



**Ghana
Book
Development
Council**

GHANA BOOK WORLD



NO.14 (2025)

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Editor

Kofi Asante Twumasi

GHANA BOOK DEVELOPMENT COUNCIL

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PAST EDITORS

Anthony P. K. Adzaho

Annor Nimako

Stephen Appiah-Padi

**For further information or submission of contributions,
contact:**

Email: editorial@gbdc.gov.gh

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NOTES ON CONTRIBUTORS

Ernesticia Lartey Asuinura is the Executive Director at the Ghana Book Development Council

Kofi Asante Twumasi is the Senior Production Services Manager at the Ghana Book Development Council

Asare Yamoah Konadu is the President of the Ghana Publishers Association (GPA)

Emmanuel Ekow Arhin is the Assistant Production Services Manager at the Ghana Book Development Council

Ernest Oppong is the Executive Director of the African Publishers Network (APNET)

Mavis Asante is the Senior Distribution Services Manager at the Ghana Book Development Council

EDITORIAL

We are pleased to bring you the fourteenth (14th) issue of Ghana Book World (GBW). 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 the role of books and storytelling in inculcating ethics and integrity into Ghanaian citizens, especially the children and the youth, and the associated responsibilities of relevant book industry professionals and stakeholders in attaining this goal. This issue also features a statement by the Ghana Publishers Association as part of commemorating the World Literacy Day 2025. Again, the issue highlights a call for the establishment of a paper production industry in Ghana for book production and other educational materials.

This issue also features a discussion on a comprehensive description and distinction between a publisher and a printer. Furthermore, reports on the 22nd Ghana International Book Fair, and a capacity training workshop for book industry practitioners on audiobook publishing are presented in this issue.

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.

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 is as follows:

- i. Feature article: 800-3,000 words
- ii. Research article/report: 4,000-10,000 words
- iii. Book review: 1,500-2,000 words

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.

Pages of Virtue: Building Ghana's Ethical Future through Books and Storytelling

by

Ernesticia Lartey Asuinura

&

Kofi Asante Twumasi

Introduction

Books, as cultural goods, have long been a means of preserving a nation's culture and heritage, in addition to use as a store and disseminator of knowledge, information and entertainment. Irrespective of the form of presentation, i.e. in printed or electronic form, books have continued to perform these important functions.

The Ghana book industry

For years, Ghana's literary landscape holds a profound significance and advancement. The Ghanaian book industry has grown steadily over the years, notwithstanding numerous challenges. The book industry began to take shape soon after independence. The industry then was dominated by foreign publishers and a few indigenous ones. The country also heavily depended on imported books but there was a growing demand for indigenous books with Ghanaian content for educational, cultural and recreational needs. Some of the

indigenous publishers which sprang up during the period included Afram Publications, Sedco Publishing, Monim Bookland and Benibengor Book Agency. Others were the Ghana Universities Press, Ghana Publishing Corporation, and the Bureau of Ghana Languages. Eventually, upon the recommendation of UNESCO, the Ghana Book Development Council was set up in 1975 to coordinate the activities of all persons involved in book development – both public and private – to ensure the development of relevant books and materials to support education and promote our culture.

Global citizenship education (GCED)

In a rapidly evolving global community, UNESCO is championing global citizenship education (GCED), which aims at empowering learners of all ages to become active and responsible citizens, both locally and globally. GCED promotes adopting and instilling values such as respect, empathy, open-mindedness, justice and fairness, to solve national and global issues. This aligns with the vision of the Minister of Education, Hon. Haruna Iddrisu (MP). The Minister, during a familiarization visit to the Ghana Book Development Council on February 11, 2025, made a clarion call for the inculcation of integrity and ethical values into Ghana's education system. This, he added, is to equip students with knowledge, values and skills required for personal and social development, as well as promote patriotism and shape morally responsible citizens.

Effect of books and stories

To realize the intention of the government, it is important to note that books emerge not merely a repository of knowledge, but also a vital instruments for shaping the moral compass of society and building Ghana's ethical future. Books are powerful tools for cultivating critical thinking, empathy, and a sense of civic duty. Books (and stories) are good means of instilling values, particularly in children during their formative years. From the plot of the story or book to the language, character, illustration, activity and physical elements, books help form children's character. A solid ethical foundation, fostered in the formative years by a conducive learning environment, appropriate reading materials and instruction, is likely to influence a person's character, ethical choices, and outlook, even in adulthood.

Research has established the effectiveness of stories and narratives in teaching and shaping character, and providing models for emulation. Sadly, the use of storytelling as a means of shaping character and conduct appears to be dying in our society. Many of the stories we read long ago contained moral lessons which are still relevant today. Many of these stories and folklore, such as *The Boy Who Cried Wolf*, *The Hare and the Tortoise*, *The Hawk and the Crow*, *The Wolf in Sheep's Clothing*, *The Dog and Its Reflection*, and *The Goose and the Golden Egg*, taught many moral lessons on truthfulness and sincerity, patience and perseverance, dignity in hard work, contentment and honesty, among others. As the saying goes,

“one is what one reads”. Perhaps we must pay attention to the stories in our books as a way of shaping the thinking and conduct of our society, particularly the young ones.

Role of the book industry

The book industry, as an essential custodian of knowledge and culture, has a pivotal role to play in promoting discourse and shaping attitudes to help imbue integrity and ethical values into our society. Authors, publishers, editors, and other industry professionals are not simply purveyors of words; they are gatekeepers of ethical narratives and discourse.

Ethical book publishing

As the saying goes, “Charity begins at home, but should not end there”; therefore, the practice of integrity and ethical values should be promoted among players of the book industry. A publication, *Promoting Ethical Book Publishing*, published on 14th December 2020, which details professionalism and ethical conduct in the Ghanaian book industry, concluded on the need for respect, honesty, confidentiality, acceptance of criticism, and effective communication among practitioners, and towards the Ghanaian populace. For book industry professionals, there is the need to make books more physically attractive to the young ones and ensure that culturally relevant stories laden with strong moral lessons are readily available in all forms, at reasonable prices, and in a language and form that children can easily relate to. By promoting ethical publishing practices, respecting intellectual property rights, promoting

access to inclusive literature, and disseminating literature that encourages ethical reflection, the book industry can contribute significantly to building a more responsible society.

Having established the need for ethical conduct within the book industry, the question then is how can book industry players promote integrity and ethics through the books they churn out? Within our educational institutions, especially for the pre-tertiary, textbooks and storybooks are more than tools for academic achievement; they are instruments for ethical development. Integrating issues of integrity and ethical dilemmas, case studies, and real-life scenarios into the curriculum and books provide learners with the opportunity to develop their own moral compass.

Authors

Authors wield significant influence over readers' moral understanding through their narratives, characters, and themes. Stories that champion courage, empathy, honesty, respect and justice can serve as powerful catalyst for ethical reflection, particularly among the youth. Uniquely positioned to craft stories rooted in our cultural context and address contemporary ethical dilemmas with authenticity and nuance, authors can foster a literary landscape that nourishes ethical values and growth.

Publishers

Publishers stand as the gatekeepers and facilitators, since their decision on manuscript selection, editorial direction,

and marketing significantly impact the stories that reach the public. Commitment to ethical publishing transcends mere profit; it involves actively seeking out and promoting works that embody integrity and morality. This includes rigorous editorial processes to ensure accuracy and responsible representation, alongside a conscious effort to champion diverse ethical perspectives.

Editors

Editors also play a critical role in shaping the ethical message of a text. Through meticulous attention to detail, language, nuance and thematic development, editors can ensure that stories not only entertain but also impart valuable ethical lessons. Editors can guide authors in navigating complex moral issues with sensitivity and clarity, ensuring that the underlying message promotes responsible behaviour.

Booksellers

Booksellers, although often overlooked, also have a significant part to play in reaching readers with books on ethical values. By thoughtfully curating their selections, and actively promoting books exploring ethical themes, booksellers can guide readers towards stories that foster virtue.

The Library

Libraries serve as vital hubs for ethical exploration. Librarians play an important role in directing readers towards materials that foster critical thinking and moral reflection. Library

programmes that encourage discussions on ethical dilemmas and promote civic engagement cultivate responsible citizens.

The Ghana Education Service

As an implementing agency, the role of the Ghana Education Service (GES) is key. Aligning the efforts of book industry practitioners with the national curriculum's goals for ethical education can create a powerful synergy. As authors and publishers create and provide materials that directly support the objective of building an ethical future in Ghana, GES should aim to effectively inculcate ethical values into the educational system.

The Ghana Book Development Council

Contributing significantly to this collective effort, the Ghana Book Development Council (GBDC) stands at the nexus. With a mandate to promote and coordinate activities of the local book industry, the GBDC plays a critical role in advocating and supporting the production of ethically centered literature. The Council will ensure book practitioners adhere to the book standards, organise workshops for authors and publishers on ethical educational resources, and collaborate with relevant stakeholders to ensure that ethically rich books find their way into the classrooms and libraries.

Conclusion

Ultimately, building Ghana's ethical future through books and storytelling is a shared responsibility, since it requires conscious and concerted efforts from every stakeholder in

the book industry. Stakeholders should initiate discussions on integrating ethical values into books and literature. By prioritising the creation and dissemination of narratives that champion integrity and ethical values, book industry practitioners become powerful architects of a more virtuous society. Books, they say, will never die, and so also the lessons in the stories they contain.

Ghana Publishers Association Statement on International Literacy Day on 8th September 2025

by

Asare Yamoah Konadu

Introduction

The International Literacy Day, also known as World Literacy Day, was first celebrated on 8th September 1967, after being proclaimed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1966.

It was established to highlight the importance of literacy for individuals, communities, societies and government, and to promote efforts to address global literacy challenges. The theme for this year's (2025) celebration is *'Promoting Literacy in the Digital Age'*.

Literacy has always been the foundation of individual empowerment and national development. Traditionally, it referred to the ability to read and write, but in the 21st century, its meaning has expanded to include the capacity to access, understand, and use information effectively across digital platforms. The digital age has transformed how people learn, communicate, and participate in society. From e-books and online learning platforms to social media and artificial

intelligence, new technologies are reshaping education and knowledge sharing.

Promoting literacy in this digital era is not simply about ensuring people can read words on a page; it is about equipping citizens with the skills to navigate vast amounts of online information, to identify credible sources, to create digital content responsibly, and to engage in lifelong learning. This requires collaboration across sectors, particularly among governments, publishers, and parents, who together hold the keys to shaping a literate and informed digital generation.

Opportunities for literacy in the digital age

The digital revolution offers tremendous opportunities to advance literacy. Online libraries, e-books, and open educational resources allow learners to access knowledge anytime and anywhere. Digital learning platforms break geographical barriers, giving children in rural or underserved areas the chance to learn from global educators.

For young learners, interactive apps make reading engaging, while for adults, online courses provide avenues for professional growth. Persons with disabilities also benefit greatly from digital tools such as text-to-speech software, audiobooks and screen readers, which broaden their access to learning.

Digital publishing has equally expanded the horizons for writers and publishers. Authors can reach audiences beyond

their physical communities, and publishers can provide affordable digital editions that increase accessibility.

Role of publishers in promoting literacy in the digital age

The Ghana Publishers Association, realising the importance of digital literacy, has been advocating digital literacy and inclusive publishing in order to compete with its international contenders through:

- Digital publishing – Providing affordable e-books, audiobooks, and interactive resources that increase access for learners of all ages.
- Local content creation – Producing digital materials in local languages and contexts that preserve culture while making learning relatable.
- Collaborations with schools – Partnering with educational institutions to supply age-appropriate and curriculum-aligned reading resources.
- Awareness campaigns – Leading public campaigns to promote the value of reading in both traditional and digital forms.

It is believed that by embracing innovation while upholding quality, publishers help bridge the gap between knowledge creation and knowledge access in a digital society.

Role of parents in promoting literacy in the digital age

Parents remain the first and most influential educators in a child's life. Their role in promoting literacy in the digital age

cannot be overstated, hence the Ghana Publishers Association would like to remind parents of their critical role in digital literacy promotion:

- Encouraging reading culture – Introducing children to books, both print and digital, and nurturing consistent reading habits at home.
- Guidance on digital use – Supervising children’s use of digital devices to ensure that screen time is productive, safe, and balanced.
- Providing access – Where possible, parents should provide age-appropriate digital tools and educational apps that complement school learning.
- Modeling behavior – Demonstrating a love for reading and responsible digital engagement, which children naturally emulate.

Parents help bridge the home-school gap, ensuring that children view literacy not just as an academic requirement but as a lifelong skill and personal asset.

Role of government in promoting literacy in the digital age

Governments have a central responsibility in promoting literacy in the digital era. The Ghana Publishers Association would therefore wish to remind government of its role as follows:

- Public resources – Equipping public libraries, schools, and community centers with digital tools and open-access learning resources.

- Regulation and protection – Enforcing laws that promote online safety, protect minors, and curb misinformation.
- Policy development – Creating policies that integrate digital literacy into national education curricula from early childhood to tertiary levels.
- Training – Supporting professional development programs to help instructors/ teachers effectively use technology in classrooms and guide students in digital skills.

Conclusion

Promoting literacy in the digital age requires collective commitment. While technology offers new opportunities to expand access to knowledge, it also presents risks of exclusion, misinformation, and cultural erosion. Governments must lead with policies and infrastructure, publishers must innovate with accessible and culturally relevant content, and parents must guide and inspire their children's reading habits both online and offline.

Literacy today is not just the ability to read and write; it is the ability to think critically, engage responsibly, and participate meaningfully in a digital world. By working together, we can build a literate society that thrives in the digital age and ensures that no one is left behind.

Thank you

The Need for Paper Production in Ghana

by

Emmanuel Ekow Arhin

Introduction

In Ghana, paper stock for book production and other print materials is mostly imported. While facilities like the Akosombo Paper Mill produce recycled tissue, there is no large-scale facility capable of producing the diverse types of paper needed for the local publishing industry and other sectors. Each type of paper has its unique properties and characteristics, hence, when it comes to book production, choosing the right paper is very important (Twumasi, 2020). Print production plays a major role in the production of physical books, making paper stock a crucial raw material in the printing of books. This necessitates a heavy reliance on imported paper, leaving Ghana vulnerable to global market volatility; highlighting the urgent need for investment in a strong and diversified domestic paper production industry.

Surge in student population creates demand

Ghana has made strides in education, yet a critical component remains underdeveloped: a robust domestic paper production industry. The burgeoning student population, the myriad economic benefits, and the escalating cost of books make

a compelling case for Ghana to prioritise local paper manufacturing. As noted by Addo-Ashong (1978), Ghana's paper consumption has long been substantial, a trend that continues to rise with growing literacy and population, making import reliance an increasingly precarious position. Ghana has witnessed a significant increase in student enrollment across all levels. This surge in student population translates directly into a greater demand for educational materials, primarily paper as raw materials. Currently, Ghana relies heavily on imported paper, a costly endeavour that strains the national budget and leaves the country vulnerable to fluctuations in global prices of paper, supply chain disruptions, and possible punitive taxes. Imagine the cost savings if a portion of this demand could be met domestically.

Rising book prices

The urgency of the call for paper production industry in Ghana is emphasized by an announcement by the Ghana National Association of Authors and Publishers (GNAAP) in May 2024, of a 60% increase in book prices, from September 2024. The GNAAP cited the imposition of Value Added Tax (VAT) on imported books, along with other government policies, as the primary drivers of this price hike (Yiadom, 2024). The increase disproportionately affects students and families, making educational resources even less accessible. This situation highlights the vulnerability of relying on imported paper and printed materials and strengthens the argument for local paper production.

Economic advantages

The economic advantages of establishing a local paper production industry are manifold. Establishing a domestic paper industry would drastically reduce the rate of paper importation, including the cost of both paper and finished books, thereby creating the avenue to free up valuable foreign exchange for other critical development projects. Again, this would generate much-needed employment opportunities across the entire value chain, from forestry and raw material processing to manufacturing and distribution, and even other related industries like printing and publishing. This would then have a ripple effect, stimulate local economies and improve livelihoods. Despite challenges, feasibility studies, as highlighted by Addo-Ashong (1978), have consistently pointed to the economic viability of a Ghanaian paper production industry, with a substantial local market and potential for regional export.

Considering the potential for job creation, a paper production industry requires skilled and unskilled labour, such as engineers and technicians, machine operators, etc. Employees of supporting industries, such as packaging and transportation, would also increase. Again, the local publishing and printing sector, supported by locally produced paper, would create more jobs. This injection of employment opportunities, especially for young graduates, would contribute significantly to reducing unemployment and its associated social challenges.

Additionally, a local paper production industry can leverage Ghana's resources sustainably. While traditional wood pulp can be used, there is also the potential to explore alternatives, such as locally sourced fibers like bamboo, bagasse (sugarcane residue), or even paper waste. This would not only reduce reliance on imported raw materials but also promote sustainable practices and potentially create new revenue streams from byproducts like bagasse.

Ghana possesses significant forest resources (timber), however, investing in research and development to identify other suitable and sustainable local fiber sources is important. The predominance of short-fibred, mixed tropical hardwoods requires innovative approaches and research to develop suitable pulping processes. However, this challenge is not insurmountable, as research into alternative fibers and blending techniques can offer viable solutions.

Beyond the immediate economic benefits, local paper production strengthens Ghana's strategic independence. Reducing reliance on imported paper makes the nation less vulnerable to global market volatility, supply chain disruptions, and politically motivated trade policies. This ensures a stable supply of essential materials for education, administration, and other critical sectors. Particularly, being self-reliant as a nation is important in times of global crisis or uncertainty.

An affordable, locally produced paper would make educational materials more accessible to students across the country, especially in rural areas. This would contribute to improved literacy rates as well as increase educated populace in Ghana, which is the cornerstone of national development.

Investment and expertise

Establishing a paper production industry is not without its challenges. Significant initial investment is required, along with the development of technical expertise and ensuring a sustainable supply of raw materials. However, these challenges are surmountable with strategic planning, public-private partnerships (PPP), and a long-term vision. Establishing a paper production industry requires not only financial investment but also commitment to developing local technical expertise. This may involve partnerships with foreign entities possessing the requisite technical know-how, as well as investing in training programmes for Ghanaian scientists, engineers, and technicians. The government plays a crucial role in providing incentives, fostering research, and creating a conducive environment for investment.

Conclusion

In conclusion, the need for Ghana to establish a local paper production industry is more urgent than ever. The increase in school enrollment has driven the demand for paper and books. This growing demand, combined with the rising cost of books, makes establishing a local paper production industry

a compelling national priority. Beyond meeting this demand, local production offers significant economic and strategic benefits.

Furthermore, the establishment of paper production industry in Ghana will contribute to meeting the demand of paper by neighbouring countries, since Ghana will be a key player in paper production within West Africa. By investing in this sector, Ghana may not only secure the future of its learners and students but also pave way for a more prosperous and self-reliant nation.

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A Publisher is not a Printer

by

Ernest Oppong

Abstract

Over the years, there has been a gross misconception and misrepresentation by the public on who a publisher and a printer are. This professional misunderstanding of the work of the publisher and the printer extends to publishing and printing. Through observations and interactions with Ghanaians, publishing industry professionals and political figures across Africa and other continents, it is clear that the basic understanding of the work of publishers and printers is not well grounded. Printing is one of the key aspects of the publishing process. This article focuses on drawing a clear comprehensive description and distinction between a publisher and a printer, as key professionals in the publishing industry. It also explains what book publishing and printing are. The article also provides a brief historical background to publishing and printing in Ghana to essentially highlight the transformative transition from handwritten publications to printed publications. Printing or the services of a printer are not needed for non-printed materials or serials and books in digital formats such as e-books and audiobooks. It is important to understand that this discussion is limited to printed books as well as the book publisher and printer.

Introduction

Over the years, there has been a gross misunderstanding by the public on who a publisher and a printer are. Printing and publishing are mostly used interchangeably. This misunderstanding among government officials, some stakeholders, institutions and the general public is common in Africa. For instance, in terms of profession, government institutions mostly use ‘printer’ in a limited sense to represent

‘publisher’ and other professionals publishing industry, in their respective national data gathering system.

When a book or a serial is published, there are professionals who work on the material to meet the information, education and entertainment needs of the target audience. Publishing is a broad process which describes the conversion of a writer’s documented ideas into a refined material suitable for a target audience. Authors, publishers, editors, illustrators, designers, typesetters, administrators, proofreaders, printers, booksellers, librarians and even readers play key roles in the development and accessibility of the publication. Idea conception and generation, planning, editing, typesetting, designing, illustration, proofreading, printing and bookselling/distribution are key functions embedded in publishing.

The word ‘publication’ is derived from two key words, that is, ‘Public’ and ‘communication’. Publication, which is essentially an electronic or printed material communicated to the public, may be books and serials in different formats. Books include general and educational books, braille and audiobooks, while serial publications include newspapers, magazines, journals, yearbooks, newsletters, annual reports and bulletins. The publisher, printer and the other professionals work towards processing any of the listed publications. A book or a serial is only described as a publication when it gets to the target readers –the main goal of the publisher. The publisher and printer are key professionals behind these publications.

Brief historical background of publishing and printing

Printing is one aspect of the book publishing process. In other words, publishing includes the printing of the book. Publishing, the process of making something known to the public, existed before printing but printing gave a global facelift to book publishing (Oppong, 2024). One of the building blocks of printing was paper. Ts'ai Lun, a Chinese imperial officer, came out with the invention of paper in A.D 105 (Schreiber, 2024). Paper-making technology provided an unprecedented advancement to the development of substrates (writing surfaces) for writing and printing (Oppong, 2024).

Publishing in Ghana was initiated and promoted by four main bodies – the colonial masters, the foreign missionaries, individuals and government (Department of Publishing Studies, 2010). Before the emergence of printing, most of the publications were handwritten in Ghana.

History records that the Methodist Mission maintained a printing press in Cape Coast in 1851, which was later used by the Basel Missionaries (Department of Publishing Studies, 2010). The Basel Mission played a pivotal role in the publishing sector in Ghana by establishing a printing press in Akropong in 1858 (UNESCO, 2025). In 1857, Charles Bannerman, with his brother Edmund, started another handwritten newspaper in Accra, called the *Accra Herald* (Yankey, 1978). In 1859, the name was changed to *West African Herald*, and the printing was done in Cape Coast

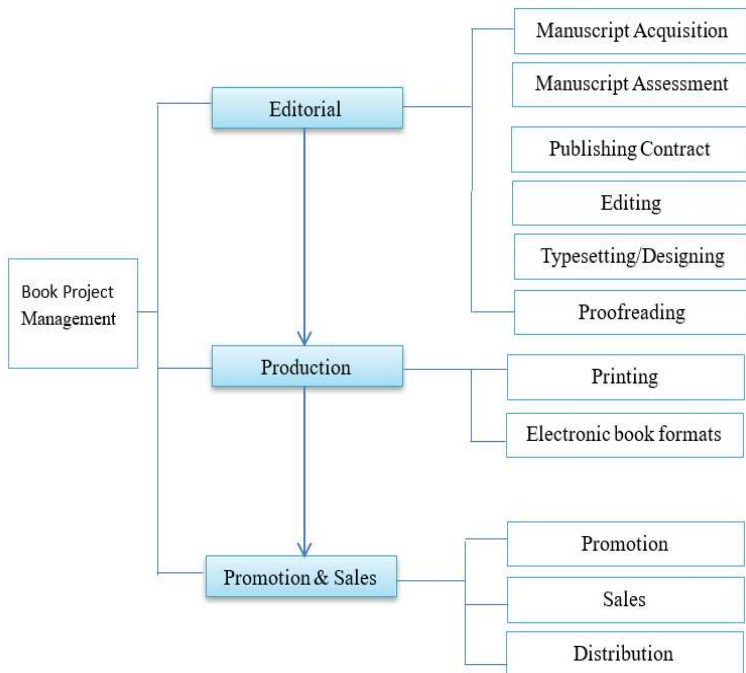
(Yankey, 1978). “The birth of the *West African Herald* was followed later by two other printed newspapers, namely: The Christian Messenger and Examiner and Christian Reporter, and in 1874 James Hutton Brew, the first Ghanaian of Dunkwa-on-Offin in Central Region, established a press to print a bi-monthly paper called The Gold Coast Times and commercial printing started that same year” (Yankey, 1978). The publishing of books, newspapers, journals, religious and instructional materials advanced from handwritten to printed forms. The 1940s marked the beginning of the establishment of private commercial printing houses and publishing houses in Accra and the provincial capitals (Yankey, 1978). Today, Ghanaian publishing houses and printing presses are estimated at over 250 (Ghana Publishers Association, 2025) and 1,000 (Ghana Printers and Paper Converters Association, 2024) respectively.

Book publishing

Based on observation, most earlier definitions of publishing (over two decades ago) focused on publishing of printed books. UNESCO (1964) defined publishing as “the process of issuing for public sale or distribution — whether for free or not — printed works, where the publisher bears the responsibility for the editing, production and dissemination of the content.” Glaister (1996) defines book publishing as “the business of producing and distributing books, involving selection of texts, editing, designing, printing, and marketing.”

However, with the emergence of electronic books, modern definitions of book publishing embrace books in printed and digital formats. Book publishing involves the selection, production and distribution of a book, transforming raw manuscripts into finished works that eventually reach readers (UNESCO, 2025). Publishing is the process of disseminating processed information to the target audience in printed or electronic format. It also involves the process of adding value to the work (manuscript) of an author and making the book accessible to the public in printed or electronic format.

Figure 1: The book publishing process and activities



(Author's construct, 2025)

Publishing a book is a project and the publisher manages the book project from initiation, planning (including budgeting and scheduling), execution, monitoring and controlling, to completion (closing). Book publishing involves editorial development of the author's work, production and dissemination (promotion, sales and distribution) of the book to the public. The publisher engages or builds the editorial, production and marketing team through full-time employment and/or payment for services rendered.

The editorial works/functions include:

- Developing guidelines for the development of certain manuscript;
- Acquiring the manuscript/script from the author;
- Assessing the manuscript to ascertain its worth (potential) or to determine whether it will sell or not;
- Signing a contract with the author depending on the type/model of publishing;
- Editing the content to make it *Clear* (no ambiguity), *Correct* (no grammatical or semantic errors), *Concise* (straight to the point), *Comprehensible* (appropriate diction for the readers) and *Consistent* (sticking to a particular style – spelling, symbols, abbreviations, dating and referencing);
- Illustrations, if necessary, from an illustrator;
- Setting the text of the edited work and designing the layout by putting together the various elements such as text, illustrations and other images. Currently, with the use of computer and software for text generation and book layout design such as MS Word, and Adobe

InDesign, the designer usually works based on design guidelines/specifications from the editor;

- Assigning an International Standard Book Number (ISBN) to the book;
- Proofreading the designed work – all corrections done after editing. It is usually done by the author, the editor and/or a different professional, thus being referred to as proofreaders.
- After all the corrections are done and the author is satisfied with the content, the publisher declares the work as final ready for printing or conversion into electronic book format.

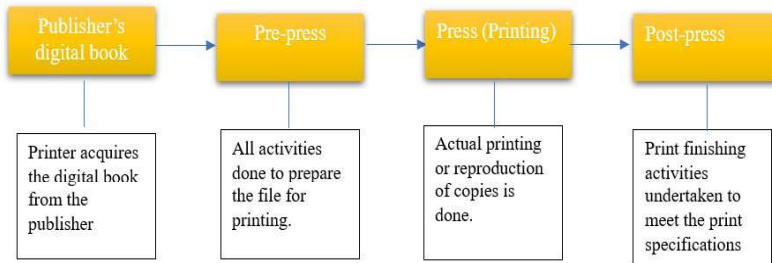
Book production

Before computer and technology for electronic book publishing, book production was limited to printing. Today, book production falls into two categories: book printing or conversion into audiobooks and electronic book (E-book) formats (epub, mobi, etc). E-books technically reproduce through circulation or sharing via electronic devices and platforms while physical books are reproduced into multiple copies through printing.

The publisher determines whether to render the book in electronic or printed form or both. When the publisher decides to print the book, they engages the services of a printer. The publisher provides printing specifications to the printer for the cost of the printing (proforma invoice). When the two parties agree on the cost, an agreement is drafted and signed, before the printing commences.

Waller (2012) defines printing as the art, process, or business of producing text and illustrations, especially in large numbers, by applying ink to paper or other material using a press or printer.” Printing is the process of reproducing multiple copies of text or images by transferring ink or another substance from a form or digital system to a substrate (Encyclopædia Britannica, 2025). According to Kipphan (2001), an expert in printing technology, “Printing is a reproduction process for text and images, traditionally by using forms (plates), and today increasingly through non-impact processes, to transfer colorants onto substrates, typically in large numbers.”

Figure 2: The printing process.



(Author's construct, 2025)

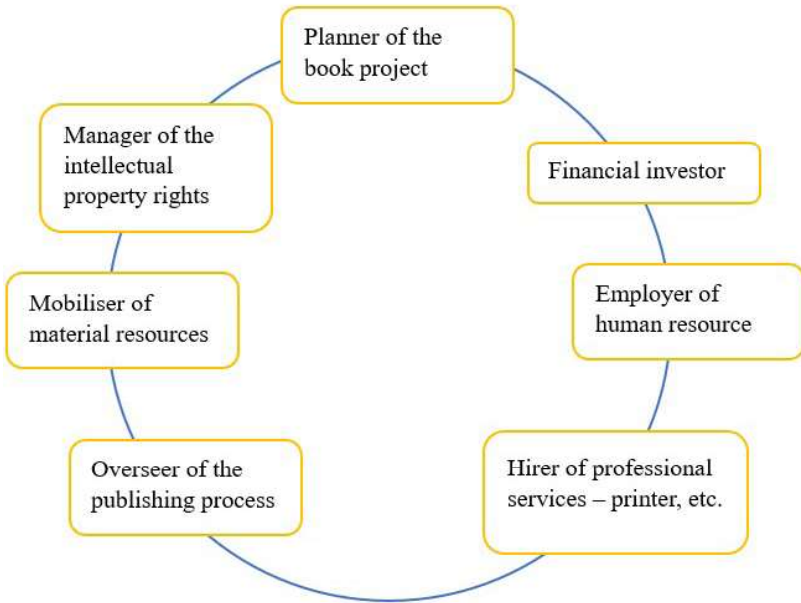
Printing, simply, is the process of converting a softcopy into a hardcopy. It describes the process of reproducing the publisher's final digital book into final physical books. Printing generates copies of the physical books in a suitable manner for the publisher to sell or distribute to the target audience.

Just like publishing, printing also involves a high-level of technical skills. As shown in Figure 2, the printing process constitutes three main stages: pre-press, press (printing) and post-press. The use of offset printing machines requires more technical skills than digital printing machines.

The work of the publisher and printer

As the publisher oversees the publishing process, as presented in Figure 1, the printer also oversees the printing of the book (Figure 2) to meet the printing specifications of the publisher. With reference to the Dictionary of Publishing and Printing (2006), “A publisher is a person or firm that issues printed or digital works for sale or distribution to the public, assuming editorial, financial and commercial responsibility for their production”. According to UNESCO (2025), “Publishers add value at multiple stages, including editing, design, marketing, distribution and intellectual property management. Publishers usually make a financial investment in a book and take calculated risks by bringing it to market.” The publisher may be an individual or organisation that invests in the development of an author’s work, disseminates it to the target public and enjoys proceeds or bears risks associated with the publication.

Figure 3: The work of the publisher



As described by Kipphan (2001), “A printer is an enterprise that carries out the technical production of printed matter — from prepress through press to post-press operations”. The printer, therefore, is an individual or firm that builds a printing facility to convert a softcopy into a hardcopy. The printer employs professionals and builds a marketing team to scout for printing jobs from publishers and other clients.

Table 1: Summary of the work of the publisher and printer

Publisher	Printer
Oversees/undertakes the publishing of the book.	Oversees the printing of the book.
Publishing begins from acquiring the author's work through developing and printing to delivering the book to the target readers.	Printing begins from acquiring the publisher's digital book through printing to delivering the printed books to the publisher.
Gives the printing job to the printer.	Receives the printing job from the publisher.
Publisher provides printing instructions/specifications to the printer	Printer prints the books based on the instructions from the publisher
Publisher bears financial risks and all other risks associated with the books.	Printer bears financial risks of the printed books associated with non-adherence to the publisher's printing specifications/agreement.
Publishing includes producing/printing of the book.	Printing is one aspect of book publishing.
The work of the publisher ends at making the books accessible to the target readers.	The work of the printer ends at delivering the printed books to the publisher.
Publisher brings the industry professionals together to work on a book project – authors, editors, typesetters, Illustrators, designers, printers, book marketers/booksellers, administrators.	Printer brings professionals together to work on the printing of the books – administrators, estimators, printers and marketers.

Conclusion

Publishers and printers have clearly different functions. Publishers envision and initiate a book project, engages the services of other professionals, such as authors, editors, typesetters, designers, illustrators, printers, booksellers and administrators, who can contribute in diverse ways to add value to the raw material (manuscript) to be suitable for the target readers. Printing is one relevant aspect of book publishing. Publishing a physical book cannot be possible without printing. Printing helps to enhance legibility and readability of textual information. Publishers give a printing job to printers, and in Ghana the business relationships between these two parties are progressive.

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The 22nd Ghana International Book Fair: Advancing Inclusivity and Book Development

by

Mavis Asante

Introduction

The 22nd Ghana International Book Fair (GIBF), held from 20th–23rd August 2025 at the National Theatre in Accra, reaffirmed the event’s status as one of Sub-Saharan Africa’s most significant literary gatherings. Anchored on the theme *“Inclusive Publishing: Celebrating Accessible Literature”*, this year’s fair emphasized Ghana’s commitment to broadening access to books, particularly for persons with visual and hearing impairments, in alignment with the global Marrakesh Treaty agenda.

Stakeholders and organisation

The fair was organised by the GIBF Secretariat in collaboration with key stakeholders, including: including the Ministry of Education, Ministry of Tourism, Arts and Culture, Ghana Book Development Council (GBDC), Ghana Publishers Association (GPA), Ghana Association of Writers (GAW), Ghana Library Authority (GhLA), Ghana Printers & Paper Converters Association (GPPCA), Copyright Office, CopyGhana, African Publishers Network (APNET), Pan

African Writers Association (PAWA), Ghana Association of Book Editors (GABE), and Ghana Library Association (GLA). The stakeholders contributed in diverse ways to ensure the successful organisation of the Book Fair.

Programme highlights

The fair opened on 20th August 2025 with cultural performances, a spoken word recital and speeches on the theme. The keynote address was delivered by Dr. Angela Affran, the Coordinator of Inclusive Education at Transforming Teaching, Education and Learning (T-TEL). Other key speakers were Hon. George Opare Addo, the Minister of Youth Development and Empowerment, and Prof. Smile Dzisi, the Deputy Director of Ghana Education Service (GES), who represented the Minister for Education.



A section of dignitaries at the opening ceremony



A section of audience at the opening ceremony



***Dr. Edmund Moukala N'gouemo,
UNESCO Representative to
Ghana***



***Dr. Angela Affran, Inclusive
Education Coordinator, T-TEL***



***Hon. George Opare Addo,
Minister of Youth Development
and Empowerment***



***Prof. Smile Dzisi, Deputy
Director, GES***



A cultural display at the opening ceremony

Over the four days, the fair featured an array of activities:

- A **GBDC workshop on audiobook publishing**, facilitated by Ama Dadson of AkooBooks Audio, offered practical insights into accessible formats. (see page 43-48)



A picture from the workshop on audiobooks

- **Reading with Champions sessions**, with personalities such as Valerie Agyeiwaa and Amanda Jissih, inspired children to embrace literature.



Amanda Jissih reading with some children

- The Adwinsa Children's Show was a vibrant blend of performance, storytelling, and interactive learning, making it one of the fair's most engaging and well-attended attractions for young audiences.



A pictures from the Adwinsa Children's Show

- **A reading competition between sighted and visually impaired students**, a session with award-winning author Elizabeth-Irene Baitie, and an AI publishing workshop further broadened the scope of engagement.



A visually impaired pupil reading



A pictures from the training workshop on AI

- A panel discussion, hosted in partnership with UNESCO and the British Council, critically examined the state of the African book industry, offering stakeholders evidence-based strategies for growth.



A picture of the panelist



A section of audience at the panel discussion

- The fair concluded with the Ama Ata Aidoo Creative Writing Award and the recognition of Emeritus Professor Anaba Alemna as the 7th GIBF Personality of the Year for his contributions to library and information science.



Dr. Wale Okediran, Secretatry General of the Pan-African Writers Assosiation (PAWA) delivering a speech at the Ama Ata Aidoo Creative Writing Award



Emeritus Professor Anaba Alemna, the 7th GIBF Personality of the Year

Daily activities—including book exhibitions, children’s reading clinics, Kiddie Esports, Read-to-Play sessions, and an audio lounge—ensured that the fair catered to diverse audiences while reinforcing its inclusive agenda.

Exhibition and engagement

The exhibition floor featured about 70 exhibitors, ranging from Ghanaian publishing houses to international companies. At the GBDC stand, visitors explored books by indigenous authors, multimedia displays of the Council’s initiatives, and QR codes linking to the *Ghana Book Standards* and *Ghana Book World Journal*. The stand drew more than **70 visitors**, primarily students, educators, and aspiring writers, who expressed keen interest in the Council’s mandate and its role in advancing literacy.

Conclusion

The 22nd GIBF was a success, highlighted by inclusivity, cultural exchange, and professional capacity building. With about 70 exhibitors, diverse programmes, and active participation from schools, authors, and international partners, the fair reinforced Ghana's role in book development. It advanced its inclusivity agenda by showcasing accessible formats that expand literacy opportunities and strengthened youth engagement through debates, competitions, and children's activities. Ghana Book Development Council's presence at the fair—through its workshop and exhibition—demonstrated its ongoing commitment to advancing Ghana's publishing sector.

Workshop for Book Industry Practitioners on *Venturing into Audiobook Publishing*

by

Kofi Asante Twumasi

Introduction

In response to the growing global trend of digital publishing and the recommendations of the UNESCO report “The African book industry: trends, challenges & opportunities for growth,” to expand readership and access by supporting digital publishing platforms, the Ghana Book Development Council (GBDC) organized a workshop on audiobook publishing. The workshop, titled “Venturing into Audiobook Publishing”, which was held on Wednesday, 20th August 2025, was a key part of the 22nd Ghana International Book Fair, under the theme, “Inclusive Publishing: Celebrating Accessible Literature”.

The workshop’s primary goal was to equip book industry practitioners with the knowledge and skills needed to embrace audiobook production, thereby expanding their reach, increasing accessibility, and contributing to the global shift toward inclusive publishing.

Date and duration

The workshop was held at the National Theatre as part of the 22nd Ghana International Book Fair (GIBF) on Wednesday, 20th August 2025. The workshop started at 1:30pm and ended at 3:20pm.

Participants

The workshop attracted diverse practitioners from the book industry, including authors, publishers, editors, librarians, literary agents, etc., recording a total of twenty-one (21) participants.



Pictures from the training session

Resource person

The session, led by industry expert Ama Dadson, provided a comprehensive overview of audiobook publishing. Ama Dadson is the founder and CEO of Akoobooks Audio, a pioneering African digital publishing company launched in 2018. Her extensive practical experience and leadership in the African audiobook industry made her an ideal resource person. AkooBooks has become a leading force in audiobook publishing on the continent, offering a rich and inclusive catalog from classic African literature to contemporary memoirs and children's stories. Also, AkooBooks productions have earned international acclaim, including finalist selections at the prestigious Audie Awards and starred reviews from Kirkus Reviews.



Ama Dadson, Founder and CEO of Akoobooks Audio

In recognition of her leadership in Africa's audiobook industry, Ama has been appointed Audio Ambassador for the 2025 Frankfurter Buchmesse (Frankfurt Book Fair) the world's largest book trade event.

Scope

The session provided a comprehensive overview of audiobook publishing. The presentation and discussions covered the following key areas:

- Audiobook production Journey
- Production roles
- Distribution channels and Marketing
- Business models
- Rights and contracts
- Audio strategy
- Audiobook Plan
- **Audiobook Concepts and Production:** The workshop began by defining what an audiobook is and its significance in modern publishing. It covered the end-to-end production workflow, including the processes, quality assurance, and technical specifications for audio files.
- **Cost Implications:** The session also addressed the financial aspects of audiobook production, providing participants with a clear understanding of the necessary investment and returns.
- **Distribution and Marketing:** Participants also learned about various distribution platforms and effective sales and promotional strategies for reaching a wider audience.
- **Opportunities and Challenges:** The workshop explored both the potential benefits and common challenges associated with entering the audiobook market.

Outcomes

The workshop successfully achieved its intended goals, resulting in the following outcomes:

- **Increased Awareness:** Participants reported a significantly improved understanding of the audiobook publishing process and its importance for the future of the book industry.
- **Empowered Practitioners:** Authors and publishers gained the practical knowledge and confidence needed to start audiobook projects.
- **Networking and Collaboration:** The workshop served as a valuable platform for networking, fostering new connections and potential collaborations among professionals in the creative and publishing sectors.

Evaluation

Participants were requested to give feedback at the end of the session via an evaluation form. From the responses, participants indicated that the resource person's knowledge of the subject was very good, and the session was very useful, informative and timely. The feedback also indicated that questions and discussions during the session were generally good.

Some suggested areas for future workshops are:

- Artificial Intelligence for Audiobooks
- Quality assurance of content

Recommendations

Some participants recommended that:

- Such workshops should have a longer period, to include hands-on or practical sessions.
- The workshop should be organized in different towns or regions.
- Participants should be provided with handouts or some resource materials.
- There should be further workshops on audiobooks.

Conclusion

The workshop was successful, interactive, and informative. The GBDC is confident that the insights gained from the session will encourage more local practitioners to enter the audiobook market, ultimately leading to a more vibrant, inclusive, and technologically advanced publishing industry in Ghana. Moving forward, the GBDC plans to organize follow-up sessions.

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