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**Volume 4, Issue 1, 2020**

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#### The editor's corner

## The Magazine Reactivated

By Keyan Tomaselli

ANFASA is pleased to announce the reactivation of its magazine. The magazine temporarily ceased publication some years ago due to capacity issues. But the more frequent ANFASA Bulletin that was inaugurated at that time was better able to respond to continuously breaking events, and issued as and when appropriate. The Bulletin will continue, but we'd also now like to re-issue a regular publication. The magazine invites voices from within the ANFASA membership, and for our academic members to write short essays explaining their publications to lay readers, as does *The Conversation*. *The Conversation* is an easy-to-read daily, whose short individual articles written by academics but aimed at the ordinary public, can now reach hundreds of thousands of readers. 95 per cent of *The Conversation* articles are reproduced with permission in the popular press (<https://theconversation.com/africa>). Who knows, the ANFASA Magazine might reach such heights also?

Much has happened in the interim, and the ANFASA office has been very active on a variety of fronts. A new website has been designed, and ANFASA participated in the Department of Trade and Industry's (DTI) creative industries meeting in late 2019 (represented by Monica Seeber, myself, Jonathan Sabbatha, and Struan Douglas, while some other ANFASA members participated in other capacities).

This was where we first detected a welcome change by Government with regard to the issues that were bothering the Coalition for Effective Copyright. The upshot is that the President referred the Bill back to Parliament for revision in light of submissions from the Coalition.



Photo Artwork by Damien Tomaselli

The two creative industries' meetings discussed intellectual property rights and a Creative Industries Masterplan. The invitation was framed as follows:

- The 6<sup>th</sup> Administration has mainstreamed industrial policy as a Government-wide priority, and thus while the Department of Industry and Competition still leads industrial policy, this mandate has been elevated to the Presidency to ensure that all of Government acts in concert in efforts to develop and grow our economy, create jobs and lift the majority of citizens out of poverty.
- Creative Industries have once again been identified by the 6<sup>th</sup> Administration as one of the priority sectors that has potential to contribute to the growth of the South African economy (3-11-2019).

ANFASA was invited to delegate representatives for the Industry Representative Group for the Creative Industries Masterplan and also the Executive Oversight Committee convened by the Minister of Small Business Development. Also included were the Ministers of the Departments of

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# The supervisor/s selection is the most important PhD decision

By Varona Sathiyah

A GOOGLE search with the phrase ‘completing a PhD’ or ‘PhD journey’ is riddled with accounts of students at odds with their supervisors. The litany of complaints range from insufficient or no supervision offered, to supervisors treating their PhD candidates as unpaid grad assistants. Granted, supervisors themselves are under pressure from their institutions to publish peer-reviewed chapters and articles so postgraduate supervision is not the highest priority on their agendas. However, this article focuses on the PhD candidate’s perspective, not on commiseration with the supervisor.

The most important decision that a PhD student will make when pursuing a doctoral study is that of the supervisor/s. It is important to note that the supervisor is not the friend/cheerleader/parent, but the role is not as rigid as the criteria outlined in the supervisor/supervisee contract. We are not robots with artificial intelligence — we are humans and as such, things like accountability and encouragement do matter.

Be wary of a supervisor that always provides positive feedback without offering critique. This could be an indication of them not having engaged with your work. They could not muster enough interest to highlight the flaws in your work. It takes effort to critique a piece of writing as one has to engage with it. I’ve heard of horror stories at other institutions where students presented an overview of their work before submission and the entire department commented on errors that the supervisor should have spotted prior to the presentation. I know that reading for a PhD is the candidate’s rite of passage to prove that they are worthy of undertaking independent research. However, at this stage, it’s also vital that the candidate receives guidance because they are a novice.

I registered for my PhD in February 2016 and it was conferred in April 2020. I have the utmost gratitude to my supervisors Professors Keyan Tomaselli and Pier Paolo Frassinelli, for their



Hint: if your critique looks like this, you’ve found a winner. Picture: [https://en.meming.world/wiki/Thomas\\_Had\\_Never\\_Seen\\_Such\\_Bullshit\\_Before](https://en.meming.world/wiki/Thomas_Had_Never_Seen_Such_Bullshit_Before)

encouragement, funding of my fieldwork, and most importantly, their critique of my work. The PhD is not meant to be a perfect example of writing; it is meant to show that you have fulfilled the requirements of the qualification. Supervisors who call you out on sub-standard writing, illogical arguments, and plain lunacy are priceless. It indicates that they care enough to hold you accountable for the work that you produce, irrespective of whether they are perceived as ‘nice’ in a politically-correct climate. My favourite comment is paraphrased as: “this is nonsense and illogical, I don’t even know what you mean here. Stop being pompous by alluding to Greco-Roman mythology in this context”<sup>1</sup>. This comment stung and revealed my tendency to put on airs and graces in a bid add a veneer of sophistication to my writing. The brutal honesty reminded me of the meme with Thomas the tank engine: “Thomas had never seen such bullshit before”. There’s no substitute for honesty, and if you can face your own flaws, these insights are rare in a world of façades.

<sup>1</sup>Thanks to Professor Pier Paolo Frassinelli for this comment.

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Arts and Culture, Communication, Higher Education and Training, Trade, Industry and Competition, Basic Education and Tourism, amongst others.

All the while, ANFASA’s protection of author’s rights remains paramount, aided by an international alliance of publishing and writers’ organisations, legal firms and authors’ agencies. Author’s rights are increasingly under threat, first by the big tech companies, and secondly in the academic sphere with regard to authors whose work could be, in terms of the Copyright Amendment Bill (CAB), appropriated without permission by the state for educational purposes. The pros and cons about the Bill are not rehashed here as these are extensively debated elsewhere on the ANFASA website. Suffice is to say that ANFASA’s regular interventions have exerted profound significance within the national publishing sphere.

ANFASA is not simply a passive website, nor an inactive community. We want ANFASA to be interactive, as we

are part of a global network of writers, authors and creators whose interests are the Association’s concern. Every member benefits from the work done by the Association of which you are a member.

This edition of the magazine carries a number of short interventions by publishers and booksellers, and a review, coordinated by Cedric Sissing. Cedric is an institution in Durban where he worked for Adams Books and now for Ike’s Bookshop, itself a city landmark and pre-Covid 19, a vibrant gathering place for authors, readers and rousing book launches. Cedric has assembled an extraordinary group of publishers who have done extraordinary things during the lockdown. For every downside, there is a heartening upside.

We also carry an article, reprinted from *The Thinker*, on the work of the redoubtable Ntongela Masilela who died mid-year at the age of 72. Masilela’s life’s work recovered and assessed the writings of the 300+ writers who helped shape South Africa’s entry into modernity between the late 1880s and

mid-1900s. This initiative he called the New Africa Movement.

Additional articles include one by recently-graduated PhD student Varona Sathiyah. She discusses in a quirky way the importance of selecting one’s supervisors carefully. Journalist Stephen Coan, in his historical article, reveals some surprising facts about H Rider Haggard.

Coming soon is a book review section for the ANFASA website, to be reproduced with permission from Chris Merrett’s “From the Thornveld” web pages. Merrett, a historian and one of the founder members of ANFASA, reviews the slew of South African books that have been published in recent years. We hope that his regular updating of this page will attract readers to the ANFASA web page to follow his narratives on our society.

My thanks to the new editorial board for encouragement on the revitalization of the journal. Please, all members, do keep your entries coming: anything on publishing, authorship and writing, copyright, and related non-fiction topics will be considered.

## Covid-19 challenges and alternatives for ANFASA 2020 and beyond

By Professor Sihawukele Ngubane, ANFASA Chairman

**C**OVID-19 has spread rapidly across the world, reaching each and every continent. South Africa is no exception to the virus and the Government took a decision to curb the spread by imposing lockdown since March 23 to date. The country announced its first case on March 5, 2020 and the number has increased on daily basis. Since lockdown, infection cases and fatalities have escalated dramatically and it fosters panic and constriction for all of us, affecting the social, economic, health, technology and livelihoods of the majority of people in South Africa, including of academic authors.

Though the Government is doing its best to reduce the viral spread, little has been done to support the plight of authors. Closures of universities, schools, bookshops, and travel have impacted production of new titles and have delayed potential contracts. As a result, authors find themselves suffering loss of income and anticipated royalties are not coming through. There is no emergency fund for authors or contingency fund grants yet; no relief funds or special programmes assist struggling authors such as tax deduction and technological support to produce online books. I am writing to assess some of the challenges that we face as ANFASA and also briefly to discuss innovative ways to sustain our organization.

Events that we prioritized for 2020 were cancelled due to the pandemic, and we did not host our 2020 AGM as planned. The AGM was supposed to take place in Cape Town in May in parallel with the International Authors Forum (IAF) AGM. This was going to be the first IAF AGM in Africa and we were looking forward

to hosting the most powerful local and international speakers. We wanted to organize a symposium under the theme: "Authors as Agents of Change" and a gala dinner. We are in a process of converting this programme to a lively online document. Our excitement to lead organizing of the event was shattered with disappointment. Monica Seeber and Samukelisiwe Mfuphi worked tirelessly in putting the event in motion and also making sure that it would be a resounding success. All of that is now water under the bridge. The other challenge caused by the Covid-19 pandemic was the delay in finalizing the audit and hopefully we may still have an AGM in July through virtual mode.

**T**o observe lockdown restrictions ANFASA has complied by seeking innovative ways of managing projects and minimize physical contact. We are currently updating our communication structures and managing more online content for our members. As ANFASA we need to come up with short, middle and long-term measures to keep our organization afloat under the circumstances. Online activities and digital distribution need support from external agencies. We are currently grateful to the Norwegian Embassy and NNFO funding which also comes with unforeseen challenges. In spite of all the trials we face as authors, ANFASA continues to deliver services that empower academic authors and non-fiction writers who are mainly our members; and we are also committed to strengthening our communication strategies during the lockdown. We will continue to stage our



are the promotion and protection of intellectual property rights of authors, advocacy for better recognition of authors, and improved methods of paying royalties to reward talent. We are concerned with the legal relationship between authors and publishers, so we are revising the ARACT into a more meaningful document and also to promote writing and

publications by enhancing our scheduled workshop where possible. The improved strategy is intended to build a stronger organization that will contribute to the development of authors and create more opportunities in the industry.

planned programmes, defend intellectual property rights through a strong presence in lobbying for friendly and reasonable legislation. The good news is that the President of the Country has referred the Copyright Amendment Bill back to the National Assembly for further engagements with relevant stakeholders.

We will defend our vision of a member-driven association to uphold the profile and status of authors in South Africa against all odds. We have revamped the ANFASA website which brings about new benefits such as easy access to information on activities and programmes including annual membership renewals. Members can now enjoy making online payments in a simple, user-friendly manner. A range of virtual activities will reach out to our members and this will increase active participation. We want our members to engage in influencing decisions of the association, as well as becoming involved in subcommittees when and if necessary. We have existing groups such as academic copyright where we expect active participation from members.

To this end we have improved our 2020 Strategic Plan and aligned our objectives with the prevailing trends. Amongst other key objectives

**W**e are focusing on extensive Public Lending Rights research and awareness campaigns to local and other relevant stakeholders in lobbying for partnerships with government Departments, such as Arts and Culture and Trade and Industry. We have commenced with bulletins to members on the newly established website and this should result in a new team to drive the process. Lastly, the ANFASA Grant scheme is going ahead and we foresee it attracting high quality scholarly writing mainly from young and upcoming authors. We will continue to improve and seek better ways of rendering our support to authors.

There are benefits from the pandemic experience that will make us grow into a stronger organization without compromising our operating standards. Online and digital platforms are becoming the norm during this hectic time and beyond and there is a dire need for us to write about Covid-19 and how it has impacted our situation.



# The Archive as Testament to Living Heritage: A Tribute to Prof Ntongela Masilela

**\*By Busani Ngcaweni, Dan Motaung  
and Jeffrey Sehume**

August 2013 — Reproduced with  
permission from *The Thinker*

**T**HERE is an African proverb that encourages the young to honour their elders. It is believed that paying homage to the elders, who are supposed to be founts of values and lifelong learning, will in return shower the young with life's blessings. It is especially urged to extend such tribute to the elders when their mortal soul is still intact, in physical form. The person to whom this proverb is invoked with respect and humility is Prof Ntongela Masilela, the recently retired emeritus professor and activist scholar of repute.

Black South Africans are relatively recent arrivals in modern projects aimed at reclaiming the past. The burden of history has denied them the means and confidence to define the meaning of history and their place in its narrative. They are a people trapped in demands of present conditions and focused on meeting tomorrow's needs. In being inattentive to the past, they participate in tacit and open support of attitude, belief and dogma, excluding them from unlimited potential inherent in history, memory and the annals. As the platitude says, those perceived to lack history are deemed to be undeveloped subjects, lacking the means to reason, incapable of producing examples of civilisation and passive consumers of other nation's feats.

Our centuries-old tale of colonialism and apartheid was almost total in rendering us changeless passengers in South Africa's story dating far beyond 1652 when the Dutch explorers landed in what they would christen a *luilekkerland* ('lazy luscious land' in Dutch) and *schlaraffenland* ('land of milk and honey' in German).

When African-descended persons have decided to venture to remembering and chronicling the past, they have habitually taken three routes: plainly or

silently endorsed a romantic image of an unchanging African in his/her tribal garb; parroting European models of success as in, say, our schizophrenic development models; or engage in self-hating exercises that support negative forecasts about Africa's dependency syndromes, incurable health pandemics, disregard for ethical behaviour in business and politics, and quick to bear arms clutching our weapon of choice and mass destruction – the machete.

***“The  
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These three routes have appeared at various times in the form of the strident Afrocentricity of Molefi Kente Asante, the reactive negritude movement of Leopold Senghor, and in guises of colonisation apologists like Keith Richburg echoing the 2000 *Economist* magazine condemnation of Africa as a 'hopeless continent', and the World Bank's report of the same year titled *Will Africa Claim the 21st Century* – the answer to which was predictably negative (although a decade later they would reluctantly recognise African agency, achievements and prospects).

Arguably, common denominators about these responses are that they emerged

as knee-jerk reactions with a short-term motivation at heart. What is more striking is that they appeared stripped of a plain political goal of changing the inherited structures of dominance and manipulation. In his critique of retrogressive negritude, Wole Soyinka would ask if a tiger has to pronounce its tigerness before it can proceed with its activities of being an animal of prey. In short, to him, the task at hand should be focused on action and objective conditions at hand rather than tinkering with self-definitions, which become wasteful navel-gazing.

**W**hy is it important to reclaim the past using available means such as history encapsulated in the archive and monuments? The Ghanaian symbol of Sankofa urges reckoning with the past before attempting to account for the present and possible future. The location to pinpoint the living past for the entire human was recognised by Sir Thomas Browne when he stated that we “carry within us the wonders we seek without us: there is all Africa and her prodigies in us”.

The systematic denial of an African presence in the creation of a pre-colonial civilisation like the millennium-old Mapungubwe state enabled colonial chauvinists and apartheid architects to relate Africans as uncultured subjects; a people without agency, history and knowledge systems. Such dismembering, denial of heritage and removal from annals was key to the advancement of cultural imperialism which facilitated the imposition of bigoted and Eurocentric knowledge systems that, for instance, rewrote the history of pre-colonial Africa positioning it as *terra nullius* (empty land) without a civilisation and sparsely occupied by backward people ready to receive European *anima nullius* (benevolence).

To sustain this myth based essentially on prejudice about people's assumed intelligence quotient, physical and sexual abilities, popular discourse and institutionalised quasi-scientific data was produced to sustain actions that annihilated the African from the


history of civilisations, philosophy and human progress. When intellectuals like Friedrich Hegel and Arthur de Gobineau's *Essay on the Inequality of the Human Races* were relied upon to subsidise the stereotypes and accompanying acts of discrimination, the ideology of colonialism and apartheid gained traction – despite retrospective protests to the contrary in some quarters – in academic journals, textbooks, and popular lore in media and other outlets.

Even in recent times, a musicologist described freedom songs as chants – lacking in character and content of what may be described as music, in Eurocentric tones. The sum-total of this cultural chauvinism and bigotry was the appropriation of history and systems of knowledge production for after all, Emmanuel Kant postulated: the African is incapable of achieving moral maturity because he lacks talent. Thus grew the roots of intellectual domination and the stunting and ultimate burial of evidence of African agency and contribution to human civilisation.

Therefore, in our case, there is no denying the duplicitous relationship between the apartheid state and pre-democratic academia. Otherwise, how is it feasible to contain the real history on and about the pre-colonial state of Mapungubwe whose genius was kept well-hidden for more than 70 years from those who are its rightful inheritors? Only collusion with the then-status quo would explain the vulgar silence on the topic of this civilisation that came into being and thrived in its multi-ethnic societal organisation, technological advancement and trans-continental trade with countries such as China.

One wonders what would have happened had the Chinese naval explorer, Admiral Zheng He, fulfilled a long-term trade relationship with inhabitants of ancient Mapungubwe. One can only conjecture if by chance this would have shifted the subsequent terms of contact between the Dutch visitors in the 17th century, the pastoralists and hunter-gatherers of the time. Would these relationships have later facilitated the mutual development of each state-kingdom in what were obviously early examples of globalisation, preceding the trans-Atlantic slave trade of the 16th century?

Still, throughout this period of trying to perfect a racial polity of rehearsed authenticity in the form of Bantustans and Bantu Education, there were activists in black communities who made it their life's



**MEMORIAL OF THE LATE  
PROFESSOR NTONGELA MASILELA**


The Thabo Mbeki African School of Public and International Affairs (TM-SCHOOL) at the University of South Africa (Unisa) and the Johannesburg Institute for Advanced Study (JIAS) at the University of Johannesburg (UJ) jointly invite you to the celebration of the life of Professor Ntongela Masilela.

CO-CHAIRPERSONS:  
Prof Sibusiso Vil-Nkomo, Head of the TM-SCHOOL  
Dr Bongani Ngqulunga, Director of JIAS

**THEME: "Rest In Peace-Education is the Ultimate Liberator and Knowledge is Power"**

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**JIAS**  *Thabo Mbeki*  
African School of Public  
& International Affairs

purpose to marshal a counter-narrative. One such individual, the émigré, Prof Masilela, can best be described as the 20th century version of a Denis Diderot in his ambitious project of remembering African intellectual heritage by, among others, profiling the lives and works of the neglected, marginalised and scoffed Africans that were erased from colonial and apartheid historiography. As will be recalled, for the industrious Diderot the project of establishing an Encyclopaedia was meant to provide an all-encompassing summary of human endeavours in diverse areas.

In the 1940s, the young learned Turks who would go on to initiate the youth wing of the African National Congress would punt a similar project of an Encyclopaedia without much registered success. It fell to intrepid scholars like Prof Masilela to embark on a long journey to chronicle

men and women embraced under the moniker, New African Movement (NAM) that straddled the period from the 1862 to 1960.

The NAM can be characterised as an effort to highlight historical moments of political valour in response to imperial and racial domination, and in negotiation of blacks' presence in letters, scholarship and public discourse driving publications like *Tsala ea Batho*, *The Bantu World*, *Imvo Zabantsundu* and *Ilanga lase Natali*. The NAM had an expressed political intention to challenge the apartheid state and supportive scholarship resulting in it becoming, according to Prof Masilela, the "intellectual and cultural expression" of the African archive while the various political movements like the South African Native National Congress and the African People's Organisation became its 'political practice'.

But how was the NAM different, if any, to negritude and Afrocentricity? As we stated earlier, the shortcomings of both these routes is that they are largely reactive in orientation and confined to an essentialism that does not appreciate the complexity of today's influences like globalisation, multi-polarity, ecological concerns and technological phenomena.

The NAM was firstly, reasonably cognisant of the sustainable viability of a non-racial struggle; secondly, it was represented by a diversity of individuals and ideological viewpoints ranging from, amongst others, Tiyo Soga, Abdullah Abdurahman, Mary Benson, Solomon Tshekisho Plaatje, Thomas Mofolo, Mazisi Kunene and Robert Sobukwe. The organising principle behind the NAM could be said to be recognition of the impact of modernity on tradition and vice versa without resorting to a vanguard of ethnic, ideological, economic or cultural purity as befell negritude, for instance.

Prof Masilela's archival project is, by definition, a repository of diverse and multiple experiences, permutations, dialectics, geographies and objectives. It is prescient initiative which houses the works and interpretations on /Xam personages like !Gubbu, Griqua figures such as Adam Muis Kok, all the way to *Drum* magazine scribes like Bloke Modisane and Bessie Head.

Thirdly, the NAM e-archive is a movement that emerged and developed on its own tempo. There was no stated purpose to its flowering for nearly 100 years. A motor of history driving NAM could then be described as self-generating and therefore relatively superior to that which compels business or political enterprises. In the essay *A Historical Purview of the New African Movement*, Prof Masilela is on the mark when he says this "bespeaks to a paradoxical relationship between culture and politics: though politics may be determinant of culture, culture is invariably superior to, and more durable than, politics".

While knowledge on and about the archivist Prof Masilela is limited in the South African popular imagination, his works look set to outlive him in being monuments, records, transcriptions – published and unpublished – on a moment and time in South African history when the restrictions of state racism

and academic cynicism concerning the black subject were transcended. Even though the rewards to him have not been forthcoming in sizeable quantities, he takes comfort in the counsel found in the *Bhagavad Gita*: "You have the right to the work but not the reward". Yet he remains modest in his scholarly achievements, unhesitant in his dismissal of us likening his works to Diderot's Encyclopaedia.

The storehouse of world civilisation is honoured with the work provided by Prof Masilela in telling of a common humanity through the NAM.

***"In the works of Prof Masilela, black people are given history, civilisation and democracy. This remembering asserts their agency, humanity, being and modernity, as Ngugi wa Thiong'o argues in his essay, Remembering Africa"***

Elsewhere the Latin American philosopher, Ramon Grosfoguel, observed: "We went from the 16th century characterisation of 'people without writing' to the 18th and 19th century characterisation of 'people without history', to the 20th century characterisation of 'people without development' and more recently, to the early 21st century of 'people without democracy'." In the works of Prof Masilela, black people are given history, civilisation and democracy. This remembering asserts their agency, humanity, being and modernity, as Ngugi wa Thiong'o argues in his essay, *Remembering Africa*.

Eventually, as the Buddhist saying goes, through the NAM annals organised and maintained by Prof Masilela, if we want

to know our past, we must look into our present conditions, if we want to know our future, we must look into our present actions – to the extent that they restore, rebuild, revive.

Commenting on his near-final encounters with his contemporary, the late Prof Bernard Magubane, involving another sage of African modernity, Prof Masilela recalls: "... about three hours after my presentation in Tshwane [at the Magubane @ 80 conference], we ran into each other in the corridors outside the auditorium. Prof Magubane just laughed and said to me: "why do you pose such difficult questions, especially in public?" We just started laughing without any conversation and went in our different directions. We laughed hard because both of us are Marxists... I think our laughter was signalling that Mazisi Kunene, who then had been gone for four years, had in many ways won the historical wager of African Cosmology against our Marxism.

But in a true historical sense Kunene had not really 'won' because we are still living under capitalist hegemony under globalisation. I think the real question is about the nature of modernity... Concerning Kunene: perhaps I was privileged to know him 'intellectually...' We were politically and intellectually in opposition to each other: his 'African Cosmology' and my 'Marxism'; the fundamental difference between these two concerns [being] the temporality of history in the construction of knowledge... Without Mazisi Kunene, there would not be the great Bernard Magubane..."

We dare much to say that, without Kunene and Prof Magubane, there would be no Prof Masilela. Further, it would be a disservice to celebrate Prof Masilela's work outside sources of inspiration and aspiration found in the Gates/Appiah/Soyinka's *Africana* Encyclopaedia project, which was itself first mooted by W.E.B. Du Bois back at the turn of the 20th century. Seizing the post-independence space, Ghana's founding President, Kwame Nkrumah, revived the *Africana* Encyclopaedia idea with Du Bois as its driver. Indeed others invested in this initiative yet in our lifetime none come close to Prof Masilela, to whom we pay homage.

*\*Sehume, Ngcaweni and Motaung are senior civil servants. Copyright reserved.*



# Writing , publishing , bookselling and reading in a time of lock down

**By Cedric Sissing, ex-Adams Booksellers Durban (retired), Ike's Books, Durban; with contributions from Shafinaaz Hassim, Melina Lewis, Mark Hackney, Terry Morris and Karabo K Kgoleng**

**WRITERS** — For most writers lock down is their norm, so the 2020 national lock down is in some ways ideal for them to work almost completely uninterrupted. While several authors were taking part in virtual launches and webinars, manuscripts were being accelerated beyond the writer's expectations – or were they? See Andrea Natrass's comments further below.

**PUBLISHERS** — While all publishers offices and warehouses were closed, staff in key positions were working from home, responding to customers, authors etc. Some embarked on innovative email marketing strategies (e.g., Jacana's 21 days, 21 reads). In this regard see Melinda Ferguson's article in this issue of the magazine. Melinda Ferguson Books, a recent imprint of NB Books, had been fastest out the blocks publishing *Lockdown: the Corona Chronicles* and running live Instagram sessions featuring seven of the 17 contributors in conversation with Ferguson. A second volume, *Lockdown Extended*, was soon in the pipeline for release as an e-Book around 26 April.

All publisher's reps have continued to show/sell their new books to booksellers and other retailers via Skype meetings, which allowed them to show the book covers and photographs and illustrations in the books, where applicable.

So once bookshops and publisher's warehouses re-opened early May, printing of the new books began allowing the publishers to start supplying new books to bookshops from early June. This continued selling by publisher's representatives despite lockdown has been an essential service because many of the books are topical, e.g., Black Lives Matter and other race issues and business books with essential advice on surviving during lock down.

**BOOKSELLERS** — Dedicated or mainly educational (School) and university textbook booksellers were hardest hit by the lock down, in particular, Unisa booksellers who sell textbooks per term rather than per semester. Having lost several selling days to firstly the extended student protests in the first quarter of the year, university booksellers face a bleak second and third quarter as students (both contact and correspondence) adjust to the restructured calendar. Not only will textbooks be at the bottom of (or barely on) the list of priorities for students or their parents, few will have the money to pay for textbooks. Likewise, sales of study guides for school learners usually peak in May for June exams. These sales will be delayed to October for the proposed combined November and December school exams.

The trade booksellers, selling general fiction and non-fiction for leisure reading, likewise will feel the effect of less leisure funds available, with consumers having spent disposable income on food or putting what they can away to see out the tough economic times post lock down. Unless they get some relief from their landlords, the national chains such as Exclusive

Books (40 branches) and Bargain Books (80 branches) will take a big knock paying rent for April with zero sales.

e-Book sales are barely 10 per cent of total sales, so insignificant to cover overheads. Not all books are available as e-Books and most of the public order eBooks direct from the publishers or other on-line portals, not from bookshops.

The SA Booksellers Association stated on June 20 that: "The thrill of welcoming the new decade gave no clue to the economic devastation of the pandemic that seized the globe in 2020. After a gruelling month of no sales, South African booksellers were begrudgingly allowed to reopen.

What if trade was to be disrupted again when – what is called the inevitable – spike in Covid-19 infections wreaks havoc on our population? Can retailers [booksellers] and their suppliers [publishers, printers ... even authors] survive another economic shutdown?"

Regardless of that possibility, many retailers and booksellers are reviewing their merchandising models. Concerns about the book buying public's browsing habits in the newly contagious world calls for a rethink. The global trend is to reverse the ratio of bookstore to store room – by keeping only single copies of books on shelves to reduce handling. This means that the storeroom becomes the hub of actually filling purchase requests at the till.

**CURATORS** — This is an opportunity to focus on the bookseller's Super Power: Curating. Booksellers the world over are superb. Not simply at stocking shelves with books but curating the content of their stores to meet their market's profile, curating content to generate ongoing customer support.

Perhaps it is time now to harness technology to offer goods and services on other platforms. Curate content, harness electronic options and social media platforms, set up 'Click and collect' models (or deliver from bookstore to parking lot – 'from our door to your car door'), or use food delivery services to collect from the bookstore and make home deliveries.

This could also be the time to get creative in gaining electronic access to your customers through a blog and/or newsletter and use your curated content to maximise opportunities.

**READERS** — Both prolific and average readers should be reading more extensively during lock down.

In assisting the *Mail & Guardian* to write an article on the topic, I approached a number of writers, readers, and publishers. This is what they wrote:

**Shafinaaz Hassim**

**A**LREADY when I stepped back from attending the Time of the Writer festival as a guest speaker on 15 March, we saw a global shutdown of literary festivals, bookshops and places where we could engage with the public through launches. Media and writers are very keen to highlight and engage on these new challenges. Already as day one of lockdown loomed, I was offered a slot on Salaamedia, a community broadcast radio called BookBytes, which I've used to showcase local writers.

For publishers and authors in SA this has presented an

urgent challenge to take a look at e-Books rather than printed books, as even the online sales of print books was curbed. For a few months I suspect people will be wary of purchasing via courier for fear of contaminated items entering their homes and offices.

What I have seen is the rise of calls for magazine articles for online sites, Penguin just released a business e-Book about 50 ways to survive the lockdown, and NB Publishers launched with Melinda Ferguson Books, an eBook called *Lockdown: The Corona Chronicles*. I interviewed them for their launch and authors seemed very hyped about this new way of doing things. I believe there will be a new readership for e-Books and we must not despair, just do our best to create content and encourage affordable access for readers to download and continue reading local literature.

Courier operations seems easier now for independent stores and publishers.

So there's a slow revival. Distributors and stores are struggling though. As Cedric knows... RNA closed with Caxton, so there's some breaks in the chain. And libraries and schools haven't fully resumed yet.

New ways and methods will be born of this. Lots of opportunities if we work through this period. I recently came across the FaceBook page for the Lazee Library in Cape Town, a pavement library that offers reads for neighbour's and local residents in the suburbs.

#### **Melina Lewis**

I'M an independently published author (self-published), which is a unique position to be in, in these times. Although I do rely on physical book sales, it isn't my only income stream as a writer. As indies we have to be quite creative (excuse the cliché), in that we can't solely rely on book stores and outlets for sales. We sell our books as e-Books on Amazon, Kobo or often directly as e-Books through platforms such as payhip. Some of us also use creator support tools such as Patreon. In other words, as indies, we already have in place multiple streams of income in order to support our craft. This is probably different to traditionally published authors who mostly rely solely on their publishers for sales. [Note - not taking into account that most writers have day jobs, whether traditionally or independently published].

In terms of writers writing, there is definitely demand, however, it depends on how fast you can write, how much ownership you have over your material in terms of pricing (if you are an indie you can gift people your books for a lower price or free), and if you are a commercial writer (write articles for mags/opinion pieces, PR, etc.).

I can only speak personally about how easy/hard it is to write in these times. For me it isn't easy, I have children, and clients that need to be managed in the day, and by the evening I am exhausted. In addition my Whatsapp seems to ping every two seconds with videos, memes, jokes, Covid stats, etc. My brain feels like it will burst with useless information. So, no, it isn't easy to write in these times and thus I am focusing on editing two books I have in the making, as well as interviewing friends who run their own businesses, and sharing that across social media channels, in the hope it will help those with struggling businesses.

As writers we have to help in different ways: I have been assisting a friend who has created a campaign to promote mask wearing, and another who is promoting NGOs that are running feeding schemes. So as a writer, I am busy, but maybe not in the way I 'should be'. However, we have a role to play

using words to help keep people level headed and hopeful, rather than inciting fear. Everyone can do their small part.

#### **Mark Hackney, Blue Weaver**

WHAT I can observe about the market under times of lock down from a distributor's perspective is the following:

1. With all brick and mortar book retailers being closed during the Lockdown it goes without saying that the Lockdown had a devastating effect on the bookselling and publishing industry, specifically for print books.
2. With all book distribution centres (such as Booksite Afrika) and publisher warehouses being closed during the lockdown, publishers and distributors alike are unable to trade their print books. This meant five weeks of lost sales. I cannot see the result being anything but a major setback for the publishing industry. While larger publishers may have the cash reserves to see them through the aftermath of impact of the lockdown, many smaller publishers and book distributors will not. This means the strong possibility of salary cuts, retrenchments and company closures even with the donor and UIF funding that is being made available.
3. Taking into consideration the above I note the argument that there is nothing stopping publishers selling their e-Books during the Lockdown. Now while that point is true, and the argument is valid, the sale of e-Books relative to print books in South Africa speaks for itself. While I don't want to get into the details for the reasons behind this, e-Book sales make up only 10 per cent of the total book sales in South Africa. Possibly what should be looked at are the following facts: Not all books are available in e-book format and not every South African consumer has an e-Book reading device or access to the relevant e-Book reading platforms. Also of interest is the following: the major consumers of e-Books in South Africa (63 per cent) are aged between 18 and 34 and the age group 45-64 only makes up 12.2%. In this regard you may find the following link from Statista of value: <https://www.statista.com/outlook/213/112/ebooks/south-africa>
4. Then lastly, I find it quite bizarre that during this Lockdown that Uber Eats and Mr D can deliver junk food as well as sweets and chocolates to those at home in lockdown — as these items are now regarded as essential items. However a print book cannot be delivered by Take-A-Lot or Loot as books are not regarded as an essential item. Is a book on what foods to eat to boost your immune system not essential? Is a book that would allow a learner or student to further their studies while on lockdown not essential? Is a book that would act as a form of companionship to the sick, the elderly and those alone not essential? Anyway just expressing a point of view.

#### **Terry Morris, MD Pan MacMillan**

THERE are no sales of any physical books happening during the Lockdown period and therefore all South African booksellers are in a very precarious predicament. Some bookstores and chains are selling vouchers, crowd-funding or selling books for delivery after lockdown, but these are not sustainable interventions. It is deeply concerning for all of us in the industry including authors who rely so heavily on the expertise of booksellers to hand sell their work.

Many book retailers are working on interesting initiatives for a future environment which may see an easing of the





Browsing the stocks at Ike's Books, Durban Photo courtesy of Cedric Sissing

lockdown but certainly not a return to business as usual.

Pan Macmillan is not printing any books at the moment as the printers we work with are under lockdown themselves. And currently, only e-Books could be sold as the distributors were also under lockdown. All Pan Macmillan titles are available as e-Books, and we are running a promotion on our frontlist and backlist titles. We have seen an uptick in sales, but the e-Book numbers on local titles are always modest, so we are starting from a relatively low base. Pan Macmillan is still signing new publishing agreements, though we are obviously being cautious about not over-committing at this time.

Andrea Nattrass, Publisher at Pan says, "It has been interesting chatting to Pan Macmillan authors as the lockdown is having different effects on them. Some people are struggling to write as they are juggling more responsibilities than normal or find that they are stressed by the situation and it is impacting on their ability to write; others are relishing the extra time at home and find that writing is a welcome distraction from the events unfolding." As publishers commissioning books now for future publication, we are casting our thoughts forward to what readers will want to read about in 2021 and also how authors and society will reflect upon and capture these unprecedented times.

As a reader myself I am finding my reading is erratic with periods of intense reading and devouring books, interspersed by very frenetic reading moving from book to book unable to settle in and concentrate beyond reading news articles from around the world.

#### Karabo K Kgoleng

I CAN comment in my capacity as a literary journalist with some publishing insight as well as my experiences as a reader professionally, academically — as a full-time postgraduate student — and personally for leisure.

As a freelance broadcast and print literary **journalist**, I have experienced that publishers are increasingly providing electronic review copies due to the unavailability of physical copies due to Covid-19. Prior to the shutdown, I only received electronic review copies when I required them for hosting book discussions at launches and festivals in the event that the print editions were delayed at the printers and there was insufficient time for me to wait read those books before the event. Publishers are understandably concerned about disseminating PDFs for copyright reasons.

Now, more publishers send me a personalised electronic

voucher for an e-Book that I redeem via an online marketplace like Amazon. This means that I can also inform the public about where they can purchase the book online instead of the standard 'any good book store'. This is potentially an added bonus for those bookshops that sell e-Books.

With **new writing contracts** — I don't expect that publishers would stop signing new writing contracts right now, maybe they have slowed down in order to strategise.

**Writers ALWAYS** write to the time whether "we" call them to it or not. This is why they matter to humanity so much — they are the mirror and voice of the ages! They mostly write under all manner of precarious circumstances and I believe that lockdown is a major one.

As a **reader** who reads professionally, for academic research as well as for leisure, the lockdown has impacted me in the following ways:

*Professionally*, I find myself needing to check in with publishers to ask about whether there are any delays in obtaining any titles that I have selected on their upcoming lists. They are under a lot of pressure right now so it's always a good idea, for the purpose of solidarity, to say that we see them and appreciate the challenge that they are facing. It is my calling to give their writers' work a public life.

*Academically*, I am fortunate to be studying at a well-resourced institution that subscribes to major international online journals that I can access while studying remotely as we are not permitted to go onto campus during lockdown. However, when it comes to many classical texts and textbooks, my university library doesn't have electronic versions, and neither do most research partner institutions. In a lot of cases, especially with classic African literature, **LEGAL** e-Books are not available. For example, I am currently battling to find an e-version of Buchie Emecheta's *The Slave Girl* and Elechi Amadi's *The Great Ponds*. The dear librarians at my university are making a plan which requires getting the publisher who owns the rights to make an e-Book available, which is going to cost EVERYONE money!

I will leave my thoughts on international academic publishing and my thoughts on how it operates like a greedy cartel, functioning like an intellectual sweat shop that abuses scholars and hurts African and Global South academic presses and by pricing them out of the market, while charging insane prices that cripple researchers and university libraries, for a whole other discussion. (Editor's note: the next number of the magazine will publish an article on how books are costed. Also, look out for the next ANFASA webinar on "The Business of the Book".

*Personally*, I already have incredible demands on my time and I don't even know what the word holiday means, so most of my downtime is spent on housework, attention to the child, and rest. Also, due to the low pay in my line of work and status as a student with no extra financial assistance from any family or social connections, I don't have enough discretionary income to spend on luxury items and unfortunately, that includes books. Fortunately, I do get discounts through my book club so once a month, I can read for fun with the goal of socialising at the end without feeling pressure to perform. Unfortunately, there is no book club due to lockdown so we are not purchasing anything, and I'm less likely to buy books online because physical bookshop merchandising is much more seductive when it comes to charming my tiny pocket. Our book club organiser now shares links to short stories published online that we can comment on in our social media group. I expect many are doing the same, which is good for sites like Johannesburg Review of Books, Brittle Paper, Granta and websites that have publish writing from Africa and Global South.

# Publishing in the pandemic

By Melinda Ferguson

**M**Y YEAR as a publisher started off like a dream, no clichés intended. In late January I signed an incredibly exciting joint venture with NB Publishers. My new imprint, Melinda Ferguson Books launched at a swanky event on the roof of the Media 24 building, embraced by views of the Atlantic Ocean and the star-studded night sky. The year 2020 was beckoning me to fly.

Then Corona came to town. Overnight it felt as if all my book plans, my hopes and dreams had evaporated. As the State of Disaster was announced, I felt comatose. A series of panic attacks flattened me. I was hardly able to leave my bed. Later I would realise that what I was feeling was a mixture of terror and grief – for the world as we knew it was gone.

I finally spoke myself out of bed. I knew I had to change my mindset and search for some light and opportunity in all the despair and darkness. I drew deep on lessons that I had learnt during my 20 years of recovery from heroin, crack and booze. “Just for Today,” I told myself. “Seize the day,” a voice whispered back.

And so on the 24th of March, just before the first lockdown was declared, an idea to create an e-Book was born in my authors’ WhatsApp group. Since the printers, distributors and bookshops were closed, as a publisher I had this crazy desire to find relevance and not let the bastard virus totally destroy it all. And so our response to creative suicide, *LOCKDOWN The Corona Chronicles* was born, along with 17 of my MF authors

who were feeling as freaked out as I was. I gave them a three-day deadline and within seven days the e-Book went live on Amazon.

24 hours later I went back to the drawing board. (I must have been withdrawing from the endorphins that come with creative surges.) I dipped into wishful thinking mode and made a list of authors I’d love to collaborate with. I decided to take my chances and approach them, in the hope that at least three or four writers would agree to go on a new, mad venture with me.

Turns out all 30 of them signed up. And so the second e-Book, *Lockdown Extended* was birthed. It included authors like Sisonke Msimang, Fred Khumalo, Chris

Roper, Prof Pumla Dineo Gqola, Ben Trovato, Rahla Xenopoulos, Ferial Haffajee and many more. This time, in an incredible explosion of creativity and commitment, the e-Book went live in just 10 days.

**A**s Lockdown moved to Level 4, thankfully the beleaguered book industry managed to squeeze into “essential services”. The minute I heard that bookstores and printers were open for business, I began to prep *The Lockdown Collection*, compiled from the best of the two Lockdown e-Books, along with some exciting new and revised material, including essays by Richard Pithouse on the urgency of critique and Kharnita Mohamed who wrote



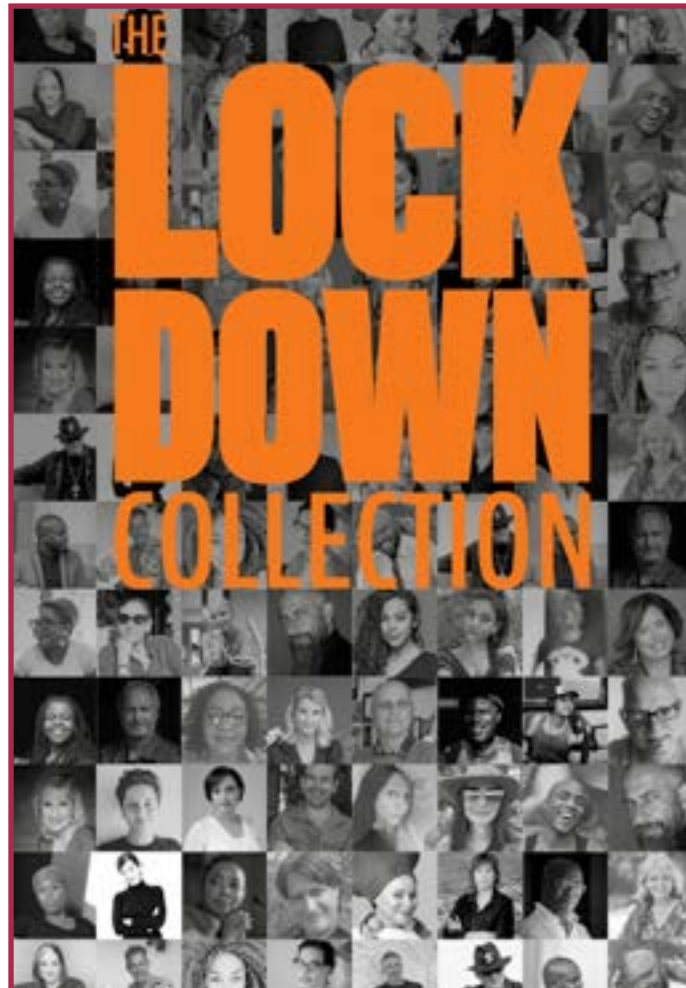
an essay titled *Remaking the Ordinary*, on par with the best of Arhundati Roy. And no I am not biased.

## So where am I now?

Initially as I saw the losses in the industry, a big part of me wanted to jump off the COVID-19-shattered publishing bus, shift books to 2021, and kind of cancel the year. Yet again I had to dig deep to get back some belief and passion.

I do love tech, so I quickly adapted to doing digital events and launches via Facebook livestreams and Instagram Live. To date I have probably done at last 40 convos with authors in lockdown, which have been really well supported over various social media platforms. I follow the state of the industry and my own sales with an eagle’s eye and maybe I’m a bit deluded, but I am beginning to see some really positive movement. I think people are somehow adapting. People are reading and buying books. Definitely not like they were before the pandemic, but a book like *Brutal School Ties* *The Parktown Boys’ Tragedy*, which launched in June, has been holding strong on the charts. This gives me hope.

When I look at my list, I am in fact publishing two more titles in 2020 than the 10 that I previously planned. I think this time is all about flexibility and taking a gamble. It has helped enormously that I have the support and infrastructure from NB Publishers, who share my passion for publishing and making the numbers work.





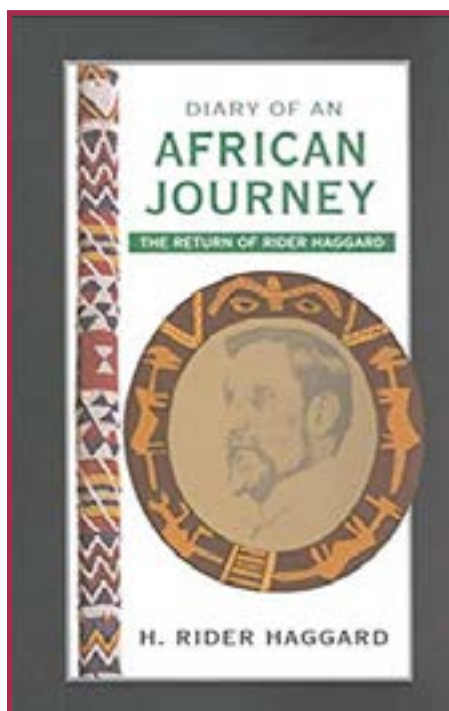
# Stumbling upon history

By Stephen Coan

ONE EVENING in 1997 I was sitting in the Cecil Renaud Library on the Pietermaritzburg campus of the then University of Natal lacing a spool of microfilm into a viewing machine. Back then I was a feature writer on the *Natal Witness* (now the *Witness*), the provincial capital of KwaZulu-Natal's daily newspaper and a perk of the position was a free annual subscription to the varsity library. I had just received by post a small black plastic box from the Norfolk Record Office in Norwich, England, containing the microfilm of a manuscript I had ordered: MC 32/51 H.R. Haggard: 'Rough Diary of tour to S. Africa, 1914'.

H.R. Haggard is better known as H. Rider Haggard, the author of *King Solomon's Mines* and *She*, two African 'romances' as they were then styled, published in the 1880s and never out of print since.

Born into Norfolk's landed gentry in 1856 Haggard's childhood and youth were unremarkable. In 1875 at the age of 19 he was sent to Natal for what today we would call a 'work experience' under the wing of Sir Henry Bulwer, a family friend of the Haggards recently appointed Lieutenant-Governor of Natal. In Natal's capital Haggard was befriended and mentored by Theophilus Shepstone, Secretary for Native Affairs, who Haggard accompanied on his mission to annex the independent Boer republic, the Transvaal, in 1877. Haggard obtained a post in the new administration in Pretoria and subsequently became Master and Registrar of the High Court. Haggard left government service in 1879 to farm outside Newcastle in Natal and during a visit to England he married. After the First Anglo-Boer War and the consequent retrocession of the Transvaal Haggard returned to England permanently in 1881 where he embarked



on a legal career and began writing in his spare time, becoming a full-time author following the success of *King Solomon's Mines* (1885). Haggard – who died in 1925 – wrote 48 adventure stories, many of them set in Africa, 12 contemporary novels and 10 works of non-fiction. He was a respected agricultural reformer and a member of several government commissions. His knighthood bestowed in 1912 was for public service not literature.

Haggard returned to South Africa in 1914

on the Dominions Royal Commission, inquiring into how the white settler societies of Australia, Canada, New Zealand and South Africa could assist a Britain economically trailing Germany and the United States. It was Haggard's 'Rough Diary' of that visit I was about to read for the first time.

As a boy growing up in England I had read most of Haggard's

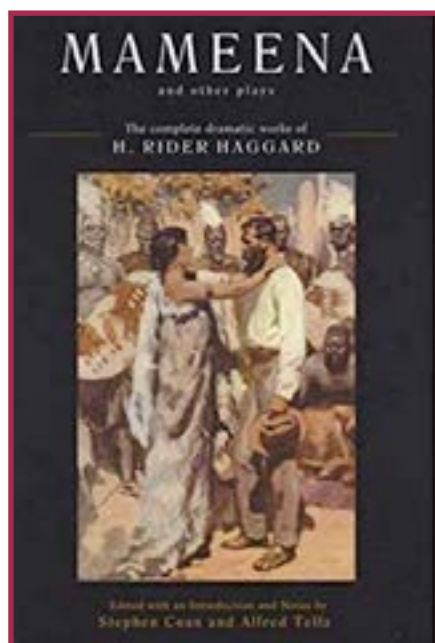
African adventure stories and when I came to South Africa in 1975 I began to wonder how his books read *in situ* and whether they aligned with the historical record. Barring what is known as Haggard's Zulu trilogy – *Marie*, *Child of Storm*, *Finished* – and his all-Zulu saga *Nada the Lily* set at the time of King Shaka, most of his 'romances' kick off in South Africa from where his characters tend to wander off north of the Limpopo or the Zambezi into an African hinterland of Haggard's imagination.

From re-reading Haggard's fiction through a South African lens I turned to his autobiography *The Days of My Life* (written in 1912 but published in 1926 a year after his death) where 19th-century South African history is rendered from a Shepstonian and 'establishment' viewpoint, one since extensively revised by South African historians. Despite this Haggard's take on South African history has been largely replicated by his biographers and I realised a gap needed filling with a biography placing emphasis

on Haggard's years in South Africa, and one incorporating more recent historiography.

The main repository of Haggard letters, documents and manuscripts is at the Norfolk Record Office in Norwich a few miles north of Haggard's home at Ditchingham. In their catalogue was the 'Rough Diary' of his visit to South Africa in 1914. Haggard's encounters with figures of the day such as Louis Botha, Abe Bailey and John X. Merriman feature in the biographies but as the 'Rough Diary' slowly unspooled across the screen in the Cecil Renaud library it revealed that Haggard also met one of the most important South Africans of the twentieth century. A meeting hitherto unrecorded. Haggard was alert to racial tensions and keen to canvass opinions on what was termed 'the native question'. So it was not surprising that John Langalibalele Dube, founding member and first President of the African National Congress, should come to his attention and typical of Haggard he sought him out for an interview when in Durban. The wide ranging interview appears verbatim in the rough diary. The last lines of which read: "Read over to Mr Dube who says this is a correct summary of his views."

This was pure gold. More was to follow. During a research trip to the UK I visited the Haggard family and Haggard's grandson, the late Mark Cheyne, handed me a typed manuscript and bade me find a publisher. The manuscript was a full account





of Haggard's 1914 visit worked up from the 'Rough Diary'. It was a perfect fit for the University of KwaZulu-Natal Press — a large section of the diary was devoted to Haggard's trip to Zululand undertaken with James Stuart, the former Natal civil servant who had recorded the testimonies of nearly two hundred informants on a range of topics concerning the history of the Zulus and their neighbours. The press was the publisher of *The James Stuart Archive*, edited by Colin de Webb and John Wright, which currently stands at six volumes.

While the 1914 tour often served to rekindle Haggard's romantic notions of Africa — notably during his visit to the Great Zimbabwe ruins in Rhodesia and on his trip through Zululand — the resulting diary also reflects a different Haggard: no longer the novelist but a man of affairs and a public servant. Here was a Haggard prepared to take note of nascent black politics and look prophetically into South Africa's future. Witness his views on race and politics; his thoughts on the plight of the Zulu; and, perhaps most startlingly, his interview with John Dube.

The 1913 Native Land Act was one of the issues discussed in Haggard's meeting with Dube. 'I am bound to say that he impressed me most favourably while the case which he advanced seems to me a hard one to answer ... But what will be the end of it all? Seven million of black folk, I think that is about the

number including the population of the protectorates, cannot be permanently neglected (or is oppressed the word?) by one million and a quarter of whites. Compressed steam will escape somehow and somewhere.'

Editing, introducing and annotating Haggard's full diary, published as *Diary of an African Journey, The Return of Rider Haggard*, and a follow-up volume *Mameena and Other Plays, The Complete Dramatic Works of H. Rider Haggard* (with Alfred Tella) proved to be lengthy diversions — not to mention my day job — from the biography, which is now, hold thumbs, nearing completion.

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By Keyan G Tomaselli

## Plan S, Open Science and Open Access

ONE INITIATIVE on the near horizon that needs ANFASA's attention is Plan S. Plan S, a European initiative proposing open access science publishing, arose on September, 4, 2018.

A group of Northern research funding organisations, with the support of the European Commission and the European Research Council (ERC) announced the launch of cOAlition S, an initiative to make full and immediate open access to research publications a reality. Sounds good - until one asks how this will be done, what its global effects will be, and who will pay for it.

The cOAlition S command was phrased thus: "With effect from 2021, all scholarly publications on the results from research funded by public or private grants provided by national, regional and international research councils and funding bodies, must be published in Open Access Journals, on Open Access Platforms, or made immediately available through Open Access Repositories

without embargo" (<https://www.coalition-s.org/about/>).

#### What is South Africa's response?

I was late last year part of an Academy of Science for South Africa (ASSAf) Presidential Roundtable at Stellenbosch University where Plan S was discussed. Two comprehensive and easily readable reports of this meeting's proceedings are available in footnote 1<sup>1</sup>.

In many ways, the Roundtable's concerns were similar to Anfasa's concerns. While all academics want to attract readers to our work, the key questions are who pays, who decides where can academics publish, with what effect?

<sup>1</sup> The first is by Grant Paterson <https://www.universityworld-news.com/post.php?story=2019112805442788> and the second by Christiaan van der Merwe: <https://www.research-professionalnews.com/rr-news-africa-south-2019-10-plan-s-needs-to-be-decolonised-south-african-academics-hear/>

Plan S, like the Copyright Amendment Bill, imposes the costs of enabling people to read onto authors – this is an author-pays model – and it is an expensive one. Authors will be made to pay so that readers can read.

In other words, a hugely expensive author fees payroll will replace a much less expensive reading payroll, with only the best funded researchers able to afford publishing in the Plan S mandated journals.

And, you guessed it, the constituency that is absent from this Plan S group of decision makers is authors, editors and publishers. The ASSAf Roundtable speakers argued that Plan S, as desirable as is open access with regard to the global research commons, actually involves a new form of exclusion of authors from low income countries. I will leave it to members to access the meeting that was streamed by ASSAf (<https://buff.ly/2Yf03fE>). A forthcoming number of the ANFASA Magazine invites submissions from members on the topic

of Plan S, and open science whether for, against, or neutral.

And so, ANFASA battles on through Covid-19 and 2020 for recognition and protection of author's rights.

#### Further Reading on Plan S

Rick Anderson, Associate Dean for Collections and Scholarly Communication in the J. Willard Marriott Library at the University of Utah: By calling its new policy a "Rights Retention Strategy," cOAlition S is engaging in doublespeak. This strategy actually does exactly the opposite of what it claims.

**READ MORE:** [ <https://scholarlykitchen.sspnet.org/2020/07/20/coalition-ss-rights-confiscation-strategy-continues/?informz=1>] Robert Harrington, Associate Executive Director, Publishing at the American Mathematical Society, and: <https://scholarlykitchen.sspnet.org/2020/04/20/copyright-creative-commons-and-confusion/>