From the Source to the Mainstream User: Publisher is the panacea in the mix

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Abstract

This is a literature-based opinion paper that uses secondary data and content analysis to demystify the various roles of the publisher as a key player in the publishing process. This article aims to elucidate how the publisher dynamically scales and shapes the process of knowledge production, assessment, reproduction, distribution and consumption for economic prosperity. Publisher enables knowledge to transit from its locus of emergence (the author) to the global market. It is argued that for this to happen, knowledge has to be disseminated collectively. Transmission of intellectual works from their encoders to consumers can take place in various ways. In non-literate and semiliterate societies, the only means by which ideas are disseminated is recitation, either by itself or augmented with performances. With the advent of writing and information and communication technology, the constructs can be recorded and disseminated in both physical and electronic forms. Publication, involving the reproduction of recorded works in multiple copies and the distribution of these copies to consumers, become, in literate societies, a major mode of knowledge dissemination. The publisher has four core functions in this process: firstly, decides, by assessing both the needs of consumers and the works which have been produced, what to publish; secondly, identifies where and in what forms knowledge exist; thirdly, acquires controls and supervises the reproduction of these works; and lastly, makes decisions on how to make the right knowledge available at the right time in the right format through some system of distribution. In performing these roles, the publisher influences the production, as well as the consumption of knowledge.

Keywords: *publishing, knowledge dissemination, book market, knowledge, literate societies*

Introduction

Publishing is making known or putting in the public domain. Books, journals, magazine, videos films, music among others, are published to enable share knowledge. Knowledge that is not shared becomes static and is not beneficial in any way.

The Longman online dictionary defines knowledge as 'the information, skills, and understanding that one has gained through learning or experience." Knowledge is closely linked to doing and implies know-how and understanding.

The knowledge possessed by each individual is a product of his experience, and encompasses norms by which he evaluates new inputs from his surroundings (Davenport & Prusak 2000). Gamble and Blackwell (2001), define knowledge as a fluid mix of framed experience, values, contextual information, expert insight, and grounded intuition that provides an environment and framework for evaluating and incorporating new experiences and information. It originates and is applied in the mind of the knower.

It is therefore paramount that the publisher, being a knowledge manager, needs to understand the different forms in which knowledge exists: explicit and tacit. Explicit knowledge is the type of knowledge that is formalized and codified, and is sometimes referred to as know-what (Brown & Duguid 1998). This is the type of knowledge most easily handled by knowledge management systems (KMS), which are very effective at facilitating the storage, retrieval, and modification of documents and texts. Explicit knowledge is found in: databases, memos, notes, documents, etc. (Botha et al. 2008).

Tacit knowledge, on the other hand, was originally defined by Polanyi in 1966. It is sometimes referred to as know-how (Brown & Duguid 1998) and refers to intuitive, hard to define knowledge that is largely experience based. Because of this, tacit knowledge is often context dependent and personal in nature. It is hard to communicate and deeply rooted in action, commitment, and involvement (Nonaka 1994). Polanyi (1966), reasons that it is near impossible to convey our intuitive understanding gathered from years of experience and practice. Virtually all practitioners rely on this type of knowledge. This is one reason why experience in a particular field is so highly regarded in the job market.

Tacit knowledge is found in: the minds of human stakeholders. It includes cultural beliefs, values, attitudes, mental models, etc. as well as skills, capabilities and expertise (Botha et al 2008). The publishers seek for those who have this kind of knowledge to help make it public.

Consequently, for a work to come to fruition and be useful to the readership, viewers, and or consumers, different players are brought on board to enable come up with content that befits sharing. No matter the stage of development a country is; how simple or complex its economy four basic elements must exist or be created if there has to be publishing industry. The first three elements are easy to understand: the author writes the manuscript, printer turns the manuscript into editions, issues or volumes and the seller gets the product to the end-user. The fourth player who is central and whose job is least understood by persons outside publishing is the 'publisher', who is the grand strategist and organizer of the whole undertaking in the publishing process; and to this extent the knowledge manager.

According to Jolly (2009) publishing is among the most fascinating and rewarding human activities. It helps give shape, in form of written texts, to the ideas, thoughts of writers as a result of creative or acquired knowledge that can be key to sustainable development.

Books and indeed publications, be they print, electronic or performances, are carriers of knowledge and cultural values in human society. They serve both national development and enrichment of human life. Further, they foster better understanding between persons and strengthen the desire for progression. The basic function of a publication is to educate. Education is the basis of all development and most essential factor in human development. Publications are key for preserving and diffusing the world's store house of knowledge; they are carriers and disseminators of ideas.

Publishing process, players and the role of a publisher

Figure 1 below summarizes the Moi University publishing process in the traditional publishing world, which to a large extent we still live in. The process is self explanatory, though in the emerging publishing environment, these processes are not linear as they appear here.

Author and Authorship

This is the production/ creation stage of knowledge. An author is the creator or formulator of ideas to be given to the world through publication; the arranger of words, pictures, charts and so on; in which ideas are presented. In most instances an author is thought of as an individual, in legal sense, and in contract relations with the publishers, it may be a group, an institution or even a government. At this stage there is desire that the work ultimately is made available to an audience after its creation. Also, authors usually seek some form of remuneration for their work. The composition of the audience, its interests, what existing intellectual are able and willing to disseminate, and the prevailing patters of remuneration affect what is written at any given time.

Publishers also directly influence the content of what is written. The most passive and direct way the publisher can influence this is to conceive of a work himself and commission an author to write it. The publisher must be aware of both what knowledge authors have and what readers want and need. This is called commissioning. However, in most instances, the works have their genesis from the author's minds rather than the publisher's minds. This category is referred to as noncommissioned works. Whether the work is commissioned or not, the publisher at editorial stage is likely to recommend changes in the form of content of work which he is interested in publishing. It is very rare to find a

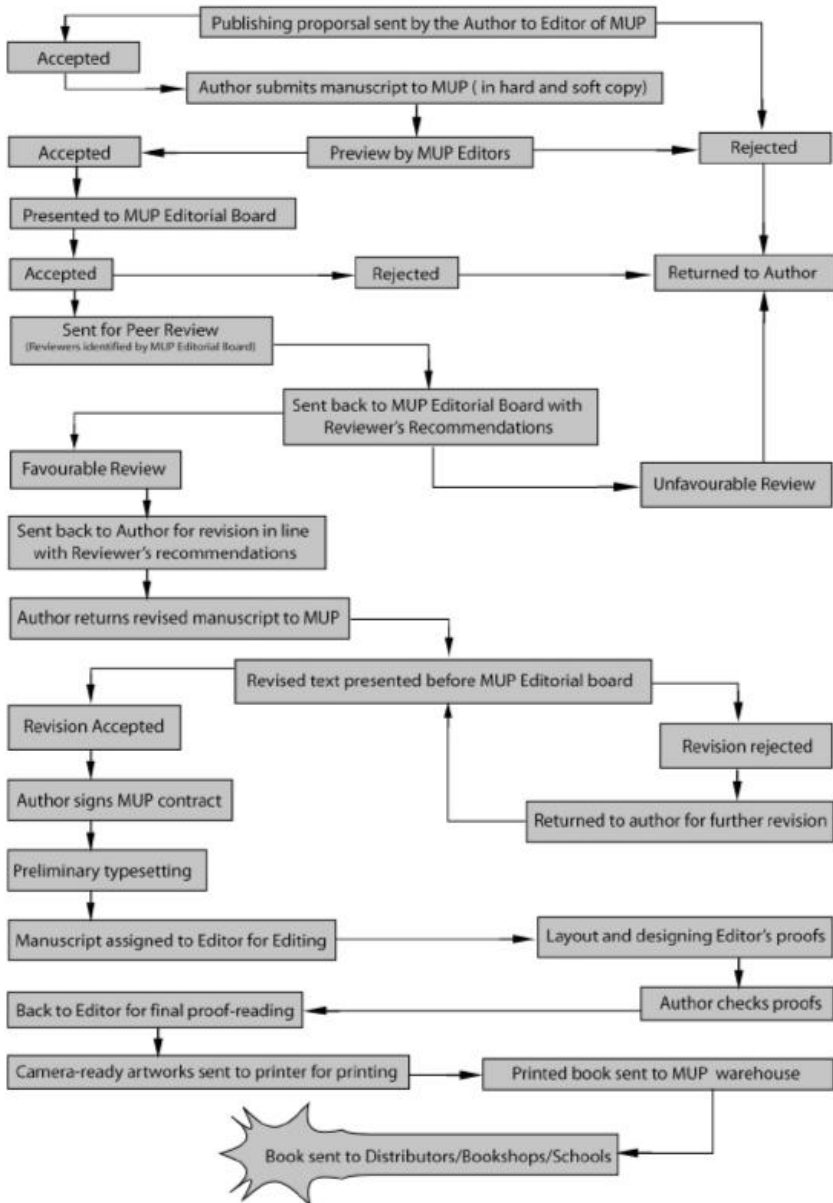# Moi University Press (MUP): the book publishing process

Publishing proporsal sent by the Author to Editor of MUP

Accepted

Author submits manuscript to MUP (in hard and soft copy)

Accepted

Preview by MUP Editors

Rejected

Presented to MUP Editorial Board

Accepted

Rejected

Returned to Author

Sent for Peer Review
(Reviewers identified by MUP Editorial Board)

Sent back to MUP Editorial Board with Reviewer's Recommendations

Favourable Review

Unfavourable Review

Sent back to Author for revision in line with Reviewer's recommendations

Author returns revised manuscript to MUP

Revised text presented before MUP Editorial board

Revision Accepted

Revision rejected

Author signs MUP contract

Returned to author for further revision

Preliminary typesetting

Manuscript assigned to Editor for Editing

Layout and designing Editor's proofs

Back to Editor for final proof-reading

Author checks proofs

Camera-ready artworks sent to printer for printing

Printed book sent to MUP warehouse

Book sent to Distributors/Bookshops/Schools

Figure 1: Moi University Press

published work whose content is identical to that of submitted manuscript. The editors give work fresh perspective.

In many instances, editors help authors shape difficult manuscripts into publishable forms. Ideally, the purpose of changes recommended at the editorial stage is better to realize the objectives of the author and many of the revisions suggested are intended to facilitate dissemination. The editor therefore occupies a unique position in that he brings the author and the reader to a common understanding. Either way; authors' works must be copyrighted to guard against piracy and plagiarism. The chief international copyright agreements are the Bern conventions and the universal copyright convention. These conventions were modified by the Paris conventions of 1971 to allow publishing in developing countries; in Kenya the copyright law is in force. Copy right is not created for purposes of restriction rather to ensure common justice for individuals and encourage authors for the general good of society.

The Printer/ reproduction

Once the publisher has accepted the manuscript, and any changes in its content, as agreed upon by the author and the editor, have been made, the work can be reproduced into multiple copies for distribution. An unpublished work is not accessible to the public at large; and the public rarely knows it exists. Consequently, this is changed when a work is reproduced in multiple copies and the copies are distributed.

The publisher's role at the reproduction stage is not limited to making works accessible to the public. At this point, the publisher must decide what kind of book is going to make from the work. The decisions are shaped by the nature of the work itself and by the kind of audience the publisher hopes to reach. Sometimes the publisher must chose from a multiplicity of possible audiences and formats. The publisher decision in these matters, largely determine how and by whom the work will be consumed (Neavill, 1976).

Neavill (1976) asserts that the publisher must see the design of a book. The publisher can employ printers and binders to perform some of these operations. But it is part of the publisher function

to supervise and control the production of work. The publisher has the responsibility of designing the layout, title page, dust jacket, and binding. The publisher chooses the style and size of type, selects the paper, and specify the methods of composition and presswork to be used. All these add aesthetic value to the final product.

Bookseller/ Distribution

After the book has been published and reproduced, copies must be distributed to consumers. This is a complicated process, involving not only distribution over geographical space, but also distribution to different groups of readers. Though publishers do not have direct role in distribution, publishing process is only considered successful once the books reach their intended audience at the right time, in the right format and right quality. And the publisher has to oversee all these.

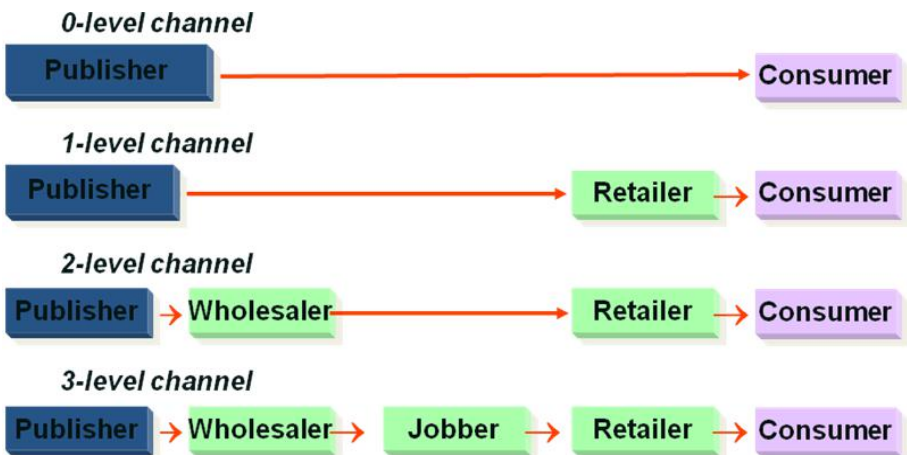There are various channels used to get the printed copy to the customer as shown in figure 2 below

0-level channel

Publisher →→→→→→→→→→→→ Consumer

1-level channel

Publisher →→→→→→→ Retailer → Consumer

2-level channel

Publisher → Wholesaler →→→→ Retailer → Consumer

3-level channel

Publisher → Wholesaler → Jobber → Retailer → Consumer

Figure 2: Levels of Distribution

According to Datus (1989) Constant availability of books for purchase is an important aspect in the expansion of book market, whether in developed or developing countries and of equal interest to among others, the educational statesman interested in the spread of knowledge to the readership.

Publisher

The overall entrepreneur responsibility for the publication of works. In other words a person or organization that prepares the work of an author in the most suitable form and presents to the widest possible audience as shown in figure 3 below:
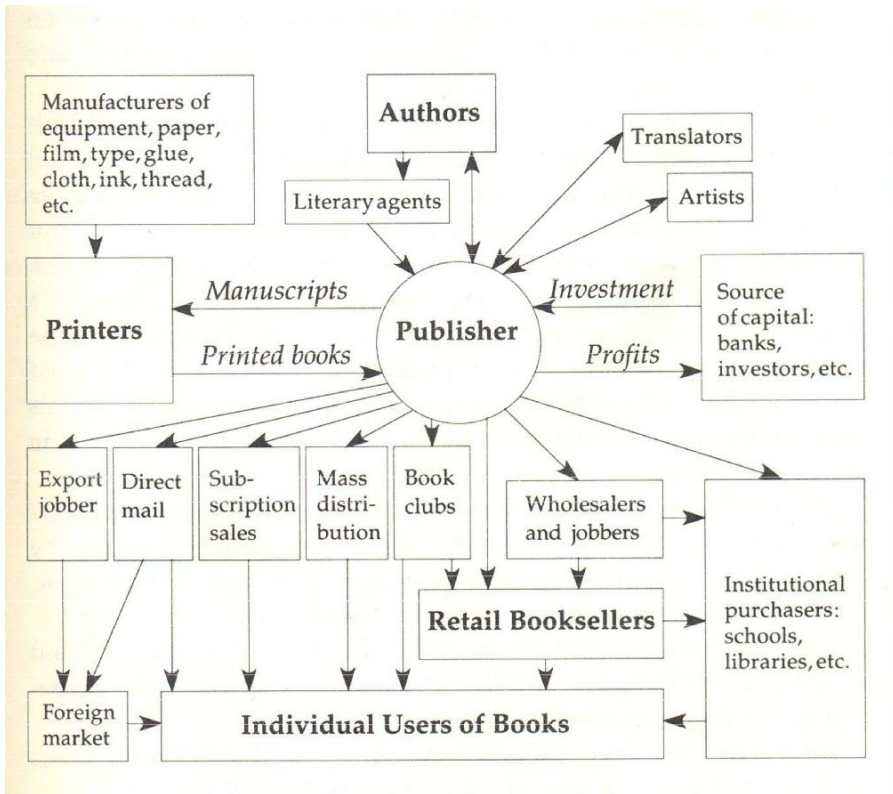
Figure 3: The book Industry
Source: Datus C. Smith , Jr. (1989)

Markets/ Consumption

The consumption of books involves two stages: first, the book must be acquired through some system of distribution and marketing to reach the intended audience. Here the consumer may be individual or an institution. Once it is sold, the book can be resold or lent to others. Only after the book has been acquired can it be read by an individual. This is the second stage of consumption, and it completes the process of dissemination that began with the production of the work by the author. For consumption to take place, the publisher must be able to spot developing interests and trends, before the consumer is aware of them, and

supply book to serve these needs. This whole process requires identifying the market niche and doing aggressive marketing.

Rotich (2014) considers markets to be a meeting place for making ex-changes where the relative value of different products is established. It also often used to mean the individuals or organizations that are or could be purchasers of a particular product. For books to get to the intended us-ers, aggressive marketing is required. Kotler and Keller (2009) describe marketing as an organization function and a set of processes for creat-ing, communicating and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stake-holders. Book marketing on the other hand according to Hans Zell (2001) is bringing a book to the attention of its main target market. Book mar-keting involves; identifying books that customers need, producing these books, promoting and placing books where customers can easily get.

It is, quite simply, that in the challenging markets of the 21st century, publishing will not survive unless its marketing is totally effective. This means marketing needs to be professional, relevant, properly targeted, creative and innovative.

There are several reasons for this, first, as Alison (2008) puts it, is that 'the traditional books compete for both consumer and business spend with a whole range of other products'. In consumer publishing, these are music, computer games, films, newspapers, books and magazines, all of which sit together under the same 'entertainment' code in mass market retailers, and all of which are competing for the same leisure shilling. The marketing of our author brands must compete with the marketing of brands in all of these other areas.

Libraries and booksellers also rightly have much higher expectations of publishers' marketing, as do many authors and agents. And, of course, in all areas of publishing, the traditional book now either selling through and, in some cases, competing with the internet where marketing is reaching new heights of sophistication.

Though books are regarded to be sold in conventional bookshops other distribution points could be libraries, supermarkets, Kiosks and even street stalls.

Current Trends in Publishing and Marketing

E-Publishing

According to Levine (2014), e-publishing has revolutionized publishing and, e-book sales have exploded. In 2012, 23 per cent of all Americans over the age of 16 read an e-book (Rainie and Duggan, 2012). In the same year 19.9 million e-readers and 124.9 million tablets were sold. For Amzon.com alone, e-books are now a multibillion business category. This evident of how a publication can reach a wide readership despite geographical width. Additionally, owners of e-reading devices read more often and buy more books than people who do not own an e-reader or tablet.

E-books are read on e-reading devices and are flexile. Users choose their own font, change size, increase leading and set preferred margins. These current trends allow authors to self publish. The published knowledge is uploaded and the users access it as and when needed. Traditional printing is good in that once a reader has the book it is not depended on any form of technology to be read. However, the steps followed to get the book are long as compared to the e-way.

There are five primary benefits about e-books that appeal to publishers (Woll, 2010): new Products, new Markets, new sales; portability; minimally incremental costs of goods; elimination of returns; elimination of warehousing and fulfillment cost.

New Products, New Markets, New Sales: E-books may best be viewed in the context of a new format, or product, that create new, incremental sales by building on an investments already made in the core market format, the print edition. The results of this new format are new opportunities for sales through new markets.

Portability: The primary benefit of e-books that most people think of is portability. The digitization of a book allows the reader to take not just one book, but multiple books.

Reduced Cost of Goods: The more publishers can sell e-books, the more their cost of goods will be reduced. Why? Because publishers can consolidate their formatting, which in essence is the "make ready" or electronic component of the development costs, for all product variations including p-books, e-books, CD-ROMs, and the world wide web when they edit the book in the first place.

Elimination of Warehousing and Fulfillment Costs: Key benefits of creating and selling e-books and other digital editions is that there is no physical storage cost and the fulfillment cost is measured in an instant of time, rather than in significant labour, carton, and postage costs. From an efficiency standpoint, and from that of cash-flow and cash-savings, e-books should theoretically save publishers significant amounts of money.

Elimination of Returns: One of the real boons of e-books is their elimination of returns from the sales equation. E-books are purchased on a nonreturnable basis, so publishers and authors do not have to worry about reserves for returns or what their net sales will ultimately be.

Print on Demand (PoD)

As the name suggests, it is a printing technology that allows publishers and printers to print and bind books and other materials in one operation in very short runs—from one copy upward. POD is being used successfully by many publishers to: create bound galleys; keep out-of-print books in print; maintain backlist; produce academic books and course materials that sell in limited quantities; and finally to save cash. With the advent of PoD, knowledge created is easily disseminated. Customers can purchase chapters of a book or even just pages which bear the information they need. The ability to

combine chapters from various books is appealing to knowledge seekers who will be able to have all chapters on the knowledge they wish to have 'build a book'. Most digital asset management software will enable this kind of chunking and re-chunking of content. Pricing for this kind of material is dependent on how much of the content database is used, the product generated, and the number of users that may be involved.

E- Publishing, platforms and trends

Formats
EPUB: EPUB (electronic Publishing) is free standard file format that is created to display books in a digital form. EPUBs have a wide application; books that are converted from DOC, PDF or other files to EPUB can be published to and read on a multitude of digital platforms. This format is reflowable. This means text and images are treated as separate items that are scrolled through as if list or scrolling down a webpage, (Worldreader 2014). EPUB tools include; *Sigil, Calibre, Adobe InDesign* and *Kindle Gen among others.* Epub formats include:

Scribd: is a digital library that offers readers access to one of the largest collection of ebooks and written works. Scribd is a subscription-based service that allows subscribers to enjoy unlimited book access for a flat monthly fee while paying authors and publishers when book is read.

Kalahari: South Africa's number one online store selling ebooks and books across the genres and languages as well.

eKitabu: is a rising Kenyan ebook platform that allows readers to buy library works from publishers in Kenya, Africa and around the world. It can be accessed on various devices: Computer, Iphone, Tablet, and smart phone mobiles. eKitabu offers a complete set of services to digitize, mobilize, and monetize their publications in digital format.

Flipkart: One of the top ten Indian websites. It is considered to be the e-commerce company that has made online shopping popular in India. Its digital books, however, can be purchased and downloaded only within Indian territory.

MOBI: These are Amazon's proprietary file format. These file formats can do the same thing as an EPUB. It allows users to highlight passages, write notes, change the font size, easy look up dictionary definitions within a book, have the book be read to them and, in some cases, even type in response to question or interact with more complicated graphics.

Platforms and devices
In the digital age, platforms are a bit like bookstores, with one exception: you sell direct to your customers, not the bookstore. It is a marketplace.

Internet

The Internet is a global network of linked computers that allows participants to share and exchange information. Through the Internet, services such as electronic mail (e-mail), World Wide Web (WWW), mailing lists and Usenet Newsgroups are accessible. Authors and publishers use internet as a way of disseminating knowledge since millions are embracing the Internet and the population of users may soon hit a billion mark, which is a big percentage of the world populace.

Amazon

Is a US American multinational electronic commerce company. It is the world's largest retailer and also has the world's largest selection of ebooks. ***Kindle Direct Publishing* i**s Amazon's platform for publishers with small digital list or self-published authors. It allows anyone to publish their digital content for sale on Amazon and reach avid readers all over the world. The authors can convert EPUB to MOBI for free in this platform.

Kobo

Is a platform based in Canada and is one of the world's fastest growing e-reader services and has solid customer base from all over the globe. ***Kobo writing life i***s a do-it-yourself online publishing portal for self-published authors. Converts content of authors into EPUB. It also makes monitoring sales convenient with options to track them by region and ebook.

Social media Platforms

Social networking websites

Allow individuals to interact with one another and build relationships through sharing and communication of knowledge. The social networks can be used both as a publishing media (used to convey and pass messages) and as a marketing tool. That interaction feels more personal to users than traditional methods of strictly outbound marketing & advertising, (Gomez et al 2013). Commonly used social networks are discussed below.

Twitter

Is an online social networking and microblogging services that enables users to send and read short, 140- character text messages, called "tweets". Messages can link to the product's website, Facebook profile, photos, videos, and others, (webopedia 2014). Modern media houses have twitter accounts and their followers interact with the houses and breaking news are published through twitter.

Facebook

Is an online social networking site that connects people with friends and others who work, study and live around them. People use facebook to keep in touch with friends, post photos, share links and exchange other information. They allow a product to provide videos, photos, and longer descriptions, and testimonials as other followers can comment on the product pages for others to see. Facebook can link back to the product's Twitter page as well as send out event reminders. A study from 2011 attributed 84% of "engagement" or clicks to Likes that link back to Facebook advertising, (Mediapost.com 2011).

Google+

Google+, in addition to providing pages and some features of Facebook, is also able to integrate with the Google search engine. Other Google products are also integrated, such as Google Adwords and Google Maps. With the development of Google Personalized Search and other location-based search services, Google+ allows for targeted advertising methods, navigation services, and other forms of location-based searches. This means users can access things like maps and direction to specific locations without difficulty.

LinkedIn

LinkedIn, a professional business-related networking site, allows companies to create professional profiles for themselves as well as their business to network and meet others, (LinkedIn 2013). According to Evan (2013), through the use of widgets, members can promote their various social networking activities, such as Twitter stream or blog entries of their product pages, onto their LinkedIn profile page. LinkedIn provides its members the opportunity to generate sales leads and business partners, (LinkedIn 2013). Members can use "Company Pages" similar to Facebook pages to create an area that will allow business owners to promote their products or services and be able to interact with their customers (Irina and Melisa 2013).

Instagram

In May 2014, Instagram had over 200 million users. The user engagement rate of Instagram was 15 times higher than of Facebook and 25 times higher than that of Twitter, (Estrin 2014). Moreover, Instagram provides a platform where user and company can communicate publicly and directly, making itself an ideal platform for companies to connect with their current and potential customers, (Thamwika 2014). For companies, Instagram can be used as a tool to connect and communicate with current and potential customers. The company can present a more personal picture of their brand, and by doing so the company conveys a better and true picture of itself.

WhatsApp Messenger

WhatsApp Messanger is a proprietary, cross-platform instant messaging subscription service for [smartphones](#) and selected feature phones that use the internet for communication. In addition to text messaging, users can send images, videos, and audio media messages as well as their location using integrated mapping features. According to Kuom (2013), in a December 2013 blog post, WhatsApp claimed that 400 million active users use the service each month. As of 22 April 2014, WhatsApp had over 500 million monthly active users, 700 million photos and 100 million videos are shared each day, and the messaging system handles more than 10 billion messages each day.

Blogs

According to Deis; et al (2013), platforms like LinkedIn create an environment for companies and clients to connect online. Companies that recognize the need for information, originality, and accessibility employ blogs to make their products popular and unique, and ultimately reach out to consumers who are privy to social media (Chiang'; et al (2011). Blogs allow a product or company to provide longer descriptions of products or services, can include testimonials

and can link to and from other social network and blog pages. Blogs can be updated frequently and are promotional techniques for keeping customers, and also for acquiring followers and subscribers who can then be directed to
social network pages.

E- Marketing, Distribution and Sales

There is a difference between marketing and sales. In essence, marketing focuses on identifying the needs and wants of one's target market and positioning its products within and to that market. Once that is done, it is up to the sales team to get those products into the market and to ensure that they sell through to the ultimate buying consumer. Sales take an outward focus. It is concerned with the "push" function of getting products into the various markets that can sell them best. E-marketing and sales can take place in various forms.

Which platform

It comprises all possible ways to get the word out about your book; email, websites, blogs, social media, followers and much more. The more you get the word out the more people will start finding the way to your platform. Platform can be Kobo writing life, Kalahari, amazon, scribd, ekitabu, olx, ebay, kindle direct publishing, and flipkart. These have already been discussed under e-publishing platforms.

Go Live

It is good to go live before the launch of the product. The longer a website has been alive, the more search engines algorithms like it for search purposes. Also it takes time for search engines to index to your site. Site maps which are links to your website's pages, to google, yahoo and bing will get the a site indexed even faster. The more links you have coming from other sites to yours the more chances of people discovering your site. When the book is released you will know who has already interest in your book. Also, links to other sites like Amazon, ebay enhance knowledge dissemination.

Mail list

Build your email list on your site by letting people 'sign up'. May be you've written an e-book that you are giving away for free to subscribers. An email list is made up of people who are interested in your book, as an author, and who want to keep them informed of your progress; potential customers.

Facebook

It is good and amazing marketing tool in that it can connect you with people based on their interests, creating an unprecedented ability to find people who are interested in what you have to offer. Create a fun page and engage with relevant communities. You can also advertise directly by creating in Ad.

Blog Tour

With a blog, you can be in many places at once and you can promote your book in a variety of ways. Bloggers may just want to give away a copy of your book for free as it prompts those who did not win to check out your book's online sales pages. Blog tours allow you to take advantage of each blog's existing readership, people who trust the blogger to bring them information they find valuable. Like Amazon reviews, blogs rank high with consumers when it comes to influencing purchasing decisions outranking Facebook, LinkedIn, and Twitter.

Twitter Page

No other social media network quite matches its ability to spur conversation from all over the world in real time. It is an excellent place to build social media conversation. Tweeting, re-tweeting, sharing your brand, other people's books, blog posts, websites, and other contents you feel genuinely useful and interesting to your followers is important.

Create Book Trailer

Creative book trailer however tiny, has a chance of going viral. Create a minute-long piece that is engaging enough to get people thinking or talking. For trailers that are attention-grabbing, think outside the box as much as possible.

A series of instructional video can be of help, or clips of you speaking encouragement or at different events builds confidence among potential customers.

WhatsAP/Flickr/Intagram or Google+

Any of these platforms can be of help for sharing instant video and graphics about the book jackets and talk.

Tumblr

Tumblr first launched ad products on May 29, 2012. Rather than relying on simple banner ads, Tumblr requires advertisers to create a Tumblr blog so the content of those blogs can be featured through the site. In one year, four native ad formats were created on web and mobile, and had more than 100 brands advertising on Tumblr with 500 cumulative sponsored posts. One of thereasons why Tumblr is appealing to companies is because of how much people use Tumblr are: there are currently 190.1 million blogs (As of June, 2014); 300 million unique monthly visitors (Basically 15% of all internet users); and finally, it is available in 13 languages.

Mobile Telephony as a form of mass media

Mobile phone usage has also become beneficial for social media marketing. Today, most cell phones have social networking capabilities: individuals are notified of any happenings on social networking sites through their cell phones, in real-time. This constant connection to social networking sites means products and companies can constantly remind and update followers about their capabilities, uses, importance, and much more. Because cell phones are connected to social networking sites, advertisements are always in sight. Also many companies are now putting Quick Response (QR) codes along with products for individuals to access the company website or online services with their smart-phones.

Conclusion and Recommendations

This paper discussed the role of publisher in knowledge dissemination at a time when writing and information communication technology is developing and how publishers are able to exploit this to reach out to a wider public/audience. It has been argued that for many years, publishing processes have taken place within the confines of publishing/media houses done by people with traditional publishing experience. The changing landscape of information creators, publishers; the emerging role of search engines; the continuing development of information technology; and the changing user needs have necessitated the need to radically rethink the roles of major players in the publishing industry. There is need to understand how authors create, and how users discover, and evaluate information, as well as the real and virtual environments in which people acquire and use published information in order to plan for publishing strategies for the future.

Consequently, there is need to bring in new skill sets not only for the design, production, and dissemination of books and audio visual materials, but also for the management of collaborations and partnership for the operation of a complex publishing environment. The keys to moving forward effectively include an ability to understand our users and their changing behaviour, a willingness to experiment, and an appreciation of hybrid systems that take advantage of skills contributed by players with diverse backgrounds and experience. Leadership of such a team will require an understanding of the various players and the

value of their contributions, as well as a clear and imaginative view of the future information landscape. It will at times be difficult to accept the changes, but ignoring the challenge will mean the possible loss of an opportunity for both publishers and authors.

The challenging new role for publishers will depend upon a number of factors, but the primary issue is how people view publisher's role in the new information landscape, and whether they can establish effective partnerships with authors, research institutions, and information technology organizations within their reach. The challenges that lie ahead are too complex to be solved by one player. They can be addressed effectively only through collaboration, and the creation of new kinds of hybrid organizations and staff.

Scholars and students have become technically skilled consumers of digital information, and they have high expectations regarding its format, functionality, and delivery. This makes it essential that we redefine the appropriate role for publishers in this information environment. First, editors will need to educate themselves in the use of digital resources and how this use changes the way in which we present scholarly content and tools. The publication process must become a shared endeavour in which authors, librarians, information technologists, and readers.

Going forward, we will need new business models that support the innovative and collaborative e-publishing partnerships that are starting to form. In developing these models, we need to make a clear distinction between cost-recovery mechanisms for not-for-profit publishing and the pricing practices of the large commercial publishers (that is, the discussion needs to be more than a simple debate over "open access" versus "price gouging"). Someone has to pay for all this work. Whether we call it publishing, institutional repositories, or information communication, there must be a source of funds to develop and maintain these projects and the professional staff who make them work. To make

progress in this area, we need to engage in an honest and reality-based level of discourse that acknowledges the needs of both libraries and publishers and that moves beyond divisive rhetoric. Apart from forming collaborations with authors and libraries, a publisher in Kenya, and indeed African, has the opportunity to form collaborations with platforms such as e-kitabu, Kalahari, the worldreader, Amazon among others in order to market and sell their products.

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