

## The Voices of Publishers in Africa

### Kiarie Kamau

#### East African Publishers, Kenya

***Can you tell us more about the importance of publishing and teaching Kiswahili in Kenya in particular and in the broader context of Africa?***

First, Kiswahili is Kenya's national language, as well as official language (together with English). It is also a compulsory subject right from primary school through to secondary school.

Being the national language, Kiswahili is widely used in social, business and political affairs in the country. Further, given the number of other indigenous languages in Kenya (about 42 of them), Kiswahili is the unifying language, since it facilitates intelligible communication among all these speakers of the 42 different languages.

It is therefore a source of national pride and any Kenyan who is unable to converse in the language always finds themselves cut off from main conversations, in whichever arena. I must also add that it is rich in idiom, and those proficient in the use of this idiom attract many admirers.

In addition, since Kiswahili is one of the two official languages, it offers opportunity for virtually every Kenyan to get official services in government and private sector offices, without the anxiety of being unable to converse in English.

In Africa, Kiswahili is equally relevant, especially in East, Central and Southern parts of Africa. It is both the national and official language in Tanzania, and actually the language of instruction in the school system. It is taught in schools in Uganda and Rwanda (recently, the Rwandan parliament approved Kiswahili to be the official language, and completely dropped French).

In Burundi and the Democratic Republic of the Congo, Kiswahili is a major trading language, apart from its use in social and political affairs. The same applies to South Sudan.

In addition, the South African government has now approved the teaching of Kiswahili in schools, which will mean a lot in terms of enhancing the social, economic and political relations between South Africa and countries of the Eastern and Central blocs.

Needless to mention, other countries in Africa are increasingly feeling obliged to adopt Kiswahili, given its great advantages.

***What are the main challenges you face as a publisher of Kiswahili textbooks?***

One of the challenges is the market. Apart from the ready school market, it is difficult to sell Kiswahili books outside the school system.

The other one is cost of production, which pushes the price high, hence cutting off potential buyers.



Then we have many writers who are not well rooted in fine writing, and who need a lot of guidance by seasoned editors. Unfortunately, seasoned editors are few, and most are already overwhelmed by editorial work in their various publishing houses.

There is also the challenge of having writers and publishers who think that the best Kiswahili textbooks are those that use difficult/bombastic words. They publish such books, aggressively market them through bamboozling teachers with the tough words and idiom, ending up confusing the teachers, parents and learners. In the final analysis, they project Kiswahili as 'a difficult language' to learn. Yet, with the right books and teachers, it is one of the most inviting languages.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***

This is perhaps the greatest challenge facing publishers in Kenya and Africa today. It is estimated that 25% of potential revenue to publishers is lost through piracy.

A few years back, only books with potential for huge sales were pirated; and the pirates would often do a shoddy job, so it would be easy to identify pirated works.

However, today every book is at risk of being pirated, and the perpetrators of the vice have upped their game. They produce high quality products, sometimes even printing offshore, and end up with even better quality than the genuine publisher!

The losses to the publishers and authors are huge. A book starts with generally respectable sales figures, but they keep plummeting year after year, thus wiping out the profit.

The level of connivance is also high: pirates work closely with some insiders in the publishing houses, some rogue officers in the various law enforcement agencies, as well as with rogue booksellers and end-users.

Digital publishing has brought on board many possibilities of offering reading materials on diverse platforms. Sadly, this positive aspect has also been abused by pirates, because of the ease with which infringement of copyright can be done on digital platforms. This is in spite of the many security features that publishers endeavour to put.

Bottom-line: Publishers are struggling to post profits and pay respectable royalties to authors, thanks to the erosion of revenues through piracy. In the end, authors continue being frustrated by the menace, thus impeding their prolific pens from producing more works.

***From the perspective of African educational publishers, including those investing in publishing for lifelong learning, how important is copyright?***

Copyright is very important to educational publishers as well as to those who combine this with general reading materials for lifelong learning.

A good example is East African Educational Publishers (EAEP), the leading publishing house in Africa in terms of product offering and market presence. The first thing is to appreciate that any book is the product of creativity; it has an originator who has taken time to come up with content that can be shared for the benefit of many.

This effort, creativity, originality and innovation must, of necessity, be identified with the person behind it. It must be respected, protected and safeguarded. Trying to strip it off that person is tantamount to denying one their birth-right. That is why we insist on the copyright page: The moral right (of the author) has been asserted.

The publishers have the onus of seeing to it that they help the author to have their work respected, protected and safeguarded. It is also through the publishers that an author's work is able to traverse the world through distribution, translation, dramatization, abridgement, and so on. And throughout

this journey, it is the responsibility of the publisher to ensure that the author's moral right is asserted.

We must also be cognizant of the significant role that publishers play in the whole process of authorship. It is through heavy investment in research and development that the publisher is able to identify gaps that need to be filled through publishing a certain book.

Then there is the process of identifying the right author, commissioning, training and guiding the author to produce a product that should stand the test of time; and this involves close interaction between the publishing editor and the author.

The published work is also often garnished with photographs, hand drawn illustrations, among others. All this is done by the publisher, through highly trained designers and other production staff.

By the time a book is published, it has tremendously benefited from the professional, creative, innovative input of the publisher. It is therefore important to recognize and safeguard this critical role, through protecting the copyright to allow the publisher have the leeway to licence, sub-licence, sell Rights, and so on. Opening up copyright would deny the publishers their rightful gain, which is a product of heavy creative and financial investment.

How do you see the impacts that having cross-border exceptions to copyright in the online environment? Would that affect Kiswahili publishing?

Cross-border exceptions to copyright is a sure way of exacerbating an already dire situation. It is sounding a death knell to the efforts towards protection of author creativity and innovation; as well as the efforts of the publishing editors who spend months guiding promising authors to perfect their skills.

It will significantly reduce the revenues that should accrue to the publishers, and hence the royalties that the author should earn. It will lead to diminished publishing capacity, lower author motivation, result is lower number of quality publications, lead to loss of jobs, and hence increase levels of poverty in Africa.

It is tantamount to lending credence to the whole business of piracy!

## **Samuel Kolawole**

**University Press, Nigeria**

***Can you tell us more about the importance of local publishers for the preservation of your country's culture and more broadly for Africa's creative economy?***

The importance of local publishers for the preservation of our country's culture and and Africa's creative economy cannot be overemphasized.

While there is no shortage of books imported into the African book market from the Western world and Asia on various subjects, these imported books are usually not grounded in the culture of the people but on general educational subjects.

Books on African culture are usually produced by African publishers and the contents of these books help to propagate the culture of the people, not only within the African continent or the individual countries, but also to the large population of Africans in the diaspora who want their children to learn about their culture. Apart from helping to preserve the culture of the people, the efforts of the publishers in this regard also provides economic rewards to authors who invest their intellectual



resources to produce these books. These, in no small measure, help to develop and encourage the creative economies of the different countries and Africa at large.

***What are the main challenges you face as a publisher?***

The main challenges I face as a publisher, which many other publishers face across Nigeria and the continent of Africa, are Piracy and Copyright Infringement, improper understanding of the roles and contributions of Publishing business to socio economic development, especially by governments and their agencies and low barrier to entry without proper regulations.

Authors and writers desire returns on their intellectual resources investments. Publishers also desire to have reasonable returns on investments made into book production and distribution.

Unfortunately, the rampant violation of copyrights due to ineffective legislation or enforcement of copyright by appropriate government agencies has resulted in dwindling returns to authors, publishers and other stakeholders in the book chain. This has continued to discourage authors from writing and is stagnating the growth of publishers due to reluctance to invest adequately in producing more books.

Apart from the activities of pirates, indiscriminate and uncontrolled duplication and photocopying of books, especially in tertiary institutions has kept many African publishers away from that market segment. Also, governments and their agencies do not understand the important roles of publishers and in most cases, shockingly, cannot see the difference between publishers and printers.

Publishers are not carried along in policy formulation and implementation as they are seen as business men and women who are only interested in making money, to the detriment of the populace. This has resulted in incessant changes of curriculum without consultation, after publishers have invested heavily in the production of books based on existing curriculum and are yet to get returns on investments.

Low barrier to entry into the Publishing industry has resulted in proliferation of low-quality books that are sold cheaply. Serious and professional publishers who invest reasonably in book development are having to compete with quacks that are selling poor quality books at very low prices. These quacks are favoured because of the low purchasing power which encourages buyers to opt for the cheapest products they can find in the market.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***

As I mentioned earlier, piracy is a serious challenge. In years past, the problem of piracy was limited to a few individuals producing bad versions of original works in small quantities. Because of the level of technological development in those days, it was easy to distinguish between the original work and the pirated copies because pirated copies are poorly printed and badly bound. However, with technological development in the digital age, pirated books are now being printed outside Africa and it has become almost impossible to distinguish between pirated books and the original. Now, those who sell pirated copies only have to buy a few copies of the books from the genuine publisher as a cover and since the books all look same, they can continue to sell pirated copies, while claiming that these are originals they bought from the publishers. Also, it has become much easier to copy books and share illegally on social media.

***How important is copyright protection for educational publishers in Africa?***

Copyright protection is the lifeblood of publishers in Nigeria and other parts of Africa today. Without it, the creative industry will continue to die slowly. Pirates do not have to employ large numbers of staff like genuine publishers. They do not need to engage authors, they do not need editors, they do not employ other professionals needed to produce books. They do not pay taxes to governments. They can therefore afford to undersell genuine publishers. They are doing so without control and undermining publishers' potential contributions to economic development. Publishers need

protection of the works of their authors in order to encourage the authors to continue to share their knowledge and document same for development of future generations. Without copyright protection, knowledge sharing will be discouraged. There will not be investment in new areas and same old information will continue to circulate. Enforcement of copyright laws is essential for the survival and development of the creative economy in Africa.

***How do you see the impacts of having cross-border exceptions to copyright in the online environment? Would that affect publishing of local authors in your country?***

Based on all I have said, having cross-border exceptions to copyright in the online environment will be like pouring fuel on an existing lit fire on a windy day. It will aggravate the problems being faced by copyright owners and publishers and threaten their existence in a larger uncontrollable way. Whatever immediate benefits that may be envisaged from such a move will be wiped out by the long-term effect of discouraging investment in knowledge sharing and documentation that publishing is. It means that the problems that publishers have been battling with at country levels will take an international dimension. Governments can better promote and encourage availability of books and learning materials to the populace by encouraging and supporting private sector led publishing enterprise as well as fighting piracy and copyright infringements. These will not only encourage continuous refreshment of materials in circulation but also contribute to lowering prices and making books accessible to more. A short-sighted view of legislating free access to books across borders will result in discouraging local authors and also exposing the works of the local authors to being accessed in other jurisdictions without the deserved rewards because what goes round will eventually come round.

## **Elliot Agyare**

### **Smartline Publishing, Ghana**

***Can you tell us more about the importance of local publishers for the preservation of your country's culture and more broadly for Africa's creative economy?***

Local Publishers play an important role in the storage of both the tangible and intangible cultural heritage of a people for both the present and future generations.

Even though there are modern ways of storing and preserving the unique cultures of peoples around the world, books still remain as one of the most enduring ways of doing this. Local, and indigenous publishers play an important role in this, especially because of the unique position they occupy in the society and the local viewpoint they bring to the publishing of culturally relevant books.

Despite the immense potential, the Creative Industries, contribute relatively very little to the economy of Ghana. This is simply because the creative industries, including book publishing remains one of the most unsupported and underappreciated drivers of our economy.

There is the great need to nurture the creative industry through innovative and direct interventions from both the public and private sectors if it is to live up to its full potential. It is not surprising that the book publishing industry remains small in comparison to our counterparts in more developed countries.

The Book Industry can become an important non-traditional export industry if and when it is nurtured to grow. With Africa being a net importer of books, we have a ready market to tap into as the book industry in other jurisdictions have done. For instance, the sales figures in 2017 from the



Federation of European Publishers (FEP), for the European publishing industry was € 22.2 billion. That tells the story.

***What are the main challenges you face as a publisher?***

The Policy environment is not enabling. There is no commitment to the formulation of a National Book and Reading Policy which will clearly spell out the unique role that reading and literacy will play in the national developmental effort and the specific part the book industry will play in the endeavor. Other challenges include:

- The lack of functional book chain.
- Unfavourable government interventions in the book procurement process. The Textbook Development and Distribution Policy which was drafted to remedy the situation has over the years not been adhered to in practice.
- Lack of a reading culture, which means the market for books is rather small so print runs are low and subsequently the capacity of the industry remains small.
- Lack of cross-border collaborations to take advantage of the bigger African market because of border controls and lack of protocols for importation and export of books across borders.
- The financial environment is also not conducive. Interest rates for instance are very high in Ghana, in excess of 25% APR, and the Banks are more interested in short term financing of projects with a quick turn around like buying and selling and also brick and mortar projects like building of infrastructure and roads.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***

Although the legal framework for the protection of copyright exists, they have not been effective in protecting the rights of owners.

Firstly, enforcement has been ineffective, and secondly, there is the need for a massive education of users on the importance of respecting the rights of owners of copyrighted works against piracy.

The courts and the police service also need to be sensitized on the importance of protecting rights owners. There have been instances in the past when sentences for offenders have not been deterrent enough to discourage others.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***

Both the printed and digital environment help pirates to pirate books. The problem is ineffective book distribution network across the country and lack of enforcement of copyright. Piracy obviously takes a share of a publisher's economic gains from the market.

Our digital market is just taking off so there is not any notable effects on piracy digitally.

***How important is copyright protection for educational publishers in Africa?***

Educational publishing is the most lucrative in the market and needs special protections so it is able to play its important overarching role in Africa. The gains from educational publishing ends up filtering into other publishing endeavours that promote literacy and enhances our culture.

Publishers depend on the protection of authors' copyright which they exploit for mutual benefit. Any law or policy that undermines this becomes a disincentive to both authors and publishers.

The continued sustenance of the publishing business depends on the protections that come out of the protection of copyright of authors otherwise the industry will not be attractive for potential publishers to invest in.

***How do you see the impacts of having cross-border exceptions to copyright in the online environment? Would that affect publishing of local authors in your country?***

Cross-border exceptions will have adverse effects on local authors and publishers. Publishing depends on the protection of the copyrights of authors and published works. The exceptions to copyright as envisioned would not only undermine the local publishing industry that is already suffering to gain prominence and relevance.

Content from publishing in developing nations will flood local markets and undermine all the gains that have been achieved by local publishers over the last few years. It will also eliminate trading of rights among publishers from different territories. This will serve as a serious disincentive for local authors and publishers involved in educational publishing to invest in the development of new titles.

## **Brian Wafawarowa**

**Lefa Publishing and Research Services, South Africa**

***Can you tell us more about the importance of local publishers for the preservation of your country's culture and more broadly for Africa's creative economy?***

Local publishers make a critical contribution in supporting local education and improving learning outcomes. It is difficult to imagine education delivery without suitable textbooks in South Africa and the continent. Textbooks that are developed by the publishers guide both learners and teachers through the curriculum. General books are also critical in the preservation of heritage, culture and history. It is also important in ensuring that libraries appropriately funded so they can acquire collections and be active contributors to financing local content. Although the core sector contributes less to the GDP and employment than comparable sectors, it has a long reach as it drives sectors like distribution, printing, education, libraries, etc which employ a lot more people and contribute much more to GDP.

***What are the main challenges you face as a publisher?***

The greatest challenge facing publishers in South Africa at the moment is unfavourable policy, including copyright and procurement programmes that are detrimental to the future of the industry. The other challenges include unauthorised copying in schools and colleges and piracy. However, South Africa is relatively better off because publishers and law enforcement authorities can still take down piracy under the Counterfeit Goods Act. However, developments around the Copyright Amendment Bill and state publishing pose a major challenge to the future viability of the industry. As the copyright environment is perceived to be weakening, it becomes harder to acquire licences of suitable materials because publishers from other countries are reluctant to have their works circulating in markets where copyright law is weaker. In the end a weaker copyright system is detrimental to cultural diversity and affects negatively the availability of published works.

The creative community in South Africa has been adamantly united against the draft Bill, which is evidence that it goes in the wrong direction. We are hopeful that our authorities will chose the right path and keep the conditions for South Africa to continue to be a creative hub in Africa.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***

We have had challenges with illegal commercial entities that reproduce books illegally and supply to schools and colleges. It is difficult for rights holders and publishers to compete with them because they do not carry the same overheads because obviously they don't pay any rights to creators and do not have a role in the cultural landscape of our country, as publishers do. The pirates are using more



and more sophisticated technology to copy and distribute illegal works. The digital environment is also resulting in many students making and sharing digital copies among themselves. The general public is also circulating and sharing digital copies of some of the most successful publications, including on social platforms like WhatsApp. A lot more copies of the very successful *The President's Keepers*, which made the shortlist for the IPA's Freedom to Publish award, were distributed illegally through WhatsApp.

***How important is copyright protection for educational publishers in Africa?***

Due to lack of funding and failing economies in some countries, pirates exploit desperate parents and students. In some cases pirates completely take over the market. This is not only detrimental to the publishers but to education as well. As revenues dry out for publishers, they are no longer able to invest in new materials that are needed to support the curriculum or update content. This leaves learners either without any books or with outdated content. In the last two decades, the African publishers made huge strides and are now in a position to support education adequately but this capability will be eroded if we do not have adequate protection. Copyright is the foundation required for publishers to be able to invest in producing local content.

***How do you see the impacts of having cross-border exceptions to copyright in the online environment? Would that affect publishing of local authors in your country?***

There are objective risks that such kinds of exceptions could facilitate piracy, as their use will be impossible to control, and therefore will undermine the copyright protection system required for publishers to be able to bring local content to their audiences, especially in countries that have weaker copyright regimes or weaker law enforcement. Such extended exploitation can be exacerbated by the online environment where the dissemination and reproduction of such works is much easier. There is a strong possibility that authors and publishers will be reluctant to invest effort and resources in such works. The continent will therefore be poorer in materials that are important for archives and are useful for the preservation of heritage, tradition and culture. It is very likely that most of the materials that will remain in that field are from public funding, which has its own challenges with regard to credibility and trust among readers.

## **Anges Félix N'Dkapri**

**GAD, Côte D'Ivoire**

***What is currently under discussion at WIPO that made you attend WIPO's SCCR 37 meeting in 2018?***

The application of authors' rights and copyright and particularly the discussions on exceptions and limitations which remain problematic.



***What is the current situation of the publishing industry in your country and region?***

In the Ivory Coast, the publishing industry is healthy in the sense that we have a market that is growing. This growth is down to the stable legal and institutional environment regulating the sector. Another element is the professionalisation of the professions within the sector. You can feel that it is a dynamic sector.

However, there are 3 main challenges:

- 1) piracy and counterfeiting
- 2) ensuring distribution across the whole territory – with a lack of bookshops and libraries.

3) Difficulties for publishers in accessing financing and credit.

Outside of the Ivory Coast we see similar challenges in French-speaking Africa.

***What are the main challenges in terms of your local copyright law affecting your ability to invest in new works and new authors?***

The addition of remuneration for private copying in our recently updated law will remunerate users that went unremunerated in the past. The issue of piracy, both physical and digital, is a real issue impacting publishers.

***Does Côte D'Ivoire have digital education policies in place?***

Not currently but discussions are starting in this area.

***What opportunities do you see for WIPO's work in the future?***

Awareness raising of national industries and capacity building would help Ivory Coast publishers better understand the work of WIPO and how it can help them. If we improve the dialogue on the ground then the work of WIPO can be better implemented at national level.

## **Fatou Sy**

**Editions Nara Lecture, Sénégal**

***Can you tell us more about the importance of local publishers for the preservation of your country's culture and more broadly for Africa's creative economy?***

L'édition est une part à la fois intégrante et incontournable de l'industrie culturelle encore balbutiante au Sénégal et en Afrique de façon large. En Afrique Subsaharienne où des pans importants de la culture relèvent encore de l'oralité, l'édition doit placer au cœur de sa mission, sa sauvegarde, son intégration et sa divulgation dans la plateforme de la mondialisation.

***What are the main challenges you face as a publisher?***

Ces défis épousent plusieurs contours :

- La capacitation (formation) permanente des éditeurs par rapport aux enjeux et perspectives ;
- Assouplissements des conditions d'accès aux marchés publics : baisse des garanties financières, pallier aux retards dans les paiements de autorités contractantes, un plaidoyer pour l'octroi d'un quota à l'édition nationale ;
- La réhabilitation des bibliothèques scolaires qui va permettre aux éditeurs nationaux d'avoir des marchés conséquents pour les parascolaires et la littérature générale, et d'élargir le marché de l'édition ;
- La détaxe des intrants de l'impression : encre, papier
- Mise en place d'un dispositif national et communautaire (CEDEAO et UEMOA) répressif de lutte contre la contrefaçon.

***What kind of problems do you face regarding piracy of your books? Is the digital environment helping pirates?***



Le dispositif répressif n'est pas dissuasif car les sanctions prévues par le Code Pénal sénégalais restent encore insuffisantes : peine de 1 mois à 5 ans pour la sanction pénale, des dommages et intérêts qui n'excèdent pas 6000 euros pour les sanctions pécuniaires.

La porosité de nos frontières tant maritimes que terrestres avec une méconnaissance de la contrefaçon du livre par les services douaniers.

Nous notons aussi une chaîne de complicité et de protection très organisée qui ne permet pas d'identifier et de sanctionner les responsables.

***How important is copyright protection for educational publishers in Africa?***

La protection du droit d'auteur pour les rédacteurs des manuels d'enseignement permet de garantir la créativité intellectuelle dans le domaine de l'édition du manuel scolaire qui focalise encore en Afrique, la majorité de la quote-part droit d'auteur. C'est ainsi que l'Association Sénégalaise des Editeurs ASE, s'est beaucoup investie pour la reconnaissance du copyright (qui englobe une part considérable du droit d'auteur) par les pouvoirs publics dans les marchés publics de manuels scolaires et de matériel didactique à travers le Document de la Politique Nationale du Manuel Scolaire.

***How do you see the impacts of having cross-border exceptions to copyright in the online environment? Would that affect publishing of local authors in your country?***

Ces exceptions constituent à notre avis des entraves au droit d'auteur dans la mesure où cela pose la problématique de la destination des fichiers et de leur traçabilité (nous n'avons aucun moyen de vérification à ce niveau. De plus, elles peuvent à la longue, affecter la production en Afrique où nos marchés restent encore faibles du fait d'un pouvoir d'achat assez réduit et d'un taux d'alphabetisation assez élevé entre autres.

## **Abdelkader Retnani**

**Editions la Croisée des Chemins, Maroc**

***Que représente pour votre activité créative le marché national, régional et international ?***

Actuellement, la dépense publique nationale est très importante pour la survie de notre activité créative via les appels d'offres publics et les subventions aux diverses activités (festivals, expositions...). Le marché international permet, lui, de favoriser des débouchés à l'extérieur pour les œuvres nationales.

***Quels sont vos principaux « clients/utilisateurs » ? Quelles sont les principales sources des revenus reçus des « utilisateurs » de votre activité?***

L'État via des appels d'offres des divers ministères, les télévisions nationales publiques via des contrats de production, les représentations et les ventes directes. Nous avons des difficultés d'accéder aux plateformes de streaming et il subsiste encore des problèmes structurels au niveau du recouvrement et de la répartition des droits issus de l'exploitation radio.



### ***Qu'attendez-vous de la mise en œuvre du droit d'auteur par les pouvoirs publics pour développer vos activités ?***

La mise en œuvre effective du droit d'auteur et des droits voisins permettra de réduire la précarité de certains auteurs par l'assurance d'avoir un revenu en échange de l'utilisation de leurs créations. Cela encouragera la production et diversifiera ainsi l'offre.

### ***La piraterie, pose-t-elle un problème au Maroc ?***

C'est un vrai problème que vit notre pays depuis 4 à 5 années. En effet, le flux des publications imprimées dans certains pays arrive jusqu'à nous et pose un souci en termes de concurrence déloyale et illégale. Néanmoins, une certaine prise de conscience a été notée par les éditeurs indépendants qui ont déclenché tout un process. Ce dernier a abouti à une vague d'arrestations de personnes suspectées d'alimenter ce trafic et à une saisie de la marchandise contrefaite (plus de 100,000 livres sont actuellement sous séquestre). Le ministère de la Culture a été approché à cette occasion. Il a pris les choses en main, en collaboration avec les éditeurs, pour que la loi (qui est de l'ordre du pénal) soit appliquée et pour que le contrôle aux frontières soit plus dissuasif.

La numérisation pose un problème quand elle permet le transfert de livres sous format pdf. C'est quelque chose que nous ne maîtrisons pas encore et qui poserait problème. Aussi, certains fichiers se transmettent illégalement via Internet pour être imprimés au Maroc illégalement et sans droits d'auteur.

### ***Quel type de mesures, législatives, réglementaires ou autres, pourraient permettre une meilleure valorisation de vos activités et rémunération des différents maillons de la chaîne de valeur ?***

L'application des règles de bonne gouvernance au niveau de l'organisme qui gère les droits, comme la transparence et l'accès à l'information de la part des auteurs concernant le système de répartition des droits, ainsi que la mise en place d'un système de contrôle de gestion et d'audit interne. La digitalisation des divers processus (notamment celle des opérations de recouvrement et de répartition) aidera beaucoup à améliorer la situation. Cette digitalisation doit être actuelle et prendre en compte les nouveaux modes d'exploitation des créations via Internet.

### ***Existe-t-il une association professionnelle négociant collectivement pour votre secteur créatif et représentant vos intérêts ?***

Fédération des Industries Culturelles et Créatives (FICC) qui est une fédération interne de la Confédération Générale des Entreprises du Maroc (CGEM).