghana as per the eligibility criteria set out in section 1 as Public Domain.

¹⁰ This will be the subject of a separate paper.

The type of works eligible for copyright in Ghana is progressive in Act 690 and in line with international law. Same progression is needed regarding the criteria set out by the Act for an eligible work to attain copyright recognition and avoid been classified as a public domain work for free public use under the present Act 690 regime. The next amendment of Ghana's copyright law must feature these all-important updates. Insofar as a work is within the type as specified in Section 1(1)(b) of Act 690, the other criteria for recognition lie in the work been protected in the country of origin. Nothing further.

GHANA BOOK INDUSTRY SURVEY: 2021 YEARBOOK

by

Kofi Asante Twumasi

Introduction

The book industry is one of the essential industries that contribute to the development of a nation. The absence of national statistics (data collection and performance reporting) on the book industry in Ghana, and the contribution of the industry to the country's gross domestic product (GDP) has been a matter of concern to many stakeholders.

Book production has contributed to the multiplication of knowledge and helped engender radio, television, film, tape recording, and other means of disseminating knowledge. Book production contributes to a country's gross domestic product (GDP) growth.

In 2022, the Ghana Book Development Council (GBDC), a national Agency that oversees the growth of the book industry in Ghana, embarked on a survey with the aim of gathering statistics on the local book industry to inform policies to aid in the development or growth of the industry.

Objectives

The objective of the study was to ascertain a baseline information on the size, state and performance of the local book industry in Ghana, which will aid in the development of policies to advance the industry.

Research Questions

There is a prevailing issue of no readily available data or statistics on the local book industry, hence resulting in difficulties in determining the size (in terms of employment opportunities, turnover, production volumes and profitability) and performance of the book industry in the country. Therefore, the research seeks to address the following questions:

- How many people were employed in the industry in 2021?
- What quantity of books were produced in 2021?
- What quantity of books were sold in 2021?
- What was the total cost of production for 2021?
- What was the total turnover for 2021?

Methodology

The book industry in Ghana is made up of various players such as writers, publishers, printers and booksellers. The survey, being the first of its kind by the Ghana Book Development Council, focused on only publishers and printers. This is because these players are readily ascertainable and directly deal with the book publishing and production workflow.

Due to the large size of the book industry, a sample size of one hundred (100) publishing and printing companies were randomly selected. This sampling method was used because every company was treated equally and selected by chance.

Due to the quantitative nature of the survey, a questionnaire was developed for the study. The questionnaire had both open-ended questions and closed-ended questions.

The processing of the data was done with the aid of the Statistical Product and Service Solution (SPSS) software and Microsoft Excel. After the data entry, validation, checks, and cleaning were carried out.

The initial phase of the analysis involved the generation of frequency tables (percentages), general descriptive information and charts. Codes were used to identify each respondent. These identification codes will appear in some of the Tables.

The results of this survey are based on the responses from the fourteen (14) respondents.

Findings

An analysis of the responses is presented and discussed in this section, which is divided into four segments, namely respondents' profile, employment profile, production and sales.

Respondents' Profile

Location of Respondents

The respondents are located in three (3) regions, namely Greater Accra Region, Central Region and Ashanti Region. However, the majority are in the Greater Accra Region, as shown in Table 1.

Table 1: Regional distribution of companies

| | Region | Frequency (Number) | Percentage (%) |
|-------|---------------|-----------------------|-------------------|
| Valid | Ashanti | 2 | 14.3 |
| | Central | 1 | 7.1 |
| | Greater Accra | 11 | 78.6 |
| | Total | 14 | 100.0 |

Number of years in business

The respondents were required to provide information about the number of years they have been in the business. The results revealed that some have been in business for more than thirty (30) years. However, the majority have been in business for about eleven (11) to fifteen (15) years, as shown in Figure 1.



Figure 1: Number of years companies have been in business

Sector of operations of companies in the book industry

The respondents were required to indicate their sector of operation. Majority of them were into only publishing. The results have been provided in the Table below.

Table 2: Sector of operations in the book industry

| | | Frequency (Number) | Percentage (%) |
|-------|---------------------------------|-----------------------|-------------------|
| Valid | Publishing | 7 | 50.0 |
| | Printing | 3 | 21.4 |
| | Both Publishing and Printing | 4 | 28.6 |
| | Total | 14 | 100.0 |

Area of specialization

Respondents who are into publishing specialize in the production of textbooks, supplementary readers, academic/professional books, as well as other types of books such as children colour books and reference books. The results indicate that out of the eleven (11) respondents who are into publishing:

- (i) Only one (1) respondent specializes in the production of textbooks, supplementary readers and academic/professional books.
- (ii) Five (5) respondents specialize in both textbooks and supplementary readers.
- (iii) Two (2) respondents specialize in both supplementary readers and academic books.

- (iv) Only one (1) respondent specializes in both textbooks and academic books.
- (v) Only one (1) respondent specializes in only academic books.
- (vi) Two (2) respondents are into only supplementary readers, and two (2) others are into only textbook production.

Established management information system (MIS) for record-keeping

The companies were asked if they have an established management information system for record-keeping and processing. The results indicate that majority (11 out of 14) of the publishers and printers had management information system to facilitate their operation.

Employment Profile

Full-time and part-time staff of printers and publishers

These questions required information on the number of full-time employees and casual/part-time staff employed by the respondents. The results show that majority of the staff (236) were employed on full-time basis. The number recorded for casual/part-time employees was seventy-two (72).

New staff employed by publishers and printers in 2021

This question required information on the full-time and part-time staff that were employed in 2021. A total of 95 new staff were employed in 2021. The results show that majority (76%) of the new staff employed in 2021 were casual/part-time staff.

Production of books in 2021

Book production and the cost of book production by printers in 2021

This section presents the cost incurred in the production of books by printing houses. Printing houses are responsible for making multiple copies of an original copy. Of the fourteen (14) respondents, seven (7) are into printing [three (3) respondents do only printing, and four (4) are into both printing and publishing]. The cost of book production by four (4) respondents has been presented in Table 3.

Table 3: The cost of book production in 2021

| Respondent | Number of books (Aggregate) | Number of pages (Aggregate) | Total cost of production (GH¢) [Aggregate] |
|--------------|-----------------------------|-----------------------------|--------------------------------------------|
| BID001 | - | - | 114,000.00 |
| BID002 | - | - | 310,000.00 |
| BID003 | - | - | 7,500.00 |
| BID004 | - | - | 17,000.00 |
| Total | 0 | 0 | 448,500.00 |

Number of titles published in 2021

Respondents into publishing were required to indicate the number of titles they published during the year. Only seven (7) respondents provided the required data. Altogether, the seven (7) publishers published about one hundred and nine (149) titles in 2021.

Cost of production by publishers in 2021

A total of GH¢ 2,860,921.54 was recorded as cost of production incurred by nine (9) respondents who are into publishing. Of the total cost recorded, GH¢ 2,788,421.54 was recorded as cost of producing locally (Ghana). Two (2) respondents recorded GH¢ 72,500.00 as cost of producing outside Ghana (offshore).

Turnover/revenue from books produced and sold in 2021

This section presents the turnover or revenue accrued from the production of books and sales of books from printing and publishing companies respectively.

Turnover/revenue from books produced in 2021

As shown in Table 4 , five (5) companies that are into printing recorded a total turnover of five million, thirty-six thousand, seven hundred and twenty-two Ghana Cedis and thirty Ghana Pesewas (GH¢ 5,036,722.30).

Table 4: Turnover/revenue from printing of books in 2021

| Company | Turnover/revenue (GH¢) |
|--------------|---------------------------|
| BID001 | 200,000.00 |
| BID002 | - |
| BID003 | 8,700.00 |
| BID004 | 4,000.00 |
| BID006 | 4,802,022.30 |
| BID011 | 22,000.00 |
| Total | 5,036,722.30 |

Table 5 presents turnover from books produced and sold to the Ghanaian market and the foreign market (exports).

Table 5: Turnover/revenue from books produced in 2021 to type of market

| Market | Turnover/revenue (GH¢) |
|-----------------|------------------------|
| Ghanaian Market | 4,846,610.30 |
| Export | 190,112.00 |
| Total | 5,036,722.30 |

Number of copies sold in 2021

The publishing companies were requested to detail the number of copies of books they sold in 2021 according to their area(s) of specialization. The results indicated that a total of 820,446 copies of books from ten (10) publishers were sold in 2021. A total of 749,965 copies of textbooks from six (6) publisher were sold in 2021, followed by supplementary readers which recorded 66,273 copies. The category of “others” such as children colour books and reference books recorded 3,300 copies, while academic/professional book which recorded 908 copies.

The data revealed that of the total 820,446 copies sold, 793,195 copies were sold on the Ghanaian market, while 27,251 copies were exported.

Turnover/revenue in 2021 by specialty

Respondents who are into publishing were requested to provide their turnover after the sales of the books in the year 2021. The results revealed that ten (10) respondents recorded a total amount of GH¢ 4,658,073.24 as turnover in 2021. This amount is presented in Table by area of specialization and type of market.

Table 6: Turnover of publishers and printers (Ghana) in 2021 by specialty and type of market

| Market | Textbooks (GH¢) | Supplementary readers (GH¢) | Academic/ professional books (GH¢) | Others (GH¢) | Total (GH¢) |
|--------------------|---------------------|-----------------------------------|---------------------------------------------|------------------|---------------------|
| Ghanaian Market | 4,274,314.00 | 318,536.24 | 30,123.00 | 35,000.00 | 4,657,973.24 |
| Export | 0.00 | 0.00 | 100.00 | 0.00 | 100.00 |
| Total | 4,274,314.00 | 318,536.24 | 30,223.00 | 35,000.00 | 4,658,073.24 |
| Proportion (%) | 91.76% | 6.83% | 0.66% | 0.75% | 100% |

Electronic book production

Two companies out of the total of 10 that are into publishing produced electronica book in 2021. The two (2) publishing companies accrued a total turnover of an amount of eleven

thousand, five hundred Ghana Cedis (GH¢ 11,500.00) from sales of electronic books.

Income from other related activities in 2021

The respondents were requested to indicate any income they accrued from other book related activities such as sales of rights (translation and adaptation, reproduction, etc.) as well income from reprographic right bodies in 2021. Four (4) respondents accrued a total of five thousand, seven hundred Ghana Cedis (GH¢ 5,700.00) as income from other related activities.

Total turnover/revenue accrued for 2021

This section presents the cumulative turnover or revenue accrued by the printing and publishing companies. Two respondents did not provide their revenue during the survey. Therefore, the total turnover (cumulation of revenue from printing, publishing, e-book production and income from other book related activities) is derived from the figures disclosed by the remaining twelve (12) respondents. A total amount of nine million, seven hundred and eleven thousand, nine hundred and ninety-five Ghana Cedis, fifty-four Ghana Pesewas (GH¢ 9,711,995.54) was therefore accrued as total revenue for the year 2021.

Payment of royalties to authors

Out of six (6) publishers who indicated they paid royalties in 2021, five (5) provided the amount they paid to authors. Therefore, a total of fourteen thousand, one hundred and

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thirty-three Ghana Cedis, forty-four Ghana Pesewas (GH¢ 14,133.44) was paid as royalties to authors in 2021.

Conclusion

The research has provided some baseline data and statistics on the book industry in Ghana, which will serve various purposes for policy development and implementation. The observations, results and lessons learnt will also serve as a guide for future research.

For the detailed survey report, kindly visit:

https://gbdc.gov.gh/sites/default/files/Ghana%20Book%20Industry%20Survey_2021%20Yearbook.pdf

EMOTIONAL INTELLIGENCE: A KEY BENEFIT OF READING

by

Bianca Fiore

Introduction

Reading supports children's social-emotional development, boosting empathy and emotional intelligence. When we get children reading, we help them develop stronger self-awareness, social awareness, and responsible decision-making – crucial skills to lead a happy and successful life.

We know that reading is a superpower that helps children reach their potential in school and life. Readers benefit from greater educational outcomes and earn more than their peers. But did you know that books can also help boost emotional intelligence, a key skill for success?

The importance of emotional intelligence

Think about someone you consider a great leader, or an extraordinary changemaker – what are their most impressive skills? Is it just their technical skills, or their ability to inspire and influence others? Maybe their creativity and out-of-the-box thinking? What about their drive and hard work?

Emotional intelligence (EI) is one of humanity's most powerful gifts. It allows us to explore our own emotions

and recognise others' and encourages us to make responsible choices. It's the foundation of success in living and working together as a society, as it enables us to support, lead, and empower each other, and work together for a common goal.

From teamwork to leadership, the “soft skills” of some of the most remarkable humans stem from emotional intelligence development.

Children with higher emotional intelligence stay more focused and engaged in school and build more positive relationships with their peers. Research shows that they tend to make healthier choices and even earn better grades.

In adults, EI has been linked to improved mental health and socialisation as well as career success. Employers look to hire and promote candidates who show strong emotional competence, and professionals with high EI earn more than their colleagues across all industries.

From the workplace to school, from family to community, emotional competence makes us happier and more successful.

Is reading linked to emotional intelligence?

Numerous studies prove that reading fiction boosts empathy and emotional intelligence. In addition to stronger comprehension, writing, and critical thinking skills, reading allows children to walk in a character's shoes, recognise their

own and new emotions on the page, and see how different complex relationships can unfold. Plus, by taking them on a variety of adventures, stories stimulate a child's imagination and creativity.

Even though our emotional competence can benefit from reading at any age, we know that starting readers young is crucial, and family reading plays a major role in a child's EI development. By age four, most children use self-regulation strategies to manage their emotions. By age eight, children's social and emotional functioning begins to stabilize, predicting their behaviour patterns and mental health later in life.

Books are powerful allies for parents, caregivers, and educators who wish to support the development of a child's emotional intelligence. That's why Worldreader provides the tools, reading material, and support caregivers and educators need to get children reading at least 25 books a year with understanding, and why we place a special emphasis on children 3-8 years of age.

Four ways reading improves emotional intelligence

Reading benefits all fields of emotional intelligence, including the CASEL-5 framework areas for social-emotional learning, which are self-awareness, self-management, social awareness, relationship skills, and responsible decision-making.

1. **Reading minds** - Talk about the magic of reading! Books help us recognize how other people feel and pick up quickly on social clues. Readers develop social skills that allow them to understand other people's emotions and react appropriately.
2. **Knowing oneself** - Readers are exposed to a rich vocabulary to explain emotions. When characters describe how they feel, children learn to name their own experiences and better communicate their needs, boundaries, and emotions to others.
3. **Critical thinkers** - Readers live exciting adventures, solve problems, and ponder dilemmas through the characters on the page. Engaging reads allow children to reflect on the story and critically evaluate its content. BookSmart's free digital books include fun learning activities that are designed to help children engage with the story and make the best out of reading.
4. **Empathy inclusion** - Books are powerful tools that help children identify with the characters in a story. Sometimes these characters speak and look like us. Sometimes, they live far away in space and time. Stories nurture empathy and encourage us to celebrate our differences, fostering equality and inclusion.

PROMOTING ETHICAL BEHAVIOUR IN THE BOOK INDUSTRY

by

Kofi Asante Twumasi

Introduction

Professionalism and ethical conduct are prerequisites for the development of every field of business or venture. Hence, the need to execute tasks in accordance with acceptable code of ethics. Players in the book publishing industry should be encouraged to conform to any laid-down code of ethics. Book publishing practitioners are entreated to uphold all ethical behaviour at all stages of the book publishing process.

Code of conduct among book industry practitioners

In Ghana, just like some other countries, there might not be a standard code of conduct available for the book industry. Morally and professionally, practitioners in the industry are required to abide by widely accepted code of ethical conduct. The traditional book publishing involves players such as authors, editors, publishers, designers, printers and booksellers. Each player in the book publishing workflow has a peculiar task to execute to make the final product, which is the book, to be successful. While executing individual tasks, all these players must work ethically and professionally.

The author

The author, who happens to be the creator or first person on the publishing ladder, should ensure that any written manuscript must be ethically sound, and meet internationally recognised standards. Authors are expected to be original in their writing, and should desist from any form of plagiarism. Making libelous statement is an offence, hence, authors must refrain from fabricating stories that cause havoc to a person's reputation or a community. Stereotyping should be utterly avoided when writing. Additionally, authors must provide the correct and acceptable facts and figures during the writing of manuscripts.

Sometimes, there is a bone of contention, when authors receive unpalatable responses from editors. Authors are supposed to be patient and discuss any editorial issue with their respective editors.

The editor

Since editors are responsible for shaping authors' manuscripts, they must do so objectively, without trashing the vision and philosophy of authors' works. Editors must be fair and well balanced when carrying out their editorial tasks without any discrimination on grounds of ethnicity, political beliefs, gender or religious beliefs. Since every book publishing job needs to meet set timelines, editors are entreated to perform their tasks in a timely manner without jeopardising meeting the set timelines. Editors are also required to have patience

when dealing with authors: they are supposed to provide guidance to authors in order to have a quality manuscript for publication.

The publisher

The publisher, who is a pivotal player in the book publishing workflow, is expected to handle and deal with submission promptly. During the selection of manuscripts submitted by authors, publishers—unless not in their area of specialisation—should not discriminate on grounds of politics, ethnicity or religious beliefs. Publishers must be able to manage any conflicts of interest that they may be confronted with, as part of discharging their duties. Publishers must be accountable for whatever they publish and should always endeavour to meet the needs of authors and readers. It is a moral responsibility for publishers not to publish works that degenerate a person, a society, or a country.

Furthermore, publishers are to respect the rights of authors, as well as observe all copyright laws. Book publishers are to be honest in their financial dealings with authors and other practitioners. During the signing of publishing contracts, publishers should use comprehensible language, and should resolve all disputes fairly and promptly.

The printer

Just like editors and publishers, printers ought to perform their task of printing the agreed number of copies of a publication.

Book printers should not procrastinate the production of a publication, rather they should work to meet the set time. Like any other business, printing businesses operate mainly to serve clients and realise profit. Nonetheless, it is not the best practice, on the part of printers, to inflate cost of producing books, with the aim of generating unrealistic profit margins on a book projects.

The bookseller

Booksellers are expected to market and sell books of quality standard. Since booksellers are part of the book chain and a channel that most readers get books from, they should ethically stock books which are of good quality. Again, booksellers should be truthful when dealing with publishers. Booksellers are encouraged not to stock and sell books that can cause chaos in the society.

Conclusion

It is expected of all practitioners in the book industry to be respectful, accountable, professional, honest, and keep private information confidential, and not use for any personal advantage. It is also expected of all practitioners, especially those working on a publishing project to have a good cordial and professional relation during and after the execution of the project. Practitioners in the book industry should be willing to accept criticisms, in order to improve on their works. Active communication should also be encouraged among practitioners in the book industry.

ACCRA LAUNCHES YEAR-LONG PROGRAMME OF ACTIVITIES AS THE UNESCO WORLD BOOK CAPITAL FOR 2023

by

Ernesticia Lartey Asuinura

Introduction

Accra is the United Nations Educational, Scientific and Cultural Organisation (UNESCO) World Book Capital for 2023 following the conferral of the title on Accra by the UNESCO Director-General, Ms Audrey Azoulay. This runs from 23rd April 2023 to 22nd April 2024.

The programme of activities for the year-long celebration under the theme ‘Reading to Connect Minds for Social Transformation’; and the slogan, ‘Akwaaba, let’s read’, will all be organised in Accra and throughout Ghana, starting from 23rd April 2023, which is also celebrated globally as the World Book and Copyright Day, to 22nd April 2024.

Commencing the year-long programme to celebrate the title, an official launch was held in Accra on 24th April 2023. The events for the day were in two parts. The first part was held at the Accra International Conference Centre (AICC) in the

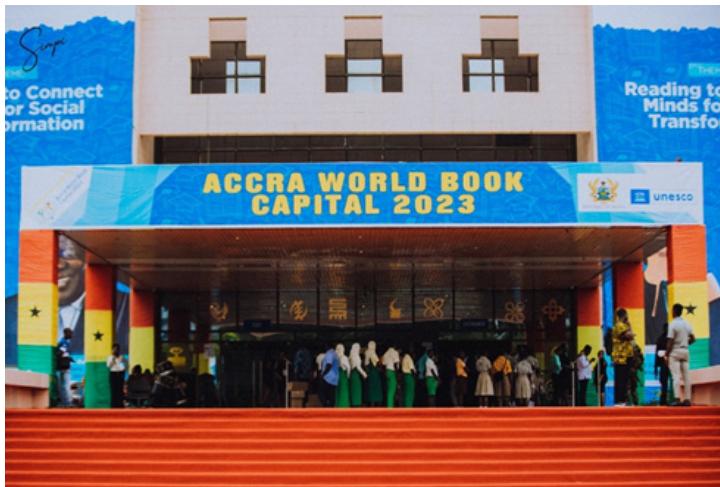
morning, while the second part was held at the Ga Traditional Council/Ga Mantse's Palace in the afternoon.

Official launching

The first part which started at 10:00am, involved the formal launch which was performed by His Excellency (H.E) the President of the Republic of Ghana, Nana Addo Dankwa Akufo-Addo, before a large audience of international and national dignitaries, and some of the target group for the Accra World Book Capital, 2023 (AWBC) programmes, including school children. The main auditorium and gallery of the AICC were filled to capacity by the audience. Also present at the event were the Director-General of UNESCO, H.E. Ms Audrey Azoulay, and Ghana's Ambassador to France and Permanent Delegate to UNESCO, H.E. Ms Anna Bossman.



Front view of Accra International Conference Centre in readiness of the Official Launch Of Accra World Book Capital, 2023



Some students entering the Conference Centre



***H.E. Nana Addo Dankwa Akufo-Addo
President of the Republic of Ghana***



H.E. Nana Addo Dankwa Akufo-Addo delivering the Keynote Address



*H.E. Ms Audrey Azoulay
Director-General of UNESCO*



H.E. Ms Audrey Azoulay delivering a Statement

Reading session with the President

At the event, H.E Nana Addo Dankwa Akufo-Addo read excerpts of a book entitled 'Kofi Annan' with some basic school pupils. H.E Kofi Annan, a distinguished Ghanaian diplomat, was the seventh Secretary-General of the United Nations (UN) from 1997 to 2006. Interacting with the pupils, H.E Nana Addo Dankwa Akufo-Addo asked them questions on the excerpts they read, after which the pupils also got to ask the President questions. It was an exciting moment for the pupils and the audience.



H.E. Nana Addo Dankwa Akufo-Addo reading with some basic school pupils.



The Mayor of Accra, Hon. Elizabeth Tawiah Sackey showcasing the UNESCO World Book Capital trophy. On the left is a representative of the Mayor of Guadalajara



A section of the audience

Opening of book exhibition

After the official launch, H.E. Nana Addo Dankwa Akufo-Addo and H.E Ms Audrey Azoulay opened a book exhibition

mounted at the foyer of the AICC and interacted with some of the exhibitors/publishers. On display at the book exhibition was a wide array of locally produced books by many Ghanaian publishers.



An ariel view of the book exhibition

Durbar of chiefs in honour of UNESCO Director-General

The second part of the day's events started at 4:00pm. It was a colourful durbar of chiefs and the Ga Traditional Council to honour H.E Ms Audrey Azoulay, who was also crowned as a Development Chief. The event also witnessed a large audience, including many national and international dignitaries, chiefs and traditional leaders, the Deputy Minister for Education, Hon. Rev. John Ntim Fordjour, the Greater Accra Regional Minister, Hon. Henry Quartey, the Mayor of Accra, Hon. Elizabeth Naa Kwatsoe Tawiah Sackey, the UNESCO

Representative to Ghana, H.E. Abdourahamane Diallo, the Chief Director of the Ministry of Education, Mrs Mamle Andrews, and many other very important personalities.



The Ga Mantse, King Tackie Teiko Tsuru II, at the durbar in honour of the Director-General of UNESCO



A picture of some personalities at the durbar

Tour at some UNESCO World of Heritage Sites

On 25th April 2023, some of the international dignitaries got the opportunity to visit the Cape Coast and Elmina Castles, which are UNESCO World Heritage Sites. The international guests were accompanied by some members of the AWBC Coordinating Committee and officials of the Accra Metropolitan Assembly (AMA). The guests were taken on a guided tour of the castles, particularly at the Cape Coast Castle.



Pictures of the group at the Cape Coast Castle

Week-long community-based reading festivals

As part of the opening week activities, the National Commission for Civic Education (NCCE) organised community-based reading festivals from Monday, 24th April to Friday, 28th April 2023. The reading festivals were held in twelve different Municipalities in Accra, with each Municipality benefiting from reading sessions at four different locations at various times. In addition to children and the youth, many adults and community leaders, including Assembly members, participated in these reading sessions.



Some scenes from the community-based reading festivals

About the Accra World Book Capital, 2023 Programme

On 22nd September 2021, UNESCO declared the city of Accra as the UNESCO World Book Capital for the year 2023. Accra therefore joins the prestigious global Network of World Book Capital Cities as the 23rd city (and the 3rd in Sub-Saharan Africa). Accra officially assumed the title on 24th April 2023. The title runs from then till 22nd April 2024. During this one-year period, many projects and activities to promote Ghanaian books, reading, creative arts and culture will be organised in Accra (and other parts of the country). The aim is to celebrate and promote the literary achievements and cultural heritage of Accra specifically (and Ghana in general), and in so doing, equip vulnerable and marginalised groups such as children, the youth, head porters (*kayayei*) and persons living with disability with reading, creative-writing and employable skills.

The programme also aims at using books and reading to promote positive social change in the city of Accra (and the rest of the country). Given the opportunity books and reading present in educating and changing people's mindset, the AWBC will use literature and books to raise public awareness on reading, life-long learning, and encourage creativity among people in order to improve their economic circumstances. Ultimately, the increased reading and patronage of books will also help grow the book and creative-arts industry in Accra, and Ghana at large.

The events will be organised in Accra and throughout Ghana by many collaborating partners including the Ghana Book Development Council (which is also the Secretariat for the year-long programme), Ghana Publishers Association, Ghana Library Authority, Ghana Library Association, Ghana Association of Writers, Worldreader Ghana, Pan African Writers Association, Ghana National Commission for UNESCO, Rainbow Trust, Perbi Cubs, Complementary Education Agency, etc.

Some of the events include reading festivals, book fairs, creative-writing competitions, book industry awards, writing and publishing workshops, arts exhibitions, book donations, carnivals, skills training and competitions, and many other exciting events. More than one hundred thousand children and youth are to benefit from the many events planned throughout the year to foster a habit of reading among children and the youth.

Conclusion

Now that the celebration has officially been launched, the fun is on and is gathering momentum! Therefore, welcome on board, be a part of the celebration, pick a book and let us read together to make Ghana a reading nation!!!

#Akwaaba, let's read!!!

DEVELOPING AN ACTION PLAN AND MONITORING AND EVALUATION MATRIX FOR THE NATIONAL BOOK AND READING POLICY

by

Emmanuel Ekow Arhin

Introduction

The Ghana Book Development Council (GBDC) and the National Development Planning Commission (NDPC) have organised a three-day residential working meeting to develop an Action Plan and Monitoring & Evaluation Matrix for the National Book and Reading Policy (NBRP).

The process to develop the National Book and Reading Policy commenced in October 2021 with a stakeholder consultation in Accra to discuss the concept of developing the Policy. The stakeholders included book industry practitioners, academia, educationists, among others. Subsequently, in September 2022 and October 2022, two stakeholder consultations were held in Accra and Kumasi respectively, to discuss and review the policy draft. These consultations were interactive and successful. Comments and suggestions from both consultations informed the revision of the policy draft.

To complete the Policy and meet the requirement of the National Public Policy Formulation Guidelines, an Action

Plan and Monitoring & Evaluation Matrix needed to be developed. Both the Action Plan and Monitoring & Evaluation Matrix are supposed to tie into the six (6) main objectives of the National Book and Reading Policy. The objectives of the Policy are:

1. Promote indigenous authorship and the publishing of all genres of books in Ghana.
2. Ensure an efficient system for book production and distribution.
3. Strengthen coordination and collaboration among the book industry stakeholders.
4. Enhance the human resource capacity of the book industry.
5. Promote the habit of reading in the country.
6. Support the establishment and growth of libraries at all national and local government levels.

The three-day residential working meeting, involving eight participants, came off on Friday, 12th May 2022 to Sunday, 14th May 2023 in Accra.

Action Plan

The team discussed and reviewed strategies that aim at achieving the overall objectives of the NBRP. Thereafter, a number of activities for achieving the set strategies were identified.

The current state of the local book industry was put in perspective, as part of the discussions, in order to come up with achievable activities. An array of activities were proposed and reviewed. Some of these activities are organising training workshops for industry practitioners, creative-writing workshops, establishing an endowment fund and award schemes to promote excellence, organising conferences to discuss issues pertaining to the industry, expanding channels of book distribution, sensitising the public of the copyright law, conducting periodic scoping studies, organising community-based reading festivals, among others.

Monitoring & Evaluation Matrix

The team also worked on the Monitoring & Evaluation Matrix, which focuses on outcome and output indicators, baseline data, targets, means of verification, and the lead and collaborating partners. This Matrix will monitor the progress of the implementation of the activities and strategies towards the achievement of the objectives of the Policy.



Pictures of the team during working sessions

Conclusion

The working meeting was very interactive and fruitful. The Action Plan and Monitoring & Evaluation Matrix which were developed would undergo further consultation with other

stakeholders. It is anticipated that the successful completion of the policy and its effective implementation would position the book industry in Ghana to experience vast growth and development.

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