Multilingual publishing: an investigation into access to trade books through the eleven official languages in South Africa

by

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Declaration

I declare that the Master's dissertation, which I hereby submit for the degree MIS (Publishing) at the University of Pretoria, is my own work and has not been previously submitted by me for a degree at another university.

Name

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Date

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Abstract

This study aims to investigate to what extent Constitutional ideals of language equity have been implemented in multilingual publishing, to improve access to trade books. In South Africa, publishing in the different language groups of English, Afrikaans and African languages has taken different paths, due to the social and political history of the country. The transition to a democratic government and the introduction of a new Constitution in 1996 abolished censorship and established eleven official languages, to be treated equitably. But this study, using a combination of primary and secondary research, examines the disconnect between these Constitutional ideals and the current practice of publishers. Today, there are few African language books available for leisure reading for adults, and this means that the eleven official languages are not being treated or developed equally. This statement is supported by the study's analysis of the Publishers' Association of South Africa's (PASA) industry reports, which provide figures on the sales of books in different languages in the different publishing sectors. The study evaluates the interventions of two trade book initiatives in the development of African language publishing, which are managed by the South African Book Development Council (SABDC) and the National Library of South Africa (NLSA). These initiatives show that the government is aware of the lack of African language books being read for leisure, and is attempting to improve the situation. However, this study argues that a lack of implementation of the government's language policy and book policy may further be delaying the reaching of Constitutional ideals. Further issues investigated as obstructing access to books include the book reading culture, the status of languages in South Africa, literary awards for African language books and the accessibility of books in bookshops or libraries. The study concludes that there is no clear-cut solution to improve the situation, but recommends changes in various areas connected to book publishing and book reading, over an extended period of time.

Keywords

African / indigenous language publishing

Trade publishing sector

Access through language

Language Policy

Book Policy

Trade book initiatives

National Library of South Africa (NLSA)

South African Book Development Council (SABDC)

Reprint of South African Classics

Indigenous Language Publishing Programme

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Chapter 1: Introduction

"Language has the potential to provide access to political power and economic opportunity to its speakers while denying it to others. It can become a boundary that separates in-groups from out-groups, the elite and the underclass, or rulers and ruled" (McLaughlin, 2006: 118)

1.1 Background to the study

The history of South African multilingual publishing, from its roots in missionary publishing and the arrival of the first printing press to apartheid and the new democracy, has had lasting effects on the situations of reading markets, publishing and the development of South African languages. Much of what we currently know, however, is based on perceptions and anecdotes, and the idea of a thriving multilingual trade publishing sector, with equal treatment and even equal perceptions of all eleven official languages, is a distant reality. This study aims to investigate the shifts that have taken place in the multilingual trade publishing sector of South Africa, the current state and problems associated with it, why a poor multilingual publishing sector is problematic, and initiatives and solutions that may remedy the problems experienced. This will be done by investigating South Africa's history to explore how today's situation has come about, and the status quo experienced with the publishing of African language books.

The transition to a democratic government enabled the development of a new South African Constitution, adopted in 1996. The Constitution recognises the historically diminished use and status of the indigenous languages, and declares that the state must take practical and positive measures to elevate the status and advance the use of these languages. It also states that the eleven official languages (Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sesotho sa Leboa, Sesotho, Setswana, siSwati, Tshivenda and Xitsonga) must enjoy parity of esteem and must be treated equitably (Republic of South Africa, 1996). The Pan South African Language Board, which has been established by national legislation, must – in terms of the Constitution – promote, and create conditions for, the development and use of all official languages and

promote and ensure respect for all languages commonly used by communities in South Africa (Republic of South Africa, 1996).

The publishing industry is important, whether directly or indirectly, in elevating the status and advancing the use of languages. It can also be argued that, to treat all languages equitably, it means that English, Afrikaans and all of the African languages need to be published in similar proportions. However, all the languages are not published equally in the trade sector. While English is the biggest lingua franca in the country and is the language of business, it is only the fourth most spoken first language in the country (Census, 2011). Yet almost all books published are in English or Afrikaans (two of the official languages), with English representing 71,7%, Afrikaans 16,6% and the nine African languages together 11,3% of total production of all local book sales (this includes all three sectors: educational, trade and academic) (Le Roux, Struik, & Labuschagne, 2011: 45). For trade books (local and imported), English represents 51%, Afrikaans 45,4% and African languages 0,4% of total sales (Le Roux, Struik, & Labuschagne, 2011: 46). Almost all African language books are produced in the educational sector, with sales of African language dictionaries being the biggest seller in the trade sector. According to the PASA Broad Trends Report of 2008-2010 (Le Roux & Struik, 2011: 38-39) English fiction held 20, 7% of market share, Afrikaans fiction 78, 6% and African languages fiction 0, 7% market share of net turnover of locally produced books in 2010. While African languages stayed almost the same, Afrikaans fiction increased its market share while English fiction's market share dropped between 2008 to 2010. In terms of non-fiction, the proportions were slightly different, with English non-fiction accounting for 66, 6%, Afrikaans 29, 6%, and African languages 0, 2% in 2010. English non-fiction grew by 4, 1%, Afrikaans grew by 24, 8% and African languages dropped 0, 2 % over the period. As can be seen, the Afrikaans publishing sector is still strong, although since the end of apartheid, Afrikaans has often been seen as a link to apartheid and National Party ideals. However, there is a loyal group of Afrikaans speakers buying books, as shown by the above figures.

What accounts for these very low figures in African-language publishing? Some of the reasons for this unequal representation of languages in the trade sector have come about as the result of South Africa's history but there are also problems as a result of contemporary issues, like a lack of language policy implementation. This study attempts to describe the problems that the trade book publishing industry is experiencing with African language book publishing for adults, by examining issues that have a direct and indirect effect on the publishing industry. It also highlights the history of publishing in South Africa and the development of English, Afrikaans and African language publishing. The review of the literature further includes an analysis of the PASA Reports and the Writings in Nine Tongues catalogue to describe the current situation and how it links to South Africa's publishing history. These issues are important in determining what the trade sector looks like in terms of African language publishing, what changes have taken place since South Africa became a democratic country and how the trade publishing sector lives up to the South African Constitution's ideals. Thus while the democratic ANC government that took over in 1994 has claimed that the new official languages are all equally important and should be developed equally, current publishing statistics do not reflect language equality.

The History of publishing in South Africa

Historically, printing and publishing in South Africa were controlled by external forces such as the colonial administration, the government, and missionaries. Dutch colonialism was responsible for the later development of Afrikaans, while British imperialism brought English into the country. In 1822, the British proclaimed English as the official language of the country (Marjorie, 2013) and many South Africans were forced to use English though it was not one of their native languages. Indigenous languages spoken in South Africa were considered of lower status. This bred anger among many South Africans, and it is possible a bad attitude developed towards the languages of government and commerce – English and later Afrikaans – among many. At the same time, the majority of books were imported and there was a small amount of

local publishing, primarily in English and Afrikaans. The missionaries played a central role in teaching reading and writing skills and encouraging creative writing, although they primarily came to teach South Africans about the Christian religion and western beliefs. The mission presses nonetheless published a number of important texts in African languages as well as English and Afrikaans. Texts published by missionary presses included translations of religious texts (including the Bible) from and into the different languages (Mpe & Seeber, 2000: 15) but also translations of more general literature like Lovedale Press's translation of Bunyan's *The Pilgrim's Progress* by Tiyo Soga into isiXhosa. There were also original works in different languages like the first isiZulu novel published by the American Zulu Press called *Ujeqe, Insila KaShaka* (*Jeq, the Bodyservant of Shaka*) written by John L Dube (Maake, 2000: 130). Lovedale Press published *Mhudi* by Sol Plaatjie as the first English novel by a black South African (Oliphant, 2000: 114).

In the early twentieth century, local publishing houses began to publish books more intensively. Afrikaans achieved equal official status with English in 1925 (De Klerk, 1996: 103), and new books were required once it became a teaching language. Then, during the apartheid years, the government made special efforts to develop the Afrikaans language through state-owned publishing houses (Afrikaans is still today seen as an extremely important part of Afrikaner cultural heritage)**,** and African languages were again not the focus of anyone's support. English had the advantage of already having a developed literary heritage, and Afrikaans had the advantage of being closely related to Dutch, and could be taught at university level early on; specific efforts were made to ensure a literary and educational culture developed. In contrast to the negative attitudes that developed towards English during the time of British reign, English became a unifying language among black South Africans during apartheid and many publications, like *Drum* magazine, were published in English. Many publishers were Afrikaner owned or had links with the National Party government. African language titles came to be published for schools alone (African language textbooks or fiction for schools). Other books would easily and swiftly be censored, which meant that books that spoke against apartheid

could not be sold. While oppositional publishers were willing to publish books that did not necessarily conform to apartheid ideals, they had an especially difficult time with censorship because the government kept an eye on them. Primary speakers of African languages published overseas to bypass censorship in South Africa, but then often wrote in English for the different markets. Some of the works of writers such as Ezekiel Mphahlele, Oswald Mtshali, Sipho Sepamla and Wally Serote were banned within South Africa, but found an outlet in overseas markets (Maake, 2000: 146). For example, Mphahlele's book *Down Second Avenue* was originally published in 1959 by Faber & Faber. Some of these writers were arguably potentially high-profile writers in African languages, had it not been for the Bantu Education stigma that tainted these languages (Maake, 2000: 147). The publication of these writers' books in overseas markets may have, along with other factors, decreased reading markets for African languages.

Furthermore a pivotal influence was the Bantu Education Act, passed in 1953, which had far-reaching implications for the development of African languages (Maake, 2000: 129). It has been "revealed as having created a space for the proliferation of African language publishing while simultaneously drastically reducing the scope of its theme and messages" (Mpe & Seeber, 2000: 19). "The introduction of 'mother-tongue instruction' in schools ensured that black children learned no more English and Afrikaans than they need to carry out discussions relating to their work, and in particular to understand and carry out orders" (Gerard as quoted by Mpe & Seeber, 2000: 17-18). The Act's purpose was to ensure the imposition of specific educational standards and through this "a fast growing market was created, almost overnight, for vernacular literary productions" (Gerard as quoted by Mpe & Seeber, 2000: 18). Language boards were established that recommended books to be prescribed by education departments and they also policed what was published (for instance, no books critical of racist policies were allowed), which meant the often adventurous writings in African languages previously produced by missionary presses were rendered unsaleable (Mpe & Seeber, 2000: 18).

While this is a very brief description of the history of language development and publishing in South Africa, it clearly indicates the different paths Afrikaans, English and African languages have taken, and how these developments could still influence the current publishing situation.

Publishing in South Africa Today

Today, the creative efforts in African languages are few and far between, and those books that are written are often prescribed at school but are not sold anywhere else. While school children may still be taught in their primary languages at primary school level, tertiary education takes place mostly in English:

> since 1994, Higher Education in SA has become almost exclusively English, as well as the major language of research, community service, management and administration. At the same time, African languages are not meaningfully being developed as Language of Study at any SA university, despite some universities having adopted language policies which are aimed at promoting these languages (Webb, 2006: 1).

Schoolbooks may be available in all eleven languages, but, as this study will show, there is little available for those who want to do leisure reading in their primary languages.

Publishers produce few African language books possibly because of a perceived lack of reader demand - the Pan South African Language Board (PanSALB) writes in a press release in February 2014 that "they note with disappointment the repudiation of local languages by publishers...who are not keen to publish material in [African] languages" (2014). Confidence in language cannot be built without book availability which means the situation does not improve. According to Clark and Rumbold "people cannot be active or informed citizens unless they can read" (Department for Culture, Media and Sport as quoted by Clark and Rumbold, 2006). However, people need access to (appropriate) reading materials in order to become readers and thus informed citizens, and currently access remains a big problem. Mulgrew (2012) asks the question: "At what point does addressing South Africa's reading culture become not just a

postscript to the goals of better education, economic growth and social healing, but a crucial means to these exact ends?" It is possible that the one cannot exist without the other and this emphasises that various factors need to be considered when talking about the improvement of reading culture.

Because the trade book industry brings in just a third of turnover for the whole South African industry, South Africa may be considered to have a small community of adult leisure book buyers and readers. Research done by the South African Book Development Council (SABDC) claims that on average, South Africans spend 4.1 hours a week on leisure reading (this includes the reading of magazines and newspapers). A quarter of the population never reads in their leisure time, these skewing highly towards the rural population profile as well as those in the older age group. The reading of fiction books skews away from males, while non-fiction books show a higher bias towards males (SABDC, 2007: 60). Some barriers to leisure reading, according to the SABDC study, are that people may choose to do other activities, that they do not have a good choice of reading materials, that the prices of books are too high and that there are time constraints (2007: 59). The choice of reading materials is also related to issues of access, for instance inappropriate materials at libraries or bookshops, and the fact that there are so few of these to serve a large population like South Africa's. Although reading as a leisure activity is quite popular among South Africans (SABDC, 2007: 4), book-reading markets specifically are small (Mulgrew, 2012). Thus the markets for publishers are small, there is a lack of available African language trade books which limits access through language for many South Africans, and low internet penetration, which limits access to books in digital format. Multilingual publishing largely takes place in the schools sector. Seeber confirms that "the impediments to the growth and sustainability of a viable and vibrant national book publishing industry in a developing country are many and daunting. Illiteracy, poverty, political, social and economic instability all militate against the growth of a reading and book-buying culture and, in the absence of a culture such as this, the typical scenario is that publishers are compelled to fall back on producing schoolbooks...to survive" (2000: 279). Studies have shown that learning to

read in a primary language and then learning to read in another language, for example English, greatly improves the comprehension of the non-primary language when reading. However, parents are increasingly choosing to put their children in English-medium schools; the status of indigenous languages remains seemingly lower than the status of English. Because of perceived small reading markets, publishers are wary to publish in a more risky sector such as the trade sector, where buying markets are less predictable. A vicious cycle emerges: publishers claim they are not publishing African language trade books because there are no reading markets, but readers say there are no reading markets because there are no books being published for them. Access to trade books is also different for different groups of the population. The distribution of bookshops is uneven and sometimes they do not have appropriate content for the inhabitants of the area they are located in. Seeber adds that "in the developing country access to published works is often difficult even for the literate, since...libraries are usually understocked, and bookshops...are rarely to be found outside the more affluent parts of urban areas" (2000: 279). Anderson (2005: 164) explains that libraries are not spread equally throughout the different provinces and Ngubeni (2004: 50) confirms there are too few libraries to efficiently serve the population. The same can also still be said of chain bookstores that are unevenly spread throughout the provinces (see Table 3.1).

Barriers to leisure reading are even more pronounced for African language books. Many of the problems that African language publishing faces today have their roots in the history of publishing and the linguistic and literary development in the different languages. Censorship, missionary publishing and apartheid legislation all left their mark on the situation of trade book publishing today. As a result of these, languages and their literary production have developed along different lines throughout South Africa's history. Access to trade books through language is influenced by issues like poverty (since books are considered luxury items) and illiteracy (which again links to the fact that there are often few African language titles available for adults), as mentioned by Seeber. Additionally, an author may want to be internationally recognised, and South African authors may believe writing in English is the only way of reaching

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a larger audience; they then do not write in their primary language. For example multiple award-winner and black author, Zakes Mda, writes in English, although he spoke isiXhosa as a child and later Sesotho (Morgan, 2006:181). The volume of imported books also has an effect on what people read and what is available, because most imported books are written in English. While South African publishers are producing plenty of local content, the trade book market is dominated by imported books: 58% of trade book sales were sales of imported products, according to the PASA Report of 2011 (2012: vii). There is also an increasing amount of competition for books as a form of entertainment.

There are various problems facing multilingual publishing in South Africa, and various key players are involved from publishers to policy makers, but there are few clear explanations as to what the problems facing the industry are, what can be done to remedy these and exactly why so little headway has been made in terms of implementing the Constitution's ideals. The literature "confirms the central role that publishing industry members, readers, authors, policy makers and government officials have played and continue to play in South Africa's history and its development" (Wafarowa, 2000: 2). Still today the role of publishers can be described as promoting creativity, literacy and a culture of reading (PASA, 2014). Two government initiatives related to the publishing of books are of particular interest. The National Library of South Africa (NLSA) and the South African Book Development Council (SABDC) have implemented programmes in order to encourage creative writing and publishing of African language books, and their success will be evaluated for this study. The NLSA's Classics in South African Languages project has aimed to reprint classic South African titles in African languages. The SABDC has an Indigenous Language Publishing Project (ILPP) which aims to make available indigenous language books that will address both cultural and economic challenges in the book sector by helping publishers financially to print new African language titles.

1.2 Research aims and questions

The main research question that will be dealt with in this study is:

To what extent have Constitutional ideals of language equity been implemented in multilingual publishing, to improve access to trade books?

Sub-questions that will help to answer the central research question are:

1. What is the history of the publishing of African language trade books and where are the paths of English, Afrikaans and African language book publishing leading in today's South Africa?
2. How have the South African Constitution and government policies contributed to the publishing of African language books in the trade sector in South Africa?
3. What are the problems facing the multilingual trade publishing sector?
4. How successful are trade book initiatives in the development of African language publishing?

1.3 The aims of the research

The primary aim of the research is to investigate access to trade books by all South Africans through language and multilingual publishing, with a focus on the shifts that have taken place in African language publishing from the apartheid period to today. The study is limited to South Africans having access to trade books to read as a leisure activity. The aim is to explore this situation through the investigation of secondary sources and the gathering of new knowledge through primary sources. The main objective of the study will be investigated through the exploration of the current state of multilingual publishing in South Africa and how the new democracy has influenced and affected multilingual publishing by looking at history, and issues regarding language, language planning and policies.

Factors influencing African language publishing will also be investigated. The question of how access through language affects access to trade books in South Africa and the shifts that have occurred from the beginnings of publishing in South Africa to today will then be examined.

Case studies of the South African Book Development Council (SABDC) and the National Library of South Africa (NLSA) and their initiatives supporting the publishing of African language titles will be examined as possible solutions to some of the issues related to access to books through language. The aim is to determine the success of the initiatives from various viewpoints and to identify possible solutions to problems related to access and language that have been described earlier on in the study.

1.4 Value of the study

An in-depth study into access to trade books in African languages in South Africa has not been done before. This study will aim to identify and investigate issues with regard to access through language to books, how they are connected and affect the industry, and how a book-reading nation may be created. This study will thus be valuable in attempting to provide a more detailed description of the situation of access to trade books in South Africa and will lay down facts whereas before there may have only been perceptions and speculation. The changes that have occurred in African language publishing over the past few decades will be investigated. Suggestions will be made regarding improvements that may be made to increase the amount of multilingual publishing, in order to improve levels of access. This will be of value to publishers because they may then make a better effort to reach a potential wider market (which could be more profitable for them), as well as safeguarding languages, which helps to build national unity and helps us to reach our Constitutional ideals. Outlining the problems that are hampering South Africans from having equal access to trade books will make it easier for all the key players involved in providing access to trade books make better informed decisions and improvements so that more South Africans can have access to trade books.

A previous Master's study completed by S. S. Ngobeni has attempted to "examine the factors that have until now rendered African language publishing an exclusively educational publishing enterprise" (2004: 1). He examines the measures the publishing industry was putting in place at that time, to "ameliorate this predicament" by looking at Heinemann's Mamela Afrika Series and Maskew Miller Longman's African Heritage Literary Award as case studies (2004: 3). While some issues examined in Ngobeni's thesis overlap with the issues examined in this study, the focus is different. Ngobeni examines African language publishing from the perspective of two educational publishers while this study is focused on issues of access related to the trade publishing of the eleven official languages in South Africa (as opposed to looking at the educational sector), examining South Africa's history and commenting on what the situation is today. This study pays particular attention to what South Africa's Constitution and especially the Language Policy has meant for the publishing of African languages in the trade book sector and looks at statistics provided by the Publishers' Association of South Africa (PASA). Furthermore there is a focus on government intervention through initiatives of the SABDC and the NLSA. The studies overlap in the examination of some of the problems associated with African language publishing. Thus, the value of this study is that it focuses on government involvement in the book development in African languages in the trade sector which is different from Ngobeni's thesis which focuses on educational publishers and case studies related to this.

This study may also be of value to policy makers in government, for example those concerned with drawing up South Africa's language policy and book policy.

The results of the study will be disseminated through conference presentations and publications. A paper related to access through language has been delivered at a conference titled "Race, ethnicity and publishing" in March 2012 and was published in the journal *E-rea: Revue électronique d'études sur le monde anglophone* in 2013. Another paper entitled "Books and publishing in the South African trade market: changing writers, changing themes" was published in *Critical Arts: South-North Cultural and Media Studies* in October 2014.

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1.5 Definition of terms

TRADE SECTOR The publishing industry may be divided into three sectors – educational, academic and trade. In the South African publishing industry, trade book publishing is the second largest: the educational sector produces around 51% of total turnover, the academic sector 17% and the trade sector 31% (PASA, 2011:iv). The trade book publishing sector may be defined as publishing for the general market – books that are found at the general bookstore. Trade books include fiction and non-fiction books over a very broad range of topics and can be divided into the following categories (CIGS Report, 1998: 41):

- Novels and other fictional literature such as children's books, poetry, bestsellers and humour.
- Personal advancement titles such as esoteric, religious, business gurus and popular psychology.
- General interest non-fiction such as cookery, gardening, health, carpentry and sport.
- Special interest non-fiction books such as science, philosophy, history, art, politics, and reference.
- Manuals and guides such as travelogues, maps, language manuals, computer manuals and "how to" books.

Trade books are usually bought for leisure reading as opposed to a book being bought for educational, academic or professional reasons. Trade books are thus considered luxury items. This study's focus lies within the trade book market.

SCHOOLBOOKS/EDUCATIONAL BOOKS Schoolbooks are published to be used at schools and are not available at general booksellers, but are rather delivered to schools. These books are used in an educational environment and are not meant to be used for leisure reading. They may include books for child and adult education. The educational book publishing sector is the biggest sector in the South African book publishing industry.

ACADEMIC BOOKS Academic books are textbooks published for students at tertiary education institutions. Again, these books are not meant to be used for leisure reading. Academic book publishing is the smallest of the three book publishing sectors in South Africa.

MULTILINGUAL PUBLISHING Multilingual publishing means publishing books in a variety of languages. For this study, multilingual publishing refers to publishing in the official South African languages and publishers are considered multilingual publishers if they publish in at least three of the official languages of South Africa.

INDIGENOUS/AFRICAN LANGUAGES For the purposes of this study, indigenous or African languages – the terms *indigenous* and *African* will be used interchangeably – refer to the official languages of South Africa, excluding English and Afrikaans: IsiNdebele, IsiXhosa, IsiZulu, Sepedi, Sesotho, Setswana, siSwati, Tshivenda and Xitsonga. African languages are sometimes referred to as Bantu languages in older texts that may be quoted in this study, but this term is outdated and considered derogatory. When the term 'Bantu' is mentioned in the text in a historical context it refers to the following language families: the Nguni languages (Xhosa, Zulu, Swazi and Ndebele), the Sotho languages (Pedi, Sotho and Tswana), Tsonga/Shangaan and Venda (Webb, 2002: 68).

BOOK-READING CULTURE Having a culture of reading means that a particular society will have a custom of reading books. The CIGS Report (1998: 35) claims that South Africa does not have a culture of reading books and that the reality in South Africa is that there is a "poor reading culture (determined by the relatively few people who buy published materials), [and] the fact that book reading and book buying, remains a luxury for most South Africans."

ACCESS THROUGH LANGUAGE For the purposes of this study, access through language means being able to read and understand the language of the book to which you have physical access well enough to enjoy the book.

PRIMARY/MOTHER-TONGUE/FIRST LANGUAGE/HOME LANGUAGE In Western communities these terms are often synonymous but this is not always the case in the more traditional African societies, or indeed any multicultural and multilingual society. According to Webb (2002: 67), in African societies, the *first language* is the language of the father and *mother-tongue* does not seem to be a significant concept. If two people speaking different languages marry, the children's *first language* will often be that of the father, while their *home language* will be that of the mother (especially if the father is often absent from home) and the language *used most frequently* will be the language of the area they live in. Others may argue that *mother tongue* is the first language you speak but your *first language* is the one in which you are most fluent. A *second* or *third language* is then a language you may have acquired but are less fluent in than your *first language,* though you may be less or more fluent in a *second* or *third language* than a mother tongue. To avoid confusion in this area, this study will use *primary* and *non-primary language* instead to describe the languages a person is most and less fluent in, respectively.

1.6 Methodology

Secondary research will be the main data source of this study. Literature will be reviewed to examine all the available information and existing reports and studies will be analysed in further detail to extract trends. Where there is a gap in the literature, primary research in the form of interviews will be done. The qualitative research will be used to gain greater depth of understanding of various issues, while quantitative information will be gathered where concepts need to be defined unambiguously (Mouton & Marais, 1996: 160). While pointing out that there needs to be more African language publishing is easy to do, the problems experienced by key players in the industry will suggest a more complicated situation. An investigation into the history of language development in South Africa, the roots of publishing in South Africa, factors affecting reading and problems with access through language that South Africa faced and still faces will be conducted. The methods used in this study will be described in more detail in Chapter 2.

1.7 Limitations of the study

As this is a qualitative study, it has the advantage of providing in-depth insights but a disadvantage is that there will be a lack of generalisability and there is no standard means of measurement.

This study only focuses on the trade book industry (fiction and non-fiction trade books), and does not focus on issues related to the educational and academic sectors, although because most African language books are almost exclusively published in the educational sector it will be discussed as part of the background to the study. This study only focuses on South African adults as leisure readers, and not children's reading.

This is not a comprehensive study of access to trade books in South Africa but is focused on a specific area of access – access through language. There are various issues affecting access to trade books, but this study focuses on access through language, multilingual publishing and the shifts that have taken place in this industry from the beginnings of publishing in South Africa to today in terms of the production of creative works in African languages.

In certain areas the literature is limited and a lack of prior studies on the topic limits the literature available for study. The reliability of secondary sources can be questioned because it is information collected by another researcher, for example the PASA survey studies that will be used for the trend analysis rely on the response by PASA members and data found in the reports that are reliant on the assumed accuracy of data received from participating publishers. Where the literature is limited primary research has to be done to ensure greater reliability. Inferences are drawn from information gathered from the primary research, but the primary research cannot be exhaustive in its coverage.

When investigating the National Library of South Africa (NLSA) and the South African Book Development Council (SABDC) as case studies and the initiatives they are running to help with the promotion of book reading, the most in-depth studies will occur for initiatives of African

language publishing and reading promotion for adults. Other reading initiatives are not the focus of this study.

Using case studies as part of the research also has some limitations. A lack of response to requests for interviews may limit the validity of findings, and the use of self-reported data might have introduced bias. This will be countered by interviewing key informants who are experts and well placed to provide reliable and knowledgeable answers to the questions and by triangulating data with other published research reports.

Limitations related to the method of data collection are discussed in more detail in Chapter 2.

1.8 Outline of Chapters

The first chapter of this study is the introductory chapter that provides a background to the study, and then describes the research aims and questions, a definition of terms and assumptions, an introduction to the research methodology used, a brief review of the literature and the limitations of the study. Chapter 2 will provide an in-depth discussion of the research methodology used for this study. Chapter 3 will consist of a literature review and will investigate access through language and multilingual publishing in terms of the history of the country. It will also investigate current multilingual publishing in South Africa by looking at the Publishers' Association of South Africa (PASA) reports and the catalogue *Writings in Nine Tongues*.

Chapter 4 assesses two case studies, evaluating the efforts by the NLSA and the SABDC to encourage the writing and publishing of African language books. Finally, Chapter 5 will provide an analysis of the literature and other findings to show shifts that have occurred and conclude the study by discussing the research questions in light of the findings, providing recommendations and suggestions for further study.

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Chapter 2: Methodology

2.1 Introduction

In order to answer the research questions for this study, a combination of primary and secondary research needs to be done. While there are sources available that describe the history of publishing in South African as well as sources that help with an investigation into the current situation of publishing trade books for adults in African languages, there are few sources available that clearly show the efforts being made to remedy certain problems associated with publishing in South Africa's official languages. Where there is a lack of secondary sources in these cases, primary research will be done. Furthermore, this study focuses on the reasons for the situation the publishing history is in rather than focusing on gathering statistical data for interpretation.

2.1.1 Qualitative study

Most studies can be broadly defined as either quantitative or qualitative.

Quantitative research involves studies that emphasise the measurement and analysis of causal relationships between variables, not processes. Quantitative studies collect statistically valid data from large respondent samples and rely upon statistics and measures that can be expressed numerically (Penzhorn, 2011). Garbers explains that quantitative research is aimed at "testing theories, determining facts, statistical analysis...and prediction" (1996: 282). Quantitative refers to 'counting' and thus this type of research is referred to as "the assignment of numerical values to the phenomena under investigation" (Forcese & Richer, 1973: 10).

Qualitative studies, in contrast, try to understand people's beliefs, experiences, attitudes, behaviour and interactions. Unlike quantitative studies, they do not generate numerical data to be analysed (Penzhorn, 2011). Thus, the emphasis is on extrapolating meaning from the research collected, about human behaviour and the reasons that govern such behaviour

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(Penzhorn, 2011). "The objective of qualitative research is to promote better self-understanding and increase insight into the human condition" (Garbers, 1996: 283).

Considering these definitions, this study will be largely qualitative in nature. Qualitative research aims to help with understanding (Garbers, 1996: 283). In this case, the aim is to understand, broadly, the reasons behind the state of access through language to trade books in South Africa. Qualitative methodology includes among other things an overview of different documents and artefacts and open-ended, unstructured interviewing. Using these methods, the researcher will be "led by an evolving and flexible design" (Garbers, 1996: 283) and will be able to get a better understanding of the situation in order to answer the research questions. Data from secondary sources will be gathered to try and understand the problems being experienced in the African language trade book publishing sector. Interviews (semi-structured) and questionnaires (using open-ended questions as part of the interview schedule) will be used to understand behaviours and choices made when coming to, specifically, initiatives by the SABDC (specifically the Indigenous Language Publishing Programme or ILPP) and the NLSA (specifically the Reprint of Classics initiative). A quantitative analysis will be done of the PASA reports in order to draw qualitative conclusions.

2.2 Short overview and goal of study

The purpose of this study is to explore sources that can provide answers to the research questions – briefly, determining how access to trade books in South Africa has changed from the perspective of access through language, focusing on a history of African language publishing in South Africa including the origin of publishing and languages in South Africa and publishing during the apartheid period, and comparing it to the situation today. This will be done through a study of the literature on those sources of which the concepts form an integral part (Mouton et al., 1996: 64). The objective of this study is to answer the formulated research problem, and the objective of the research method is to plan, structure and execute the project so that the validity of the findings is maximised (Mouton et al., 1996: 193).

The objective of this research study is theoretical which includes exploratory, descriptive and explanatory research (Mouton et al., 1996: 19). Exploratory research helps to gain new insights, explicate the central concepts and constructs and to determine priorities for future research (Mouton et al., 1996: 43). This study is descriptive in nature in that it sets out by analysing existing data like census data and an analysis of for example Publishers' Association of South Africa's (PASA) Reports (Mouton et al., 1996: 77) and it is explanatory in nature because of its historical analysis – discussing the possible causes of certain occurrences and what happened during those times (Mouton et al., 1996: 77). Explanatory research also includes evaluation and prediction (Mouton et al., 1996: 19). Products of human behaviour and of human characteristics (Mouton et al., 1996: 77) will be investigated as part of this study. However, this study will be chiefly descriptive as it aims to set out the situation of publishing books for leisure reading for adults in the African languages in South Africa today, and all the issues that go along with it.

2.3 Research design

In order to answer the research questions, information will be acquired from both secondary and primary sources. The research will primarily be conducted through a review of the available literature and an analysis of case studies (Mouton et al., 1996: 43). Secondary sources, including textual data and statistical data, will be read and analysed in order to investigate studies that have already been done on this topic so that a complete picture can be established and informed inferences can be drawn.

Secondary sources that will be used will include books, journal articles, reports and catalogues. Reports that will be looked at specifically are all the Publishers' Association of South Africa (PASA) Reports published to date. Catalogues that will be looked at specifically are the *Writings in Nine Tongues* catalogue (this is to investigate what is published by which publishers, for which age groups, what genres are most popular and whether the same number of titles are available in the different languages) as well as the catalogue of all the books published in the *Reprint of South African Classics* initiative run by the NLSA (in order to identify publishers

involved in the initiative). Most of these sources will provide textual data (data not in numeric form) but the PASA Reports will also provide statistical data such as information on the percentage turnover of each publishing sector and in some cases each language. These sources will be accessed through the academic library at the University of Pretoria and through access online (reports or articles downloaded from websites). These sources will provide qualitative information on South African history and today's situation related to access to African language books in the trade sector. The statistical data accessed through reports will also provide statistics that can be used to compare trends over the years regarding publishing in the trade sector in South Africa.

Primary sources will be used when there are gaps in the literature. There are gaps in the literature on African language publishing generally, thus more detailed data will have to be obtained through primary research. Specifically, there are gaps when attempting to access publicly available information on the case studies. Thus primary data will have to be collected through interviews with key players involved in these initiatives. An unpublished evaluation report provided by a source at the NLSA will also be used as a source of primary data. Similarly, the *Writings in Nine Tongues* catalogue will be analysed and the results used as a source of primary data.

2.3.1 Explanatory, descriptive and exploratory research

This study, while being chiefly descriptive in nature, uses a combination of research strategies, including explanatory and exploratory strategies. "The purpose of descriptive studies is to describe that which exists as accurately and clearly as possible" (Garbers, 1996: 287) and, broadly, this study aims to describe the state of publishing in the official languages in the trade sector. Garbers further explains that "the purpose of explanatory studies is to demonstrate causality between variables or events" (1996: 287) and this study will investigate historical and political events and their effect on publishing in the different languages in the trade sector.

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Lastly, "exploratory studies are focussed on the exploration of a relatively unknown area" and an aim might be to "obtain insights into the new phenomenon" (Garbers, 1996: 287). In this study the investigation into reading initiatives will be largely exploratory.

2.3.2 Empirical and non-empirical research methods

This study will make use of empirical and non-empirical research methods. Empirical research methods are considered to collect information (or evidence) based on actual experience or observation, in other words the collection of primary data. Non-empirical research uses data collection methods based on previously collected data, in other words the analysis of secondary data.

2.3.2.1 Literature review and evaluation research

A literature review (a non-empirical study) provides an overview of scholarship in a certain discipline through an analysis of trends, and may include descriptive questions, theoretical and conceptual questions (Mouton, 2001: 179-180). Evaluation research is "primarily concerned with the assessment or evaluation of the effectiveness of a given practice, intervention, or social programme" (Mouton, 1996: 45) and "the fundamental principle of explanatory research is also to be found in evaluative research" (Mouton, 1996: 46). A look into the history of publishing in South Africa will be used to reconstruct the past and the chronology of events (Mouton, 2001: 179-180). Existing historical studies will be used as well as a trends analysis (discussed in 2.3.2) that will investigate production and sales trends over a number of years using PASA reports. Empirical, secondary, textual data will be collected through exploratory questions. The literature review will help to gather information on what has happened in South Africa's history to bring the situation to where it is now. This secondary research will form the basis of my study and will help to identify where there are gaps in knowledge and comparisons can be drawn between new and old data in order to establish certain trends. The purpose of the literature study is to draw together knowledge in the area of access through language to trade books and

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to investigate the current situation. Information gathered from the sources will be integrated in order to draw informed conclusions, answer the research problems adequately and make recommendations for the future.

In order to determine how the Constitution, the Language Policy and the Book Policy have influenced multilingual publishing in South Africa, the policies themselves and literature regarding their implementation will be examined. This is considered evaluation research because the "effectiveness" of the Constitution and the policies is being evaluated. This will reveal a variety of issues that may affect African language publishing and thus access through language to books. Thus this investigation could be considered an implementation evaluation. Sources used to collect this data will include the policy documents, press releases and reports from the Department of Arts and Culture, as well as a variety of journal articles and books written about the South African language and book policy. Analysis will take place by evaluating all the secondary sources, combined with information gathered from the trends analysis, and drawing inferences from there. The case studies (and interviews as part of the case studies) will also provide information that can indicate to what extent the policy has been implemented. A strength of this mixed methods approach is that a variety of sources can be used in order to determine whether or not successful implementation has taken place.

2.3.2.2 Trends analysis

In this case, a trends analysis of PASA Reports will be done in order to reveal trends but also to determine the state of publishing in African languages over the recent years. In 2002, it was agreed by the members of PASA and SABA (South African Booksellers' Association) that the Information Science Department of the University of Pretoria would be contracted to undertake an exploratory Snapshot Industry Survey (Galloway, Bothma & Greyling, 2004). Before this time, useful and reliable statistical data on the South African book publishing and book selling industry was not readily available. In the past PASA had made several efforts to conduct surveys of the local book trade, but the results were so incomplete that no reliable picture could emerge

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(Galloway et al., 2004). The objective of this survey was to provide a broad overview of the shape and size of the local book industry during 2002. These surveys have since then taken place on a regular basis.

The results of the quantitative study of the PASA Reports (in specific categories) over a period of time will be compared in order to determine longitudinal trends. Existing data will be used to draw conclusions about trends in the South African trade book sector. This analysis will provide a basis for understanding the trade book industry. Research questions used to analyse data will be descriptive, historic as well as causal questions. These reports were selected because they are the only annual reports available specific to the South African publishing industry and because they provide data on the various languages used in publishing in South Africa. The first PASA Report came out in 2002, which means that the PASA Reports only cover the more recent years of publishing in South Africa. This is a limitation, as is the fact that the same categories were not always used for data collection, which makes a comparison over the years difficult in some instances.

Other sources like the catalogue *Writings in Nine Tongues* and the Nielsen BookScan reports will be used to triangulate the findings of the PASA Reports. *Writings in Nine Tongues* will also be analysed in order to determine the situation of African language publishing, how it is being documented and which publishers are publishing African language books. The reports will be analysed by taking information relevant to this study and comparing, where possible, information over the years they have been conducted. This will be done in order to identify trends but also to establish a picture of the state of African language publishing in South Africa. The strength of this method is that is allows the researcher to draw inferences and notice trends by making year-on year comparisons. Unfortunately, in some instances, year-on-year comparisons will not be possible as the data collection methods used in compiling the reports changed over the years. One is also dependent on the sources' accuracy – for the reports' forms

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are filled in by publishers and then later analysed and the reports compiled. Thus human error may creep in.

2.3.2.3 Case studies

This is a qualitative data gathering method (Mouton, 2001: 148) and will provide an in-depth description of two cases. The study will investigate initiatives by the South African Book Development Council (SABDC) and the National Library of South Africa (NLSA) that encourage the publishing and reading of indigenous language books. Exploratory and descriptive questions will be asked of the data that is collected in order to gather the most useful and appropriate information. Data will be collected through information provided on the organisations' websites, press releases, information provided by the companies as well as semi-structured interviews. Thus in this instance, both empirical and non-empirical methods will be used.

Case studies of these two organisations, which often run collaborative efforts, will be conducted because they are examples of initiatives by government to ensure a better future for African language publishing and reading in South Africa. These case studies will be done to analyse how effective these initiatives are as a reflection of government's attempts to implement Constitutional ideals. The SABDC and the NLSA fall under the management of the Department of Arts and Culture which is the government department specifically assigned to, among other things, "develop, promote and protect the 11 official languages through policy formulation, legislation and the implementation of the language policy in order to allow South Africans to realise their language rights" (Department of Arts and Culture, 2014). Furthermore, the NLSA adheres to the National Library of South Africa Act to collect and preserve published documents and make them accessible. The Library is under management of the Minister of Arts and Culture – the Minister also appoints its board members. These two organisations were also chosen because they are two of the biggest key players in the encouragement of reading and the promotion of books in South Africa, with a variety of initiatives running at any one time.

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A case study is, simply put, an instance where a certain case or cases are studied in detail in order to develop as full an understanding of that case as possible (Silverman, 2005: 126). The type of case study used for this study is an *instrumental case study* because these cases are examined "mainly to provide insight into an issue...the main focus is on something else" other than the organisation itself (Silverman, 2005: 127). Thus these case studies supplement the study into access through language in South Africa as attempts to rectify problems identified by various studies.

Sample selection

These two organisations were chosen because they are both mandated by government and are managed by the Department of Arts and Culture, thus being two of the biggest organisations running initiatives in reading and book development. They also provide a good indication of the attempts government is putting in place to encourage reading, book development and publishing in indigenous languages. Part of the focus of this study is what government is doing to remedy problems facing the publishing of African language books, through analysing the shifts that have taken place in the country over the past decades in terms of African language publishing in the trade sector. There are a number of key players involved in publishing African language titles, but the scope of this study falls specifically on what has been set out by government and their goals for the official languages of South Africa. Furthermore the case studies will attempt to identify where the biggest problems lie within the publishing value chain, which will be described in Chapter 4.

The NLSA's mission and vision are to be the leading national library and information centre of excellence in Africa and the world and to be the primary resource and custodian of South African documentary heritage, promoting creative, effective and efficient universal access to information. Some of their core functions are to promote awareness and appreciation of the

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national published documentary heritage and to promote information awareness and information literacy (Mission and Vision: National Library of South Africa: 2013). In order to provide 'universal access to information' access through language needs to be improved. This may be a reason the NLSA is running initiatives to improve the publishing of indigenous language books.

The vision of the SABDC is to provide strategic leadership in the South African Book Sector and its mission is to create a viable, sustainable book sector, promote the power of reading and writing in all South African languages and to ensure the book sector is part of national policies and priorities (Mission and Vision: South African Book Development Council, 2013). Thus the Council exists to encourage book reading and writing, in all South African languages, and needs to run a variety of programmes to continue with this promotion.

There were some difficulties in securing interviews with especially publishers involved in the initiatives. In the end the interviews that were secured included people from the

Department of Arts and Culture: one of the directors involved in books and publishing and cultural development who is directly involved with both the *Reprint of South African Classics* and the *Indigenous Language Publishing Programme;*

South African Book Development Council: the Chief Executive Officer;

National Library of South Africa: the co-ordinator of the *Reprint* initiative;

Biblionef: the executive director;

Sasavona Publishers: the manager, and

Oxford University Press: the assistant commissioning editor for schools.

Boundaries

For these two organisations, all the initiatives they are running to help with the promotion of book reading are described in this study. However, the most in-depth examination is of initiatives of African language publishing and reading promotion for adults. The initiatives are studied to investigate what is being done to encourage publishing in the indigenous languages, and how successful the initiatives are. The focus is on two particular initiatives: the *Indigenous Language Publishing Programme* (SABDC) and *The Reprint of African Classics* (NLSA, although the SABDC is involved here as well).

Primary data collection

The information required will be gathered as much as possible from written sources such as press releases and reports, but will also be gathered through semi-structured interviews from people working within the organisations. Since only limited information is available on the specific initiatives targeted by this study, primary information will need to be gathered where secondary sources are unable to answer the research questions. The primary research will take the form of interviews as well as documents supplied by sources at the SABDC and/or NLSA and the catalogue of books published by the *Reprint of South African Classics* initiative.

The kinds of people that will be targeted include those involved at management level, implementation level and publishers involved in the initiatives. Those at management level are the initiators of the project, those at implementation level are the ones actually working on implementing the project, and publishers are those that actually publish(ed) the indigenous language titles. The publishers involved in the NLSA initiative are described in the catalogue listing the books published through the initiative. No publishers involved in the ILPP initiative could be identified through the website, as only one contact number is supplied. Those involved at management level, who were also implementers of the project, were identified using the

websites of the SABDC and the NLSA. The snowball method will be used by contacting key informants and then asking them for possible further contacts.

From websites and the *Reprint of Classics* catalogue, 17 primary sources have been identified, with the hopes that they may advise on even more potential sources to contact.

Semi-structured interviews

After doing a review of the literature, a variety of questions will be prepared that need to be answered, if possible, in order to get the best insight into the success of the initiative. Using information supplied on the organisation's website, a person close to the specific initiative will be contacted through e-mail, requesting assistance with the research. Ideally, a telephonic interview will follow where the prepared questions will serve as a starting point for a discussion about the initiative (this is called an interview using a semi-structured questionnaire). In this way, the main questions can be answered while additional, more qualitative information will be provided as the conversation leads to it. If a telephonic interview is not possible, a list of questions will be sent to the consenting party so that they may be answered and sent back via e-mail. This will then take the form of an e-mail interview, using a semi-structured questionnaire, and the respondent will be encouraged to supply as much information as possible. Questions for the interview and the questionnaire will be the same; only the data collection method will differ.

The semi-structured interview was chosen as a research method so that interviewees can provide answers to questions as well as extra information that may arise out of the conversation, providing information on first-hand experience. The interview will be done telephonically because it is not always possible to meet face-to-face, but where this is possible interviews will be done face-to-face. The interview is recorded by the researcher and not the respondent, as in the case of a questionnaire. "This implies a dialogue situation – a give-and-

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take between researcher and respondent" which is not possible with a questionnaire (Forcese & Richer, 1973: 169). The interview can also contain many more unstructured questions than the questionnaire (Forcese et al., 1973: 169). The interview will be more desirable than the questionnaire as a "respondent can be allowed to talk until he exhausts a particular topic rather than simply being presented with...questions" (Forcese et al., 1973: 169). Thus semi-structured interviews (the researcher will ask some essential questions from where the interview will progress) will take place – these are considered in-depth interviews. Questions can be generated from statements made by participants and the format is thus more flexible than a questionnaire. These interviews will also allow for detailed responses. Since the questions will not be coded, specific comparisons between questions in different interviews will not be made. The researcher will be able to use probing questions in the interview, in order to get as many and as appropriate answers as possible.

Interview schedule

The interview schedule forms the basis of the interviews, but as the interviews are semi-structured, extra information (other than the answers to the questions in the interview schedule) may be supplied by interviewees as a conversation develops. The interview schedule will be sent as a questionnaire to those who are unable or unwilling to participate in a face-to-face or telephonic interview. "Questionnaires may be defined simply as forms for securing answers to questions...they are forms which the respondent fills in himself" (Forcese et al., 1973: 160). The questions in the questionnaire will be semi-structured, will include open-ended questions and will be constructed using research done earlier in the study. The information gathered from this questionnaire will be considered reliable as someone working within the initiative will be providing answers – Forcese et al. claim that "the easier it is for a second researcher to get the same results the more reliable the study is" (1973: 165). It is the assumption that a second researcher would get the same answers if the study was to be

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repeated. Since the questions will also be semi-structured and open-ended, information can be gathered that will be useful to the study even though a specific question might not have been directed at gathering that information. The questions asked will be as clear as possible to make sure that the respondent understands them; this and the open-ended nature ensures validity. The questions from the interview schedule are included in Appendix 2.

Ethical issues

If an interview is arranged with a participant, a list of questions, accompanied by a cover letter explaining what the study is about and what will be done with the results of the study will be sent to the participant. It is also important to explain why this information is important to the researcher and why the person was selected. Confidentiality will be ensured and contact information – should the participant have any queries – will be provided.

All participants will be required to give informed consent. No information of a personal nature will be requested, only that relating to the professional domain of the interviewee. All information will be confidential, and the anonymity of all interviewees will be maintained. These ethical matters are all in line with the requirements of the Ethics Committee of the EBIT Faculty at the University of Pretoria.

Questions

The list of questions that will be used for each interview or questionnaire will be specific to the organisation and will also depend on the information that was available and collected through secondary research. The questions will also vary slightly depending on which key player is interviewed. Information that will need to be gathered through questions may include information about the promotion of books once they have been published – how the reading

public will be made aware of their existence, how interest in these books will be created and maintained, where books will be distributed to and how accessible they will be to their target market, how they monitor their project (so that adjustments or changes can be made if they need to) and how they measure their success.

In order to control for potential bias from those interviewed, a variety of people will be interviewed in order to make sure that information is corroborated from more than one source (those involved at the conceptual level of the initiative as well as publishers who have been involved with publishing the books, etc.). Furthermore the catalogue of books published (in the *Reprint* initiative's case) will be examined to confirm books published and books' availability and visibility from both initiatives will be examined. This will confirm or disprove statements made by interviewees.

Analysis

In order to establish where there may be a lack of initiatives, findings will be analysed with the help of a diagram of the publishing process, taking into consideration problems with and facts about access through language. All the initiatives run by the NLSA and the SABDC will be placed in the area of the publishing process where their efforts are focused. In other words, initiatives focus on helping in the areas of generation of content, production, distribution or consumption, and the initiatives are either focused on adults or on children. By placing initiatives in the area they are focusing, it will be easier to see where there may be a lack of initiatives to improve multilingual publishing in South Africa. In order to analyse the success of the two specific initiatives mentioned above, it is important to determine whether they are meeting the objectives they have set out to achieve. Thus it has to be taken into consideration how the organisations themselves measure success. The objective is also to determine whether these initiatives are in fact making a difference in the area of African language publishing and reading, and the effect on trade book publishing in South Africa. This will be done by looking at what

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visibility these initiatives have and how many people they reach. The organisations will also be evaluated in terms of where their biggest focus lies in terms of the book publishing value chain (at which part of the process, and focusing on children or adults), whether their processes are efficient and how well they monitor their projects.

These companies' initiatives are involved in specific areas of the publishing process, and results will be analysed to determine where the initiatives' are focused, where there are gaps, and how they measure the success of their initiatives.

2.4 Limitations

Both secondary and primary sources provide limitations to the study. Secondary sources' data need to be questioned in terms of reliability and validity. Thus a variety of sources will be used to draw conclusions and ensure validity, and primary data will also help with the triangulation of data.

Primary sources need to be validated as well. Access to interviewees was a constraint. Of all the potential sources identified, only a few were willing to participate in this study. While the sources working within management of both the SABDC and the NLSA were very willing to be interviewed and supplied as much information as possible, only two publishers involved with the *Reprint in South African Classics* initiative were willing to be interviewed. However, because it was possible to interview experts working at management level in both initiatives, both of whom are also implementers of the initiatives, the information obtained was considered valid and reliable.

It is important to note that the PASA survey studies used for the trend analysis rely on the response by PASA members; data found in the reports are reliant on the assumed accuracy of data received from participating publishers. Not all publishers in South Africa are members of PASA (in fact, in recent years more educational than other publishers have been members of PASA) and not all members participated in each study. In many cases, the way categories were

measured changed over the years (for example including or not including non-book products in sales turnover calculations), or different categories were measured every year as opposed to the same categories year after year. This meant that in some cases comparisons were impossible to make, which accounts for gaps left in the tables. For instance, the average percentage was worked out and given in each case in Table 3.1.

Furthermore, PASA describes possible inaccuracies in their results due to various factors which complicate year-on-year comparisons of the PASA surveys. In 2006, non-PASA members were invited to participate in the survey for the first time to get a broader and possibly more accurate look into the South African publishing industry; some companies could not complete certain parts of the questionnaires. In some cases, questionnaires were filled in separately for imprints belonging to one company (treated as a separate entity), while in later years the same companies filled in one questionnaire for the entire company and not the different imprints. Not all publishers could give a breakdown per language group. This meant that the Total Net Turnover of local book sales did not correlate with sales per language and sub-sector. Some authors are published by various publishers, which make it difficult to get an accurate picture of author profiles. An accurate South African author pool can only be accurately established by means of a national database, which currently does not exist. In the broad trends report from 2010–2011, 39 participants common to both annual surveys participated as opposed to the results as a whole, which means that data from the 2010 and 2011 reports cannot be directly compared to data in the broad trends report.

While there are issues that may affect the accuracy of the PASA reports, it is nevertheless possible to notice trends when looking at the reports over a long period of time. Where possible, findings are also supported by other sources like Nielsen BookScan. Nielsen BookScan's data is based on electronic point of sales data and provides quantitative sales statistics for consumer book purchases. South Africa's sales collection panel represents more than 90% of the retail book industry in South Africa (Nielsen BookScan, 2014).

There were also some limitations to the analysis of the *Writings in Nine Tongues* catalogue. The titles that have been published include output over a much longer time period than 2007 (it includes books published before 2007), the date of publication. Titles have thus been published over a number of years, and the catalogue gives no indication of the date of publication and whether or not the book is still in print. This is problematic because it prevents accurate analysis of actual title production per year, and whether or not access to these books is possible. The languages are then divided into the nine official languages, and this means that the number of titles available in each language is more limited than it would first appear. It was also difficult to put books into different age groups, as the catalogue has well over 40 age bands, or ages of the readers the books were aimed at (Edwards et al., 2010: 2). There was no specific way the ages for the readers of each book were sorted, so it was difficult to determine the average age of readers publishers cater for.

While the case study method has the advantage of providing in-depth insights, there will be a lack of generalisability and there is no standard means of measurement. This is a general limitation of case study research. A difficulty with the case studies is determining whether or not the amount and variety of data collected is reliable and valid, as there are no specific techniques, in this case, by which the data is analysed; the data collected has interpretive value. Thus when conclusions are drawn sufficient evidence will be provided to support the findings. This will be done by using multiple sources of evidence including data gathered from interviews and other primary documents, as well as secondary data gathered during the investigation of background information to the two cases. The goal of making the case studies reliable is to minimise errors and bias in a study, thus information gathered will be analysed critically. Another difficulty with the case study and primary data collection is that responses by identified resources are not guaranteed; for this reason the case studies may also be time consuming. As much as possible, primary data will be corroborated by sources of secondary data, as well as other primary sources like documents provided (for example an Evaluation Report in the case

of the NLSA) as well as the NLSA catalogue of books published and the *Writings in Nine Tongues* catalogue. Primary data needs to be analysed critically in order to ensure reliability.

An advantage of a case study is that is draws together information, from primary and secondary data, that has not previously been drawn together, in order to arrive at new findings and conclusions. Case studies for this research provide in-depth information on the struggles and triumphs of trying to improve multilingual publishing in South Africa, and provide a better understanding of what the difficulties may be of trying to implement such an initiative successfully. Furthermore it identifies where improvements can be made, and which key players are needed to make them.

2.5 Conclusion

In conclusion, this study will follow a qualitative research design, using both empirical and non-empirical research methods. The largest part of this study will rely on secondary resources, although some primary research – in the form of in-depth interviews – will be done where the secondary sources are lacking. The research design was chosen as the best design to effectively answer the main research question of the study. Data collection methods were chosen for ease of collection and availability. At all times, research questions will be kept in mind as the purpose of this study is to answer the main research question (by answering all the sub-questions). This will help to maintain the focus of the study.

Chapter 3: Literature review

"In South Africa, the historical situation that arose after the advent of colonialism, with all its over-riding and often subtle political implications, has been a situation that invariably infiltrated both literary and publishing discourses. This has happened in ways which are directly responsible for both the distinctive features of South African literature, a literature marked by a colonial history as well as by some of the more obvious deficiencies arising from a prolonged imprisonment by politics" (Oliphant, 2000: 108).

"Books inhabit private, public and emotional spaces. They nestled in special nooks and disguised themselves in brown paper in the homes of political activists; they stood as sterile exhibits on courtroom tables; they sat on prison library bookshelves; they hid or brandished themselves in prison cells. These book spaces were violated, censured, sanctified, shared and treasured" (Dick, 2012: 135).

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3.1. Introduction

This chapter attempts to describe the problems that the trade book publishing industry experiences with African language book publishing for adults, briefly talking about issues that have a direct and indirect effect on the publishing industry. It further highlights the history of publishing in South Africa and the development of English, Afrikaans and African language publishing. The review of the literature also includes an analysis of the PASA Reports and the *Writings in Nine Tongues* catalogue to describe the current situation and how it links to South Africa's publishing history.

3.2 A history of publishing in South Africa and the development of English, Afrikaans and African languages

3.2.1. Early history: publishing under control of the state

Historically, two of the biggest influences in publishing in South Africa have been religion and the state. The first European settlement in South Africa was established by the Dutch East India Company (DEIC or VOC) in Table Bay in 1652, and the Cape remained in the hands of the DEIC until 1795, when the British occupied it until1803 (Smith, 1971: 11). In 1784, Johan Christiaan Ritter, a book binder, was asked by the Council of Policy to bring a printing press to the Cape to be used under his supervision. The press was to be used for the printing of official documents and the first item to be printed in 1795 was an almanac (Smith, 1971: 12). This was the first printing press in South Africa, and since this beginning the governments in power have fought to keep control of what was printed; no documents could be printed unless approved by the state. Under Batavian rule, between 1803 and 1806, printing remained government controlled, as it did after 1806 when British occupation continued (Smith, 1971:23-25). The Constitution of 1858 allowed for freedom of the press, but required the names of printer, publisher and writer to be included in all books, and allowed for the state to censor material, "the contents of which he considered to be in conflict with good morals, or dangerous to peace and order" (Smith, 1971:127). From its inception, publishing in South Africa was thus controlled by the state (Oliphant, 2000: 110), meaning firstly that what was published was strictly controlled or censored and secondly that the interests of South African natives were never a priority – European or western culture was always preferred and promoted.

In the 19th century, the publishing industry was largely state controlled by European colonial governors. In 1800, an official newspaper press was established but freedom of the press was still limited; freedom of the press was only recognised by the Cape government in 1828 (South Africa's History Online, 2013). In 1822, the British proclaimed English as the official language of the country (Marjorie, 2013) even though many South Africans did not speak English. By the

middle of the 19th century, Afrikaans had become a lingua franca in the Cape Colony while English and Dutch remained the languages of the social elite (Webb, 2002: 74). After the South African War (1899–1902), Afrikaner nationalists coexisted in a political pact with English settlers, which resulted in the Union of South Africa (1910).

In 1915, Nasionale Pers (known as Naspers) was incorporated under the laws of the Union of South Africa as a public limited liability company (Apartheid Inc, 2011) and Afrikaner publishers such as this were to have a significant influence on Afrikaans language publishing. Naspers reflected the dominant concerns behind Afrikaner nationalism. The company rapidly became associated with political factions agitating for independence from Britain, and a republic divided along strict racial lines where segregation into distinct race groups would be enforced by laws rather than mere societal norms (Apartheid Inc, 2011). Afrikaans continued to grow and its use in public domains was promoted until it became a national official language in 1925 along with Dutch and English (Webb, 2002: 74).The Afrikaans language press that "emerged from the propaganda organs of the National Party (NP)...opposed English-dominated capital and supported Afrikaner capital accumulation" (Tomaselli, 1997: 67-68). "Nevertheless, English capital still constituted the dominant economic fraction" and the "manoeuvring necessary for maintaining this uneasy relationship between English and Afrikaner capital inevitably suppressed black interests" (Tomaselli, 1997: 67-68). After World War I there was "a process of rapid urbanisation in South Africa. This led to the emergence of an urban literature among African writers who increasingly wrote in English" (Oliphant, 2000: 116).

3.2.2 The influence of mission presses

The development of publishing in African languages in South Africa starts with missionary publishers. Missionaries worked among the peoples of South Africa from 1737, being active in supplying reading matter for the use of their converts (Smith, 1971: 53). They used presses from 1805 (Nienaber as quoted by Galloway, 2005: 214). The missionaries set up their own presses when the government finally allowed them to, and the first printing outside of the Cape

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is believed to have taken place in 1801, by missionaries of the London Missionary Society (Smith, 1971: 53). The missionaries educated people by teaching them to read and by producing works in their primary languages. In many cases, the missionary himself had to first learn the language of the people, reduce it to writing, translate the Scriptures, write original matter for teaching purposes, learn to print and keep the printing press going (Smith, 1971: 53). However, mission presses revealed a "two-faced commitment to publishing, simultaneously supporting black writing and negating aspects of black culture" (Mpe & Seeber, 2000: 17). On the one hand, the missionaries helped develop African language publishing, but on the other their purpose was also to convert South Africans to a specific religion; they propagated Christianity and western culture as a value system both superior and preferable to indigenous culture (Oliphant, 2000: 112). Consequently, the missionaries were incredibly important in the development of African language publishing, but at the same time had a huge influence on the speakers' and writers' perceptions of their own languages and cultures: the Christian Church, closely aligned to the colonial project of subjugating the indigenous peoples to the project of imperialism, acted as both facilitator and gate-keeper to the rise of modern written literatures in the African languages (Oliphant, 2000:112). In spite of the constraints, the late nineteenth and early twentieth century saw the emergence of fiction and other writing in the African languages, mostly published and promoted by the mission presses. In addition to books, African-language newspapers and poetry also developed during this period.

3.2.3 Apartheid history and the influence of the National Party from its reign in 1948

What would turn out to be one of the most significant events in the country's history was when the National Party (NP) came to power in 1948. This was celebrated as a triumph against British imperialism, but at the same time started the extreme oppression of black people in South Africa, known as apartheid. By this time, there were two official languages: English and Afrikaans (Ponelis, 1993: 54). Afrikaans became a means for the nationalist government to exert

power – the use of Afrikaans was prescribed by law for public domains and was not only a matter of status but also of the economic protection of some speakers of Afrikaans (De Kadt, 1996: 186). "Afrikaans was strongly promoted in public domains, eventually achieving functional equivalence with English"; it was also developed as an exclusive language with political aims (Webb, 2002: 74; De Kadt, 1996: 190). While Afrikaans, English and African languages' development had already been different in South Africa, the NP's rule, propagating apartheid, caused their paths to diverge further in terms of development, growth of literature and perceptions by speakers.

The Bantu Education Act of 1953 brought African education under control of the government, extended apartheid to black schools (South Africa: Overcoming Apartheid, Building Democracy, 2013) and ensured that the education of black South Africans prepared them to become nothing more than servants (Mpe et al., 2000: 17). The Act provided that black South Africans should be taught in their first language at school (Mpe et al., 2000: 17) and language boards were established to be responsible for, among other duties, the provision of prescribed school books. In 1955, a policy of teaching in both English and Afrikaans in the secondary schools was adopted (Marjorie, 2013). In 1963 the Publications and Entertainments Act created a central body, the Publications Control Board, to decide on the desirability of publications (O'Malley, 2014). Language boards together with the Publications Control Board monitored subversive works (monitoring publications and rejecting undesirable material on moral or political grounds).

Previously, most African schools were run by missionaries with some state aid but now government funding of black schools became conditional on acceptance of a curriculum administered by a new Department of Bantu Education. Most mission schools for Africans chose to close rather than promote apartheid in education (South Africa: Overcoming Apartheid, Building Democracy, 2013). This meant that black children only learned very basic English and

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Afrikaans at school. Missionary schools traditionally sought to educate black South Africans but this was in contrast to the objectives of the government and because many of these schools closed and books were now prescribed and monitored by language boards. The missionary presses were responsible for the publication of trade fiction in African languages, even if these works were limited to what the missionaries considered in line with Christian ideals. However with the establishment of the language boards the production of creative African language works came to a stop. While there was growth in the published output of indigenous African languages during apartheid, this growth was controlled and directed towards providing literature for a school market strictly controlled by the government and its objectives (Oliphant, 2000: 117). "The restriction of missionary endeavour opened the door to book publishing that promoted, or at least did not threaten, the entrenchment of apartheid ideology" (Mpe et al., 2000: 19).

Because the language boards were prescribing books in African languages for black schools, there was increased interest by publishers to publish these books as a new market was created. The Act's vernacularisation of the medium of instruction in African schools created a demand for books, and original fiction writing was outpaced by this demand (Maake, 2000: 139), meaning that while African language books were in fact being published, it was mostly for a school market. African languages literature "was fully submerged in a vortex of colluding forces. On the one hand there was…censorship and…the Language boards, and on the other there were the publishers, with a keen eye on profit to be made through school readership and no evident concern over the development of good literature" (Maake, 2000: 143). Because of the good profits to be made, Afrikaner publishing houses did not only publish Afrikaans, but came to publish African languages as well. At a conference for authors one publisher said: "It is in this field of Bantu vernacular that the main work for the future lies. Whereas in 1930 there were only about 200 000 Bantu pupils at school their numbers now exceed 1 000 000" (Laurence as quoted by Maake, 2000: 143). These publishing houses were thus publishing many African

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language school books as well as books supported by the NP government. NP rule was a time "that coincided with greater social privileges, better education and the rapid urbanisation of white Afrikaans-speaking South Africans" (Willemse, 2012: 429). With the NP in power, "Afrikaans and its literature was to enjoy State support and later, as Afrikaner capital accumulated, private sector support was enlisted to develop and modernise Afrikaans" (Oliphant, 2000: 117). At the same time, Afrikaner publishing houses "came to monopolise all schools in general and the African school in particular" (Mpe & Seeber, 2000: 19). This meant that the Afrikaans publishing industry experienced huge growth during the time of NP rule.

Afrikaans became the most published language above English and other indigenous languages. The volumes of Afrikaans works published at the height of apartheid outstripped all other languages and literatures by far (Oliphant, 2000: 117) because the empowerment of the language encouraged the creation of a literature (Viljoen, 2012: 464). On the threshold of the 1990s, when the end of apartheid was near, Afrikaans had the most flourishing locally produced fiction tradition (Galloway, 2005: 216). Many publishing houses during apartheid were Afrikaner owned, producing books that did not break any of the government's rules (as enforced by the language boards); a very close relationship existed between the NP and the Afrikaans-language publishers, especially between editors and prime ministers, and later even state presidents (Tomaselli, 1997: 67-68). In the apartheid era until the early 1990s, for instance, Naspers remained a loyal and trusted partner of the ruling National Party (Botma, 2008: 44) and significant Afrikaans publishers supporting NP rule included HAUM-De Jager and Human and Rousseau (Oliphant, 2000: 116). A decree was passed in 1974 that made the use of Afrikaans as a medium of instruction in black schools compulsory from the last year of primary school onwards, which contributed to the Soweto Riots of 1976. This was another exertion of power by government using language, even though it was unsuccessful because it was never implemented. Unrest and boycotting of schools continued in the 1980s but with the demise of

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apartheid, the importance of the African language was re-asserted in a post-colonial context (Oliphant, 2000: 116).

Besides being prescriptive in the schoolbooks published for African schools, the government also exercised extreme censorship over what was published in the other publishing sectors during their rule. Works were often banned, and many writers exiled. Especially black writers writing in English were regularly arrested, and by 1966 South African literature in English had been stripped of its most important black writers (Oliphant, 2000: 117). Many writers – including white and Afrikaans writers – were opposed to apartheid and were often forced to publish abroad due to the censorship in South Africa. "Overseas publishers provided outlets for fiction and non-fiction written by black authors in exile as well as for anti-apartheid white voices within the country" (Galloway, 2005: 216). NP supporters regarded anti-apartheid Afrikaans writing as treason against their cause (Willemse, 2012: 446). All this political tumultuousness meant that Afrikaans became the "derided sign of black disempowerment" (Willemse, 2012: 2446). Nevertheless, a strong local publishing industry started to develop.

The international community imposed many sanctions against South Africa because they disapproved of apartheid, but just as the South African government relied on the international community for certain products needed in the country, South Africa was important for western powers as a route to the east and for commodities like gold and coal, which meant that all relations could not be completely broken off (South African History Online, 2013). As time went by South Africa became more and more isolated however and these decades of isolation imposed on the country by the cultural and academic boycott became known as the isolation years. During the isolation years, quite a strong indigenous publishing sector developed although this industry developed to serve the interests of minority domination (Oliphant, 2000: 109; Land, 2003: 107). This strong local publishing industry was driven by locally owned and already established subsidiaries of international or multinational companies (Galloway, 2005:

216). Books supporting the apartheid regime, or books making no comment about the regime one way or the other, were still being published. On the other hand, a number of publishers were established in opposition to apartheid (for example David Phillip, Skotaville and Taurus) in the 1970s and 1980s (Galloway, 2005: 216). Thus during apartheid a strong local publishing industry developed in spite of censorship. Ponelis claims that little translation from English into Afrikaans was done because the reading public gained access to classics of world literature through English translations (1993: 54). English is a world language, and the development of literature continued despite the problems of apartheid in South Africa. Stories about South Africa were written (by South Africans) for overseas audiences, many writers living outside of South Africa in exile. English is a much older language than Afrikaans, and many famous stories, for example works by Shakespeare, continued to be read and studied.

As has been seen before, Afrikaans, English and African languages went in different directions of literary development in South Africa largely because of political occurrences. These political occurrences have also had an effect on author profiles (the kinds of people producing literature) and the themes presented in their work.

3.2.4 The publishing of Afrikaans, English and African language books in South Africa: themes and authors

English came to the country through colonialists, and when the British proclaimed English as the language of the schools, churches and government in 1822 (Marjorie, 2013), it meant that some South Africans had to deal with a language quite foreign to them (whether speaking Afrikaans or an African language). At this time literature in South Africa was thus dominated by English, tied to British literature as a colonial adjunct (Oliphant, 2000: 114). During the apartheid period, South Africans had mixed feelings towards English: many Afrikaners had a bad attitude towards the English language because English was imposed on them by the British colonialists; on the other hand, many black South Africans embraced English as Afrikaans was seen as the language of the oppressor. Furthermore, English often served to unify people who

spoke different African languages but all suffered under apartheid laws. English language books were often imported (the production of English books did not need to take place in South Africa). There was a trend by black South Africans to write and publish books in English evident during apartheid, where newspapers and magazines for black South Africans were published in English. During the 1950s "white and black writers – drawing on their entirely different experiences of the rural and urban – produced a literature that was racially distinctive, although the black writers' education in English also brought them to share, if then sometimes to resist, the values and conventions of that English tradition" (Driver, 2012: 388). 'Bantu education' ensured that African language instruction was encouraged and supported by (state-subsidised) prescribed readers in African languages (Oliphant, 2000: 109). This meant that authors could not write what they wanted, and readers lost interest because texts "were filtered to appease political agenda" (Swanepoel, 2012: 610). This resulted in themes covered by books being limited to 'non-offensive' topics; they could not be political or cover topics like mixed race relationships.

While African languages suffered under apartheid, resistance literature and publications like *Drum* magazine did help to unify people. *Drum* magazine was an English-language publication (*Drum* still exists but has changed radically from what it was during apartheid) that became a voice for black South Africans during difficult political times. The magazine, established in 1951, became a "thoroughly urban production" and it had circulation figures of 60 024 in 1953 (Driver, 2012: 394). The magazine contained "essays, columns and photographs on politics, boxing and ball sports, crime, gangs and jazz, models and housewives, and a monthly story or two that brought into its pages virtually all the black writers of note" (Driver, 2012: 394). According to Driver *Drum's* contents signalled an affiliation with modernity, not least in the use of English which unified different tribes (2012: 395). "It is in this context that some of the *Drum* writers apparently claimed not to speak - or feel at home in - any African language" (Driver, 2012: 396). *Drum* encouraged black South African writing and black South African reading,

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albeit in English. During apartheid, the most popular form of English publication was the short story: the staple of magazines, often gathered into anthologies for schools (Driver, 2012: 387). This shows that literature in English was not only written by white people - "black writers' attraction to the form has…been explained by its hospitality to those who lacked the domestic space, privacy and leisure time" but the *Drum* magazine was also crucial in the publishing opportunity it provided to black writers in the 1950s (Driver, 2012: 387).

The popularity of English, as demonstrated by *Drum* magazine, has remained: English has become the biggest lingua franca in the country (Webb, 2002: 93) which would lead one to draw the conclusion that mother tongue speakers of African languages and Afrikaans would be able to, and do, read English books as opposed to only reading books in their mother tongues. This can be shown by the fact that English trade books continue to be the most widely sold in South Africa today, with the 2011 PASA survey explaining that 54% of trade books sold were English, 45% Afrikaans and thus 1% in the combined nine official African languages (PASA, 2012: vii). While English is a language imported by colonialists its status has increased much in contemporary South Africa. Second-language speakers of English may read English as well as their own language (for example English and Afrikaans books) and sometimes only English books (in the case of many African-language speakers). Importing English titles gives South Africans a wide pool of books to choose from.

The development of Afrikaans and Afrikaans language publishing went through various stages: it was first a language spoken by the lower-class, then it became an official language of South Africa; it was the language of the oppressors during apartheid and today still a widely spoken language in South Africa with a well-established book reading market.

By the middle of the 19th century Afrikaans was the lingua franca in the Cape Colony in the lower classes of coloured and white people, alongside Dutch and English, which were the languages of the social elite and were used as high function languages (Webb, 2002: 74).

Afrikaans had the advantage of being a literate (written) language since its inception because it developed from Dutch and, although the languages today are quite distinct, the relationship with Dutch allowed Afrikaans to be taught at university level as early as 1918, even before being declared an official language (van Zyl as quoted by Mpe & Seeber, 2000: 37). This helped the development and growth of the language from an early stage. Afrikaans then became a national official language in 1925 along with Dutch and English (Webb, 2002: 74). Furthermore, many Afrikaans writers' efforts went into producing literatures that supported Afrikaner nationalism as opposed to British colonialism (Oliphant, 2000:112-113). The production of literature and progress of the language was then elevated with the support from the NP government. The NP government had much to do with the development of Afrikaans and Afrikaans literature. Willemse supports this by saying that before 1948 when the National Party came into rule, "much of Afrikaans literature was directed at modestly educated readers" whereas the "new generation of Afrikaans writers were highly educated, often well-travelled and multilingual in European languages" (Willemse, 2012: 430). This shows how shifts had taken place in terms of author profiles for Afrikaans literature.

Considering writers of Afrikaans literature, "Afrikaans literature from the late nineteenth century onwards conformed to older, European models (as did Dutch and English literature) while adapting to local context" (Van Coller, 2012: 279) and in the early 1900s, South Africa was still under colonialist rule, the printing press in the Cape was under government rule and Afrikaans was considered a language of lower status. Because of the development of Afrikaans as a lower-class language, books were initially produced for less educated people, but as it developed literature was being produced for more educated people. Furthermore in the early 1900s black South Africans were often used as slaves. As a result "there is a notable absence of black and female voices in the early Afrikaans literature, and one can attribute their absence to the specific socio-political environment of the day...Language impotence and language inferiority certainly did play a role in creating an absence of female and black voices in the literature of these early years, as did social and political factors" (Van Coller, 2012: 277).

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After 1976 and the uprising in Soweto, more resistance literature appeared in Afrikaans writing - many wanted to show their antipathy to the situation in South Africa and wanted to distance themselves from the NP government. Resistance writing also included resistance against gender oppression. After 1990, Afrikaans writing entered a stage where writers were trying to free themselves, and the language, from negative associations from the past. Today there is a bigger variety of themes in Afrikaans books; while history is still important and popular among readers, there are more books being produced simply for leisure reading and not to necessarily make comments on South African political history. In today's society there are various women writing books for the Afrikaans reading market. However, there are still few black South Africans writing books in Afrikaans; most speakers of Afrikaans are white or coloured: Afrikaans is the first language of an equal number of coloured and white people (Webb, 2002: 74).

Looking at authors in general, South African literature is seen as being dominated by white authors writing in Afrikaans or English (Morgan, 2006: 181). A reason there may still be fewer black writers than white writers in the South African author sphere today may be a difference in culture between white and black people. Many of South Africa's black cultures have an oral tradition, meaning that stories were not written down to be read, but carried over by storytellers. During apartheid for example, "'people's poetry' was synonymous with 'oral poetry'. The masses in South Africa were not regular buyers or readers of volumes of written poetry. Their culture was still predominantly oral." (Zuidema, 2002: 13). It was important then, at this time, for poets to make sure that their poetry could be successfully narrated. Poetry was a 'consciousness raiser' and an inciter of the masses (Zuidema, 2002: 14). Poetry was easy to narrate, to tell a story with. Today, many cultures still have a strong oral culture, but there is no pressing situation like what apartheid created for poetry to be written specifically; the function of poetry as 'an inciter of masses' has disappeared, and the popularity of poetry, in any language, has waned. The masses are still not regular buyers or readers of volumes of written poetry, and there is less reason to produce poetry today than there was before.

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According to Maake the development of literature in African languages was influenced by various specific stages in history, including the genesis at missionary presses and the evolution of literary genres from early missionary works and translations from English (2000: 129). Thus the beginnings of indigenous language publishing started with missionaries and African language literature from these times included translations of the Bible, religious newspapers, transcripts of oral narratives and poetry. Missionaries printed some of the first examples of works in indigenous languages, set up schools and taught all manner of skills (Oliphant, 2000: 112). While the missionaries' purpose was also to enforce western cultures and beliefs, they still codified African languages (Peterson, 2012: 292) and helped create orthographies for languages that were at that time developed spoken languages; they also helped to initiate a writing and reading culture. For a long time missionaries were the gate-keepers of African language publications; an example of this is Lovedale Press. Lovedale was a missionary station, and the college at Fort Hare was established under the chairmanship of the principal of Lovedale. Initially Lovedale Press was only focused on the publishing of evangelical and educational literature, and while this focus remained they published more and more general literature. An overwhelming portion of the 238 Xhosa books published up to 1939 was published by Lovedale (Peires, 1979: 156). While missionary presses were instrumental in the publishing of African languages, books that did not conform to their moral beliefs did not get published, so the writers never had complete freedom of expression. Censorship was thus present from the beginnings of African language publishing, and this stranglehold of the missionary presses on African literature would continue well into the twentieth century (Oliphant, 2000: 114).

In terms of themes black South African writers explored in their works, Peterson explains that "the start of the twentieth century witnessed the first explorations of the novel form by black South African writers" and while these important novels had a variety of themes these "seemed predicated on some degree of engagement with aspects of South Africa's complex and contested history" (2012: 291). Furthermore "newspapers provided the space for the most sustained apprenticeship in the writing for Africans" and "the preferred genres before the forays into

extended prose were the short story, essay, poetry and the different forms of indigenous orature and performance traditions" (Peterson, 2012: 293). However, Peterson does not mention the languages these works were produced in, though they were probably a mix of indigenous languages and English. Those that were writers were concerned with "asserting the cultural integrity of their backgrounds" and so they "compiled and wrote hymnals, poems, journalistic articles and books that traced and valorised the history, language, folklore and customs of their respective African nationalities" (Peterson, 2012: 294). This means that many novels published during that time were historical novels (Peterson, 2012: 295).

In terms of gender, "the post-apartheid period has brought new freedom for all of South Africa's women writers, but their published work reveals that black women…encounter different problems in their lives from those of white women…" (Hunter & Jonas, 2011: 97). Hunter and Jonas claim that black women still have a certain obligation that rests on them to write about certain things, like the abuse of a racist government or by "male activist partners" whereas white women have more freedom to write about smaller things "that would previously have been regarded as too frivolous for this country" (2011: 97). They also claim that black women have other obstacles to overcome that white women do not have to: white women have more leisure time to read and write, have the benefits that money can offer like space and equipment and possibly even childcare (Hunter et al., 2011: 98). While the post-apartheid era brings freedom to all writers, it also means that more people, and significantly black people, are able to receive a tertiary education. However, women have suffered the role of being 'inferior' to men; women's writing will take time to recover - many who have excellent novels are still not as well-known as some established male writers (Hunter et al., 2011: 99). "Another hurdle facing black women writers is the fact that despite their country's having eleven official languages, English and Afrikaans dominate within the publishing and bookselling economies" - as mentioned before, this is a problem that does not affect only women writers. According to Hunter et al. (2011), some white women writers are ready to move away from apartheid in their writing, while black women writers are often still eager to explore this topic and the issues that affected

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them specifically during this time, but over which they had to keep their silence. They categorise post-apartheid works by black women into two groups: novels and short stories set during apartheid and those set in the post 1994 period yet registering the continuing effects of the past (2011: 101). Works like crime novels, with a distinctly racial or political slant - issues dealing with by-products of apartheid - are also being produced. Women have also launched a "strongly feminist attack on male chauvinism that was impossible to imagine pre-1990" (Hunter et al., 2011: 103). White women often write about guilt and alienation and women's place in South African society, pre- and post- apartheid (Hunter et al., 2011: 106) but many also just write about things they love, not as tied to the past as black women may be, and are often forward-looking. Whereas before writers - men and women - really had something to write about that evoked strong feelings (related to political convictions), today some may even write just for financial reasons.

It is clear that South Africa's history had, and still has, an impact on the publishing industry. As a result of this history literary production in English, Afrikaans and African languages have different themes. The first democratic elections took place in 1994 and a new Constitution followed in 1996. Elements that had hindered the development of publishing in English, Afrikaans and African languages were banished in this Constitution (the new Constitution promotes freedom of expression and advises that no language is favoured above another) and the Constitution named eleven official languages. Because freedom of expression has been adopted, it means that different kinds of authors feel free to write. The themes and the author profiles represent the situations of the times, and give a good indication of the situation of the country. This is an important issue to take note of, as authors and the themes of their works as well as the languages they write in have a big influence on access to books. Throughout South Africa's publishing history, the state would intervene to safeguard the interests of minority rule (Oliphant, 2000: 111), but new political circumstances (changes are still happening today) mean there is a continuing journey in terms of literature, with "the ultimate goal of equality, freedom, prosperity and justice for all..." (Zuidema, 2002: 22). Today, South Africa is dealing with a

different set of problems and authors have had to reinvent and have had to find new issues that they are passionate about. However, not all constitutional ideals have been realised yet.

3.3 A background to issues affecting access to books through language and the importance of reading

There are a variety of issues that affect access to books through language that makes publishing a complex process, especially in South Africa. This study investigates the publishing of multilingual books in South Africa specifically, so although these issues are not the focus of the study, they are important factors in the publishing industry as a whole.

This study investigates the trade publishing sector where books are created for leisure reading. Thus it is assumed that reading for leisure is important in a South African society. There are various benefits to reading, an important one being that the more one reads the more one's reading skills improve. If reading is not continued after school, there may be a decline back to illiteracy or aliteracy; if the habit of reading continues after school, that skill improves. A reading-slanted approach to early childhood development has benefits not only for high-level literacy, but also for broader mental development, parent-child bonding and school readiness (Mulgrew, 2012). Reading is also important for:

- learning new vocabulary and improving language skills,

- learning new forms of expressive language,

- learning about other cultures - an incredibly important benefit for a multicultural society like South Africa,

- having good reading skills may be a vital job skill,

- reading well means increased access to all kinds of information,

- reading stories and sharing them leads to building good relationships,

- helping to improve concentration (and helping brain development) as it is a continuous mental exercise, and is thus an excellent form of entertainment.

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Mulgrew asked the writer Sindiwe Magona about reading culture in South Africa. "Literacy is the cornerstone of development politically, socially and economically," she said. "We had had centuries of deprivation of the right to read and we thought that everything would change with the end of apartheid. We hoped children in the townships would flock to the libraries" (Mulgrew, 2012). However, this has not happened. South Africans read newspapers and magazines but they are not so-called committed readers: only 1% of South Africans regularly buy books and only 14% are regular book readers, figures far below the estimated literacy rate of 88,7% (Mulgrew, 2012). These findings are reported by the SABDC (2007).

In order to ensure freedom of access to books, reading skills need to be improved. The best way reading skills can be improved is through the habit of reading books for leisure. "Literature awakens, enlarges, enhances and refines our humanity in a way almost nothing else can" (Gioia, 2006). What literature does is insert us into the inner lives of other people in the "dailyness" of their psychological, social, economic and imaginative existence (Gioia, 2006) and through this it encourages empathy for other people.

In today's society, it is vital to be able to read well. Conceptual and analytical thinkers – the kind of thinkers that regular reading produces – are best equipped to participate in all sectors of the economy and, crucially, start sustainable businesses (Mulgrew, 2012). It also enables people to "feel affirmed in their sense of purpose, belonging and identity" (Harrison as quoted by Mulgrew, 2012).

3.3.1 Reading culture

Reading culture is a complex issue – as described it has numerous benefits for children and adults and a nation as a whole – but fostering a reading culture is not an easy process. Many South African children's first experience with a book is at school. As a result, they do not associate a book with the idea of entertainment. As they are often not exposed to books as leisure items, they do not continue to read books after school, and even if they go on to tertiary-

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level education, many only read what is necessary for their studies. As adults, many do not read books for leisure, as can be shown by the fact that only 31% of the publishing industry's turnover comes from the trade book sector (Struik & Le Roux, 2012: iv). Furthermore, the 31% turnover includes books like self-help titles or dictionaries that are not necessarily bought for leisure reading, which means an even smaller percentage of adults probably buy books for leisure reading. The SABDC survey (2007) found that in fact 88% of South Africans enjoy reading as a leisure activity, of which 84% of the reading materials is newspapers (SABDC, 2007: 14;23). In South Africa, among the types of books being read, romance is the top category with religion and history following suit (SABDC, 2007: 69). Mbobo, Katjavivi and Madolo claim that the percentage of black South Africans who read is probably higher than they appear because people share their magazines and newspapers - one magazine may be read by 14 other people (2005: 192). While sample sizes for the SABDC survey were small, it still seems to indicate that South Africans do read, but do not often read books; rather they prefer newspapers and magazines. Mbobo et al. further suggest that this is because of *identity, content* and *packaging* (2005:192). Identity relates to books written in the language or languages readers would be most comfortable with, content would include literature based on the experience of readers, and packaging might include publications that can be carried around easily (Mbobo et al., 2005: 192). This study focuses on the issue of identity.

South Africans have certain perceptions about reading according to a study done by the SABDC. Among these perceptions the key association around reading is access to knowledge, but reading is also associated with relaxation and the power of reading broadening one's mind and stimulating imagination. However, only about half the population agree that everyone should be able to read (2007: 29), indicating that reading is not considered an important part of living and surviving in South Africa today. It is also important to "acknowledge that electronic books and the audio revolution are here, and as much as we want to embrace them, we still have to foster traditional reading practices...It is noble and justified to want South Africans to be able to read

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and write in their home languages. However, our education system is still predominantly through the English medium" (Tsehlana, 2005: 176), especially at tertiary education level.

A love for reading needs to be cultivated from a young age, and in South Africa being exposed to reading books from early childhood is not a given. There are various reasons for this, and often it starts with the parents: parents who do not read will not pass on a love for reading to their children. Furthermore books are considered luxury items of low priority (people do not want to spend money on books, which are often considered expensive) and there are other forms of entertainment. Other forms of entertainment may include something like watching TV, which is considered easier than the mental exercise of reading a book – many people do not perceive reading books as a leisure activity. Traditionally African language cultures also have an oral culture rather than a written culture. In certain cases, often in middle-class families, parents expose their children to books by reading to them, and set an example by reading themselves. The children also see older siblings reading and writing. On the other side of the spectrum, in poorer and semi-literate families, parents may be absent because they work far away or are too busy to read to their children, probably do not read themselves and do not see reading as a priority. Children are also "lured away from libraries by video games, computers, Internet and other forms of technology that make information readily available through media that do not encourage them to read. There are greater challenges for South African children from disadvantaged communities who access books only when they reach primary school" (Tsehlana, 2005: 172-173). There are many factors that may influence reading culture, not least of which is the language books are published in, and it is important to realise and "acknowledge the depth of the problems regarding lack of reading culture in our society not only based on the oral tradition, but on the historical setting and quality of education and poverty in South Africa" (Tsehlana, 2005: 173). Libraries are the biggest purchasers of African language titles (Sisulu, 2004) and financial cutbacks for libraries mean that fewer indigenous language books can be available for readers.

The poor book reading culture and resulting lower book demand especially in African languages, has some of its roots in the history of apartheid. The Bantu Education Act resulted in books prescribed by government which made readers lose interest; authors were also not free to write what they wanted. Furthermore, "in the urban areas where black Africans were forced to reside in segregated townships far from work, with inadequate free time, low wages and a general feeling of want and non-belonging, even the bare essentials were hardly affordable and reading was subject to the struggle for survival" (Swanepoel, 2012: 610). This meant that a good reading culture was not developed among black students or their parents. African languages became associated with schools, and the purpose of teaching only. Publishers are businesses in their own right, and are profit driven. As a result of this dearth of adult readers of African-language literature, schools became the area where African language books were published. Thus while indigenous language books are published in the educational sector, in general "publishing in the indigenous languages is still relatively underdeveloped" (Oliphant, 2000: 110).

The book-buyers and readers of this country are still the more affluent, and libraries and bookstores are still to be found in the more affluent areas. Thus in these cases history repeats itself, with the more affluent continuing to be exposed and encouraged to read books, and the poorer families prioritising other things above reading books; resulting in poor reading culture in the biggest part of our population's adults. Furthermore, the aim of language is, among other things, national integration and unity. South Africa has a complex multilingual society which makes this difficult as there is no one language that can, constitutionally, be used to unify the South African nation but English as a language is becoming more popular in South Africa, as described later on in this chapter. A variety of languages is present and needs to be used and unity can be achieved through a reading culture - with books being read in a variety of languages.

3.3.2 The status of languages in South Africa

Already in 1947, Benedict Wallet Vilakazi, the first black man in South Africa to receive a doctorate in literature, said the following: "I have an unshaken belief in the possibility of Bantu languages and their literature, provided the Bantu writers themselves can learn to love their languages and use them as vehicles for thought, feeling and will" (Acoustic Strings as quoted by Ngulube, 2012: 19). Very little publishing of books in indigenous languages takes place in any other sector than the educational sector. Most of the new titles published in the local trade book market are in English or Afrikaans. It is argued that this is because of small reader markets (which make publishers loath to publish these books) and few authors wanting to write in an indigenous language. It seems that indigenous languages are not as 'popular' as or have a lower status than English which is quickly becoming the go-to language for everyday communication in almost all areas of life in South Africa. There is unevenness in the knowledge of the country's languages and today's South Africa is approaching a reality of 'linguistic capitalism', in which knowledge of English, rather than race, defines whether or not one will have the opportunity to join the governing elite (Brand as quoted by McLaughlin, 2006: 122). Currently this language is in fact being promoted as the language of power in almost all areas, from education to the workplace. There are more job opportunities, for example, if one is able to speak English; Edwards and Ngwaru claim that English is the language of highest status and that many parents veer to education for their children in English (2010: 6), a claim supported by Banda (2012: 12). Even those in government are choosing to use English above indigenous languages in public domains. If government serves as an example for the equal use of South Africa's official languages, it is understandable that indigenous languages are struggling to continue to grow in popularity and the demand for indigenous language books is not increasing. Government is extremely hesitant to give practical effect to the recognition of cultural and linguistic rights. There is a preference for English as language of learning and teaching and study at tertiary education, in the economic sector the use of English only is taken as self-evident and the public media is strongly English-oriented (Webb, 2002: 26-27). The need for state-wide administrative

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control requires a single language of wider communication, and the language considered most suitable and chosen by South Africans is English, an ex-colonial language (Webb, 2002: 22). Through this choice, however, "African states are denying their intellectual and spiritual independence, proclaiming their dependence on their former rulers, and destroying their integrity, which is an ironic twist to the independence tail" (Webb, 2002: 22). However, as Ngulube (2012: 11) puts it:

> Language is central to the ability of the writers to communicate and transmit their literary messages, expressions, philosophies and ideas for present and future use. Interactions and social relationships depend on language. In this regard, language defines humanity. The demise of a language means the end of a culture. Writing and publishing in a language is one of the ways of preserving it for the present and future and ensuring that it is not neglected.

The low numbers of indigenous language books outside the school market point to the fact that the "Bantu languages have an extremely low status...they have almost no economic value and their speakers do not believe that these languages can serve as useful instruments of learning, economic activity, social mobility, or any other serious public business" (Webb, 2002: 26). Many speakers of African languages state that it makes no sense to study these languages at school, their only use being as instruments of personal social interaction, cultural activity and religious expression (Webb, 2002: 26). Parents and teachers are so eager to expose children to English that they forget that educational development cannot take place in a language one does not know and proficiency in English remains inadequate, partly because the necessary cognitive skills needed for effective learning have not been developed (Webb & Kembo-Sure, 2000: 287). "It is generally accepted that cognitive development can occur effectively only in and through a language [a] learner knows very well" (Webb et al., 2000: 5). Yet black parents in South Africa "overwhelmingly prefer English as the language of learning and teaching for their children"

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(Webb et al, 2000: 5). This is because English is a world language, provides access to almost all sources of knowledge and entertainment, it is the most important language for work in the country, it is an international language, it is the language of the most successful people in the western world and it was the language of the struggle against apartheid (Webb et al., 2000: 23). Furthermore there is "a tendency in some quarters to associate the production of books in African languages with the apartheid regime, and therefore regard it negatively" (Land, 2003: 118). According to Webb et al. (2000: 23), many South Africans have a poor knowledge of English and are functionally illiterate and this may be because many have restricted exposure to English, especially those in rural areas, inadequately trained teachers and inadequate classroom facilities (2000: 23). However literacy rates are often a contentious subject as it is difficult to measure. The reasons African language speakers have negative feelings about their languages may include factors such as slavery, the culturally destructive impact of the work of Christian missionaries, colonialism and apartheid (Webb, 2002: 26). These are all historic events that have influenced speakers of indigenous languages today. Historic events have also contributed to feelings about English and Afrikaans and the languages of South Africa are thus politicised. There is a strong ethnic nationalism associated with especially Afrikaans, negative feelings towards Afrikaans by some groups, a general positive feeling about English and poor perceptions of African languages. The fact that these languages are politicised has several consequences according to Webb (2002: 30): firstly it means they cannot serve as instruments of national unification or effective instruments of access in public domains, secondly it obstructs communication and thirdly it means that languages may play a role in future conflict.

Class status of indigenous languages evidently has a huge effect on whether or not books will be published in these languages, thus providing access through language to books to a larger part of the South African population. A suggested way of increasing status of languages among readers and specifically writers is to have literary awards for different languages. This provides an incentive for authors to write in their mother tongues, and when readers see that a book has won a prize, this may encourage them to buy the book.

3.3.3 Literary awards as incentives to write in African languages

Some argue that there are too few literary awards that provide incentives for Africans to write in their mother tongues. Others however claim that prizes might not make a big difference: "While the [M-Net] prize no doubt raises the profile of the winner its long-term impact on the development of African language literatures is doubtful" (Mpe & Seeber, 2000: 33). In South Africa the incentive of literary awards is restricted mostly to English and Afrikaans books; books that are recognised internationally are also not in African languages. "Literary awards such as the Nobel, Commonwealth Literature, and even the Africa-centric Noma prizes rarely go to writers in African languages" (Limb as quoted by Ngulube, 2012: 19). This means incentives for indigenous language books are few and international recognition is achievable only through English. Moreover it was announced in February 2014 that the M-Net literary award has announced its last winners and will no longer exist.

In the nineties, Kagiso Publishers introduced the Kagiso-FNB Literary awards in all eleven official languages. In 1993, Maskew Miller Longman encouraged new literary works in African languages through their African Heritage Literary Awards and in English through the Young Africa Award. Unfortunately this did not necessarily mean that the work handed in was of good quality, probably because new writers were rushing to enter the competitions (Mpe & Seeber, 2000: 32). The Sanlam Literary Award for youth literature offers the same prize money for English, Afrikaans, Nguni and Sotho categories (Mpe as quoted by Ngulube, 2012: 19). In 2014, this prize money was R12 000 for the winners and R6 000 for each of the runners up, with a total of R54 000 prize money available (Shortlist for 2013/2014 Sanlam Prize for Youth Literature Announced, 2014). The M-Net Book Prize offered R50, 000 to a winning novel in each of four language categories: English, Afrikaans, Nguni and Sotho. This means that only one novel title can win in the four-language Nguni category, and only one in the three-language Sotho category, while English and Afrikaans are categories in their own right. The Tshivenda and Xitsonga categories get a merit prize of R16 000 each (Ngulube, 2012: 19). Unfortunately there

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are often too few books to choose from to even award the prizes every year. "In recent years, a number of literary prizes could not be awarded, owing to the lack of novels and poetry published in African languages" (Morgan, 2006: 184). The South African Literary Awards include a number of awards for works in the official languages of South Africa: Nadine Gordimer Short Story Award (for Writing in African Languages in the RSA); K. Sello Duiker Memorial Literary Award; Posthumous Literary Award; Lifetime Achievement Literary Award; Literary Journalism Award; Literary Translators Award; Poetry Award; First-time Published Author Award and the Creative Non-Fiction Award. In 2012, four awards went to Afrikaans books, five to English books, two to translated works (from English to Afrikaans) and one each to a Tshivenda and Sesotho title. The Nadine Gordimer Short Story Award (For Writing in African Languages in the RSA) had no nominees and no prize was awarded (S.A.L.A., 2014). Other literary awards include the Etisalat Prize for Literature (for first time writers of published fiction works; the book must first have been published in English); the Caine Prize (awarded to a short story by an African writer published in English; this prize is open to Africans and writers from other continents); the Wole Soyinka prize for Literature in Africa (a pan African prize; to qualify a work must be written by an African in English or French and winners receive twenty thousand US Dollars) and the *Grand Prix littéraire d'Afrique Noire* (awarded to African works in French). The Commonwealth Foundation offers the Commonwealth Short Story Prize for all Commonwealth countries in Africa and the Brunel University African Poetry Prize (an annual poetry prize of £3000 for poetry from Africa). The Noma Award for Publishing in Africa was awarded annually between 1980 and 2009. It seems that, unfortunately, the Noma Award no longer exists because the Award's website does not exist anymore and other sites claim that the Award ended its operations in 2009 and can only showcase winners up to 2009 (Africa Africa Web of Knowledge, 2014; goodreads Noma Award Winners, 2014; LibraryThing Book Awards: Noma Award for Publishing in Africa, 2014).

However, "while it might be easy to laud the existence of literary prizes and awards...we need to ask what purpose they serve" (Mpe & Seeber, 2000: 33). It is evident that literary awards discriminate against some indigenous languages resulting in some authors not writing in their indigenous languages. Despite these systemic constraints which are at times beyond the control of the writers, indigenous and black writers have themselves played a pivotal role in the marginalisation of indigenous languages (Ngulube, 2012: 19). Writers are not confident of producing creative work in indigenous languages. They are also under the impression that works written in indigenous language have a limited market. Consequently, many indigenous authors in South Africa prefer to write in English than to write in their first language (Ngulube, 2012: 19).

Currently, most African language publishers are educational publishers and books are often selected on their suitability for the classroom rather than because they won a literary prize. As mentioned before, "it is doubtful whether literary prizes in the future will raise the status of African language publishing as long as South Africans publish mainly for schools and accept only those manuscripts which stand a chance for prescription" (Mpe & Seeber, 2000: 34).

The creation of more literary prizes for African languages of South Africa could be a step towards creating more interest in African language writing and reading, which will be a step towards realising constitutional ideals. More interest in African language titles that have won prizes could also bring more interest in translation of African language titles to other languages, reaching different markets.

3.3.4 Policies

The Constitution of 1996 and the expected new language policy brought expectations about various changes in South Africa. Now all government documents needed to be translated and laws would have to be translated into various languages. Translating texts into different languages would mean that more people with different mother tongues would have access to

the same texts by being able to read these texts in their own languages. It would also be possible to translate thousands of existing trade books into different African languages, so more people could read for leisure in their mother tongues. Translators would be needed for this to become a reality. They are an integral part of a multilingual society because they are able to provide access through language to information - they "establish communication between interlocutors who do not understand each other's languages and those translators - and the products of their activities - are therefore pivotal intermediaries" (Beukes, 2006: 16). Translation is instrumental in facilitating communication, promoting tolerance, understanding and mutual respect in South Africa's nation-building project (Beukes, 2006: 16). Translation is a tool which can be used to remove language barriers, however "the role of translation as a crucial development tool has clearly been neglected in the post-apartheid context" and this has contributed to the shrinking socio-cultural domains in which the indigenous languages are being used (Beukes, 2006: 21).

What is mentioned in the Constitution and the Bill of Rights about language, other than the statements about the official languages, is that everyone has the right to be tried in a language that the accused person understands or, if that is not practicable, to have the proceedings interpreted in that language (Republic of South Africa, 1996). However, many documents, like the Freedom Charter of 2005, are still only available in English (Beukes, 2006: 18). This reflects politicians' and policy makers' neglect of translation and the important role it plays (Beukes, 2006: 18), as discussed in section 3.3.2 (*The Status of Languages in South Africa*).

After the first democratic elections in South Africa the new Minister of Arts, Culture, Science and Technology (as it was called then) convened a Language Task Group, known as LANGTAG, to advise government on developing a policy and implementation plan based on the constitutional language provisions, and in 1996, they presented government with a comprehensive report, the LANGTAG Report, outlining a clear framework for the development of a language policy and plan (Beukes, 2004: 11). A Language Policy Advisory Panel - the Pan South African Language Board (PanSALB) - was appointed to draft a language policy and plan drawing on the

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framework provided by the LANGTAG Report. They produced the first draft of the Language Policy and Plan for South Africa and the South African Languages Draft Bill (Beukes, 2004: 11-17). In 2002, Webb postulated that "policy decision-makers operate[d] in isolation of each other and without full consideration of the macro-context or the micro-context" (2002: 93) which makes successful and effective implementation even harder. He went on to say that South Africa needed a "comprehensive national language policy, an associated language plan, and a set of specific strategies for the implementation of the plan and the evaluation of its implementation efforts" (Webb, 2002: 33). In 2003, the Cabinet finally approved the National Language Policy Framework (NLPF) which would eventually consist of, among other things, a Policy Statement, an Implementation Plan and the South African Languages Act (Beukes, 2004: 11-17). Government published the Implementation Plan after approving the NLPF.

The Pan South African Language Board (PanSALB) was established by national legislation and according to this legislation must promote the development and use of all official languages and promote and ensure respect for all languages used by communities in South Africa (Republic of South Africa, 1996). The PanSALB Act charges the Board with "the promotion of the provision of translation and interpreting services" (Republic of South Africa, 1995) which "supports the notion that translation is integral to the effective management of linguistic diversity" (Beukes, 2006: 20). The Act also prescribes various other requirements like the number of board members, all of whom must be language specialists in some way (translators, interpreters, lexicographers, etc.). This again points out that government recognises the importance of the development of South African languages as well as the role translation can play in this development, but "from a language planning perspective...PanSALB's response to the translation provisions have been haphazard at best" (Beukes, 2006: 20). Government's "statutory language agency has engaged in very little systematic translation planning and management" and seemingly no action has been taken to devise a dedicated translation implementation plan in support of the National Language Policy Framework (NLPF) under which the language policy falls (Beukes, 2006: 21).

In July 2011, a draft language policy was presented to the government. In January 2012, the Portfolio Committee on Arts and Culture held public hearings on the government's proposed SA Languages Bill which revealed that most participants agreed that the bill as it stood was inadequate (Pan South African Language Board, 2012). PanSALB's first point of departure was that the bill is unlikely to give effect to the government's constitutional obligation. In December 2012, PanSALB claimed that they were working on the issue of equitable use of the official languages through the enactment of the South African Use of Languages Bill, which provides for the regulation and monitoring of the use of official languages by national government for official purposes and to endorse the compulsory teaching of an indigenous language in all schools (Pan South African Language Board, 2012). There are doubts, however, about whether these promised measures will be carried through. Higher Education Minister Blade Nzimande set up a ministerial advisory panel to examine the development of indigenous African languages in higher education that would focus on obstacles to installing effective language policies and practices at institutions of higher education and training. Nzimande said that the panel would submit its report in June 2013 (to date the researcher has been unable to find this report; if it has been submitted, it has not been made publicly available). Although these are steps in the right direction, De Kadt postulates that "as long as language policy languishes, language will continue to throw up barriers to development, both for individuals and for the country as a whole" (De Kadt, 2005: 26). Most researchers agree that though South Africa's language policy is exemplary in its ideals, it has not been implemented and does not do what has been set out in it. Unfortunately, there has been a lack of redress for the historically marginalised languages (Beukes, 2006: 17).

Some of these developments seem very promising, and have resulted in a language policy process that is exemplary by all standards (Beukes, 2004: 17). However a salient language policy remains to be implemented, and "questions pertaining to the how and what of translating this progressive policy into practice will not be answered in the affirmative but would rather suggest a gap and clear tension between the development and institutionalisation of language

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policy" (Beukes, 2004: 17); in other words while there were excellent plans and goals set out in these documents, none have been effectively carried out or successfully reached. Implementation failure, related to the use of African languages, is blamed on inadequate congruence between government's stated language policy and actual language practice (Beukes, 2009: 36).

There have also been steps toward creating a National Book Policy. After some initial research into book development in 2004, the SABDC lobbied government to develop a National Book Policy (South African Book Development Council, 2014). The policy was developed under the auspices of the Transformation Committee (a working group dealing with diversity at the time) and at the beginning of 2005, the SABDC started with its first round of consultations. At an industry workshop in August 2005, the 2nd draft was accepted as the strategic plan for the sector (South African Book Development Council, 2014). This Book Policy has not been implemented yet. The 2009 version of this Policy is available to the public, although the latest Book Policy was submitted to Parliament was in late 2013.

According to the Draft Policy, it "serves as a dedicated plan to grow and develop local book publishing in South Africa" and it aims to "outline the interventions to be implemented to achieve the objectives of the Draft National Book Policy" (Draft National Book Policy, 2009). It further claims that the South African Book Development Council will facilitate the implementation of the plan and its targets through providing strategic support to industry and cultural organisations (Draft National Book Policy, 2009). The objectives of this plan include obtaining priority status for the book publishing sector, encouraging literary creation with South African content for both local and international readership, providing fiscal, credit and administrative incentives to the book value chain, stimulating the development of local authorship, creating an environment that would stimulate exports of South African products, ensuring an adequate, affordable and accessible supply of books for all segments of the

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population, facilitating nationwide distribution and international circulation of books, facilitating and coordinating reading promotion activities and skills development (Draft National Book Policy, 2009). The Draft Policy also briefly explains how the Council would try and reach its objectives. This Policy would thus be very important in the development of African language titles by supporting the publishing sector through the encouragement and support of local authors as well as skills development, like developing the skills of African language editors. This would be important in their goal of exporting local titles to overseas markets, as translation would be important in managing to export titles.

Another area where the Policies would be important in helping with skills development is translating. Translators can play an important role in reaching the constitutional goal of the equal development of all the official languages. Translators can translate texts from and into all the official languages to provide access through language for South Africans. However, translating is a skill that needs to be developed and requires linguistic ability as well as cultural knowledge. Currently there are almost no institutions where South African translators and interpreters can be trained, and language services in various provinces are abysmal. "At provincial level, all language offices are grossly understaffed while funded posts have been vacant for long periods of time. Several provinces do not have translators or interpreters for some of the official languages of that particular province" and only the Western Cape has a language planning office collaborating with its provincial language committee on the implementation of projects (Beukes, 2006: 18). Language practitioners are needed in order to realise the ideals of eleven languages being treated and developed equally. These language practitioners may include language teachers, people who produce effective language learning material, copy-writers, editors, proof readers, specialists in document design, translators, interpreters and language planners (Webb, 2002: 32) as well as publishers. However there is a "lack of training programmes to produce specialists and workers in these areas, with few

training centres (such as universities and technikons) equipped to provide the necessary training" (Webb, 2002: 32).

Finally, Beukes explains the state of indigenous languages in South Africa:

> Notwithstanding the commendable language policy and planning it is clear that South Africa currently finds itself in a 'retrogressive' situation of widespread policy failure. Government's lack-lustre approach to policy implementation, together with the hegemonic position of English and negative attitudes regarding the functional uses of African languages, has resulted in language matters taking a back seat in government's transformation agenda. The fate of the country's indigenous languages is a matter of concern (Beukes 2009, 43-44).

The articles quoted above are the most recent that could be found on the topic. The fact that more recent sources are not available may indicate little development in this area. The most recent developments in terms of Language Policy are that a draft Languages Bill was proposed to government on 12 October 2011; it is still under discussion and has not been implemented. An act that has been implemented is the Use of Official Languages Act [No 12 of 2012], which came into force on 2 October 2012. This act focuses mainly on the use of the official languages in government. Some of this act's objectives are to "regulate and monitor the use of official languages for government purposes by national government, to facilitate equitable access to services and information of national government and to promote good language management by national government for efficient public service administration and to meet the needs of the public". This act applies to national departments, national public entities and national public enterprises (Republic of South Africa, 2012: 5).

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3.3.5 Illiteracy and poverty

Making more books available in different African languages (with the support of Language and Book Policies) may decrease illiteracy - another factor affecting access to books. There are many reasons for illiteracy but not having a book to read in your mother tongue when starting to learn to read may be an influencing factor. According to *NGO News & Views,* "although a large part of young South Africans go through the schooling system, it is also commonly accepted that their reading and numeracy skills are very low" (A culture in crisis, 2010). According to UNESCO (The Family Literacy Project, 2014),

> In South Africa it is estimated that between 7.4 and 8.5 million adults are functionally illiterate and that between 2.9 and 4.2 million people have never attended school. One million children in South Africa live in a household where no adult can read. In a recent survey, it was found that just over 50% of South African families own no books for recreational or leisure time reading.

Possibly, one should not trust official literacy rates because people sometimes do not want to admit that they are illiterate, and countries often do not want to admit the reality of their literacy rates because they do not want to appear 'bad' in the eyes of other countries. This means that South African illiteracy rates may be even higher than reported. Illiteracy is a factor hindering access through language: when fewer people are able to read, it means smaller reading markets. While illiterate people cannot access African language books (or any written information; functionally literate people will also not access African language trade books) it also means they will not create a demand for African language titles. This is related to the importance of reading discussed in Chapter 3.3 *(A background to issues affecting access to books through language and the importance of reading).*

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UNESCO claims that literacy is also universally linked with poverty reduction and a "map of areas of high illiteracy in the world corresponds quite closely with a map of high levels of poverty" (Literacy: Poverty and Development, 2014). Poverty is a factor restricting access to trade books, because trade books are leisure items that are bought with disposable income, and there is little disposable income among the poor. According to a Stats SA report from 2008/2009, the black African population is the most affected by poverty with 61, 9% living under the upper-bound poverty line between September 2008 and August 2009. Coloureds had the second highest proportion (32, 9%) of the population living below the upper-bound poverty line, followed by Indians/Asians (7, 3%). Meanwhile, the white population have the lowest poverty headcount, showing only 1, 2% during this period. Using the food poverty line, Indians/Asians showed a 0, 0% poverty headcount, making them the population group with the lowest (or no) poverty. The white population also showed a very low poverty headcount of 0, 6%, followed by coloureds with 9, 8% and lastly black Africans with the highest poverty headcount of 32, 0%. It is clear that South Africa is a poor population with large parts of the population living in poverty. It is also clear that black South Africans - the ones speaking African languages - are part of the population group most affected by poverty. Considering that trade books are leisure items, it is an obvious reason many people are not buying books. Added to that is the fact that 14% VAT is levied on books, increasing their prices. Many people perceive books to be very expensive, and this is another reason people do not access books. Obviously, a solution would be to take out books from a library, if one is available.

3.3.6 Geographic access: bookstores and libraries

Poverty and illiteracy are issues that do not directly or exclusively affect linguistic access but they are nevertheless issues that play a role in the reasons why, or why not, people buy and read books. Geographic access to books is another one of these issues. When referring to geographic access, the locations of bookstores and libraries come into play. Unfortunately, most bookstores and libraries are to be found in more urban, affluent areas as opposed to rural, poor

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areas. In South Africa there are very few independent bookstores (like Book Lounge and Wordswoth stores in the Western Cape). The biggest chain bookstores are Exclusive Books, CNA and Bargain Books. Table 3.1 used information provided by each company's website (Exclusive Books, CNA and Bargain Books) to determine the number of bookstores of that company per province. The accuracy of these figures is thus dependent on the websites. From Table 3.1 it is clear that the most bookstores are in Gauteng, the Western Cape and KwaZulu Natal. It also shows a low number of these chain bookstores in the Northern Cape, Free State and Limpopo. While this table does not take into consideration the number of second-hand bookstores or independent bookstores, it still indicates that there is an unequal distribution of bookstores across the provinces of the country. While Gauteng and KwaZulu Natal are the provinces with the biggest population in the country (thus there should be more bookstores to serve the population), the Eastern Cape and the Western Cape have almost the same population size and yet the number of bookstores in the Western Cape is much larger than the Eastern Cape's (population figures from the Census of 2011).

Table 3.1: Number of bookstores per province

Province	Number of bookstores per province			Total number of chain bookstores per province
	Bargain Books	CNA	Exclusive Books	
Northern Cape	3	4	0	7
Free State	3	7	2	12
Gauteng	9	59	19	87
Limpopo	2	10	0	12
North West	3	11	0	14
KwaZulu Natal	12	26	4	42
Eastern Cape	8	11	2	21
Mpumalanga	4	13	1	18
Western Cape	27	33	8	68

Source: websites www.exclus1ves.co.za, www.cna.co.za and www.bargainbooks.co.za.

The lack of independent bookstores means that the number of titles available to the public is restricted as the public can only buy what the chain bookstore has made available. Exclusive Books does not use a centralised system for buying books so the books available in each store will vary slightly depending on where the store is located. CNA on the other hand uses a centralised system for selecting books so the same books will be found in all the CNA stores across the country. In order to get books into the booksellers' stores, publishers must thus pitch new titles to those buying books for the respective stores.

As shown by Table 3.1, there is unequal geographic access to books for those living in different provinces in South Africa. Access to books through electronic means is a way of transcending the problems mentioned above. The most well-known South African internet retailer is Kalahari.com where you can buy books, CDs, DVDs and many other things online. According to a study commissioned by Google South Africa, South Africa has internet penetration of

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approximately 17%, which lags significantly behind the biggest internet users in Africa (Mail & Guardian, 2012). According to the Census of 2011, 64, 8% of South Africa's population has no access to the internet, while 16, 3% of the population has access to the internet through the use of cell phones. Thus internet penetration, even if it is growing, is still low, and access to books by downloading from a website seems to be reserved for those who have the resources. Besides the internet one also needs a device to be able to read the book on. Nielsen reported that 76% of South African adults used mobile phones and 11% used their phones to go online in 2011 (Hutton, 2011). The Census figures (16, 3%) are higher than the figures from Nielsen, which may indicate growth where access to the internet through mobile technology is concerned. However what growth in this area means for the distribution of and access to books in South Africa is still unknown.

People may struggle to access bookstores, and they may struggle to afford books in these bookstores. However, they may struggle to reach libraries as well, besides other problems that public libraries have. "Libraries are an integral part of society, providing access to education and recreational documents, programmes and resources. Various types of libraries and resource centres play a vital role in the provision of information support to formal and non-formal education, and the promotion of reading and learning" (Fourie, 2007: 29). South Africa's public libraries serve a variety of sectors - urban and rural, rich and poor, different cultures and languages; this diversity makes it difficult to serve all these different sectors efficiently. Some of the most important shortcomings of South Africa's public libraries are inappropriate (or no) training of library staff, deficiencies in determining specific needs of users, the lack of co-operation among agencies involved in library related work and the absence of sustained effort to achieve an alternative framework (Mosterd as quoted by Ngubeni, 2004: 46). Libraries form part of the essential distribution network - getting books and information to the public, and yet the SABDC found that the key reasons people claim not to read books are price-related issues as well as library-access related issues (2007: 69).

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It is often difficult to say who is responsible for libraries' well-being since the responsibilities of the provincial and local authorities are not clear cut. In some instances, the local authorities provide and maintain buildings and pay salaries of staff, while in others the provincial authorities are responsible for salaries. Most provinces rely on central development of book collections because funding is a serious problem (Fourie, 2007: 32). Publishers are involved with libraries not only when they procure books, but also through legal deposits. The Legal Deposit Act of 1997 requires that all publishers in the country deposit copies of each new publication in specific libraries. Legal deposit libraries include the National Library of South Africa (NLSA), the Mangaung Library Services, the Library of Parliament, the Msunduzi Municipal Library and the National Film, Video and Sound Archives. In South Africa, the NLSA acts as the national bibliographic and preservation agency (Fourie, 2007: 30).

Again, many of the problems associated with libraries are at least in part as a result of the political history. Because of European colonisation libraries have followed the European (colonial model) system in their organisation. This is still evident today in the often Eurocentric library collections, with very little relevant material (especially in African languages) for South Africans. "This lack of relevance in the resources and reading material for the poor and marginalised masses has persisted and continued to reinforce the negative history of public libraries in Africa and South Africa in particular" (Ngubeni, 2004: 46). Libraries were mainly established by the English-speaking (white) part of the population who had a tradition of reading and writing; Afrikaans was only declared an official language in 1925, and the separation of blacks and whites all contributed to the unequal developments for cultural communities (Rodrigues, 2006: 216).

In the pre-1994 era, there were legally enforced separate structures for education and public libraries for different racial groups, and there was a marked discrepancy between library services for urban and rural areas (Fourie, 2007: 26). Apartheid meant that "the education system and library services developed along two lines: First World and Third World 'developed'

and 'undeveloped'. The structure for the provision of services for the First World portion included: public, state and national libraries, whereas the 'underdeveloped' portion of South Africa had only a minimal 'national service', and this minimal service was structured to reach a very limited literate black South African population" (Owens, 2002: 53). During the apartheid years public libraries were almost non-existent in the rural areas and were they did exist the material they contained was unsuitable and was not in African languages (Ngubeni, 2004: 46).

From the beginning of the establishment of libraries in South Africa, and due to the political situations and various other reasons, libraries have played and still play too small a part in the lives of, especially black, South Africans. "It is evident...that public libraries in South Africa often do not recognise the diverse nature of the communities they serve. For South African libraries to play a significant role in their communities, it will be essential that they become more relevant and representative of all the communities they serve" (Rodrigues, 2006: 225).

According to Anderson, there are about 1240 public libraries in South Africa, but, like bookstores, the libraries are not spread equally among the provinces: in Limpopo the number of people per public library is 112000 whereas in the Western Cape there are 7807 people per public library (2005: 164). It is estimated that there are about 76 public libraries in Gauteng, with a total population of slightly more than 5 million (Ngubeni, 2004: 50). This also illustrates that there are too few libraries to effectively serve the population. "In the developing country access to published works is often difficult even for the literate, since...libraries are usually understocked, and bookshops...are rarely to be found outside the more affluent parts of urban areas" (Seeber, 2000: 279) and "local bookselling has traditionally served a wealthy minority of the population" (McNaught et al.,1994: 18). With the new constitution, after apartheid, the organisation of libraries changed. Anderson explains these changes:

> Usually, when a function of government is shifted from one sphere to another, as
> happened here, the money for the function is expected to move from the first sphere, in
> this case, the municipal government, to the new sphere, in this case the Provincial

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government. However, there is, understandably, no mechanism for shifting own-revenue from a municipality to a province. The constitution does allow provinces to assign functions to municipalities but the provinces must then ensure that the necessary budget is available for this...thus public libraries are currently the responsibility of the provinces but there is no national government funding for them....The province usually provides books and materials and the municipality pays for staff and maintains buildings and equipment (2005: 164).

Luckily the number of libraries has improved markedly since the beginning of democracy in South Africa. There seems to be a trend, however, of people in townships joining libraries in former white areas, in effect rejecting township libraries (Ngubeni, 2004: 50). People still seem to think that the township libraries are not as good as those in the former white areas and they have a low status, just as African languages have a low social status when it comes to reading.

Libraries exist to keep, record and preserve our national recorded heritage, but also to support education, standards of living and financial prosperity (Fourie, 2007: 26). Libraries tend to be underfunded "as provincial and local authority budgets are spread further, and into services seen by decision-makers as more vital than the public library" (Barraclough, 1998: 21). Many libraries depend on donations for equipment such as computers and internet access, and sometimes even books (Ngubeni, 2004: 50). While libraries are appreciative of these donations, they can sometimes be frustrating as well. Some donations that come from foreign governments comprise old or new books that do not have anything to do with the culture and history of South Africa; aid also comes with strings attached because African libraries rarely choose the material they receive from the donors, which tends to reinforce Africa's dependency on Western values, languages, discourse and institutions (Ngubeni, 2004: 50).

Librarians are important in the community, and they can play an extremely important role in encouraging the use of books, finding information and making an experience with books pleasurable; in short, the "redistribution of information and knowledge" (Nassimbeni & May,

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2006: 31). Librarians can open up a new world for library users by efficiently using the tools a library has to offer but there is often a lack of staff, and especially a lack of trained staff. Staff express a sense of disempowerment on all levels and frustration at an inability to choose and buy appropriate books (Anderson, 2005: 168). Nassimbeni et al. (2006: 34) found that there was a lack of financial, human and material resources which people could interact with in libraries, as well as a lack of suitable materials, and the knowledge of where to source them. While a lack of resources is a huge problem, some libraries even lack basic facilities like a telephone, and the acquisition of books can sometimes take years. "There is very little data on the amount of funding available for library-based programmes, but there is a clear indication that the libraries themselves are shouldering the burden of financial support for programmes" (Nassimbeni et al., 2006: 34). Unfortunately funding of provincial libraries has been cut severely in recent years, and various initiatives to take books closer to the more disadvantaged or remoter centres of population have collapsed through lack of government backing (Andrew, 2010: 85-86).

In academic libraries the use of information technology is more widespread than in the case of public libraries. "Special libraries, where they form part of a for-profit concern, are generally well-resourced when it comes to information technology, as the importance of business critical information is understood by decision-makers in the private sector" (Barraclough, 1998: 21), but the same cannot be said for public libraries that regularly lack funding for such luxuries. Cutbacks in library purchases have had an especially negative effect on African-language publishing because black communities cannot afford to buy books in volume and even those who can afford it will not find book shops willing to stock books in African languages. Libraries are the biggest purchasers of African language titles (Sisulu, 2004) and cutbacks thus ensure that African language books are not available to the market; giving another blow to the potential success of African language publishing. Black communities are doubly deprived; existing libraries cannot stock up on the required volumes of books in African languages and there are

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not many libraries in the townships. For example, Soweto's population of over three million is served by fewer than ten libraries (Sisulu, 2004).

Considering the amount of public libraries in the country serving the population and the problems that are being experienced, it seems that libraries are not one of government's priorities, and the provision of information technology in public libraries seems not to be considered important. As mentioned, there is a clear relationship between illiteracy and poverty, and those that are illiterate are often poor. This link between illiteracy and poverty is also related to the few bookstores and libraries in certain provinces. According to the census of 2001 and interpretation by Nassimbeni et al., Limpopo has the highest number of illiterate people and the Western Cape the fewest, the percentage of people who have not been to school is much higher in the rural areas than in the urban areas and there are also great disparities between demographic groups: 22.3% of adult black Africans have not received any schooling while just 1.4% of whites have not attended school (2006: 31). "Librarians and publishers, with the help of NGOs...are trying to generate a reading culture by pressuring the government to establish more libraries and train more librarians, so as to enable free and democratic access to books and reading experiences to a larger and poorer section of the South African community" (Mahal, 2011: 15).

Libraries open up an entire world of books and information, bigger than any one person could access by themselves. Anyone can use a library's services: poor, rich, urban, rural. They are a link in the chain of the physical distribution network of books and have to become a priority because they could provide an essential service to the population in terms of national development.

3.4 Publishing in the trade book industry in South Africa today: an analysis of trends

An examination of the literature shows that there are still many inequalities regarding publishing in indigenous languages in South Africa - in terms of the production of creative

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works as well as the subject matter of these works. This investigation compares various research reports and other sources containing statistical and qualitative data available about the South African publishing industry. These sources provide information about the realities of publishing trends in South Africa.

3.4.1 Publishers' Association of South Africa (PASA): an analysis of trends

PASA survey reports as well as the PASA Broad Trends reports were used to compile the following tables and charts. PASA reports show the percentage of book sales in Afrikaans, English and African languages in the trade sector as provided by the participating publishers. By looking at the reports over a number of years, it is possible to determine trends – how the publishing and sales of books in the different languages have changed. It is also possible to draw inferences on the reasons why these trends are evident. In Table 3.2, PASA surveys from 2004 up to 2012 were used. PASA surveys from 2002 to 2012 are available, but information found in some of the earlier reports did not include relevant data for this study. For Table 3.3, the Broad Trends reports from 2007-2008, 2008-2009, 2009-2010, 2008 and 2010 and 2010-2011 were used. Table 3.2 and the following charts allow the researcher to investigate trends over a long period of time, whereas Table 3.3 is useful for noticing trends over specific years.

In the following tables and charts, information was gathered on the trade book sector and the publishing of Afrikaans, English and African Languages in this sector. The charts were created using the information from the table in order to provide a clear presentation of the data.

Table 3.2 documents sales of local and imported trade book sales, local trade book sales in English, Afrikaans and African languages, new title production in the trade sector in English, Afrikaans and African languages as well as author profiles in the trade book sector.

Table 3.2: PASA annual industry surveys 2004-2012

PASA annual industry surveys	2006 (%)	2007 (%)	2008 (%)	2009 (%)	2010 (%)	2011 (%)	2012 (%)	Average (%)
Local trade book sales (Total net turnover)	44.19	42.56	43.61	36.9	36.8	42	36.3	40.3
Imported trade book sales (Total net turnover)	55.81	57.44	55.02	63.1	63.2	58	56.8	58.5
Trade fiction local (Total net turnover)	30.92			36.6	32.7	34	35.4	33.9
Trade fiction imported (Total net turnover)	69.08				52.8	64	56.2	60.5
Trade non-fiction local (Total net turnover)	52.6			63.4	67.3	66	64.6	62.8
Trade non-fiction imported (Total net turnover)	47.4				47.2	36	43.8	43.6
All local book sales: English (Total net turnover)	71.92	75.25		71.1				72.8
All local book sales: Afrikaans (Total net turnover)	18.63	15.25			16.6			16.8
All local book sales: African languages (Total net turnover)	9.44	9.5			11.3			10.1
Local book sales: Trade (English)	55.89	60.51			53.5	54	49.7	54.7
Local book sales: Trade (Afrikaans)	39.52	34.45		45.9		45	49.7	42.9
Local book sales: Trade (African languages)	4.6	5.02		0.5		1	0.5	2.3
New title production: Trade (English)	48.95	33.3				44.63		42.3
New title production: Trade (Afrikaans)	44.59	59.4				48.96		51.0
New title production: Trade (African languages)	6.46	6.76				6.43		6.6
	2004 (%)	2005 (%)	2006 (%)	2007 (%)	2008 (%)	2010 (%)	2012 (%)	
Author profile: Trade (White)	86.42	85.18	85.1	89.97	94.09	90.8	88.1	88.5
Author profile: Trade (Black)	13.58	14.82	14.9	10.03	5.9	9.2	11.9	11.5

Sources: PASA survey reports 2004-2012

Table 3.2 shows certain trends over the past ten years in the trade publishing sector. The information provided in this table is compiled into two bar graphs below, so that trends can be more easily interpreted. The pie charts that follow are based on the last column from this table, to show the average trends throughout the years.

Chart 3.1 focuses specifically on a comparison between local and imported trade book sales, including a focus on fiction and non-fiction sales. It can be seen that overall, more imported trade books are sold than local books, imported trade fiction sells more than local fiction but local non-fiction sells more than imported non-fiction.

Chart 3.1: Bar graph of local and imported fiction and non-fiction sales
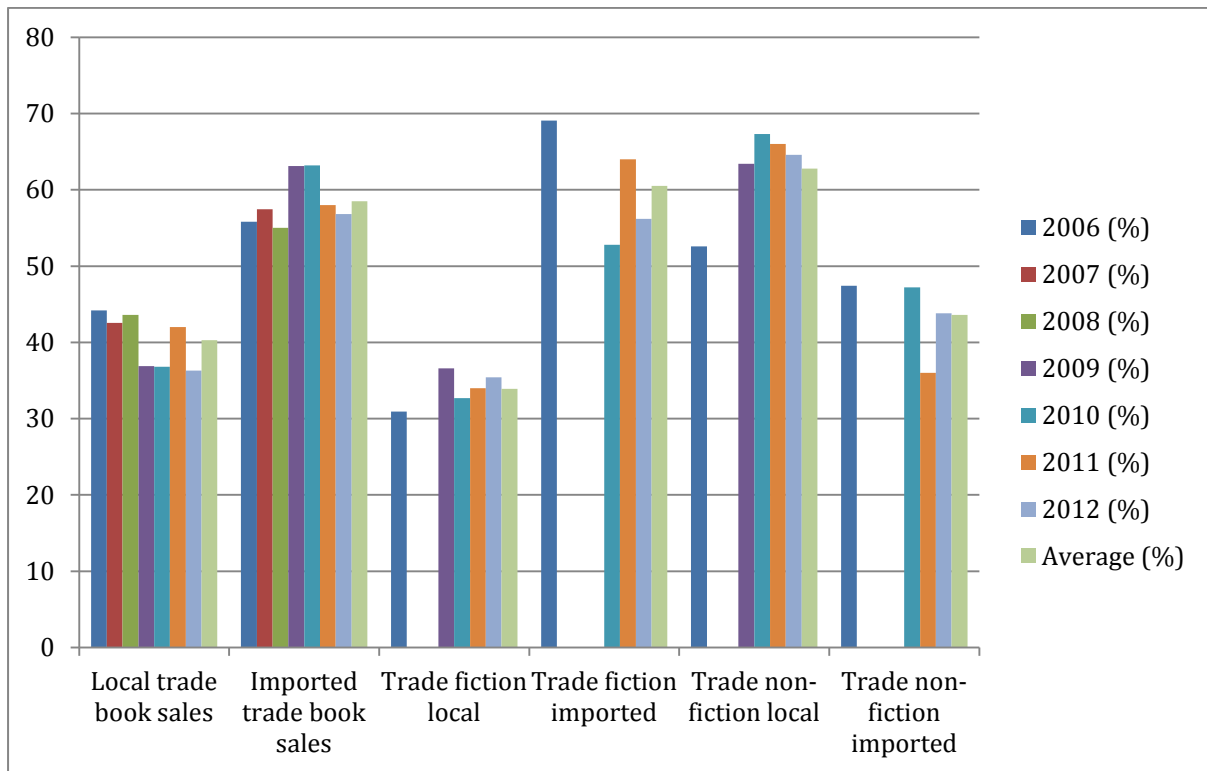
Chart 3.2 focuses on trade books sold per language. From this chart it can be seen that, looking at all local book sales, English sells the most books by a big margin, with Afrikaans coming in second and African languages selling the least. When it comes to local trade books, the margin between English and Afrikaans book sales is much closer, but African language trade book sales remains low.

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Chart 3.2: Bar graph of trade book sales per language
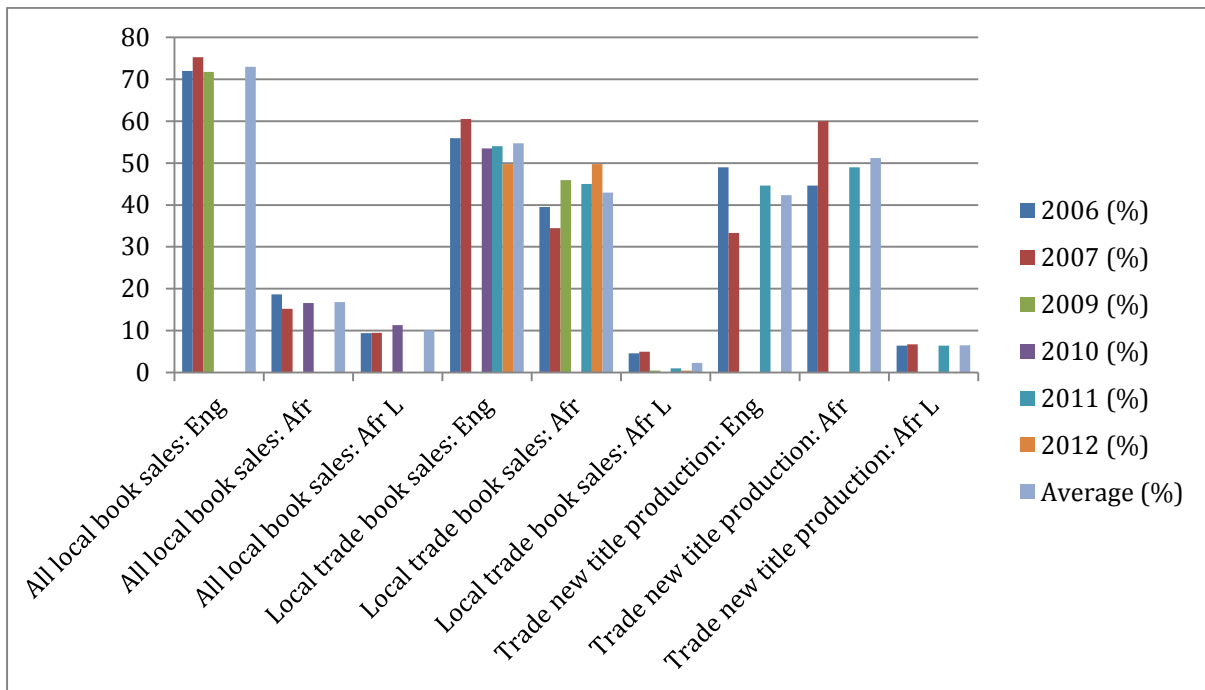
Sources: Annual PASA reports from 2004 to 2012.

Chart 3.3 shows a direct comparison between local and imported trade book sales. It is clear that imported trade books sell more than local trade books. Chart 3.4 and Chart 3.5 show a direct comparison between local and imported trade fiction and local and imported trade non-fiction. These charts clearly show a bigger net turnover in imported trade fiction than local trade fiction, and a bigger net turnover in local trade non-fiction than imported non-fiction.

Chart 3.3: All trade book sales

Trade book sales

Legend:
- Local
- Imported
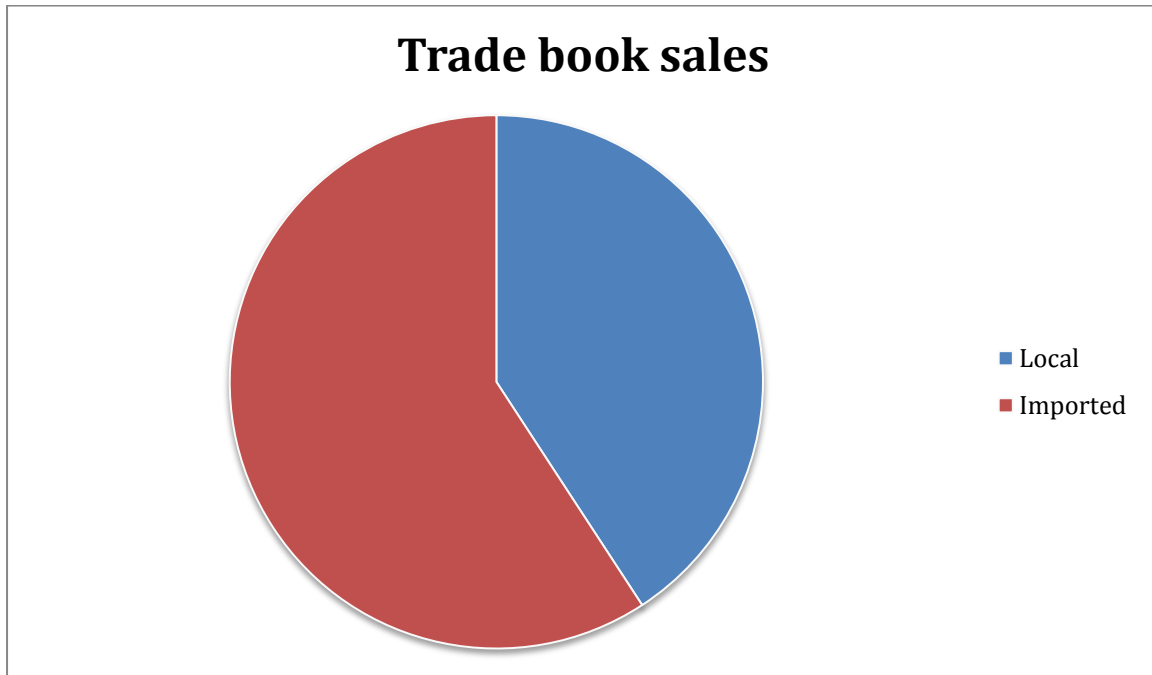
Chart 3.4: Total net turnover of local and imported fiction

Total net turnover

Legend:
- Local trade fiction
- Imported trade fiction
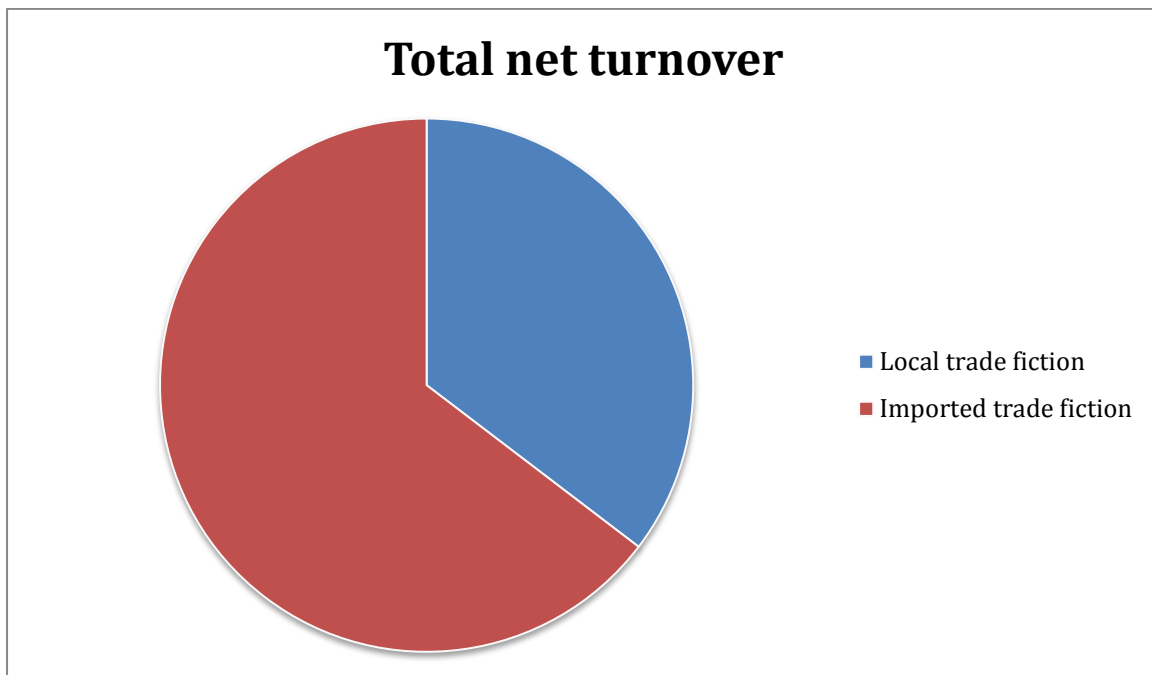
Chart 3.5: Total net turnover of local and imported non-fiction

Total net turnover

■ Local trade non-fiction
■ Imported trade non-fiction
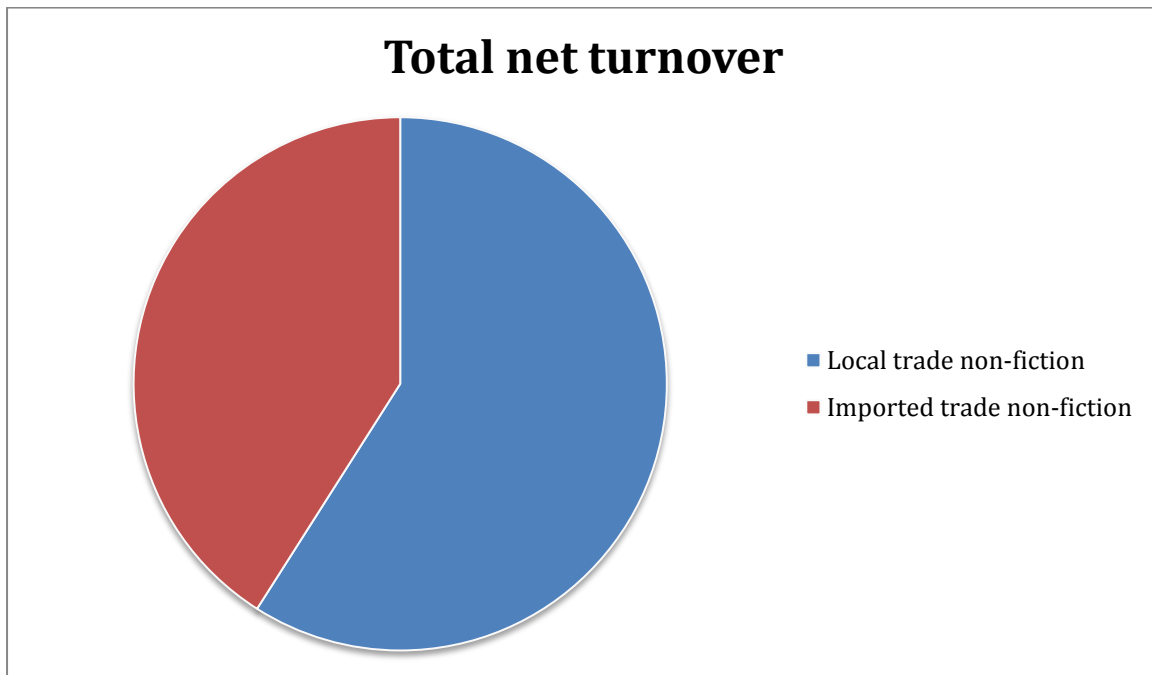
Chart 3.6 shows the sales of local trade book sales by languages, where it can be seen that African language sales is the lowest. Chart 3.7 compares new title production by language, where it can be seen that Afrikaans, on average, produces the most new titles per year.

Chart 3.6: Local trade book sales by language

Local trade book sales

Legend: ■ English ■ Afrikaans ■ African languages
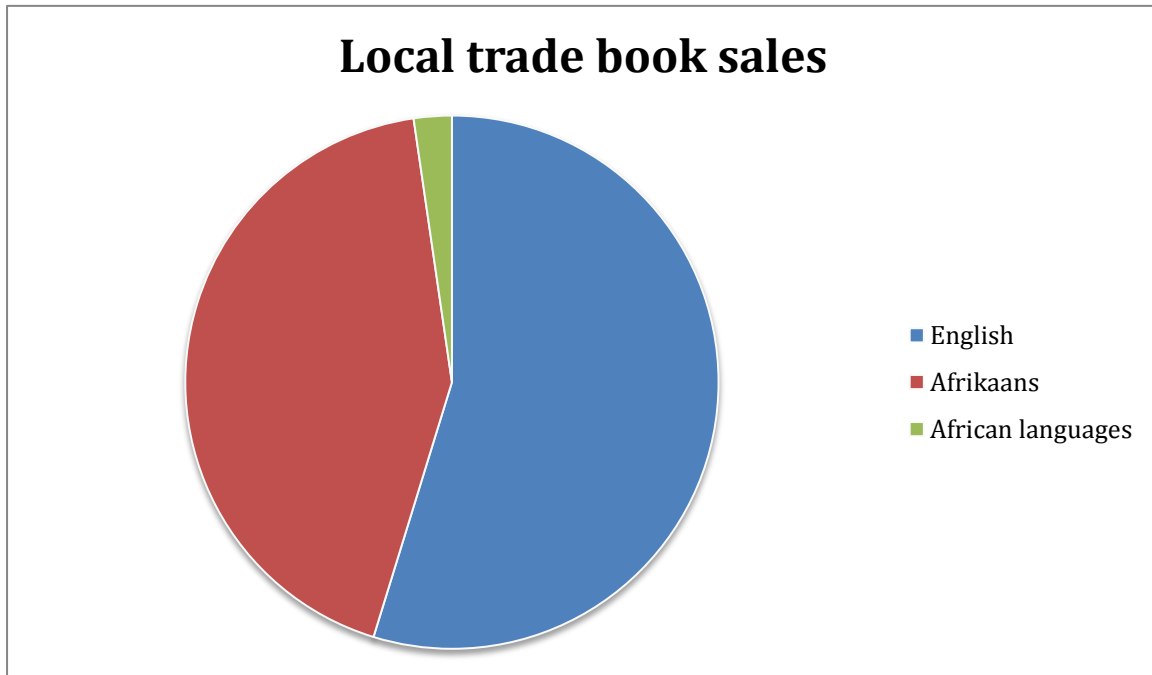
Chart 3.7: New trade title production by language

New trade title production

Legend: ■ English ■ Afrikaans ■ African languages
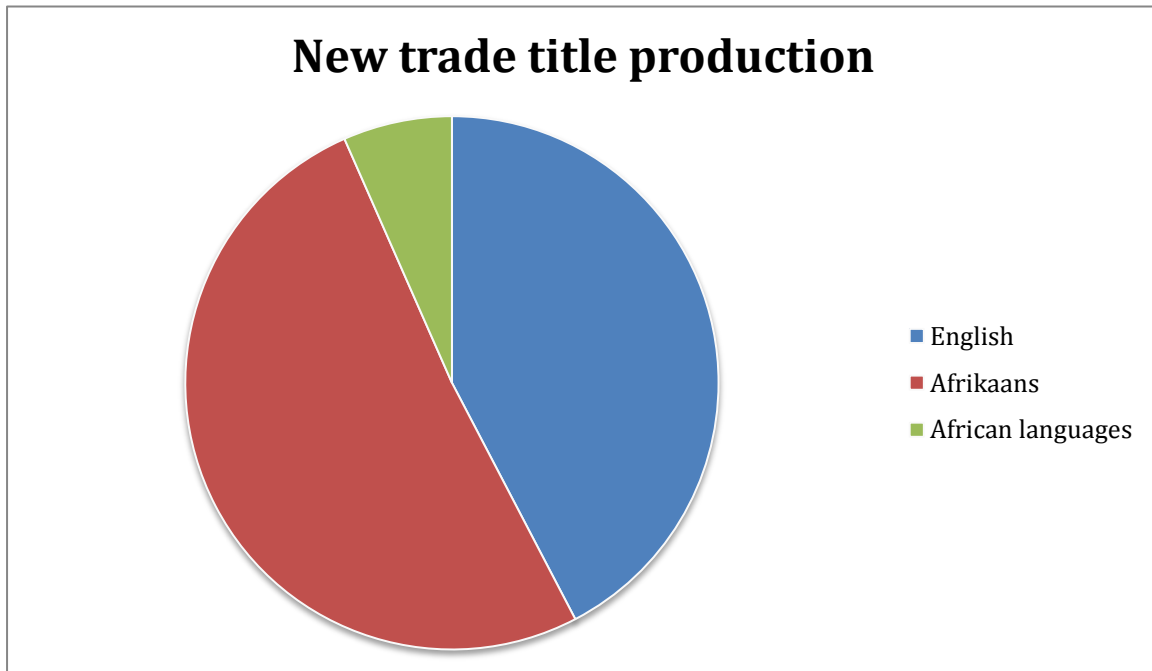
Table 3.3 uses PASA's Broad Trends Reports to further draw comparisons between specific years.

Table 3.3 Sources: Broad Trends Reports 2007-2011		Growth/Decline				
BROAD TRENDS	2007-2008	2008-2009	2009-2010	2008 & 2010	2010-2011
Sales of local books: trade	-3%	-0.70%	5%		9.50%
Sales of imported books: trade	3.20%	-3.30%	1%		-8.90%
Market share local fiction		-3.90%	-0.80%	-4.70%	
Market share local non-fiction		6%	1.60%	7.60%	
Market share English fiction		-5%	-4.10%	-9.10%	
Market share Afrikaans fiction		4.60%	4.40%	9.00%	
Market share African Language fiction		**0.40%**	**-0.30%**	**0.10%**	
Market share English non-fiction		-4.50%	-1.40%	-5.90%	
Market share Afrikaans non-fiction		1%	1.70%	2.70%	
Market share African Language non-fiction		**-0.10%**	**-0.10%**	**-0.20%**	
General trade subsector sales TOTAL	-1.40%			1.30%	
Turnover local trade	-3%	-0.70%	4.90%		
Turnover imported trade		3.30%	0.60%		
Turnover all trade	0.70%	-2.30%	2.20%		-1.80%
Turnover local fiction	2.44%	18.30%	-6.30%		4.70%
Turnover imported fiction	-17.8	42.20%	-2.60%		10.10%
Turnover fiction TOTAL	-11.94%	34.40%	-3.70%		
Turnover local non-fiction	-4.87	-9.10%	11.20%		11.80%
Turnover imported non-fiction	18.54	-29.10%	4.40%		-29.30%
Turnover non-fiction TOTAL	7.63%	-21.40%	7.40%		
Local trade books by language: English					9.50%
Local trade books by language: Afrikaans					13.30%
Local trade books by language: African Languages					**17.70%**
Turnover local fiction: English	8.09%	-10.50%	-23%		68.80%

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Turnover local fiction: Afrikaans	9.52%	14.70%	-2.20%		-18.40%
Turnover local fiction: African languages	**27.28%**	**70.70%**	**-28.30%**		**0**
Turnover local fiction: All languages	9.69%	7.50%	-7.60%		
Turnover local non-fiction: English	-24.66%	-4.60%	9.10%		-12%
Turnover local non-fiction: Afrikaans	30.57%	5.40%	18.30%		1.40%
Turnover local non-fiction: African languages	**35.86%**	**-29.60%**	**-2.80%**		**-9.20%**
Turnover local non-fiction: All languages TOTAL	-7.84%	1.60%	11.50%		
Fiction: English TOTAL	9.89%				
Fiction: Afrikaans TOTAL	-28.09%				
Fiction: African Languages TOTAL	**-58.33%**				
Non-fiction: English TOTAL	54.73%				
Non-fiction: Afrikaans TOTAL	55.70%				
Non-fiction: African Languages TOTAL	**-25%**				
General trade new editions		-11.80%	11%		28.40%
New editions: Trade fiction		-23.90%	26.90%		
New editions: Trade non-fiction		-0.50%	-0.50%		
New editions: Afrikaans					
Trade fiction				-11.60%	1.20%
Trade non-fiction				-21.70%	133%
All sub-sectors				-20.40%	
New editions: African languages					
Trade fiction				**50%**	**-13%**
Trade non-fiction				**200%**	**-100%**
All sub-sectors				**-12.80%**	

New editions: English					
Trade fiction				0%	33%
Trade non-fiction				8%	12.30%
All sub-sectors				-20.40%	
New editions: all languages					
Trade fiction				-5.90%	
Trade non-fiction				-1.40%	
All sub-sectors				-27.40%	

To discuss these graphs and tables in more detail, Chart 3.1 shows the general trends that of all trade books sold throughout the time period an average of 41,01% was local trade books and 58,76% was imported books. In 2010 and 2011, overall trade book sales have increased although imported trade book sales remained a higher number than local trade book sales. This means that most trade books sold are English, since imported books are almost exclusively English. Furthermore, local fiction sales are less than imported fiction sales but local non-fiction sales are more than imported non-fiction sales. Local fiction sales are less than local non-fiction sales, but imported fiction sales are more than imported non-fiction sales. Thus South Africans seem to prefer reading local non-fiction but imported fiction. Other sources support these findings: in the *South Africa Market Profile 2001* (2001: 61) adult non-fiction (local interest) and travel books were listed as some of the most popular trade books. This shows that South Africans enjoy non-fiction titles that they can relate to. A list of Exclusive Books' bestsellers (Andrew, 2010: 61) in 2001 shows that of the 50 titles on the list, only six were locally published. From Nielsen BookScan's Report (2007) it can be noticed that adult non-fiction was the most popular trade book genre bought, followed by adult fiction. Of all the books bought, the UK has the biggest market share of trade books (imported books) followed by South Africa and the USA. The top three most popular genres bought by South Africans in 2007 were general and

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literary fiction, crime and thriller and general fiction. In November 2013, *Bookmark*'s list of 25 trade bestsellers includes nine local titles. Of these nine titles three are Afrikaans (a religious title, a romance omnibus and a recipe book) and the rest are English. Among the six remaining local titles, there are two recipe books and a wine guide, and three non-fiction titles (Bookmark, 2013: 18). Among the imported titles, there are three religious titles and the rest are non-fiction.

Table 3.2 also shows that the only years local trade book sales dropped below 42% were 2008, 2009 and 2012. These were quite significant declines in each case, to below 37%. The Broad Trends reports indicate that sales of local trade books decreased from 2007-2008 and again in 2009 because of the general economic downturn and the decline in consumer disposable income (Galloway & Struik, 2009), but increased by 5% in 2010 and another 9.5% in 2011. The reasons for the decrease in sales in 2012 may be because of inaccuracies related to the report, as "the 2011 survey was considered a more accurate presentation of the industry's performance" (Struik, 2013: 43); a decrease in new title output (Struik, 2013: 46) or locally published books seeing an increase of 19, 5% in selling price and a corresponding 20, 7 volume decrease (Struik, 2013: 46-7). Imported trade book sales also stayed quite stable except for 2009 and 2010 when an increase in sales could mean that people were more conservative in their buying habits so preferred to buy books that were a "guaranteed" good sale - books doing well in overseas markets creating more trusted perceptions among buyers. The Broad Trends reports show that there was an increase in imported book sales from 2007-2008, these sales decreased in 2009 and from 2010-2011. Thus overall, there has been a decrease in sales from 2008 to 2010. According to the 2007-2008 Broad Trends Report, the 2007 turnover of imported trade books was significantly influenced by a few bestseller titles, such as the Harry Potter titles and *The Secret.* However this does not just apply to that specific year. Every year sales can be influenced by specific books selling very well, and the trend is specifically clear when looking at the 2007-2008 report.

Table 3.2 highlights that locally produced trade fiction turnover stayed quite stable except for a drop of about 4% from 2009 to 2010. Again this may be as a result of the recession, but in 2011 the sales had not recovered to the same levels as 2009. Imported trade fiction turnover has shown an overall decrease from 2006 to 2012. Locally produced trade non-fiction has shown an overall increase, from 52, 6% in 2006 to 64, 6% in 2012. Imported trade non-fiction stayed almost exactly the same from 2006 (47, 4%) to 2010 (47, 2%) but indicates a clear decrease in 2011, with 36%, and a rise to 43, 8% in 2012. This may indicate a trend among South Africans who started to focus on local content and were interested in books like South African history. The Broad Trends report (2012) corroborates that the sale of locally published non-fiction trade books increased by over 11% in 2010 and in 2011.

The market share of local fiction has consistently decreased from 2007-2010, while local non-fiction has consistently increased. This shows an increased interest in South African non-fiction titles. The local fiction turnover increase from 2007-2008 was well below the inflation rate. In 2007 there were a number of bestseller titles which contributed significantly to the total turnover of trade fiction like *Harry Potter and the Deathly Hallows*, *The Secret* and *Spud* (Galloway & Struik, 2009). Bestsellers like these significantly increase turnover of a specific year, and in the absence of such titles the following year a decrease in turnover is experienced. Even though there is a growth of 7.63% in the total sales of trade non-fiction from 2007-2008, the growth curve does not hold its own against the growth of the previous cycle (20.20%), in which one title, *In Black and White* (a sports autobiography by former Springboks coach Jake White), made an extraordinary contribution to turnover (Galloway & Struik, 2009). This is why a decline of 4, 87% was recorded in the local non-fiction category from 2007-2008, because the 2007 turnover was so high. The net turnover of imported trade non-fiction sales declined by 17.80% off the very high 2007 turnover and it continued to decrease in 2009, but finally increased again in 2010 and 2011. Imported trade non-fiction sales increased by 18.54% during 2007-2008, without any bestseller titles making extraordinary contributions to the increase (Galloway & Struik, 2009). There were

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however huge decreases in sales, with a 29, 10% drop from 2008-2009 and a 29, 3% drop from 2010-2011. There was an overall growth in the sale of local fiction in 2007-2008, in spite of the general economic downturn. According to the report this growth was largely driven by the second title in the *Spud* series and by increased production of Afrikaans fiction titles.

Table 3.1 further shows that overall book sales across all three sectors in the various published languages did not change so much over the six year period: English remained stable; Afrikaans remained stable except for a slight decrease from 18, 63% in 2006 to 16, 6% in 2010 and African languages have remained stable with the highest percentage in 2010. Trade book sales in the various languages showed more variation. English remained stable with a small spike in sales from 2006's 55, 89% to 2007's 60, 51% while Afrikaans dropped from 39, 52% in 2006 to 34, 45% in 2007, but has since then increased to 49, 7% in 2012. This is more than a 10% increase, which shows that Afrikaans books have become more popular. However African languages have decreased from 5, 02% in 2007 to 1% in 2011 and 0, 5% in 2012, which is a very big decline. Furthermore, all new titles produced in the African language trade sector during 2011 were children's books, and most of the adult book sales came from the religious trade sector - more specifically, adult African language Bible translations. According to the 2011 report however, "the values recorded in this section of the report do not correspond with those previously reported as not all participants were able to break down turnovers by language" (Struik & le Roux, 2012: 79). While the decrease may thus be exaggerated, the fact that the only new titles were children's books and the only adult books were translations of the Bible still shows that African language titles in the trade book sector have become less popular and may mean that a few possibly experimental ventures in trade book publishing have now fallen through. The stability of *All local book sales: African languages* is because African language books are mostly published in the educational sector; the percentage of African language books sold is very dependent on schools publishing, with changes in curriculum affecting this heavily. The PASA Report for 2012 which was available on PASA's website by December 2013 shows the most recent findings of the

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publishing industry in South Africa. According to this report, the general trade sub-sector recorded a year-on-year turnover decrease of 3% from 2011 (Struik, 2013:27). Twenty-one publishers who provided information for this report focused exclusively on the education market and a further five reported turnover in this sub-sector. This confirms that the educational publishing sector has much influence on the publishing as a whole in South Africa. Concerning language, all the participants published in English, with 46 focusing mainly on English. Four publishers focused mainly on Afrikaans publishing, and a further 32 were engaged in Afrikaans publishing to some degree (Struik, 2013:27). Twenty-six publishers published in one or more of the local African languages.

The market share of English fiction has consistently decreased from 2008-2010, while Afrikaans fiction has increased consistently over the same time period. African languages fiction increased slightly over this period (Le Roux, Struik & Labuschagne, 2011). The market share of English and African language non-fiction decreased steadily over this period, while Afrikaans continued to increase, albeit by small increments. The general trade sub-sector recorded a decline in turnover in both locally published and imported books in 2009, and a return to growth in both these categories in 2010. The rate of growth was well below the inflation rate for the reporting period (2008-2010). English adult fiction titles contributed 28.5% to the recorded turnover for all adult fiction titles. Afrikaans fiction titles contributed 71.5% of all adult fiction title turnover. Only one participant recorded turnover by African language fiction titles. English language non-fiction titles contribute the most to each product category's turnover. For adult non-fiction the contribution was 63.7% and for children's titles it was 60.1% of total turnover. Nearly all turnover by African language books was generated by children's books. Children's books accounted for 82.5% of turnover of African language books, with fiction accounting for 98.6% of these sales. Adult fiction contributed 1, 0% of total turnover by all African language publications, and 5, 7% of adult book turnover (Struik, 2013: 57).

The turnover of local English non-fiction declined by a quarter between 2007 and 2008. The sale of local English non-fiction constitutes 58.17% of the turnover of all local non-fiction in 2008, but over the course of 2008-2011, an overall decrease in sales has been reported. There was a healthy growth in the turnover of local Afrikaans non-fiction (30.57%) during 2007-2008, with a continued growth up to 2011. The highest growth curve is evident in the sale of non-fiction in African languages in 2008, linked to the sale of Bibles. However a decrease in turnover was experienced in the following years. While African languages fiction increased by a large amount from 2007-2008, because there are so few of these titles produced, one title can make a big difference. This remains the case with later figures as well. During 2008 the sale of local fiction in Afrikaans constitutes almost 70% (69.47%) of local trade fiction turnover. During this cycle the sale of Afrikaans fiction grew by 9.52%, driven mainly by new titles published in 2008. These figures continued to increase in 2009, but started to decrease in 2010 and 2011. The 2012 report reveals a decrease of 5.7% in home market turnover of locally published print books and a 1,2% decrease in the value of imported print books. Adult fiction recorded a year-on-year turnover decrease of 10, 0%, compensated for by an increase of 3, 0% in adult non-fiction net turnover. (Struik, 2013: 46). The turnover of English language books fell by 10, 6%, the decline driven mainly by adult fiction sales. Afrikaans title sales increased on average by 3, 6%, with a decline in children's fiction more than offset by a rise in adult fiction sales. According to the report, the turnover of African language children's fiction declined by 29% mainly because of a lower title output of classroom readers (Struik, 2013: 46).

Looking over the seven year period in Table 3.1, new trade title production in English, Afrikaans and African languages has also showed some dips and spikes. English dropped from 48,95% in 2006 to 33,3 % in 2007 and had increased again to 44,63% in 2011; Afrikaans titles increased from 44,59% in 2006 to 59,94% in 2007 and dropped again to 48,96% in 2011 while African languages remained quite stable at about 6,5% over the time period. These numbers show that in fact more new titles are produced in Afrikaans than English and African languages, even though

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more trade books are sold in English than Afrikaans. Again, this shows the popularity of imported books. In the trade book sector, the average amount of new title production per language was: 42, 29% English, 51, 16% Afrikaans and 6, 55% African language titles. There are more Afrikaans titles produced than English titles because many English titles are imported from overseas while Afrikaans is only produced by South African authors, new titles only originating in South Africa. There was a slight growth in the production of fiction titles in English from 2007-2008, but a striking decline of 28, 09% in the production of Afrikaans fiction titles during this cycle. This was in sharp contrast to the high growth manifested in this production category during 2006. The publishing of revised and rebranded editions and omnibuses of previously published titles which made a significant contribution to the title output since 2005 is much less prominent in 2008, probably due to a lack of suitable titles (Galloway et al., 2009). There was a striking growth of 55, 70% in the production of Afrikaans non-fiction titles from 2007-2008. This is in contrast to the decline in this category during 2006.

In the 2012 trade market however, new title output decreased from 1,223 in 2011 to 1,048 in 2012, with adult non-fiction recording a decline of 221 new titles and children's non-fiction a decline of 83 titles (Struik, 2013: 27). A significant contribution to the sharp increase of 119 children's fiction titles was brought about by new classroom readers, of which 24 were in one of the African languages (down from 71 titles in 2011) (Struik, 2013: 46). In 2012, more new titles were published in Afrikaans than in English driven mainly by fiction titles. This is a direct consequence of the availability of imported English fiction titles (Struik, 2013: 61). English title production exceeded Afrikaans title production in non-fiction, especially adult non-fiction and 24 new children's fiction titles were published in five of the nine official African languages. These are most likely to have been readers for use in classrooms (Struik, 2013: 61).

On average, according to the surveys, 88, 59% of trade book authors are white while 11, 41% are black. In 2004 to 2006, the percentage of black authors was higher than in 2007 to 2010, when it started to decrease. While these figures may not be completely accurate, it does show a

general trend that author profiles are not representative of the South African population profile. The accuracy of these figures is questionable because these figures were not recorded every year (making comparisons difficult) because respondents are not necessarily representative of the entire trade publishing industry and because some authors publish at more than one publisher, which affects the figures. In the 2012 report, many more black authors were recorded than in previous years but this is due to more publishers providing author demographic data than in previous surveys, and also the publication of children's fiction titles in the African languages for possible use at schools. White females dominated the author profile, followed by white males (Struik, 2013: 62).

3.4.2 African language publishing in South Africa today

The data provided by the PASA Reports is one type of source providing a clearer picture of the trade book publishing industry in South Africa. To further establish a clear image of African language publishing in South Africa today, a catalogue showcasing what publishers have published in African languages was consulted. This catalogue describes specific titles published by certain publishers. The catalogue, *Writings in Nine Tongues*, published by PASA in 2007, includes over 4000 titles in nine African languages (Galloway, Venter & Struik, 2009: 3). The nine languages are referring to the official languages, excluding Afrikaans and English. This catalogue was published to show that South African publishers are indeed publishing in African languages, and to "show commitment to these languages by producing [an] authoritative reference catalogue" (Galloway et al., 2009: 3). Books are listed by language, publisher and genre including novels, traditional literature, short stories, drama, essays and prose, poetry, multi-genres and non-fiction. Each entry of a book provides a description of the book in the language it is written in with an English translation, recommended reading ages and authors. Thirty-three publishers participated in providing information for this catalogue. For this study, books in a less spoken language (IsiNdebele) were analysed and compared to a more widely spoken language (IsiXhosa) by looking at authors, genres and recommended reading ages. The

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reason IsiNdebele and IsiXhosa were chosen is because IsiNdebele is a less spoken language and IsiXhosa is one of the three most spoken languages in South Africa. The results were generalised across the other nine languages, while trends and problems with the catalogue were noted. These results were considered in conjunction with a study done by Edwards and Ngwaru in their study of children's literature in South Africa, called *African language publishing for children: where next?* (2010). The list of publishers involved and the comparison of IsiNdebele and IsiXhosa titles of the catalogue can be found in Appendix 1.

Most publishers publishing African language books are educational or children's books publishers. There are very few trade publishers that have African language titles, and if they do, it is only one or two titles. Many of these publishers do publish educational or academic publishing as part of their list but not exclusively. For example one of the biggest educational publishers is Heinemann, they have 12 IsiNdebele titles and 16 IsiXhosa titles, whereas Jacana Media - a trade publisher - has just two IsiXhosa titles and no IsiNdebele titles. Trade publishers sometimes delve into the educational market for survival, and this may often be the only reason they make these titles available. Thirty-three publishers participated in this catalogue, and in my analysis of the ones that published IsiXhosa and IsiNdebele books, seventeen were classified as educational publishers, one as self-publishing, four as trade publishers, six as children's publishers and two as ABET (Adult Based Education and Training) publishers. Some publishers have imprints specialising in different areas, and some publishers have more than one specialisation, though if they listed educational publishing as an area of specialisation they were counted as such.

In summary, it was found that almost all the publishers involved in this catalogue are educational except for Jacana which is traditionally a trade publisher, Junior Student Publishers who publish books for children between the ages of 5 and 12 (though these may include educational books), NB Publishers which has a variety of imprints that are traditionally trade or religious trade publishers, New Africa Books which claims to publish across all three sectors

(including educational), New Readers Publishers which focuses on titles for ABET, Pan Macmillan, considered a trade publisher, and Prince Ndabuko Publishers which publishes traditional literature (but also often used at schools). As expected, more books are available in IsiXhosa than IsiNdebele - the proportions of books in the various languages mirror the proportions of speakers of those languages (Edwards & Ngwaru, 2010: 5) - and the most common genre published is novels. Books are published according to reader demand, but this means that the readers of less spoken languages have a smaller variety of books to choose from.

There are not only more IsiXhosa titles available than IsiNdebele titles, but some publishers who have IsiXhosa titles do not have a single IsiNdebele title. ELRU, Electric Book Works, Jacana, Junior Student Publishers, Kidza Books and Nutrend Publishers have no IsiNdebele titles on their list. Furthermore Lotsha Publications, Nam Publishers, New Dawn Publishers, Palm Publishers, Prince Ndabuko Publishers and Solo Collective have neither IsiXhosa nor IsiNdebele titles. This may be due to reader demand, less author diversity, the publisher specialising in only a few languages or African language books not being a focus of the publisher. It does show that there is less variety for especially IsiNdebele (and also other smaller African language) readers. The more widely spoken languages seem to get more support from key players in the industry; many literary prizes, for example, are awarded to the bigger African languages, while minority languages like isiNdebele and Siswati are written out altogether (Mpe, 2001: 213).

It was found that most of the books are for children between the ages of 0-14 (which is supported by Edwards and Ngwaru's findings), with a few being for older students or adults. Most of the adult books are for ABET purposes. These books are however not appropriate for literate adults who want to do leisure reading. The books that are listed in *Writings in Nine Tongues* are mostly those published for teaching purposes – to be used by schoolchildren or for ABET. The genre of books most published is novels; however picture books and readers for young readers are included in this category which makes analysis difficult - classification systems are thus unsatisfactory (Edwards et al., 2010: 4).

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In many instances, author teams and not a single author write books. In some cases four authors would work together to write a reader for an 8-10 year old, for example an IsiXhosa novel by Macmillan written by B. Coombe, H Moore, M. Slingsby and I.N. Gilbert. Some authors write for more than one publisher, and some titles are translated into the various languages, or one author writes a few novels for a publisher which are then translated across all the languages, which means that the publisher actually has only one author for the African languages. This shows that there are often only a few authors who are creating a large proportion of African language titles. A publisher, asked why author teams are so often used, explains that "when you put a group of people together and they start working on something, the quality and wealth of output is overwhelming, because you find that each of them has something special to offer in terms of knowledge, the language and creative writing" (Interview, 2014). Another publisher admits that author teams are commissioned for core textbooks like Learner's Books and Teacher Guides for the same reason – pooling expertise (Interview, 2013). However for literature genres like novels, short stories, drama and poetry, unsolicited manuscripts are often used and these are written by single authors.

What has been inferred from the analysis of *Writings in Nine Tongues* is a generalised representation of the current situation of multilingual publishing in South Africa, which has seen little or no improvement since the publication of the catalogue in 2007. There are almost no books available in African languages beyond books for schools. Various factors, such as the legacy of the specific function of literature in Bantu education, adult illiteracy, and the hegemonic function of English — considered to be a requirement for upward social mobility — are all partly responsible for this situation (Van der Waal as quoted by Morgan, 2006: 186).

Not only are there few indigenous language books easily accessible for purposes of leisure reading, but it also appears that many African language speakers tend to prefer reading in English, as mentioned before. "Although the rural population and some teachers and academics read books in the indigenous African languages, most other readers consider it a waste of time

and prefer reading English books" and the near absence of reviews on African languages books in the media is poor promotion for these languages among its users (Morgan, 2006 : 187). Unfortunately, literature in indigenous languages also often becomes unavailable to the country's 'general' readers.

> It is of grave concern that some of the works of transformation literature are already out of print. Mtuze's *Ungakhe uxelele mntu* ('Don't tell a soul') is no longer available, perhaps because it has never been used in schools. When a nation's literature is dependent on prescription for schools in order to survive, the irony of transformation is patent. Clearly there is little or no adult readership (Kaschula, 2008: 127).

This 'dependence on prescription for schools' is a real problem faced by authors and publishers of African language texts. Firstly "the collapse of the textbook market in the 1990s…where education departments lacked both the funds to purchase textbooks and the capacity to distribute them, was disastrous for publishers" (Seeber as quoted by Land, 2003: 95) and an overdependence on the school market would be problematic because if this happened again it would have far-reaching effects for the publishing industry as a whole. However the "reliance on the production of school books for bulk purchasing by education department is a common survival strategy among publishers such as South Africa where illiteracy, poverty and social and economic instability hamper the development of a culture of reading and book buying" (Land, 2003: 95). Again, a proper language policy as well as a book policy which is successfully implemented might be able to take away at least some of this dependence, through more skills development (editors, translators and even authors), possibly improving literacy and the support of more new titles created in more languages.

3.5 Conclusion

The literature shows that there are a number of commonly identified barriers to access through language to trade books. These will be summarised here.

African language publishing is focused in the educational publishing sector, which means almost no books are published in the trade book sector in African languages and are scarcely available in bookstores (Evans & Seeber, 2000). There are various issues surrounding the languages in South Africa including the much higher status of English in the spheres of business and education and the poor planning and provision for equal development of all official languages (Beukes, 2004; Census 2001; Banda, 2012, Edwards & Ngwaru, 2010). Furthermore, many authors who are not primary language English speakers prefer to write in English. These findings are further supported by the analysis of the *Writings in Nine Tongues* catalogue; it was found that most titles in this catalogue were published by educational publishers for use in schools, for readers 0-14 years of age. There are more titles available for the more widely spoken languages like isiZulu and isiXhosa than the 'smaller' languages like isiNdebele and Xitsonga. Overall, there is a lack of author diversity as many authors write for more than one publisher, books are translated into a variety of languages and many books are written by author teams. From these sources, one can draw the conclusion that there is a lack of African language authors. While some books are translated, this only happens for educational books and indicates a lack of translators working to translate trade books, or a lack of demand for translation.

Writings in Nine Tongues - cataloguing African language books - is useful because it helps create awareness for these books and shows where there is a lack of African language titles. However, improvements need to be made to this catalogue: the catalogue needs to indicate when books were published and where they can be accessed from should a reader want to acquire the book - this will also help in calculating title production per year. They need to be clearer in their classification of genre as picture books were classified under 'novels' - again, this makes classification difficult. They need to be more consistent in classifying ages for readers, as this will make it easier to determine where there is a lack of titles for a specific age group. A new up-to-date catalogue needs to be compiled. *Writings in Nine Tongues* and the PASA Reports can be

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considered as initiatives to create awareness about the publishing industry in South Africa. PASA provides statistical data about all the sectors, where one can notice trends and draw conclusions. *Writings in Nine Tongues* is focused on publishing in nine official languages.

The sources indicate various factors at play and, if the situation were to be improved, a gargantuan effort from many key players will be needed; even then there is no guarantee or quick fix. Considering some of the problems with language, Webb states that it is "economically impossible to adopt a [language] policy which aims at full linguistic equality, with all government communication and services in all 11 languages" but that there does need to be some "obedience to at least to the spirit of multilingualism in all public domains" (2002: 28). Ndoleriire claims that strategies for the management of cross-cultural miscommunication include the development of a lingua franca that can be used for inter-group communication and to promote multilingualism, so that all citizens of a country share at least one medium of communication (2000:28). Webb also postulates that it is unrealistic to think in terms of all eleven languages being used equally at national level for all official functions but it would also be unconstitutional to allow one language, like English, to develop into the only official language at national level (2002: 93). Alexander (1989: 53) suggests that English should be promoted as a lingua franca but that the "learning by non-mother-tongue speakers of all the languages spoken by our people" should be encouraged. He goes on to say that "it may be accepted that if most people of South Africa have a sound knowledge of one or more of the languages other than their home language, communication between the different language groups will become less and less of a problem" (1989: 54). Choosing English has some drawbacks such as the fact that the English track record in schools and education in especially rural areas is very poor and that this may lead to the demise of African languages. "The possession of a distinctive socio-cultural identity is possibly a non-negotiable and basic human need, with members of a particular group both unwilling and unable to relinquish their identity to vanish into universal inconspicuousness" (Ndoleriire, 2000: 284). It is also questionable whether an ex-colonial

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language like English gives expression to the African way of life. Thus, South Africa is faced with a very difficult situation regarding its languages and exists in a difficult status quo.

Additionally there are also issues with slow language policy development and implementation (Beukes, 2004, 2006, 2007, 2008, 2009). Further factors that play a role include illiteracy, poverty, a poor reading culture and low demand for books in African languages - publishers are running a business and need to be convinced that their books will make a profit before publishing, for which the aforementioned factors make a poor argument (SABDC, 2007). African language works seem to have decreased in volume in the new democracy, and while various shifts have taken place there have been few improvements.

Current trends in the South African trade sector are highlighted by a number of sources like the PASA reports. Trends show that on average, non-fiction is more popular than fiction, most fiction titles are imported and ales can easily be influenced by one or two bestsellers, no matter the ups and downs. African languages have stayed on the extremely low side when it comes to trade book sales while English remains the biggest language when it comes to sales of trade books, even when Afrikaans sometimes sells more fiction or non-fiction titles. Afrikaans also has a bigger new title production, as so many English titles are imported, and there are more white authors than black authors. Overall, it is noticeable that when there are financial difficulties experienced by the country, the trade book sector suffers, as these books are leisure items.

All of these issues have affected the way multilingual publishing in South Africa is currently taking place. It is possible that "a language situation has evolved in the 'new' South Africa that tragically mirrors the equilibrium in the 'old' South Africa in that language barriers are permitted to consolidate power for a well-defined (and perhaps even well-intentioned) elite group while simultaneously restricting the non-elites to access" (McLaughlin, 2006: 118).

However, African language publishing in the trade market is almost non-existent. Initiatives that encourage the publishing of African language titles for adults in the trade market are needed.

Chapter 4: Case study

4.1 Introduction

Through a literature study of the history of publishing in South Africa, the South African Constitution and policies and what they contribute to publishing of African language books and an investigation into the problems facing the multilingual trade publishing sector, various issues related to the publishing of books in African languages and more specifically trade books for adults have been identified. To determine how successful trade book initiatives are in the development of African language publishing, the following case study investigates two organisations - the National Library of South Africa and the South African Book Development Council - and their efforts (including successes and failures) in remedying some of these issues. This chapter aims to investigate the organisations as a whole and on which part of the publishing value chain their efforts are mostly focused – for example reading culture or improving the state of African language publishing in the trade sector by supporting authors or publishers - and which groups are mostly targeted (children or adults). The chapter will also provide an in-depth look at the most prominent African language initiative from each organisation (the NLSA's *Reprint of South African Classics* and the SABDC's *Indigenous Language Publishing Programme*). Both organisations are linked to the Department of Arts and Culture (DAC) and thus often work together to realise the objectives and goals of their initiatives. As these initiatives are both linked to DAC, it will provide an insight into some of the ways government is attempting to implement Constitutional imperatives through these initiatives.

4.2 National Library of South Africa (NLSA)

The NLSA is a legal deposit library and is involved in various community projects. It has what it calls an outreach unit called the Centre for the Book (CFB) whose mission is to "promote a culture of reading, writing and publishing in local languages and easy access to books for all" (Welcome to the National Library of South Africa, 2013). On the website it adds that one of its

core functions is book development, and "through its programmes the Centre for the Book advocates the importance of reading, writing and publishing for development and nation building" (Mission and Vision: National Library of South Africa, 2013).

The CFB runs the *Writers and Book Development Programme* which is aimed at "supporting and nurturing South African budding writers" (Mission and Vision: National Library of South Africa, 2013). The CFB has produced reading material and pamphlets as part of this programme, to help young writers by answering questions and assisting them in the process of getting published. The pamphlets are available from the CFB at a fee. These pamphlets provide guidance under headings such as "Getting started as a writer," "Turning a first draft into a manuscript" and "Legal issues that concern writers". These pamphlets are currently available in English and Afrikaans, which seems to support the writing of books in these two languages as opposed to African languages, though the CFB website explains that there are plans to bring these out in other languages as well. Another concern here is awareness among potential writers - how many people know of this aid - and the fact that the fee (the price is not made available on the website, it simply says it is available at a 'nominal fee') it is available at may further prevent access.

The Centre also promotes reading. According to the NLSA website, the Centre converted one of its studios into a Children's Reading Centre in partnership with Ukuhamba Nabatwana Trust. The Children's Reading Centre provides opportunities to children from 0-7 years to read books for pleasure, write their own stories and be entertained by storytellers. The Centre also donates books and posters to schools, libraries and other organisations involved in reading promotion (Mission and Vision: National Library of South Africa, 2013). In 2009 the Centre for the Book piloted the Funda Mzantsi project in the Western Cape. This project established book clubs at high schools. The project was later expanded to other provinces and to correctional centres. The most important aim of the project is to create a better book reading culture among South African youth.

Sometimes the CFB also conducts "capacity building workshops for budding writers" through the Community Publishing Programme (CPP) and small grants are offered once a year to individual writers and writers' groups seeking to publish their own works. The CPP is also affiliated with the South African Book Development Council (SABDC). Workshops such as creative writing, editing, manuscript development and book marketing are held throughout the country to empower and develop young writers with relevant skills to hone their talent. Writers are equipped to produce publishable material and encouraged to write and publish in their home languages (Welcome to the National Library of South Africa, 2013). According to Ngulube, the community publishing approach offers many opportunities to involve people at grassroots level in knowledge production and preservation and it could be used in South Africa to promote publishing in indigenous languages (2012: 17). With this project established publishers mentor new publishers in the process of publishing books for a particular community. In the financial year 2009/2010 more than eighteen budding writers received financial support to publish their books, and the project has received financial support from one of the country's big educational publishers, Nasou/Via Afrika Publishers (Mission and Vision: National Library of South Africa, 2013). Ngulube (2012: 17) claims that marketing is one of the key aims of this project; creating awareness for projects is essential to reach those the project is developed for as well as garnering support. While young writers are encouraged to write in their own languages, this does not always happen. Ngulube suggests that maybe it should be mandatory for authors to write in indigenous languages (2012: 17). However this may be difficult to enforce; searching for new writers while at the same time discouraging them by not allowing them to write in their language of choice (whether this may be a better idea or not) may be counter-productive.

The Door to Door Reading Campaign is an outreach programme aimed to give people access to books and raise awareness about reading. This campaign takes place a day before the actual World Book Day celebrations, which are coordinated by the Centre for the Book. The host province identifies a needy township, village or farm area to target. Books are donated to schools, pre-schools and libraries in the area. On the day of the campaign, campaigners

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consisting of librarians, authors, celebrities, politicians and others, walk down streets distributing books to local communities.

Finally, an initiative was launched called the *Reprint of South African Classics in Indigenous Languages.* Of all the initiatives described on the NLSA's website, this one is the most focused on African language books whose readers could be mostly adults. This study focuses on African language publishing in the trade book market, which means this initiative is the most suited for addressing problems experienced in this area.

4.2.1 Reprint of South African Classics in Indigenous Languages

This initiative by the NLSA is the one most focused on indigenous languages publishing where books are not necessarily only aimed at children, and will thus be investigated in more depth as a project that aims to solve some of the issues described in the literature study. This initiative focuses on making more books available in indigenous languages. No new titles are produced through this project.

In 2004, the Books and Publishing unit within the SABDC was established. Then Minister of Arts and Culture at the time Pallo Jordan, in his budget vote speech, talked about new voices in South African literature and made public the intention to go ahead with the republication of South African classics. This was the start of the development of the Reprint of African classics (Interview, 2013). In his *Budget Vote Address to the National Assembly*, Jordan said:

> One of the many challenges South African publishers have to rise to is the danger of the
> rich treasury of writings in the indigenous languages, some dating from the mid-19th
> century, being lost to future generations of South Africans. We will undertake initiatives
> to encourage the republication of old works in the various African languages while
> stimulating new writing in these languages by younger writers (Jordan, 2004).

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The Reprint of South African Classics in Indigenous Languages also came about as government realised "the low levels of literacy... [is] one of the major factors that hindered development in various sectors of society" (Reprint of South African Classics in Indigenous Languages, 2014). The NLSA quoted a study commissioned by the Department of Arts and Culture on the reading habits of adult South Africans which confirmed that South Africa was "not a nation of readers", with more than half of the households not having any leisure books (DAC, 2007: 66). This study, published in 2007, is called the *National Survey into the Reading and Book Reading Behaviour of Adult South Africans: Quantitative research into the reading, book reading & book buying habits of South Africans from age 16.* According to the NLSA's website and as confirmed by Chapter 3 of this study, "while there was significant growth in the book sector in South Africa, publishing in indigenous African languages, however, was virtually limited to school markets. Subsequently, there is a significant lack of growth in the publishing of books in indigenous African languages" (Mission and Vision: National Library of South Africa, 2013). The identification of this problem was what led to the creation of the *Classics* project.

In June 2007, the Print Industries Cluster Council (PICC) became the South African Book Development Council (SABDC) and at this changeover the Indigenous Language Publishing Programme was announced (discussed in detail later on); the Reprint of South African Classics was also announced again. In 2008, *Reprint* was initiated and the steering committee and concept was developed. The Department of Arts and Culture through the South African Book Development Council (SABDC) then asked the NLSA to launch this project in 2008 (Interview, 2013). Thus there were four years that elapsed from the announcement of the initiative in 2004 and the development of the steering committee and concept. Through the planning of this initiative, the following objectives according to the NLSA's website were established:

- Promote literature as a custodian of South African heritage.

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- Instil love and respect for South African writers writing in indigenous languages and their works.

- Expose learners, the youth and aspirant writers to the richness of South African literary heritage.

- Advance the profile of South African literature.

- Develop passion for the culture of reading and writing among citizens.

- Promote reading of literature written in African languages even outside the school curriculum.

- Celebrate and recognise South African classical writers.

- Enhance social cohesion and nation building through literature.

From these goals it is clear that this project hoped to promote African language books and authors beyond the scope of school literature as well as create a better perception of African languages among the languages' speakers. The NLSA was entrusted with the task to identify and reprint books regarded as literary classics in the nine official South African indigenous languages. Members of the public, academics, authors and librarians were invited to nominate books that they consider classics in their respective indigenous languages. Calls were sent out for anyone to nominate stories for the *Reprint* project, although universities and researchers were the ones mainly targeted. Language experts were also asked to make recommendations and a list of books was put together (Interview, 2013), and finalised by a panel of literary and publishing experts (Mission and Vision: National Library of South Africa, 2013). More than 400 titles were identified in this process (Interview, 2013).

To decide which books to publish in each phase, a committee at the NLSA meet annually to choose which of these titles will be worked on to reprint (Interview, 2013). Workshops are held for those involved in the decision making process to make sure that well-informed decisions are made. Publishers of the original titles are given funding to reprint these titles. It is important to

determine the copyright holder of the title before it can be reprinted – the title may have gone out of copyright, or the publisher may no longer exist – and this may be a lengthy process. The NLSA logo is placed on the reprinted books, and authors are invited to the launch of the reprinted book to thank them for the contribution they have made to African language literature (Interview, 2013). In terms of distribution, when the books have been printed, each province's libraries are contacted and sent a catalogue so that numbers can be given through of how many of which books can be sent to them. The libraries can then cater to their communities specifically, for example if there are more isiXhosa speakers in a particular community more isiXhosa books than isiZulu books can be sent to them.

In 2009 Minister Pallo Jordan released a statement about the launch of this project. At the launch, the Minister announced that 27 titles had already been reprinted including the works of authors such as poet laureate Samuel Mqhayi, writers Sibusiso Nyembezi, M.L Bopape, S.P. Lekaba, T.N. Maumela and others; these titles, he said, would be available in public libraries and booksellers nationally (Ndawonde, 2009). This was known as the first phase of the project. A year later, in 2010, the then Deputy Minister of Arts and Culture, Dr Joe Phaahla officially launched the second phase of the project – in the second phase 19 literary titles were reprinted – and the third phase provided for the printing of 22 books. Dr Phaahla launched the fourth phase of the Reprint of South African Classics in Indigenous Languages project on 6 February 2014 at the NLSA auditorium in Pretoria. This launch brought the total number of reprinted classics to 77. There are titles in all nine official languages excluding English and Afrikaans (Updates, 2014).

From 2009 to date 77 titles have been reprinted, which is a success in itself for the project. However, it is important to evaluate whether the implementation of this project has had an impact on access to trade books in African languages for adults, and to what extent the goals of the project had been reached. In the first phase of the project (2008), 3000 copies of each title

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were printed (in total 81000 copies), in the second phase (2009) 1800 of each title were printed (in total 34200) and in the third phase (2011) 1500 of each title were printed (in total 33000) (Monitoring and Evaluation Report, 2013: 4). This clearly shows that print runs decreased as each new phase was launched. This may be because the project was forgotten in the minds of the target market, and fewer books were needed (asking for some remarketing to be done) or because it was clear that projected print runs were too big initially and had to be adapted as time went on. Fortunately though those involved in the project do attempt to monitor the promotional activities.

A PDF of the catalogue of books published is available on the NLSA's website. Analysis shows that the books are published in all nine official African languages, and there are between six and nine titles available in each language, with a total of 68 titles (the available catalogue does not have the two most recent phases' books included). According to the catalogue this project "has become an integral part of reading promotion in South Africa" and the challenge remains the "development of audiences for South African literature" (Preserving and Celebrating our Literary Heritage, 2013: 5). South African literature may include English and Afrikaans; as discussed in Chapter 3 there may be a good reading culture in South Africa when it comes to newspapers and magazines, but South Africans read books less often, and in African languages even less. In the catalogue, it is admitted that "publishers are loath to publish books in indigenous languages due to the perceived lack of markets for these languages" (Preserving and Celebrating our Literary Heritage, 2013: 5). However, the publishers cannot be solely held responsible for the lack of African language books, as there are evidently a variety of factors that influence the situation. Furthermore, this project claims to "expand horizons of knowledge, preserve [South African] languages while at the same time recognising the diverse nature of our society [and] contribute to the development of an economically viable publishing industry" (Preserving and Celebrating our Literary Heritage, 2013: 6).

From information found in the catalogue it is clear that most publishers involved are in fact educational publishers. Thus there are many of these titles that are probably still sold as schoolbooks as opposed to being marketed as leisure reading titles; many will also be aimed at a target market of younger readers and not adults. These titles' covers, for example, seem to be designed for schools, aimed at a young market, as opposed to an older market. One of the publishers involved with this initiative claims that once titles are printed they are promoted "on display at the NLSA, public libraries, selected bookstores, at the Department of Arts and Culture, books are delivered to schools for free and they are on display at major book exhibition events" (Interview, 2014). While the Department of Arts and Culture does announce each new phase of the project being rolled out (often along with a launch party), the continued display of books at especially public libraries and selected bookstores is questionable.

In terms of marketing and distribution, these books are distributed to libraries in all the South African provinces and are exhibited at literary events as part of the national campaign to promote a culture of reading. They have been exhibited at the Cape Town International Book Fair, National Book Week, Northern Cape Writers Festival, Centenary Celebration in Mangaung as well as the Second South African Writers Symposium held in Cape Town. These books are also exhibited at every Budget Vote speech presented by the Minister of Arts and Culture in Parliament. A publisher involved in the project further confirms that the books are given to the National Library and are available there, as well as some local libraries, but not really in bookstores. As an educational publisher, their focus is on producing and selling schoolbooks for children. Thus their marketing is geared toward the Department of Education and towards libraries when they are buying books; their sales consultants also do school visits (Interview, 2014). Another publisher involved in this project seemed surprised that the titles are not easily accessible through one of the chain bookstores like Exclusive Books, and claimed that the NLSA should be contacted directly for more information, or that publishers of specific titles should be contacted to try and get hold of them (Interview, 2014). However, becoming aware of titles may have a lot to do with chancing upon a book at a bookstore or library, and if they are not there,

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readers may never know about the title and thus not go through the effort to try and find a title. When asked where books are sold, one publisher explains: "at bookstores, libraries [though these are borrowed, not bought], online stores (depending on demand), publishers and other related markets. These books are sold across to schools for literature studies, universities for language-research purposes and the general public for enjoyment" (Interview, 2014). It is unclear how many books get sold per avenue, but considering chain- and online-bookstores, the largest avenues for selling or making these books available to target readers seem to be libraries and schools.

In order to monitor how well the project is faring in terms of reaching its goals, those involved with the project ensure that quarterly reports are undertaken (Interview, 2013). Questions are asked, for example, *Are the books being read?* (Interview, 2013). Through the monitoring done by those involved with the project, it was picked up that some libraries did not have the books that were published (poor cataloguing may be the reason, some libraries not having documentation about whether or not books were delivered, or books have gotten 'lost' inside the library), but in other cases, the reprinted indigenous language books were the most popular books in the library (Interview, 2013). Other problems include the fact that there is indeed sometimes a lack of awareness (among the leisure reading target market) about the new titles and that libraries do not display the books effectively for readers to become aware of them. A publisher who has printed a title with this project elaborated that readers are made aware of these titles through media releases, displays at libraries, through teaching and learning at schools; they are also included in the national literature catalogue (Interview, 2014). Another publisher involved in this initiative says that the project has been successful; they have received requests for reprints, requests for translating the books into different languages and have even seen an increase in unsolicited manuscripts of African language titles as a result of the success of this initiative (Interview, 2014). However, this was an educational publisher so it is assumed that again, the manuscripts are mostly intended for school use.

For further evaluation, a more comprehensive Monitoring and Evaluation Report was compiled and published in August 2013 by those involved with the initiative. The Monitoring and Evaluation Report was done to make sure that the books from the first and second phases were to be found in the public libraries in the country, to assess the readership levels of the classics by the users and identify any problems related to this project (2013: 1). A sample of libraries was visited in each of the provinces in South Africa, and interviews were held; a total of 106 libraries were visited (Monitoring and Evaluation Report, 2013: 5). According to this report almost all the libraries visited do have the classics in their collections and most of them are in high demand from the users (2013: 6). This seems to support information received from a publisher involved in the project that the success of the project has resulted in more African language unsolicited manuscripts. Further findings included positive and negative points. Most of the provinces keep a statistical report of the readership of different categories of the library collection and distributed classics books are well utilised by library users and they want more (Monitoring and Evaluation Report, 2013: 7). However, most librarians did not know about the existence of this project, of all the provinces only the Free State did a provincial launch to promote the titles from this project, there was not enough promotional material available to be used by the provinces for the books from the project and there are not enough programmes in place at different libraries to promote reading in indigenous languages (Monitoring and Evaluation Report, 2013: 7). Problems experienced by libraries in general, like a lack of training of staff (as discussed in Chapter 3), link to the problems experienced by the initiative. Moreover, while more African language titles may be available in the libraries, it does not change the fact that there are still too few of them or that access to the libraries may be problematic.

The report further highlights specific findings from each province visited. Those involved in the project took note of some of these problems, and they have started to help libraries they distribute books to in terms of setting up the library and displaying books correctly, ensuring

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there is visibility for these books, as they found that books were sometimes not displayed effectively. They also help the libraries with things like getting to know their readership and reading to children. Books are taken to literary events to help with awareness as mentioned above, but those involved in the project have realised that those that they are targeting the books at do not often come to these events - thus other means of marketing these books need to be found. Furthermore the books are not available in bookstores, as initially intended, but remain available only through libraries or donations; this may be because bookstores do not want to carry the books because of the perceived small reading market or because some books have an educational slant which is not considered appropriate for sale in a trade bookstore. This again raises the question of visibility and accessibility. Publishers of *Reprint* titles are not restricted with their print runs, and after initial print runs many have gone on to do reprints, often selling in the educational market (publishers are not restricted as to where they want to distribute or sell their books). Most of the titles already produced for this project are out of print, however if the need arises it will be easy to do more print runs (which are paid for by the publishers) (Interview, 2013). There is on-going work in order to make sure that more people are made aware of and have access to these books, for example involving ABET because there are adults starting to read - people are hungry for books, according to feedback received by those involved in the project (Interview, 2013).

From a publisher's perspective, the success of this project is measured through the number of copies sold or borrowed by the readers (Interview, 2014). A publisher involved with the project explains that "re-prints give authors another opportunity…books are taken through a marketing process, where they are actually promoted at schools, training and workshops and they are promoted as extra reading resources at libraries" (Interview, 2014). This publisher also claims that so far, the response from readers has been tremendous; this can definitely be seen as a point for the success of the project. However, the books do seem to continue to follow an educational slant. When asked what the focus of most initiatives (in general) is, the publisher

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explains that it is children: children will be introduced to literature through "storytelling, riddles and proverbs, as a means of playing…when it comes to adults, it's a matter of analysing and learning literature…" (Interview, 2014). Perhaps more creative ways to get adults involved in reading for leisure need to be employed.

Finally, the Monitoring and Evaluation Report (2013: 12) provides recommendations: provinces should be accurate in their orders when requesting books from the NLSA, provinces should assist with launches to increase awareness among users, libraries are encouraged to have permanent displays for the classics titles and should have reading awareness programmes, libraries are encouraged to establish book clubs, provinces should budget for qualified staff for libraries and librarians are encouraged to attend capacity building workshops and conferences. Some of these recommendations are not only valid for the success of the *Reprint* initiative, but may help to create a bigger reading culture of African language books through reading awareness programmes and improvements of libraries.

From an interview (2013) it was learned that the project is soon to be ending, so that different projects with new ideas can be focused on: moving forward through intra-African language translations as well as from English into African languages and vice versa (although the project has been successful, those involved say that they are taking what they have learned with this project, which has been running for a number of years, and planning to apply what they have learned to the new projects, which will hopefully also be successful in publishing African language titles, among other things) (Interview, 2013). It is also important to acknowledge that "African Classics" includes Afrikaans and English titles. The new phase will focus on this: translation (of especially new titles) and recognition (of the 'classic books' written in all South African languages, including English and Afrikaans) (Interview, 2013).

With this initiative a good attempt has been made to encourage readers outside of the school market to become passionate about African language books while also celebrating writers. However, some the biggest problems experienced are those with a lack of cooperation (even if unintentional) from libraries in terms of creating awareness among its visitors; most of the literary events that these books are displayed did not reach the target market so different ideas for marketing need to be found; these books are still largely being found in the school market as opposed to general bookstores and general problems with physical access. Fortunately the continued evaluation and monitoring reports does make implementers aware of these issues so that changes can be made to ensure more positive results – even for new initiatives. Unfortunately, there are some problems (like illiteracy) that the initiative cannot change directly that will affect the success of the initiative.

4.3 South African Book Development Council (SABDC)

The South African Book Development Council (SABDC) is involved with many initiatives – running projects on their own as well as with other organisations like the NLSA. Their initiatives focus on the promotion of reading, improvement of literacy and providing access to books. However, there are few that focus specifically on indigenous language publishing and the promotion of indigenous language books. Their projects, according to their website, include:

- Biblionef South Africa focuses on providing children (3-18 years) with new books,
- the Community Publishing Project (CPP), a project the NLSA is involved with as well,
- First Words in Print (FWIP) promotes reading culture among small children (0-6 years),
- IBBY SA - The South African national section of the International Board on Books for Young People is the umbrella body for those interested in South African book related activities,
- Love to Read encourages reading among pre-school children in Gugulethu,

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- New Readers Publishers is involved with the promotion of reading culture, adult literacy and the publishing of books in the official African languages,

- Rally to READ develops reading in schools and helps with book and teacher training,

- READATHON is a literacy event that aims to promote reading culture,

- Readucate South Africa aims to upgrade literacy in adults,

- South African Mobile Library Association (SAMLA) tries to improve access to information finding and reading among all age groups of the population,

- Wheelie Bookwagons are mobile library units that go to schools to provide access to books,

- Women In Writing provides support to indigenous women writers,

- Indigenous Language Publishing (ILPP) is a new project that is in the planning and development phase.

From all of these projects mentioned on the SABDC's website there are only a few specifically targeting indigenous language publishing, although almost all are involved in trying to improve reading culture and literacy. One African languages initiative is New Readers Publishers, whose focus is very much on indigenous language publishing although mostly focused on ABET. On New Readers Publishers' website no mention is made of the SABDC, so it is unclear exactly what their relationship is. The CPP may publish in indigenous languages if this is what serves a particular community best, and if the writers are prepared to write in indigenous languages. The Women In Writing initiative supports African women who want to write and publish, though again this may be in any language. A seemingly newer initiative – although it has been around for several years, in fact – is the Indigenous Language Publishing Programme (ILPP) which, like the *Reprint* project, shifts its focus more towards leisure reading books in African languages for adults. As well as this programme, the SABDC has started to focus on the quality of African language titles through running programmes for editors (for example an editing indaba) as well as other skills developments; this is according to Elitha Van der Sandt, CEO of the SABDC

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(PASA General Meeting: 2014). A further important role of the SABDC is their involvement in trying to implement the National Book Policy.

4.3.1 Indigenous Language Publishing Programme

According to sources at the Department of Arts and Culture (Interview, 2013), the reasons for the initiation of this project is because publishing in the indigenous languages remains low beyond the school textbook market and publishing forms an important part of stimulating the development of indigenous languages. Furthermore it is important that there is equitable publishing across languages so that people are able to read in their mother tongues. It also makes the content of the books more accessible to everyone. Indigenous language publishing in the general market accounts for 5% of the output beyond the school market. Total indigenous language publishing, inclusive of the school market only accounts for 9, 5% of the total annual publishing output in South Africa. The project aims to stimulate the writing and publishing of indigenous language books within mainstream publishing (Interview, 2013). The PASA report from 2012 however indicates that these figures may even be lower, with the total African language production in the trade sector at 0.5% (PASA, 2012: 57); this figure has decreased in the past few years as explained in Chapter 3.

Before the ILPP was launched, African language books were produced through a similar project. The Council started a project called Xihlovo xa Vutivi (Fountain of Knowledge), where working in conjunction with one publisher (Umgangatho Media and Communications) 27 new titles were produced within a year. Again, the aim of this project was not to produce educational titles specifically but rather to encourage authors to write, but the titles may have been used for this purpose. This venture was part of a series of projects initiated by the Department of Arts and Culture to mark the first decade of the South African democracy (Interview, 2013). While this project was successful according to a source at the SABDC, it did eventually come to an end as diversity was limited when

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working with one publisher only. It did however make the planning and decision process easy, as meetings and decisions could take place quickly and efficiently (Interview, 2013).

The ILPP followed the idea of this project, where the idea was to develop new titles in the same way, but through a variety of publishers, who would apply to get funding for a specific African language title. The ILPP as we know it today started in 2009, according to a source at the Council (Interview, 2014). Problems that were experienced when a pilot was run were identified and an attempt has been made to avoid those problems with the current project which has a timeframe of 1, 5 years (Interview, 2013). A source at the SABDC also explains that the conceptualisation process of this initiative has taken 2-3 years, and much planning was needed to go into the how the project would be implemented for the second phase. The publishing industries of India and Canada were studied, and even the way in which the Afrikaans publishing industry has grown in order to make informed decisions (Interview, 2014). According to sources at the Department (DAC) problems experienced with the pilot were especially at evaluation level as there is a shortage of quality indigenous language editors (Interview, 2013). Through this a database has been developed and sourcing evaluators (people with the appropriate skills to evaluate and work on titles) became easier with the current programme. This challenge is a significant one and an application to develop indigenous language editing was submitted to the FP&M Seta in 2013 (Interview, 2013).

The pilot produced nine titles with a total of 9 000 books which makes the print run for a new title about 1000 (Interview, 2013). On 31 October 2013, the next batch of submissions for this programme was considered by the Council. This project has been largely silent for two years, because of the slow and lengthy processes involved and the poor initial response. However funding (R 2,5 million) from the National Lotteries Board has been sourced for the second round of the ILPP, and those involved with the project hope that this will be an on-going project at the Department (Interview, 2013; Van der Sandt, PASA General Meeting: 2014). The amount

of publishers that can be helped and the amount of funding for each depends largely on the state funding. According to a source at the SABDC, the second phase of this initiative has recently been completed and this phase produced 19 new titles (Interview, 2014). The increase of titles may indicate that the response by publishers increased with the implementation of the second phase of this project.

On their website, the SABDC have several documents available for publishers wanting to participate in the ILP Programme. In their call for applications, the Council explains that the programme aims to assist publishers to produce indigenous language books, to increase indigenous languages publishing and to support the on-going production of South African authored books in local languages; they also plan to "stimulate growth and development in the [book] sector" (Call for Applications, 2013). Publishing companies submit applications for help with publishing "general creative works" in an African language (ILPP: Call for applications, 2013). This shows that books will not necessarily be meant for the education sector - which is where most African language titles are produced - but also the trade sector - their "Criteria for the Indigenous Language Publishing Programme" document further explains that submissions will be accepted for the genres of fiction, poetry, drama, autobiography and biography (2013). As part of the prerequisites of being accepted into this programme, publishers also have to attend a number of workshops that help with among other things financial planning and costing as well as marketing; this helps with skills training where it is needed (Interview, 2014).

Further investigation shows that only specific publishers may successfully apply. Participation is open only to South African owned and controlled companies who are small and independent. According to Elitha Van der Sandt, CEO of the SABDC, the project is geared specifically towards Small, Medium and Micro-sized Enterprises (SMMEs) (PASA General Meeting: 2014).This means no large companies or imprints of large companies can participate, and companies must have an on-going publishing programme that has published six new South African authored books over a three year period. This shows the Council that the publishing house has done some work and

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is serious about producing African language titles: "For the ILPP, SMMEs need to have done the work before applying" (Interview, 2013). However, the project does aim to provide help to publishers with copyright, marketing and contracts through capacity building programmes (Van der Sandt, PASA General Meeting: 2014). Emphasis is also put on the fact that the companies must "benefit the previously disadvantaged across the book value-chain" (ILPP: Funding Requirements, 2013). Van der Sandt elaborates that they are looking for specifically black authors and editors, and books printed on local paper (PASA General Meeting: 2014). Eligible manuscripts must be original, previously unpublished, and no translations will be considered. This means no reprints of previously published works. Successful candidates will have a maximum of 50% of the project's costs funded, so the titles will never be fully funded by the Council. Manuscripts submitted under the genres mentioned above will be adjudicated according to specific criteria pertaining to theme, plot, setting, narrative perspective and so forth.

According to those involved with the selection process (Interview, 2013) there are two phases to selection. The first is at publisher level, i.e. the abovementioned criteria need to be met. The second is blind selection, where manuscripts are independently evaluated and decisions on which books to publish are based purely on the quality of the manuscript. The publisher only becomes known once the manuscripts are identified. A source at the Council explains that once publishers have passed the first selection process and the selection moves onto manuscript level, two independent assessors for each manuscript have to assess and provide a written report each. A selection committee then makes decisions based on the reports, also taking into consideration the languages the manuscripts are written in: most manuscripts received are in isiXhosa and isiZulu, so an attempt must be made to also include manuscripts from other languages. Here, the budget available will also affect the amount of manuscripts that can be taken on (Interview, 2014). The experts adjudicating the applications have to read the different languages, and this can make the decision-making process difficult. The decision-making

process of granting support to publishers is a slow process - much slower than what was the case of *10 Years of Freedom.*

This initiative by the SABDC is created to offer encouragement to publishers to publish African language books. The council recognises that "there is significant reluctance on the part of both the authors and publishers to produce indigenous titles because some languages are perceived to have a small market, and many rural people are thought to have limited disposable income" (Ngulube, 2012: 11). According to Ngulube, "publishing should serve a cultural, intellectual and social purpose rather than a commercial purpose" (2012:11) and with this project, the Council aims to facilitate this purpose for South African publishers. "Without publishers authors write in vain because publishers stand at the centre of the process of empowering authors and indeed the society. In other words, without a publisher there is no book" (Ngulube, 2012: 11).

At first, the way the Council made publishers aware of this project was through channels they are associated with as the SABDC - they are an organisation representing publishers, booksellers, etc. – and spread the word through these organisations. However, the response was disappointing and the Council considered re-advertising (Interview, 2013). The Council was considering advertising through alternative means like websites, community websites and other indigenous language platforms where the people they are targeting – writers of indigenous language works especially - are likely to come across the information. According to a source at the SABDC, there were few submissions but most books have been aimed at young adults or adults (Interview, 2013). In a recent interview with a source at the SABDC, it was explained that for the second phase the response by publishers was much better so the re-advertising must have been successful. Furthermore it was explained that indeed there was a mix of children's (or school) and general trade submissions (Interview, 2014). Most books could however still be published for schools, at high school level, especially because publishers know that there is a guaranteed market there. According to Elitha Van der Sandt five publishers have been involved in the publication of the second phase's nineteen titles (PASA General Meeting:

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2014). Although this does not show a big diversity of publishers, it is hoped that these numbers will grow in future.

After the books are published, the NLSA Library Centre is involved in the distribution of the books by archiving books and through contacting other key players. However, in the case of the ILPP, the publishers are largely responsible for distributing and selling the books they have published with the Council's help (Interview, 2013). However a marketing plan is requested at application level by the Council, so there needs to be sufficient planning on the publisher's part for this purpose. Van der Sandt claims that the ILPP is involved with a media drive once the books are published (PASA General Meeting: 2014). Books are also promoted at literary events like the Grahamstown Arts Festival or similar events through the Council. The books are published with an inscription announcing that it is part of the ILLP (or the *Reprint* project) and that it is in association with the Department of Arts and Culture (DAC), National Library of South Africa (NLSA) or South African Book Development Council (SABDC). However, because the publishers are then largely responsible for the promotions, advertising and distributing of the newly published African language titles, the books often do end up being sold in the educational market. While the Council is involved in promoting the titles at literary events, it may be beneficial if they were more involved in this last part of the publishing process, so that the titles are even more visible in the trade book market. A source at the Council explains that while they do not want to interfere with the publishing process they let the publishers do their own promotions, but that they will, for the second phase, be more involved in helping the publishers with the marketing of the titles, especially since they have noticed that the publishers they have worked with often struggle in this area. They are planning to help with organising appearances on radio programmes, give-aways and creating a catalogue for libraries to order from. The project is developing a catalogue to promote published works of the ILPP to libraries and other sectors and once the winning titles are confirmed, radio interviews and book give-aways will also be arranged (Interview, 2013). In South Africa, consumers need to prioritise South African

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titles (Interview, 2013). The trade market has large volumes of imported titles (as demonstrated in Chapter 3.2) and consumers are not consistently prioritising local titles, authors and languages above imported titles.

In terms of monitoring the project, the Department confirms that "an intervention of this kind is very long-term in nature, particularly because it aims to change behaviour. As such, it is part of the Draft National Book Policy interventions" (Interview, 2013). Furthermore, statistics are collected annually from publishers, the percentage of indigenous language titles will be monitored, sales figures will be used and once bought by the libraries, and loans will become another indicator (Interview, 2013). Beneficiaries will be asked to complete evaluation forms to identify how they experienced the project (Interview, 2013). This will be useful in making sure the process of applying is easy enough and beneficial to publishers. According to a source at the Department of Arts and Culture, this project's success will be measured through the number of books published. "In order to establish trends and change behaviour, the project will have to be implemented annually over a very long period" and through this longer timeframe success can also be measured through sales (Interview, 2013). Ideally, sales will go up over a period of time, which will mean that the market is becoming more receptive to the books and starting to read more books for leisure in their mother tongues. Moreover, a number of baseline indicators have been set out and it is hoped that over time, all of these will shift: sales of the books, monitoring library loans, increased local content, more black authors receiving royalties and including these items in a new Reading Report. In the long run, a source at the SABDC claims that it is hoped that this project will become more general in including more languages, starting to focus more on producing local content as opposed to focusing on the language it is produced in (Interview, 2014). In addition, the Council is also working on the problem of a lack of African language editors – without them, quality of manuscripts will suffer. Universities from South Africa and abroad (such as the University of Antwerp) are involved in writing a book about editing in African languages, after which an indaba will be held where norms and standards can

be established by working through this book (Interview, 2014). In the long term it is hoped that a qualification may be developed so that African language editors may be trained.

A good part about this initiative is that it will help with the problem of publishers being loath to publish African language books because they will have extra funds, meaning the risk of losing too much money will be reduced. Books can also be sold for less with the help of the funds, making them more accessible to potential readers (the buyers). Another good aspect is that it is focused on African language publishing and books outside of the schools market. Responsibility is placed on the publishers to find authors to write original works and then apply for funding. Publishers who apply must thus be committed to publishing South African authors and especially African language books. This will help to make the publishers aware and motivated to publish in other languages, though these publishers will have to be motivated. It may really encourage more creative writing in African languages.

4.4 Conclusion

4.4.1 Initiatives

The publishing of books happens through a process, and Diagram 4.1 shows a simplified version of this process. First, authors are needed to generate materials for books; second, publishers publish books; third, books are delivered to libraries and booksellers so readers can access them and fourth, readers acquire books to read them. There are various projects or initiatives being run by the NLSA and the SABDC that are involved along each step, since these steps are essential in order for the process to work effectively. There are initiatives to help and encourage authors, initiatives to help publishers financially, to help people get access to libraries and bookshops (or another way of accessing books) and then helping readers in terms of increasing literacy and reading culture. However, what is very noticeable is that most initiatives are focused on children and not adults, and few are focused specifically on the writing or reading of African languages.

Diagram 4.1: Initiatives focused at each step of the publishing process
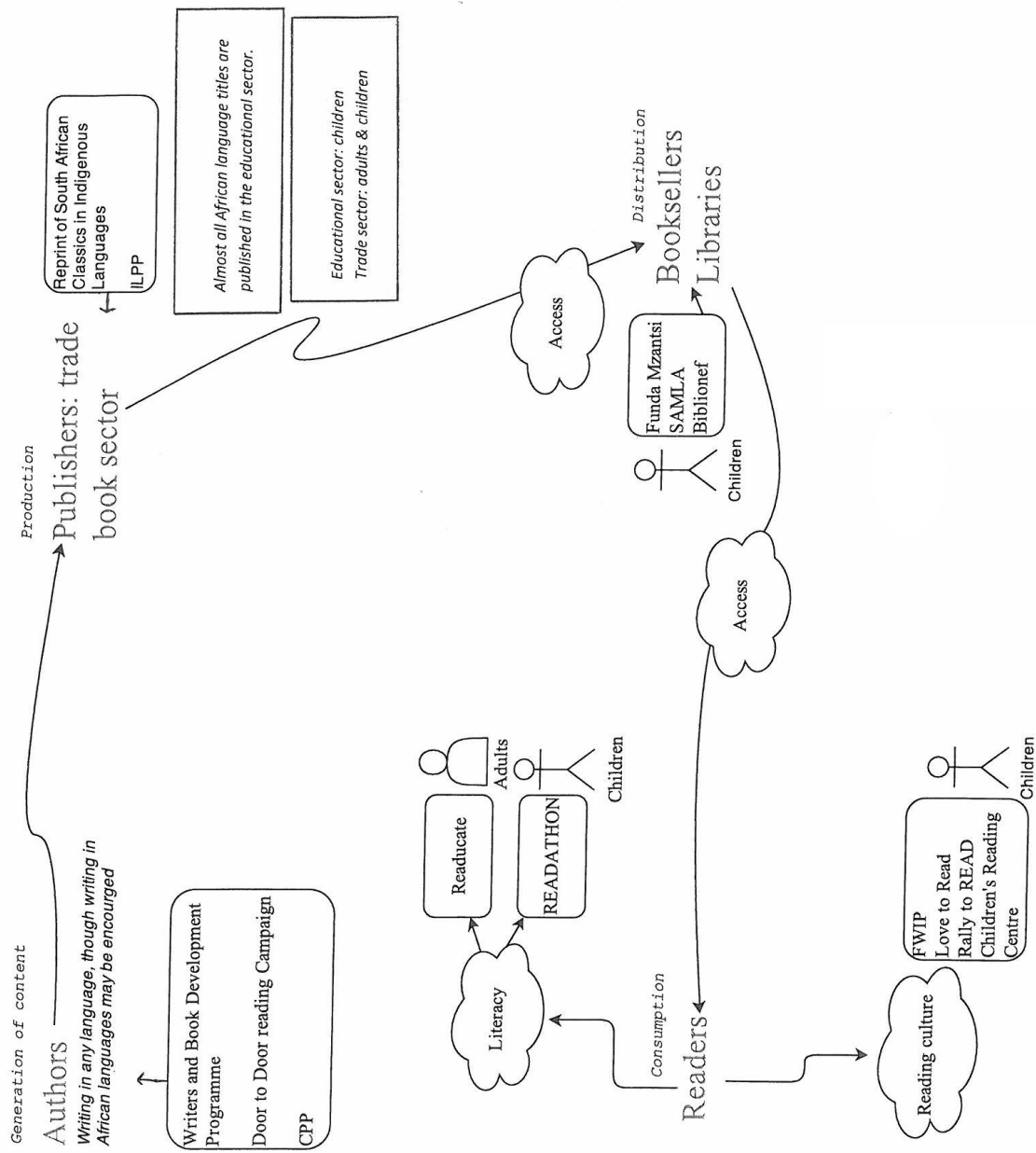
A source at Biblionef explains:

> The love for reading is created in the first 7 to 9 years of a child's life [and] there's not much that can be done if they get older. An adult that likes reading will read any book in the languages they know, however there is currently not enough books in the African languages for an African reader to enjoy, hence most African book readers have resolved to read English, and the African language writers write in English because they know that will sell. Publishers are seen as business people who are better off and writers are seen to need more support to write more (Interview, 2013).

There are three initiatives to help authors to write, though they may write in any language and this is most often English. There are two initiatives helping publishers - one encouraging the development of new African language titles and another involved in asking publishers to reprint old African language classics. This initiative is coming to an end, though the Council emphasises that it is not the end so much as a new direction and growing into new areas (Interview, 2013). The initiatives focused on helping people get access to books are focused on children, as are all the initiatives focused on reading culture. While African language writing and reading may be encouraged, it is often not the focus of a project. Trying to increase literacy levels is an extremely important goal of some of these projects, as is the attempt to improve reading culture among children - fostering a love for books - and attempting to increase access to books. However, it seems that an important group is often neglected by these initiatives and that is South African adults who are, according to a source at the NLSA, hungry for books in their primary languages. This statement can be supported by the NLSA's evaluation report that reports that these books are very popular at the libraries, and one publisher involved claiming to receive an increase in unsolicited manuscripts in African languages (the popularity is noticed by authors). At this stage there seems to be no initiative promoting the less spoken official languages specifically - the ones that get neglected in terms of diversity of available titles. As

seen by the analysis of *Writings in Nine Tongues,* much more is available in some African languages than others, and at this stage more focus is put on just getting books written in any African language as opposed to encouraging the development of these minority languages. It is clear that fostering a reading culture among adults and trying to make leisure books available for them is a neglected area. A source at the SABDC explains that their common objective is to focus on the publishing value chain (described in Diagram 4.1) as a whole and to not just focus on particular areas; this also includes not only focusing on children but including adults as well, because adults are often pivotal in reaching children and reinforcing what they learn about reading. According to the source their focus is also simply to create appropriate book products to promote reading, whether this be for adults or children (Interview, 2014). However, looking at Diagram 4.1, it is clear that currently there are generally more initiatives focused on children in specific areas of the value chain (including initiatives from the SABDC and the NLSA).

4.4.2 Reprint of South African Classics and the ILPP

The *Reprint of South African Classics* and the *Indigenous Language Publishing Programme* are two initiatives that seem to be more focused on African language reading books for adults. There are similarities and differences between these two projects.

Reprint focuses on existing, out-of-print works and making these available again, while the ILPP will only publish original work. In this way, *Reprint* helps to foster an appreciation for existing authors and what they have contributed to the literature - often with an historical slant - while the ILPP encourages new up-and-coming authors to write in African languages. Their books may have more contemporary themes South Africans of today can relate to. One of the problems associated with the lack of African language titles is the fact that many African language speakers write in English and not their primary languages; both of these initiatives can help with this by celebrating the authors of African language works and so encouraging up-and-coming authors.

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Those involved in the *Reprint* project have to determine who the copyright holder of the chosen book is and then provide funds to a publisher to reprint the book. The ILPP requires a publisher to apply for funding to publish a new book and provides a maximum of 50% of total funds required to publish a new title. Thus *Reprint* has a set of pre-approved titles while the ILPP relies on author and publisher initiatives. This means that the amount of new titles produced each year with the help of this initiative is largely dependent on the participation of motivated publishers and authors. With the *Reprint* initiative, an appreciation of existing authors is encouraged, and with the ILPP, up-and-coming authors are encouraged to write (and be appreciated as those involved in the *Reprint* project). A large number of people were involved in choosing titles for the *Reprint* project, while the ILPP project has a completely different way of 'acquiring' titles. Additionally, the ILPP is very focused on assisting all local organisations - books must be printed on local paper and publishers must at all times try to support those who were previously disadvantaged in terms of the services they use. While the *Reprint* project may aim to do the same, not as much emphasis has been placed on this. In the trade publishing sector, imported fiction boast bigger numbers than locally produced fiction. By encouraging South Africans to write in African languages, as well as using local suppliers, more titles may be created that relate to South Africans, and the industry as a whole can be better supported. However, there might still be a tendency to believe that titles need to be written or marketed with a focus on the schools market (where the buyers are).

Books from the *Reprint* initiative are distributed to libraries across the country, yet these books are unavailable in most bookshops. Another avenue of potential clients is marketing to schools, as mentioned by a publisher who has published books through the *Reprint* initiative. As the ILPP largely leaves distribution and marketing up to the publishers after the book is published, the distribution strategies will depend on the publishers. However, it is assumed that books will be distributed in the same way, involving libraries and marketing to schools. While, for both

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initiatives, there is no specific focus on children (the *Reprint* project's books include classics for adults although children's books are not excluded, and the ILPP's book subjects lend themselves to a more adult audience) there is often an inevitable move towards publishing for schools as there is a definite market there. As explained in Chapter 3, most African language publishing takes place in the educational sector. These two initiatives are definitely not focused on school children when it comes to their objectives and they seem to encourage any good writing in an African language, be it a classic or a new title, but because of the current situation of the South African publishing sector, this is often where books end up. However, there have been positive reports (the Evaluation Report and feedback by a publisher) that some books are being read as leisure items.

The NLSA itself identified some problems that need to be worked on to improve success of their initiative. Libraries and their staff are not always knowledgeable and capable of engaging their communities and finding out what their community's needs are. Sometimes they do not know how to lay out the library to make visitors aware of new books, and need help organising things like public readings of books or other activities. Creating awareness for titles, whether for reprinted or new titles, is a difficult task. A constant challenge is to successfully reach intended and potential readers. Another problem is physical access, as many people may still be far away from a library where they can take these books out to read. The problems experienced with libraries and physical access to books, as discussed in Chapter 3, are significant issues hindering access to books in general, not to mention African language titles.

Since publishers are gatekeepers and mediators of knowledge, they are often the ones deciding whether or not a particular book (in a particular language) will be made available. Authors may write whatever they want, but the eventual dissemination of their ideas is largely determined by publishers and librarians (Ngulube, 2012: 15). With the two initiatives described above, the publishers' decision-making processes about a title are made easier. According to Ngulube,

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publishers' gate-keeping functions in South Africa depend on guesswork as market research and user studies are rarely done. As a result their respective decisions to publish a given manuscript, or acquire and make available certain reading materials, tend not to be informed by other considerations (2012: 15). While this may be true, publishers also rely on their experience: African language titles sell in the educational sector so they continue to publish them for that reason. They are also businesses that need to continue making a profit to survive, and taking chances on African languages books sold in the trade sector (which they do not expect to sell well for many reasons) may just not be a viable option. Ngulube further explains that the publishing industry is in a large part dependent on a viable library system. In South Africa, there is limited interaction between the libraries and librarians on the one hand and publishers and writers on the other. Libraries in general and public libraries in particular are a potential market for publishers and writers. Librarians may also help publishers to identify gaps in the market and in the conduct of basic market research (2012: 15).

The initiatives discussed above help in making more indigenous language books available to readers by helping publishers to produce these books. These projects do constantly need to be evaluated in terms of their success and to see whether or not they are reaching goals they set out to reach. Where they have decided to follow a certain approach - if this approach does not seem to work - the approach needs to be changed. There are various issues these initiatives may still struggle with, but on the whole there is a silver lining by the fact that they are making more African language titles available to South Africans, and trying to overcome or remedy some of the issues associated with the lack of trade books available in African languages. Publishers are often blamed for these books not being made available to the average South African, but it is important to recognise that they have valid concerns when it comes to publishing in this area. Both of these initiatives are helping publishers financially to take away some of the risk, and the ILPP especially is helping smaller publishers which ensures publisher diversity in South Africa.

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Chapter 5: Conclusions and recommendations

This study has attempted to answer one main research question: *To what extent have Constitutional ideals of language equity been implemented in multilingual publishing, to improve access to trade books?* A list of sub questions was used to help the researcher find the answer to this research question. The findings of the research in the examination of primary and secondary research are summarised in this chapter.

5.1 Conclusions and findings

What is the history of the publishing of African language trade books and where are the paths of English, Afrikaans and African language book publishing leading in today's South Africa?

There are a few main historical influences that have led to the situation the trade publishing industry is in today, in terms of publishing trade books for adults in African languages.

Key influences include missionary publishers, who made an effort to learn African languages, teach South Africans to read and write in these languages and published books in them – they were very much the initiators of African language publishing in South Africa. However, they were mostly focused on religious teachings and promoting European culture over African culture. These European values sometimes still take preference over African values today.

Another key influence was the state and the control the state has had over publishing - colonialism bringing English and Dutch into the country and the apartheid government, supporting Afrikaans publishing. Censorship of books played a role in terms of what could and could not be published, and affected the way authors wrote and in what languages they wrote – writing in English, in particular, meant the world was able to see what was happening in South Africa. Notably during NP rule, there was a period of extreme censorship and struggle and resistance writing (and a variety of resistance publishers) grew out of this time. The Bantu

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Education Act had a big influence by leading to a decrease of the publication of creative African language books because the Language Boards implemented by this Act were overseeing the prescription of books at schools, as well as heavily censoring the content of books. Previously, most African language-speaking schools were run by missionaries who received some state aid but now government funding of black schools became conditional on acceptance of a curriculum implemented by the apartheid government's education department. Many missionary schools closed instead of accepting these terms. Missionary schools traditionally sought to educate black South Africans but this was in contrast to the objectives of the government and because many of these schools closed and books were now prescribed and monitored by language boards, "much of the adventurous, creative writing in African languages produced by missionary presses, which was critical of the racist policies and practices of the government, was rendered unsaleable" (Mpe et al., 2000: 18). In some cases, English became a unifying language, because people who spoke different African languages could read something in English and be unified in the struggle against apartheid; English was seen as an international language, often perceived as a higher status language than indigenous African languages, and became a language of choice over any other indigenous African language.

With South Africa's new Constitution from 1996, censorship was a thing of the past. It was hoped that the profile of published authors – historically mostly white men – could change. More African language books could be published. Themes of books could change as the political climate had changed. However, many of these issues remain unchanged in contemporary South Africa and not enough has been done to bring the eleven official languages to equal status in the minds of South Africans. This has also meant that African language books have not increased much in terms of new title production, and have continued to be mostly limited to the educational market. Speakers of English as their primary language have grown and the biggest sales of trade books come from English. However, many English books are imported, and the biggest share of new title production goes to Afrikaans titles. Afrikaans has remained a strong published language.

After apartheid, too, resistance writing fell away. The one thing that brought people together – the struggle against apartheid – was gone. There was no pressing need to stand together for one common goal. Instead, the focus was – and is – on reconciliation and forgiveness. Oppositional publishers disappeared after apartheid, during 1997 and 1998, when "international financial support for anti-apartheid organisations and initiatives came to an end and, consequently, much of the alternative publishing sector lost its support" (Land, 2003: 95).This meant that, while anyone could write books, certain authors who had plenty to say during apartheid, now had less to write about. In some instances, this had an effect on the types of books being written, as well as the languages they were written in and the authors writing them. Kgositsile claims that "we have to deal with literature as an art form, not as an excuse for political statements...the preoccupation should be to produce a work of art, not a political tract" (Goddard et al., 1992: 87), in response to the question of what the biggest challenge is that black writers face in South Africa, post-apartheid.

Considering imports and the published languages in the trade sector, there are still fewer black South Africans writing than white South Africans. Hunter and Jonas also claim that South African women are still suffering from the past role of being 'inferior' to men and that women's writing will take time to recover – many who have excellent novels are still not as well-known as some established male writers (Hunter et al., 2011: 99). European systems and values are still important and used by South Africans – as can be seen by the library systems and the status of indigenous African languages. Some authors still prefer to write in English as opposed to their primary languages, as they believe there is no market for their books, they will not get published, and they can reach bigger markets if they write in an international language. This may be supported by the fact that few publishers are currently publishing African language titles that cannot be marketed to the schools sector. As a result of South African history gross inequalities regarding access to information, research, literary expression, commentary and criticism are the norm between the various literatures in South Africa as well as between white and black writers (Oliphant, 2000: 110).

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How has the South African Constitution and policies contributed to the publishing of African language books in the trade sector in South Africa?

The South African Language Policy, while exemplary in its ideals, has not been implemented successfully, and neither has the Book Policy, which is still in draft form. Because of this reason, neither policy has helped to improve the situation for African languages. It seems that while there is no government suppression of African languages anymore, not much has been done in terms of the implementation of constitutional ideals; Oliphant supports this by claiming that the publishing of schoolbooks and almost complete elimination of creative writing in African languages during apartheid has continued into the democracy (2000: 109). The African language market "may even have shrunk after the introduction of outcomes-based education, the reduction in the number of prescribed works and the waning of serious reading in favour of a popular approach" (Swanepoel, 2012: 627).

Furthermore "policy decision-makers operate in isolation of each other and without full consideration of the macro-context or the micro-context" (Webb, 2002: 93). Implementation failure of the Language Policy, related to the use of African languages, is blamed on inadequate congruence between government's stated Language Policy and actual language practice (Beukes, 2009: 36) and most researchers agree that there has been a lack of redress for the historically marginalised languages (Beukes, 2006: 17). This lack of redress and poor implementation of the policy is partly to blame for the poor representation of African language books in the publishing sector, if one considers reader markets, authors and publishers. Webb is of the opinion that it is "economically impossible to adopt a [language] policy which aims at full linguistic equality, with all government communication and services in all 11 languages" but that there does need to be some "obedience at least to the spirit of multilingualism in all public domains" (2002: 28), so there is a question of whether the eleven official languages can ever be treated and developed equally. Ndoleriire claims that strategies for the management of cross-cultural miscommunication include the development of a lingua franca that can be used for

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inter-group communication and to promote multilingualism, so that all citizens of a country share at least one medium of communication (2000:28). Considering this, one would be tempted to suggest English, as it is the biggest lingua franca in South Africa. However, it would be unconstitutional to allow one language, like English, to develop into the only official language at national level (Webb, 2002: 93). While English has risen in popularity over the past decades, its popularity has raised some questions, such as why the English track record in schools and education in especially rural areas is very poor and how it may lead to the demise of African languages. Language is very much part of identity and Ndoleriire goes as far as to say that "the possession of a distinctive socio-cultural identity is possibly a non-negotiable and basic human need" (2000: 284). It is also questionable whether an ex-colonial language like English can express or give meaning to the African way of life. Thus, South Africa is faced with a very difficult situation regarding its languages and exists in a difficult status quo.

Furthermore there is often a lack of language practitioners involved in the production of African language titles, and language planning per province is often lacking. The Draft National Book Policy of 2009 aims to improve this situation, through the South African Book Development Council and, for example, its editor and translator workshops for especially African language practitioners (Interview, 2013). However there are few places where translators can be trained, and few qualifications they may attain; translators can be integral in making more African language titles available to more people. This may also be true of other role-players, like African language editors. It is thus recommended that more training facilities for editors and translators are made available.

Authors and publishers are two key players in the publishing process of African language books discussed in Chapter 3: authors need to write in their primary languages and publishers need to publish them. However, this is currently not happening. Government and policy makers are involved in implementing the language policy and setting an example for the country in terms of their language use, but again this is not happening. Other key players that could assist in

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creating access through language to books for all South Africans include libraries and bookshops that need to provide the content to readers when it has been produced in the first step of the publishing process. As publishing is a process, people at all steps in the process need to be involved in order to make African language titles in the trade sector more commonplace. Although the way illiteracy, poverty and a lack of reading culture should be addressed is beyond the scope of this study, the improvement of these issues can have an effect on African language publishing in the country. This way, the class status of African languages can be increased and more literature in these languages will develop: the bigger the demand for African language titles, the more will be created.

The South African Constitution has helped improve access through language in some instances, but not in others, and in some instances improvements have been made but not enough. Access to books through language has only improved partly. In the book *Out of Exile* – a collection of interviews with a variety of South African writers, published in 1992 – one can surmise the feelings about a future South Africa (a South Africa free from apartheid). In his interview, Mzamane states "South African literature...has invariably always been tied to historical, political events, which sometimes retard, but at other times advance literary production itself" (Goddard & Wessels, 1992: 41). This is true, as can be seen by the increase and decrease in African language books linked to political events. Dennis Brutus talks about language in South Africa under a democratic government, and he recommends "an accelerated programme in English...so that that was accessible to everybody. But not at the expense, of course, of mother-tongue instruction" (Goddard et al., 1992: 77). English in South Africa is becoming more popular – and teaching English to non-primary speakers of the language have had some poor effects in terms of literacy. It seems that indeed, 'mother-tongue instruction' is suffering under the rise and rise of English.

While there are currently questions over freedom of the press and media in South Africa, much has improved in terms of censorship. Unfortunately, African language publishing has not

improved much in terms of volumes of production and sales in the new democracy and most African language publishing continues to take place in the educational sector. Literacy levels have increased but remain low and libraries have struggled under the new government.

Government needs to realise the huge role they have in the promotion of the African languages of this country, and need to lead by example. Their influence is felt and needed almost everywhere: improving literacy levels and reading culture, supporting libraries, supporting the training of language practitioners (all of these can be supported through the support and implementation of a Book Policy), making sure the Language Policy is implemented correctly and promoting the eleven official languages equally. It is also necessary that other key players, including authors and publishers, realise that they are closely involved in providing access to books through language to a wider audience of South Africans. The initiatives run by the NLSA and the SABDC are a good indication that government does support African language publishing to an extent. It is however necessary for them, and these organisations, to understand the process of publishing, how it works and the people involved, and at which parts of this process help is needed. As mentioned before, there are many initiatives focused on children and not many on adults, and many focused on readers but not many helping publishers or booksellers or libraries with the roles they have to fulfil (as demonstrated by Diagram 4.1). Each of the steps described in Diagram 4.1 is important in successfully publishing a book (which is accessed by the target market), and at each step it is necessary to determine where help may be needed in order to improve the situation of trade publishing in African language titles for adults.

What are the problems facing the multilingual trade publishing sector?

Sources reveal a variety of trends in the South African trade book market. These trends show that non-fiction is more popular than fiction, most fiction titles are imported, and African languages have stayed on the extremely low side when it comes to trade book sales: of all local trade book sales, African language books only contributed 1% of total turnover in 2011, as

shown in Table 3.1. English remains the biggest language when it comes to sales of trade books, even when Afrikaans sometimes sells more fiction or non-fiction titles. Especially fiction titles are imported into South Africa and more of these are sold than local titles. Overall, in the trade market, English and Afrikaans language publishing is doing well and looks to continue doing well in future, considering publishing trends in South Africa over the past few years. African language publishing in the trade market is not doing so well, and will need heavy intervention over a long period of time in order to make big improvements.

Writings in Nine Tongues, a catalogue of titles in nine indigenous African languages, attempts to show that the African languages are indeed being published. However, while this may be true, it is evident that the bulk of African language titles are aimed at schools (an investigation of the list of publishers involved in the catalogue shows that the majority are in fact educational publishers) and there are a number of issues that came from the analysis of this catalogue. Improvements also need to be made to the catalogue. Recommendations arising from this study are that the catalogue needs to indicate when books were published and where they can be accessed should a reader want to acquire the book. Creating a catalogue to document African language titles will be more useful to readers if they know where they are able to acquire the title they are interested in. Indicating a date of publication will also help in calculating title production per year, as this can help to measure whether there is an increasing or decreasing demand for African language books as the years go by (assuming more books will be produced if the demand increases). Furthermore the catalogue needs to be clearer in the classification of genre as picture books were classified under 'novels' – again, this makes classification difficult. Classification of genres is important because it can then be seen which genres are more popular, or which genres need to be expanded in terms of new titles. The catalogue also needs to be more consistent in classifying ages for readers, as this will make it easier to determine where there is a lack of titles for a specific age group. Compilers of the catalogue need to establish these guidelines beforehand so that publishers can submit their information accordingly. A new, up-to-date catalogue needs to be compiled, because the catalogue can be analysed and much

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information can be gleaned from it (as mentioned above). This information (which should be the subject of further analysis and study) can be important to policy makers or implementers (measuring to some degree the implementation of a Language Policy, for example) and to publishers, as they can see where there may be gaps in the market, or where their competitors are focusing their efforts.

The sources consulted in Chapter 3 (Literature review) indicate that there is a lack of African language authors writing for the trade market. While some books are translated, this only happens for educational books. This indicates a lack of translators working to translate trade books, or a lack of demand for translation. These conclusions are consistent with problems and issues identified in the literature as being created by the history of South Africa as well as other problems associated with the current multilingual publishing environment. Furthermore, there are consistently more books available in some indigenous (official) languages than others, even though they are supposed to be equal, according to the South African Constitution. In addition, the South African Language Policy has still not been passed.

While there are many problems facing the publishing of books in African languages there are also some that have a direct influence on the publishing of books and some have an indirect influence. African languages are sometimes perceived to have a lower status than English especially in the minds of many of their speakers, and there is a dominance of especially English in locally published and imported titles. Authors often prefer to write in English rather than their primary language (African language), and this is exacerbated by the fact that there are few incentives for authors to in fact write in African languages for instance very few literary awards are available for African language titles. Mbulelo Mzamane, who had written novels in English even though his primary language was an indigenous language, claimed that he believes "very strongly that the indigenous African languages must take their place side by side with any other foreign languages that we may or may not decide to choose" (Goddard et al., 1992: 43). He goes on to say that there are some reasons African languages need to be functional in the South

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African community: literacy, development of the country and being democratic (Goddard et al., 1992: 43-44). There are many programmes or initiatives already running that are attempting to increase reading culture, like those run by the NLSA and the SADBC, as mentioned in Chapter 4. However, they are often focused on children and a suggestion arising from this study would be that programmes need to be put in place in order to encourage a reading culture among adults as well, as they can then pass a love of reading to their children.

Creating one or more literary awards for authors in South Africa will act as an incentive for them to write, whether in English, Afrikaans or African languages. Another way to encourage authors to write books in their mother tongues may be self-publishing – it gives writers the chance to publish books without going through a publisher, and this may be something to consider for authors who are struggling to get published. Authors can write about anything (they are not forced to write something specific because the publisher only wants to take a chance on something that will have almost guaranteed sales). This may be advantageous to South Africa's reading culture in that people may be reading materials that are self-published because they can relate to the author. The authors can also write in any language they choose. "This will also encourage the community to read the work produced locally" (Mbobo et al., 2005: 192). Publishers may argue that there is no market for African language books, which may be true considering book-buying statistics, but if books are self-published and sold in the community (assuming at a much lower price than what the average book goes for at prominent booksellers in the country), it can be a solution to the problem. However, self-publishing in rural areas will have to be encouraged; people need to be informed and will have to have access to the right resources. Distribution of these books may also be difficult and limited. The Community Publishing Project started by the Centre for the Book and Women in Writing are examples of projects encouraging the self-publishing of books and distributing them in the community. These projects may not only encourage reading, but also writing in African languages about local content, while giving writers a profit for their hard work. Self-publishing may also aid with poorer communities who state that books are too expensive: "Cheaper books are affordable

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even for black people whose earnings are at the bottom of the income pyramid. Self-publishing is, to some extent, a solution to the problem as this venture encourages more writers to engage in the publishing business, thus generating more readers" (Mbobo et al., 2005: 193). Access to books in general can be limited by poverty because of a lack of disposable with which to buy books – this is not an issue limited to African language books – but African languages are often the mother tongues of inhabitants of poorer rural communities (as opposed to English or Afrikaans).

There are a number of issues related to access to books, which have an influence on especially reading markets. Poverty means buying leisure items like books is of low priority while physical access to libraries and bookstores is often difficult for many people especially in rural areas. Libraries often have poorly trained staff and inappropriate materials for the communities they serve and there is a lack of available African language titles in bookstores and libraries for adults to read for leisure. Poor internet penetration in the country means the downloading of e-books is reserved for only a few. Illiteracy is also a barrier to access when it comes to reading books. Literacy levels have much to do with the education system and also with reading culture. Increasing literacy should be a priority in any country, as it is in South Africa. Increasing literacy levels will mean a more educated society: more people will have access to books and other information, and a reading culture can more easily be fostered. All these issues have an effect on African language publishing in that it decreases the potential reading market for these books, which has an effect on the publishing decision (i.e. whether or not a specific a specific title will get published). Although not a focus of this study, issues of physical access need to be addressed. Because books are considered luxury items and many South Africans are poor, a solution would be borrowing books from a library. Considering the problems associated with libraries, to remedy these problems would include building more libraries (as there are too few libraries to serve South Africa's population), addressing issues with the training of staff and making sure libraries have appropriate collections. The NLSA and the SABDC are involved in helping to teach staff how to promote books for the two initiatives they run (the ILPP and the

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Reprint initiative). Unfortunately, a big problem with libraries is also a lack of funding, which comes from governmental departments (provincial or national), and here government also has a role to play in improving the libraries of South Africa.

The problem of small reading markets has an effect on publishers' decision to publish African language titles meant for the trade market and not the educational sector. Publishers, who are businesses in their own right, are loath to publish African language titles because the reading markets are small and they fear they will not make a profit. There are very few translations taking place from African language books into English and vice versa, which would make a bigger variety of often local literature available to South Africans. An initiative like the ILPP should encourage publishers to be more proactive in producing original, creative African language titles. If authors write in their primary languages, these titles may then be translated to English and other languages to make it available to a bigger market. This is why translators and other language practitioners are so important. Furthermore, creating more literary awards for titles in African languages will encourage more authors to write in their primary languages.

How successful are trade book initiatives in the development of African language publishing?

From the programmes or initiatives that these two organisations run, it is clear that the biggest focus of most of their programmes is on children, and many programmes are focused on increasing reading culture. While African language writing and reading may be encouraged, it is often not the focus of a project. Trying to increase literacy levels is an extremely important goal of some of these projects, as is the attempt to improve reading culture among children - fostering a love for books - and attempting to increase access to books. However, it seems that an important group is often neglected by these initiatives and that is South African adults, who may be hungry for books in their primary languages, as described by a source at the NLSA in Chapter 4. It is clear that fostering reading culture among adults and trying to make leisure books available for them is a neglected area. It is important for children to learn to read and love

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reading from an early age, but it is also important that they see their parents reading, so that a habit can be created. The *Reprint of South African Classics* and the *Indigenous Language Publishing Programme* are two initiatives that are more focused on African language reading books for adults.

The ILPP aims to help publishers to publish original works in African languages, by taking some of the risk of publishing a book for a small market away. The *Reprint of South African Classics in Indigenous Languages* helps to reprint existing titles and make people aware of South African heritage while encouraging reading in African languages. Their initiatives have experienced successes and failures, but it is important to note these and learn from them. Failures include an initial lack of response by publishers in the case of the ILPP and the *Reprint* initiative's evaluation report naming problems with libraries being a problem. Libraries and their staff are not always knowledgeable and capable of engaging their communities and finding out what their community's needs are. Sometimes they do not know how to lay out the library to make visitors aware of new books, and need help organising things like public readings of books or other activities. Creating awareness for titles, whether for reprinted or new titles, is a difficult task. A constant challenge is to successfully reach intended and potential readers; as a result of this the ILPP has decided to support their publishers through providing courses on marketing. A success would be that more African language titles have been created and made available. It is important to note that while books were not necessarily specifically aimed at children or at schools, this is often where the titles end up because there is a bigger market there; while this still means that there are more African language titles available the availability for the trade market may still be limited. Furthermore, according to the evaluation report of the *Reprint* programme it was found that the target audience of the titles is getting access to and enjoying the titles very much.

5.2 Recommendations

5.2.1. Recommendations for further study

A number of recommendations for further research have arisen from the findings of this study.

This study only focuses on the trade book industry (fiction and non-fiction trade books), and does not focus on issues related to the educational and academic sectors. This study also focuses on books for adults. Further research could be done on access to books through language in the academic and educational sectors, as well as access for children specifically.

Access to trade books is influenced by a large number of issues. This study has focused on access through language, but any issue affecting access to books should be studied, such as the issues of physical access mentioned above. This study has also focused on the eleven official languages, but there are many more languages spoken in South Africa. Studies could be done on the access to books through other African languages.

This study has focused on reading initiatives co-ordinated through support from government (the Department of Arts and Culture). Other initiatives not necessarily connected to government could be investigated (for example initiatives run by NGOs) in order to determine what the successes and failures of their initiatives are. Results could be used to create more effective initiatives.

Author profiles are changing, but not much statistical research is available on author profiles and no comprehensive author database exists. Studies could be conducted to create a comprehensive author database.

5.2.2. Key recommendations

This study has suggested that there is a lack of translators working to translate trade books (especially from and into African language books) and that there are few training facilities for editors and translators. It is recommended that skills like these are developed through the

creation of more training facilities. The Book Policy and Language Policy are both policies that would support and encourage this if they were successfully implemented. These policies could also help realise Constitutional ideals. It is thus also recommended that both of these policies are in fact implemented as soon as possible.

Creating one or more literary awards for authors in South Africa will act as an incentive for them to write, whether in English, Afrikaans or African languages. It is thus recommended that more literary awards are created for authors writing in South Africa, and writing in their mother tongues.

Reading initiatives are run by the SABDC and NLSA to develop African language publishing. However, it seems that an important group is often neglected by these initiatives and that is South African adults. A suggestion arising from this study would be that programmes need to be put in place in order to encourage a reading culture among adults as well, as they can then pass a love of reading to their children.

Recommendations have arisen from this study for the ILPP and the Reprint of South African Classics specifically. Both initiatives need to be more involved in the distribution and consumption aspect of the publishing process. After the books are published, there are issues with people getting access to the books. At the libraries where they are distributed, they need to make sure that the target market are made aware of these books and are able to read them. Possibly, different areas of distribution could be considered, for example non-traditional sales outlets like supermarkets. There are some non-traditional outlets already selling books and considering selling books there may be a good option. Considering different areas of distribution may improve visibility and ease of access to these titles. Different means of targeting their audiences also need to be found. These books are launched at literary events, but the target readers are not people who attend literary events. Not only target readers, but publishers as well need to be made aware of programmes like the ILPP. This programme needs to consider new avenues of announcing their programme to publishers as the response rate has

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been poor so far, according to a source, although another source has explained that response has increased second time around. It is essential that the programmes are continually being monitored, so that changes or adjustments can be made when they are needed.

5.3 Final Comments

The history of South Africa has no doubt had an effect on the South African publishing industry and what this industry looks like today. Afrikaans and English language publishing in the trade sector are doing well while the African languages are struggling in this sector and there are few African language books available for leisure reading. Unfortunately, a lack of implementation of language and book policies have resulted in delaying the reaching of constitutional ideals of equal language treatment and access to information (considering that a book may be inaccessible to person if it is in a language they cannot understand). There are also other issues influencing access to books, as a result of historical and contemporary factors, and present at all parts of the publishing value chain.

Currently the situation of access to trade books in all official languages is poor because of the lack of African language books. There is no one solution to improve this situation. Changes need to take place holistically for real improvements to be seen, and this can only take place over an extended period of time. Authors of books, publishers, editors, reading markets and distribution channels will all have to undergo shifts. Fortunately there are reading initiatives taking place to make more African language books available for South Africans. This shows that while government's actions have not been ideal in some areas, they do have awareness of these problems and there are efforts to change the situation. The issue of lack of access through language needs to be evaluated for shifts over the long run in order to adequately assess where improvements or declines have taken place, and where new efforts need to be launched.

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APPENDIX 1: An analysis of Writings in Nine Tongues (2007)

Publishers involved:

1. Awareness Publishing
2. Cambridge University Press
3. Clever Books
4. ELRU (Early Learning Resource Unit)
5. Electric Book Works
6. Heinemann Educational Publishers
7. Hibbard Publishers (Pty) Ltd
8. Jacana Media (Pty) Ltd
9. Junior Student Publishers
10. Kidza Books
11. Lectio Publishers (Pty) Ltd
12. Lotsha Publications and Booksellers (Pty) Ltd
13. Macmillan SA (Pty) Ltd
14. Maskew Miller Longman (Pty) Ltd
15. METC (Pty) Ltd
16. Nam Publishers cc
17. Nasou Via Afrika
18. NB Publishers
19. New Africa Books (Pty) Ltd
20. New Dawn Publishers
21. New Readers Publishers
22. NF Saliwa Publishing cc
23. Nutred Publishers
24. OUP Southern Africa
25. Palm Publishers cc
26. Pan Macmillan SA (Pty) Ltd
27. Prince Ndabuko Publishers
28. Reading Matters
29. Shuter & Shooter Publishers (Pty) Ltd
30. Solo collective cc
31. The Brain Food Company (Pty) Ltd
32. ViVa Books (Pty) Ltd
33. Vivlia Publishers & Booksellers (Pty) Ltd

Awareness Publishing

Author	Language	Genre	Age of reader	Number of books in same genre
Cecile Mather	IsiNdebele	Non-fiction	6-14	7
Nkosi Johnson	IsiNdebele	Non-fiction	6-14	1
Cecile Mather	IsiXhosa	Non-fiction	6-14	8 (translations)

Number of books in IsiNdebele: 8

Number of books in IsiXhosa: 8

Most common age band: 6-14

Most common genre: Non-fiction

Cambridge University Press

Author	Language	Genre	Age of reader	Number of books in same genre
Linda Weber	IsiNdebele	Novel	0-6	6
Linda Weber	IsiNdebele	Novel	7	2
Linda Weber	IsiNdebele	Novel	8	2
Linda Weber	IsiNdebele	Novel	9	2
Jenni Butler	IsiNdebele	Novel	8	3
Jenni Butler	IsiNdebele	Novel	9	1
Jenni Butler	IsiNdebele	Novel	7	4
Jenni Butler	IsiNdebele	Novel	8	2
Lisa Durbach	IsiNdebele	Novel	8	3
Lisa Durbach	IsiNdebele	Novel	9	5
Linda de Klerk	IsiNdebele	Novel	7	2
Bill Gillham	IsiXhosa	Novel	6-7	2

Graeme Viljoen	IsiXhosa	Novel	6-7	1
Juliet Partridge	IsiXhosa	Novel	6-7	1
Marjorie van Heerden	IsiXhosa	Novel	6-7	2
Nobantu Mapongwana	IsiXhosa	Novel	6-7	1
Joan Rankin	IsiXhosa	Novel	6-7	1
Fred Voni Bila	IsiXhosa	Novel	6-7	1

Number of books in IsiNdebele: 32

Number of books in IsiXhosa: 9

Most common age band: 6-7

Most common genre: Novel

Clever Books

Author	Language	Genre	Age of reader	Number of books in same genre
Virginia Scarff	IsiXhosa	Novel	10-11	2
Vernette Wilkens	IsiXhosa	Novel	12	1
Linda Weber	IsiXhosa	Novel	0-6	6
Jenni Butler	IsiXhosa	Novel	7	4
Linda de Klerk	IsiXhosa	Novel	7	1
Jenni Butler	IsiXhosa	Novel	7	3
Linda Weber	IsiXhosa	Novel	7	2
Jenni Butler	IsiXhosa	Novel	8	3
Lisa Durbach	IsiXhosa	Novel	8	3

Linda Weber	IsiXhosa	Novel	8	2
Lisa Durbach	IsiXhosa	Novel	9	5
Linda Weber	IsiXhosa	Novel	9	2
Jenni Butler	IsiXhosa	Novel	9	1
M Lawrence	IsiXhosa	Traditional Literature	9-10	1
M Lawrence	IsiXhosa	Traditional Literature	10	
V Scarff	IsiXhosa	Traditional Literature	11	2
V Scarff	IsiXhosa	Traditional Literature	12	2

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 40

Most common age band: 7

Most common genre: Novel

ELRU

Author	Language	Genre	Age of reader	Number of books in same genre
Early Learning Resource Unit	IsiXhosa	Novel	2-9	7
Early Learning Resource Unit	IsiXhosa	Novel	6-13	1
ELRU	IsiXhosa	Drama	2-9	2

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 10

Most common age band: 2-9

Most common genre: Novel

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Electric Book Works

Author	Language	Genre	Age of reader	Number of books in same genre
Mhlobo Jadezweni, Hannah Morris	IsiXhosa	Novel	3-9	1

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 1

Most common age band: 3-9

Most common genre: Novel

Heinemann Educational Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
BD Masango	IsiNdebele	Novel	15-18	3
MS Masilela	IsiNdebele	Novel	15-18	1
NE Skhosana	IsiNdebele	Traditional Lit	14-18	1
DM Jiyane	IsiNdebele	Traditional Lit	14-18	1
MS Mahlangu	IsiNdebele	Short stories	15-18	1
SN & AS Masimula	IsiNdebele	Short stories	14-18	1
SN Masimula	IsiNdebele	Drama	16-18	1
BD Masangu et al	IsiNdebele	Poetry	15-18	1
MS Mahlangu	IsiNdebele	Poetry	15-18	2
C Achebe, trs by H Mothlabane	IsiXhosa	Novel	16+	1

Author	Language	Genre	Age of reader	Number of books in
V Magadla	IsiXhosa	Novel	16+	1
LL Ngewu	IsiXhosa	Novel	16+	1
C Achebe, trs by K S Bongela	IsiXhosa	Novel	16+	1
TN Kabanyane	IsiXhosa	Traditional literature	16+	1
KS Bongela		Traditional literature	16+	1
LS Ngcangata		Traditional literature	16+	1
HN Moleko	IsiXhosa	Traditional literature	16+	1
KS Bongela	IsiXhosa	Short stories	16+	1
EM Mbobo			16+	1
BB Mkhonto	IsiXhosa	Short stories	16+	1
H Mothlabane	IsiXhosa	Drama	16+	1
EM Mbobo	IsiXhosa	Drama	16+	1
MC Matyumza et al	IsiXhosa	Essays and Prose	16+	1
N Luwaca et al	IsiXhosa	Poetry	16+	3
LM Mbadi et al	IsiXhosa	Non-fiction	16+	1

Number of books in IsiNdebele: 12

Number of books in IsiXhosa: 18

Most common age band: 16+

Most common genre: Novel/Traditional literature

Hibbard Publishers

Author	Language	Genre	Age of reader	Number of books in

				same genre
L Molefe, JI Mtsweni	IsiNdebele	Novel	13-18	1
NomHlekhabo Ntuli	IsiNdebele	Poetry	4-9	1
Siphatheleni Kula	IsiXhosa	Novel	13-18	1
Ncedile Saule	IsiXhosa	Novel	14-adult	5
L Molefe, Zola Nazo	IsiXhosa	Novel	13-18	1
Phakamile Gongo	IsiXhosa	Novel	14-adult	1
Ncedile Saule	IsiXhosa	Novel	16-adult	2
Theo M Jordan	IsiXhosa	Novel	16-adult	1
RF Mcimeli	IsiXhosa	Short stories	14	1
S Kula	IsiXhosa	Short stories	14-adult	1
N Saule	IsiXhosa	Drama	14-adult	1
ML Sibidia			14-adult	1
MC Matyumza	IsiXhosa	Drama	14-adult	1
RF Mcimeli	IsiXhosa	Essays and Prose	16-adult	1
SVL Mbanga	IsiXhosa	Essays and Prose	16-adult	1
N Tutani	IsiXhosa	Poetry	14-adult	2
W Shasha	IsiXhosa	Poetry	16-adult	1

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RF Mcimeli	IsiXhosa	Poetry	18-adult	1
W Shasha	IsiXhosa	Poetry	14-adult	2
AAK Songca	IsiXhosa	Poetry	4-9	1
T Gxarisa et al	IsiXhosa	Poetry	3-9	1

Number of books in IsiNdebele: 2

Number of books in IsiXhosa: 26

Most common age band: 14-adult

Most common genre: Novel/Poetry

Jacana Media

Author	Language	Genre	Age of reader	Number of books in same genre
Maryanne Bester	IsiXhosa	Novel	4-8	2

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 2

Most common age band: 4-8

Most common genre: Novel

Junior Student Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
Una Koch	IsiXhosa	Novel	6-10	2
Una Koch	IsiXhosa	Novel	3-8	7
Una Koch	IsiXhosa	Novel	6-9	2
Una Koch	IsiXhosa	Novel	3-6	2
Una Koch	IsiXhosa	Novel	6-12	1

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| Una Koch | IsiXhosa | Novel | 3-9 | 2 |

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 16

Most common age band: Between 3-9

Most common genre: Novel

Kidza Books

Author	Language	Genre	Age of reader	Number of books in same genre
H Atkinson	IsiXhosa	Novel	5-10	4
D Ferreira	IsiXhosa	Novel	5-10	1
W Goldswain	IsiXhosa	Novel	5-10	1
C Fehr Levin	IsiXhosa	Novel	5-10	1
C Mullineux	IsiXhosa	Non-fiction	5-10	1
B Dilley, D Davies	IsiXhosa	Non-fiction	5-10	2
H Atkinson	IsiXhosa	Non-fiction	5-10	4

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 14

Most common age band: 5-10

Most common genre: Novel

Lectio Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
Lectio Team	IsiNdebele	Traditional literature	6-12	1
Lectio Team	IsiXhosa	Traditional	6-12	1

		literature		

Number of books in IsiNdebele: 1

Number of books in IsiXhosa: 1

Most common age band: 6-12

Most common genre: Traditional literature

Lotsha Publications and Booksellers

No books in IsiNdebele or IsiXhosa

Macmillan SA

Author	Language	Genre	Age of reader	Number of books in same genre
M Sikosana	IsiNdebele	Novel	15-18	1
AB Mthombeni	IsiNdebele	Poetry	14-16	1
Elaine Macdonald	IsiXhosa	Novel	6-8	6
Connie September	IsiXhosa	Novel	6-8	7
Margaret Koopedi	IsiXhosa	Novel	6-8	8
Jenny Gardner	IsiXhosa	Novel	6-8	6
Rosemary Golding	IsiXhosa	Novel	6-8	3
Kym-Ann Smith	IsiXhosa	Novel	6-8	3
Peter Ranby	IsiXhosa	Novel	6-8	2
Rosemary Golding	IsiXhosa	Novel	6-8	6

Jenny Seed	IsiXhosa	Novel	6-8	3
Ann Smith	IsiXhosa	Novel	6-8	2
Patricia Barnard	IsiXhosa	Novel	6-8	1
Linda Weber	IsiXhosa	Novel	6-8	2
Ann Smith, Jenny Gardner	IsiXhosa	Novel	6-8	1
Rosemary Golding	IsiXhosa	Novel	9-10	4
Jenny Seed	IsiXhosa	Novel	9-10	4
Gillian Leggat	IsiXhosa	Novel	9-10	3
Connie September	IsiXhosa	Novel	9-10	1
Jenny Seed	IsiXhosa	Novel	10-11	3
Derek Bartle	IsiXhosa	Novel	10-11	1
Fiona Wade	IsiXhosa	Novel	10-11	2
Elaine Macdonald	IsiXhosa	Novel	10-11	2
Margot Long	IsiXhosa	Novel	10-11	3
Connie September	IsiXhosa	Novel	10-11	1
R Golding	IsiXhosa	Novel	11-12	2
BB Herbert	IsiXhosa	Novel	11-12	1
M Lang	IsiXhosa	Novel	11-12	1
Jenny Seed	IsiXhosa	Novel	11-12	2

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M Long	IsiXhosa	Novel	11-12	1
G Leggat	IsiXhosa	Novel	11-12	1
J Draper	IsiXhosa	Novel	11-12	1
M Koopedi	IsiXhosa	Novel	11-12	1
C September	IsiXhosa	Novel	11-12	1
G Leggat	IsiXhosa	Novel	12-14	1
ND Atkinson, SA Dazela	IsiXhosa	Novel	16-18	1
SCN Mvambo	IsiXhosa	Novel	16-18	1
GBS Xundu	IsiXhosa	Novel	16-18	1
GSR Dlulane	IsiXhosa	Novel	16-18	1
Mokgoko	IsiXhosa	Novel	7-9	2
L Beake, V Rowley	IsiXhosa	Novel	8-10	1
L Beake, G Mathew	IsiXhosa	Novel	11-13	1
J Seed, L Neethling	IsiXhosa	Novel	11-13	1
A Walton, T de Villiers	IsiXhosa	Novel	8-10	1
R Haden, A Prins	IsiXhosa	Novel	11-13	1
Tamsanqa	IsiXhosa	Novel	14-18	1
S Mntubu, H Hoveka	IsiXhosa	Novel	8-10	1

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Series: UCT School of Educaton	IsiXhosa	Novel	5-7	6
Series: UCT School of Education	IsiXhosa	Novel	6-8	8
UCT School of Education	IsiXhosa	Novel	7-9	6
N Turkington, A Prins	IsiXhosa	Novel	8-10	1
B Coombe, H Moore, M Slingsby, IN Gilbert	IsiXhosa	Novel	8-10	1
Mtuze	IsiXhosa	Novel	14-18	1
L Beake, D Grobler	IsiXhosa	Novel	9-11	1
G Leggat, R Erasmus	IsiXhosa	Novel	11-13	1
B Muir, W Robinson	IsiXhosa	Novel	10-12	1
J Madingwane, L Beake, P Lugg	IsiXhosa	Novel	8-10	1
P Saville, TP Mlakalaka	IsiXhosa	Novel	8-10	1
P Midgley, H Hoveka	IsiXhosa	Novel	9-11	1
LNNM Sefako,	IsiXhosa	Novel	7-9	1

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IN Gilbert				
A Fjastad, S Dewing	IsiXhosa	Novel	8-10	1
L Beake, J Fullalove	IsiXhosa	Novel	9-11	2
M Ndawo	IsiXhosa	Novel	14-18	1
L Gilbert, G Mhlophe	IsiXhosa	Novel	11-13	1
C House, K Ahlschager, JS Wood	IsiXhosa	Novel	10-12	1
D Stewart, N Jones	IsiXhosa	Novel	9-11	1
N Turkington, A Cameron	IsiXhosa	Novel	9-11	1
S Llewellyn, J Fullalove	IsiXhosa	Novel	10-12	1
MM Tlaka, J Fullalove	IsiXhosa	Novel	9-11	1
S Llewellyn, D Grobler	IsiXhosa	Novel	8-10	1
Pampallis	IsiXhosa	Novel	14-18	1
GV Mona	IsiXhosa	Traditional literature	16-18	1
ND Atkinson, SA Dazela	IsiXhosa	Traditional literature	16-18	1
VT Gqiba	IsiXhosa	Short stories	16-18	1

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M Lamati	IsiXhosa	Drama	16-18	1
DT Mtywaku	IsiXhosa	Drama	16-18	1
GGT Matshayana	IsiXhosa	Drama	16-18	1
JJR Jolobe	IsiXhosa	Essays and Prose	14-18	1
SEK Mqhayi	IsiXhosa	Poetry	16-18	1
TN Ntshinga, OJ Dyosi, NN Yapi	IsiXhosa	Multi-genres	16-18	1
M Mbambo	IsiXhosa	Multi-genres	16-18	1

Number of books in IsiNdebele: 2

Number of books in IsiXhosa: 151

Most common age band: 6-8

Most common genre: Novel

Maskew Miller Longman

Author	Language	Genre	Age of reader	Number of books in same genre
Series: B Coombe, H Moore, M Slinsby	IsiNdebele	Novel	5-7	14
NE Skhosana	IsiNdebele	Novel	14-18	3
JM Malobola	IsiNdebele	Traditional Lit	14-18	1
NS Ntuli	IsiNdebele	Traditional Lit	14-18	1
PB Skhosana	IsiNdebele	Short stories	14-18	2
Jiyane, Skhosana,	IsiNdebele	Short stories	14-18	1

Mohlala				
JN Malobola, MS Ntuli, ZS Shongwe	IsiNdebele	Short stories	14-18	1
DM Jiyane, BD Masango, PB Skhosana	IsiNdebele	Short stories	14-18	1
Skhosana	IsiNdebele	Drama	14-18	1
Mahlangu	IsiNdebele	Drama	14-18	1
AO Jiyane	IsiNdebele	Drama	14-18	1
MS Ntuli	IsiNdebele	Poetry	14-18	8
PT Mutze	IsiXhosa	Novel	14-18	1
Mutze et al	IsiXhosa	Novel	14	1
Krige, Jonker, De la Motte	IsiXhosa	Novel	14	1
N Mayosi	IsiXhosa	Novel	14	1
Sinxo	IsiXhosa	Novel	14	1
Manciya	IsiXhosa	Novel	14	1
Gwasho	IsiXhosa	Novel	14	1
Series: B Coombe, H Moore, M Slingsby	IsiXhosa	Novel	5-7	14
Series	IsiXhosa	Novel	Grade R	7
Series: B Coombe, H Moore, M	IsiXhosa	Novel	6-8	8

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Slingsby				
Series: B Coombe, H Moore, M Slingsby	IsiXhosa	Novel	7-9	6
Ntoni	IsiXhosa	Novel	14-18	1
Cook	IsiXhosa	Novel	14-18	1
Mcimeli	IsiXhosa	Novel	14-18	1
M Mbambo	IsiXhosa	Novel	14-18	1
J Heale, A Busse	IsiXhosa	Novel	10-12	1
I N Pratt	IsiXhosa	Novel	10-12	1
M Orford, A Cameron	IsiXhosa	Novel	10-12	1
G Mhlope, J Kinsler	IsiXhosa	Novel	10-12	1
B Pitt, L Littlewort	IsiXhosa	Novel	10-12	1
J Slingsby, T Goniwe	IsiXhosa	Novel	11-13	1
G Cullinan, T Rosser	IsiXhosa	Novel	11-13	1
N Turkington, P Wilson	IsiXhosa	Novel	6-8	1
Makubalo	IsiXhosa	Novel	14-18	1
J Heale, G Walton	IsiXhosa	Novel	10-12	1

S Llewellyn, J Fullalove	IsiXhosa	Novel	7-9	1
H Lockhart, PLN Snaddon	IsiXhosa	Novel	9-11	1
B Mendelowitz, I N Rosser	IsiXhosa	Novel	11-13	1
G Cullinan, B de Meyer, A Snaddon	IsiXhosa	Novel	9-11	1
RS Mcimeli	IsiXhosa	Novel	14-18	1
KS Bongela	IsiXhosa	Novel	14-18	1
L Beake, D Jackson	IsiXhosa	Novel	10-12	1
Series: Mokgoko	IsiXhosa	Novel	6-8	8
Series: Mokgoko	IsiXhosa	Novel	7-9	8
Mayekiso	IsiXhosa	Traditional literature	14-18	1
Mcimeli	IsiXhosa	Traditional literature	14-18	1
LS Ngcangata	IsiXhosa	Traditional literature	14-18	1
Mjamba	IsiXhosa	Short stories	14-18	1
Sinxa	IsiXhosa	Short stories	14-18	1
KS Bongela	IsiXhosa	Short stories	14-18	2
PT Mtuze	IsiXhosa	Short stories	14-18	2

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Mdledle	IsiXhosa	Short stories	14-18	1
Kebeni, Faku	IsiXhosa	Short stories	14-18	1
SC Satyo	IsiXhosa	Short stories	14-18	1
PM Ntloko	IsiXhosa	Short stories	14-18	1
MV Mabusela	IsiXhosa	Short stories	14-18	1
DM Lupuwana	IsiXhosa	Short stories	14-18	1
Qangule	IsiXhosa	Drama	14-18	1
Mtywaku	IsiXhosa	Drama	14-18	1
Siphambo	IsiXhosa	Drama	14-18	1
Mbombo	IsiXhosa	Drama	14-18	3
Jongilanga	IsiXhosa	Drama	14-18	1
Ngani	IsiXhosa	Drama	14-18	1
KS Bongela	IsiXhosa	Drama	14-18	1
NT Gwegwe	IsiXhosa	Drama	14-18	1
Yekela	IsiXhosa	Essays and Prose	14-18	1
Bongela	IsiXhosa	Essays and Prose	14-18	1
N Mtintsilana	IsiXhosa	Poetry	14-18	1
N Mtintsilana, M Sirayi	IsiXhosa	Poetry	14-18	1
WM Kwetana	IsiXhosa	Poetry	14-18	1
Pambo	IsiXhosa	Poetry	14-18	1
Mqhayi	IsiXhosa	Poetry	14-18	1

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Bici	IsiXhosa	Poetry	14-18	1
Landau	IsiXhosa	Poetry	14-18	2
Ngwabe	IsiXhosa	Poetry	14-18	1
Galela	IsiXhosa	Poetry	14-18	1
Mzukwa	IsiXhosa	Poetry	14-18	1
Moropa et al	IsiXhosa	Poetry	14-18	1
Nqakula	IsiXhosa	Poetry	14-18	1
Mona	IsiXhosa	Poetry	14-18	1
Ndlazulwana	IsiXhosa	Poetry	14-18	1
Nqcangata	IsiXhosa	Poetry	14-18	1
Mabinza	IsiXhosa	Poetry	14-18	1
Mbambo	IsiXhosa	Poetry	14-18	1
Mqutheni	IsiXhosa	Poetry	14-18	1
Nyoka	IsiXhosa	Poetry	14-18	1
Mema	IsiXhosa	Poetry	14-18	1
Mtuze	IsiXhosa	Poetry	14-18	1
Mtuze	IsiXhosa	Multi-genres	14-18	1

Number of books in IsiNdebele: 13

Number of books in IsiXhosa: 129

Most common age band: 6-8

Most common genre: Novel

METC

Author	Language	Genre	Age of reader	Number of books in same genre

Series: E Jänig	IsiXhosa	Novel	6-11	4
Series: K Langley, NA Badal, R Nyawuza	IsiXhosa	Novel	10-16	4
Joy Mniki	IsiXhosa	Novel	5-7	1
Joy Mniki	IsiXhosa	Novel	8-9	1
R Nyawuza, R Gayather, CG Shah, L Ellapen	IsiXhosa	Novel	10-11	1
LD Opperman	IsiXhosa	Novel	5-8	1
R Nyawuza	IsiXhosa	Novel	6-9	1
B Ramnath	IsiXhosa	Novel	6-9	1
B Ramnath	IsiXhosa	Novel	8-12	1
R Nyawuza	IsiXhosa	Novel	8-12	2
R Nyawuza	IsiXhosa	Novel	8-10	2
R Nyawuza	IsiXhosa	Novel	7-10	1
I Richardson	IsiXhosa	Novel	5-7	1
I Richardson	IsiXhosa	Novel	6-9	1

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 22

Most common age band: 6-11; 10-16

Most common genre: Novel

Nam Publishers cc

No books in IsiNdebele or IsiXhosa

Nasou Via Afrika

Author	Language	Genre	Age of reader	Number of books in same genre
S Magona, T Mnguni	IsiNdebele	Novel	13-15	1
T Mnguni	IsiNdebele	Novel	16-18	1
AM Mthembu	IsiNdebele	Novel	16-18	1
DM Jiyane	IsiNdebele	Traditional Lit	16-18	1
PB Skhosana	IsiNdebele	Traditional Lit	13-15	1
DM Jiyane	IsiNdebele	Short stories	13-15	1
PB Skhosana	IsiNdebele	Short stories	16-18	1
BD Masango	IsiNdebele	Drama	16-18	1
TG Mnguni	IsiNdebele	Drama	16-18	1
SM Mnguni	IsiNdebele	Drama	16-18	1
JK Mahlangu	IsiNdebele	Poetry	16-18	1
MS Ntuli	IsiNdebele	Poetry	16-18	1
MG Masilela	IsiNdebele	Poetry	7-13	1
S Jacobs, MM Fika	IsiXhosa	Novel	10-12	1
S Jacobs, P Lague, B Ndinge	IsiXhosa	Novel	11-13	1
S Magona	IsiXhosa	Novel	13-15	1
R Schernmbrucher	IsiXhosa	Novel	6-8	3
LM Gqeba	IsiXhosa	Novel	16-18	1

M Vanyaza	IsiXhosa	Novel	6-8	2
S Jacobs, B Gqokoma, P Qabazi	IsiXhosa	Novel	10-12	1
F Magqashela	IsiXhosa	Novel	16-18	1
B Ndunge, A Walton	IsiXhosa	Novel	8-10	1
L Arrison	IsiXhosa	Novel	6-8	1
R Viljoen	IsiXhosa	Novel	6-8	1
Z Mbude	IsiXhosa	Novel	11-13	1
S Jacobs, B Ndunge	IsiXhosa	Novel	6-8	1
A Hanekom	IsiXhosa	Novel	6-8	1
I Mennen	IsiXhosa	Novel	6-8	1
JJ Sankqela	IsiXhosa	Novel	16-18	1
J Dreyer	IsiXhosa	Novel	6-8	3
M van den Heever, B Gqokoma	IsiXhosa	Novel	9-11	1
B Gqokoma	IsiXhosa	Novel	10-12	1
N Tsoeu, Z Mbude	IsiXhosa	Novel	11-13	1
B Ndunge, T Molefe	IsiXhosa	Novel	6-8	1
A Walton, B Gqokoma	IsiXhosa	Novel	9-11	1

T Molefe, V Makhubalo	IsiXhosa	Novel	8-10	1
B Ndunge, T Molefe	IsiXhosa	Novel	7-9	1
T Chaane, P Qabazi	IsiXhosa	Novel	7-9	1
BB Mafuya	IsiXhosa	Novel	16-18	1
SC Poswayo	IsiXhosa	Novel	16-18	1
PT Mtuze	IsiXhosa	Novel	16-18	2
N Saule	IsiXhosa	Novel	16-18	1
HN Yako	IsiXhosa	Novel	16-18	1
MAP Ngani	IsiXhosa	Novel	16-18	1
G Belebesi	IsiXhosa	Novel	16-18	1
JB Weza	IsiXhosa	Novel	15	1
H Kaschula, P Maseko	IsiXhosa	Novel	16-18	1
TT Mabeka	IsiXhosa	Novel	14-16	1
S Jacobs, MM Fika	IsiXhosa	Novel	10-12	1
S Jacobs, P Lague, B Ndunge	IsiXhosa	Novel	11-13	1
S Magona	IsiXhosa	Novel	13-15	1
R Schernmbrucher	IsiXhosa	Novel	6-8	3
LM Gqeba	IsiXhosa	Novel	16-18	1

M Vanyaza	IsiXhosa	Novel	6-8	2
S Jacobs, B Gqokoma, P Qabzi	IsiXhosa	Novel	10-12	1
F Magqashela	IsiXhosa	Novel	16-18	1
L Arrison	IsiXhosa	Novel	6-8	1
R Viljoen	IsiXhosa	Novel	6-8	1
Z Mbude	IsiXhosa	Novel	11-13	1
S Jacobs, B Ndunge	IsiXhosa	Novel	6-8	1
A Hanekom	IsiXhosa	Novel	6-8	1
I Mennen	IsiXhosa	Novel	6-8	1
JJ Sankqela	IsiXhosa	Novel	16-18	1
J Dreyer	IsiXhosa	Novel	6-8	3
M van den Heever, B Gqokoma	IsiXhosa	Novel	9-11	1
B Gqokoma	IsiXhosa	Novel	10-12	1
N Tsoeu, Z Mbude	IsiXhosa	Novel	11-13	1
B Ndunge, T Molefe	IsiXhosa	Novel	6-8	1
A Walton, B Gqokoma	IsiXhosa	Novel	9-11	1
T Molefe, V Makhubalo	IsiXhosa	Novel	8-10	1

B Ndunge, T Molefe	IsiXhosa	Novel	7-9	1
T Chaane, P Qabazi	IsiXhosa	Novel	7-9	1
BB Mafuya	IsiXhosa	Novel	16-18	1
SC Poswayo	IsiXhosa	Novel	16-18	1
PT Mtuze	IsiXhosa	Novel	16-18	2
N Saule	IsiXhosa	Novel	16-18	1
HN Yako	IsiXhosa	Novel	16-18	1
MAP Ngani	IsiXhosa	Novel	16-18	1
G Belebesi	IsiXhosa	Novel	16-18	1
JB Weza	IsiXhosa	Novel	15	1
H Kaschula, P Maseko	IsiXhosa	Novel	16-18	1
TT Mabeka	IsiXhosa	Novel	14-16	1
SC Satyo, ZS Zotwana, NN Yapi, DS Gxilishe, C Dikeni	IsiXhosa	Traditional literature	14-18	1
JD Zeka	IsiXhosa	Traditional literature	16-18	1
KS Bongela	IsiXhosa	Traditional literature	14-16	1
SC Satyo	IsiXhosa	Short stories	16-18	1
MS Mlandu	IsiXhosa	Short stories	13-15	1

P Gajana	IsiXhosa	Short stories	16-18	1
DM Jonglilanga	IsiXhosa	Short stories	16-18	1
KS Bongela	IsiXhosa	Short stories	14-16	1
ZS Zotwana	IsiXhosa	Short stories	14-16	1
M Yeleka	IsiXhosa	Short stories	16-18	1
NP Dudumashe-Luthango	IsiXhosa	Short stories	16-18	1
M Mlilo	IsiXhosa	Short stories	14-18	1
CS Hobongwana	IsiXhosa	Drama	16-18	1
S Magona	IsiXhosa	Drama	16-18	1
M Sirayi	IsiXhosa	Drama	14-16	1
N Mayosi	IsiXhosa	Drama	16-18	1
CS Manona	IsiXhosa	Drama	16-18	1
HM Sirayi	IsiXhosa	Drama	14-16	1
LE Menze	IsiXhosa	Drama	16-18	1
BB Mkonto	IsiXhosa	Drama	16-18	1
PT Mtuze	IsiXhosa	Drama	14-16	1
LL Ngewu	IsiXhosa	Essays and Prose	16-18	1
LLW Sebe	IsiXhosa	Essays and Prose	16-18	1
LV Mabinza	IsiXhosa	Essays and Prose	16-18	1
LL Ngewu	IsiXhosa	Essays and Prose	15-16	1

R Kaschula	IsiXhosa	Poetry	16-18	1
DLP Yali-Manisi	IsiXhosa	Poetry	16-18	1
AV Somana, NP Dudumashe-Luthngo	IsiXhosa	Poetry	16-18	1
NT Ngamile, PB Mqhayi, MN Manentsa	IsiXhosa	Poetry	16-18	1
B Sitole, R Kaschula, MC Matyumza	IsiXhosa	Poetry	16-18	1
K Moropa, CB Bosiki, M Madlebe, GGT Matshayana, M Mlilo, JS Moto, AB Mpono, NM Mvango, P Ntwanambi	IsiXhosa	Poetry	16-18	1
SC Satyo	IsiXhosa	Poetry	16-18	1
ZS Qangule	IsiXhosa	Poetry	16-18	1
LS Ngcangata	IsiXhosa	Poetry	16-18	1
MS Mlandu	IsiXhosa	Poetry	15	1
ME Mothlabane	IsiXhosa	Poetry	12-14	1

Number of books in IsiNdebele: 13

Number of books in IsiXhosa: 117

Most common age band: 16-18

Most common genre: Novel

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NB Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
Ann Walton, Natalie Hinrichsen	IsiNdebele	Novel	0-5	1
Various authors	IsiNdebele	Traditional Lit	8-17	1
Joseph William, Thabazi Ntshinga	IsiXhosa	Novel	ABET	3
I Lawson, T Ntsinga	IsiXhosa	Novel	ABET	2
C Bodenstein, H Bodenstein, L Rode	IsiXhosa	Novel	8-12	1
S Magona, P Bouma	IsiXhosa	Novel	5-7	1
F Moodie	IsiXhosa	Novel	5-7	1
Z Sisusa	IsiXhosa	Novel	13-17	1
T Cooke, H Oxenbury	IsiXhosa	Novel	2-7	1
N Daly	IsiXhosa	Novel	0-5	1
E B Sisulu	IsiXhosa	Novel	5-7	1
N Mtshali, H Budaza	IsiXhosa	Novel	6-8	1
BL Gbado, PEK Zannou	IsiXhosa	Novel	8	1

A Amoi, BK Kouakou	IsiXhosa	Novel	5-7	1
T Kohli	IsiXhosa	Novel	8-9	1
K Bebey, CK Epanya	IsiXhosa	Novel	7-9	1
N Zama, E Leeman	IsiXhosa	Novel	8-9	1
C KM Akuete, K Diallo	IsiXhosa	Novel	7	1
T Midiohouan, HD Sonon	IsiXhosa	Novel	7	1
Various authors	IsiXhosa	Traditional literature	8-17	1

Number of books in IsiNdebele: 2

Number of books in IsiXhosa: 21

Most common age band: 5-7

Most common genre: Novel

New Africa Books

Author	Language	Genre	Age of reader	Number of books in same genre
Jean Mbonyi, Jean Fullalove	IsiNdebele	Novel	5-7	1
Reviva Schermbrucker	IsiNdebele	Novel	5-7	1
Carole Bloch, Meg Jordi	IsiNdebele	Novel	5-7	1
Nompumelelo Zama, Elton	IsiNdebele	Novel	8-9	1

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Leeman				
Jean Mbonyi, Donvé	IsiNdebele	Novel	5-8	1
Xolisa Guzula, Turiya Magadlela	IsiNdebele	Novel	8-9	1
Mzamo Maqeba	IsiNdebele	Novel	9	1
Carole Bloch, Boyce Boulix Mgcina, Rafeekah Patel, Juliana Seleti, Ethel Sithole, Robert Hichens	IsiNdebele	Novel	8-9	1
Kaanitah Cassim, Monde Mraji	IsiNdebele	Novel	7-8	1
Michelle Swartz	IsiNdebele	Novel	5-7	1
Ntombizanele Nkence, Brendon Ruiters	IsiNdebele	Novel	8-9	1
Thembinkosi Kohli	IsiNdebele	Novel	8-9	1
Carole Bloch, Wendy Hardie	IsiNdebele	Novel	5-7	1
Reviva Schermbrucker	IsiNdebele	Novel	5-7	1

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RL Peteni	IsiXhosa	Novel	14-18	1
M McCord	IsiXhosa	Novel	14-18	1
NB Mayeye, NA Mshubane, NM Maqungu, TM Maseti-Stevens, NG Ngoyi	IsiXhosa	Novel	7-9	1
RH Kaschula	IsiXhosa	Novel	14-18	1
C Bloch BB Mgcina, R Patel, J Seleti, E Sithole, R Hichens	IsiXhosa	Novel	8-9	1
R Schermbrucker	IsiXhosa	Novel	5-7	2
M Maqeba	IsiXhosa	Novel	9	1
C Bloch, M Jordi	IsiXhosa	Novel	5-7	1
BL Gbado, PEK Zannou	IsiXhosa	Novel	8	1
A Amoi, BK Kouakou	IsiXhosa	Novel	5-7	1
T Kohli	IsiXhosa	Novel	8-9	1
K Bebey, CK Epanya	IsiXhosa	Novel	7-9	1
N Zama, E Leeman	IsiXhosa	Novel	8-9	1
CKM Akuete, K Diallo	IsiXhosa	Novel	7	1

T Midiohouan, HD Sonon	IsiXhosa	Novel	7	1	
J Mbonyi, Donvé	IsiXhosa	Novel	5-8	1	
C de Souza, D Hitié	IsiXhosa	Novel	9	1	
M Swartz	IsiXhosa	Novel	5-7	1	
SY Abiathar, A Moussa	IsiXhosa	Novel	7	1	
N Nkence, B Ruiters	IsiXhosa	Novel	8-9	1	
O Diarra, V Desmoulins	IsiXhosa	Novel	5-8	1	
K Cassim, M Mraji	IsiXhosa	Novel	7-8	1	
C Bloch, W Hardy	IsiXhosa	Novel	5-7	1	
X Guzula, T Magadlela	IsiXhosa	Novel	8-9	1	
J Mbomyi, J Fullalove	IsiXhosa	Novel	5-7	1	
D Stewart, J Daly	IsiXhosa	Novel	10-12	1	
J Daly	IsiXhosa	Novel	8-9	1	
Series: M Zongwana, O Mfeketo, O Lamna, P	IsiXhosa	Novel	14-18	1	

Maseko				
RH Kaschula, P Maseka, X Guzula	IsiXhosa	Novel	14-18	1
N Mazibuko, X Guzula	IsiXhosa	Novel	14-18	1

Number of books in IsiNdebele: 14

Number of books in IsiXhosa: 31

Most common age band: 5-7; 8-9

Most common genre: Novel

New Dawn Publishers

No books in IsiNdebele or IsiXhosa

New Readers Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
Jimson Mthimunye	IsiNdebele	Short stories	Adult (ABET)	1
Maria Mathibela	IsiNdebele	Short stories	Adult	1
Jotham Mahlangu	IsiNdebele	Short stories	Adult	1
N Madlala	IsiXhosa	Short stories	Adult (Abet)	1
P Stanford	IsiXhosa	Short stories	5-8, ABET	1
E Lyster	IsiXhosa	Short stories	5-8, ABET	1
S Sithole	IsiXhosa	Short stories	ABET	1

Number of books in IsiNdebele: 3

Number of books in IsiXhosa: 4

Most common age band: ABET

Most common genre: Short stories

NF Saliwa Publishing cc

Author	Language	Genre	Age of reader	Number of books in same genre
Series: NP Ncapai	IsiXhosa	Novel	5-7	2
N Mabece	IsiXhosa	Novel	5-7	2
NF Saliwa	IsiXhosa	Novel	5-7	2
Series: NP Ncapai	IsiXhosa	Novel	7-9	3
NF Saliwa	IsiXhosa	Novel	7-9	1
N Ndungane	IsiXhosa	Novel	7-9	2
NP Ncapai, NO Ntshamba	IsiXhosa	Novel	7-9	1

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 13

Most common age band: 7-9

Most common genre: Novel

Nutrend Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
PW Zuko	IsiXhosa	Novel	10-16	2
N Ndungane	IsiXhosa	Novel	5-9	1
ZP Saule	IsiXhosa	Novel	5-9	1

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ZP Saule	IsiXhosa	Novel	5-7	2
T Mrwetyana	IsiXhosa	Novel	10-16	1
W Balfour	IsiXhosa	Novel	5-7	1
W Balfour		Novel	5-9	4
N Lukhozi	IsiXhosa	Novel	5-9	1
N Ndungane	IsiXhosa	Traditional literature	5-9	1
T Mrwetyana	IsiXhosa	Traditional literature	8-10	1
N Saliwa	IsiXhosa	Traditional literature	5-9	1
WN Mbovane	IsiXhosa	Traditional literature	12-21	1
J Opland, PT Mtuze	IsiXhosa	Traditional literature	12-21	1
D Nako	IsiXhosa	Short stories	Adult	1
R Mgadi	IsiXhosa	Drama	Adult	1

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 20

Most common age band: 5-9

Most common genre: Novel

OUP Southern Africa

Author	Language	Genre	Age of reader	Number of books in same genre
Series:Mncedi Ntuli, Gcina Mhlope,	IsiNdebele	Novel	6-12	12

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Sindiwe Magona				
Series:Mncedi Ntuli, Gcina Mhlope, Sindiwe Magona	IsiNdebele	Novel	6-12	8
Series:Mncedi Ntuli, Gcina Mhlope, Sindiwe Magona	IsiNdebele	Novel	6-12	3
Series: G Mhlope, S Magona	IsiXhosa	Novel	6-10	12
Series: M Figlan, L Mahote, N Tolashe	IsiXhosa	Novel	6-10	8
Series: G Mhlope, S Magona	IsiXhosa	Novel	7-11	8
Series: M Figlan, L Mahote, N Tolashe	IsiXhosa	Novel	7-11	6
Series: G Mhlope, S Magona	IsiXhosa	Novel	8-12	3
Series: S Magona, N	IsiXhosa	Novel	9-15	3

Tyatyeka				
Series: S Magona, N Tyatyeka	IsiXhosa	Novel	9-15	3
Series: S Magona, N Tyatyeka	IsiXhosa	Novel	9-15	3
S Bangani	IsiXhosa	Novel	12-21	1
WK Tamsanqa	IsiXhosa	Novel	13-21	1
SEK Mqhayi	IsiXhosa	Novel	12-21	1
M Dana	IsiXhosa	Novel	13-18	1
S Kula	IsiXhosa	Novel	12-21	1
K Malope	IsiXhosa	Novel	12-18	1
R Siyongwana	IsiXhosa	Novel	12-21	1
WK Tamsanqa	IsiXhosa	Novel	12-21	1
DZ Makaula	IsiXhosa	Novel	12-18	1
PM Ntloko	IsiXhosa	Novel	10-18	1
GB Sinxo	IsiXhosa	Novel	12-18	1
WN Mbovane	IsiXhosa	Short stories	12-21	1
T Ntwana	IsiXhosa	Drama	13-21	1
WK Tamsanqa	IsiXhosa	Drama	14-21	1
GB Sinxo	IsiXhosa	Drama	13-18	1
A Mtingane	IsiXhosa	Drama	12-18	1
A Madala	IsiXhosa	Essays and Prose	14-18	1

WK Tamsanqa	IsiXhosa	Essays and Prose	12-21	1
M Yekela	IsiXhosa	Essays and Prose	12-18	1
AB Nyamende	IsiXhosa	Poetry	12-18	2
T Kabanyane	IsiXhosa	Poetry	14-21	1
PT Mtuze, R Kaschula	IsiXhosa	Poetry	16-21	1
AB Stuurman, P Magqashela	IsiXhosa	Poetry	12-18	1
MS Mabinza, LV Mabinza	IsiXhosa	Poetry	12-18	1
SM Burns-Ncamashe	IsiXhosa	Multi-genres	12-21	1

Number of books in IsiNdebele: 23

Number of books in IsiXhosa: 72

Most common age band: 6-12

Most common genre: Novel

Palm Publishers cc

No books in IsiNdebele or IsiXhosa

Pan Macmillan SA

Author	Language	Genre	Age of reader	Number of books in same genre
Anne-Catherine de Boel	IsiNdebele	Novel	4-7	1
Marjorie van	IsiNdebele	Novel	4-7	1

Heerden				
Niki Daly	IsiNdebele	Novel	4-7	1
Eileen Browne	IsiNdebele	Novel	4-7	1
Adrian Varkel	IsiNdebele	Novel	4-8	1
Chris van Wyk	IsiNdebele	Non-fiction	4-7	1
Gisele Wulfsohn	IsiNdebele	Non-fiction	4-7	1
Kathryn Cave	IsiNdebele	Non-fiction	4-7	1
C v Wyk	IsiXhosa	Novel	4-7	1
N Daly	IsiXhosa	Novel	4-7	1
M van Heerden	IsiXhosa	Novel	4-7	1
E Browne	IsiXhosa	Novel	4-7	1
A de Boel	IsiXhosa	Novel	4-7	1
A Varkel	IsiXhosa	Novel	4-8	1
L Weber	IsiXhosa	Novel	3-7	1
N Bikitsha	IsiXhosa	Novel	5-6	13
C v Wyk	IsiXhosa	Non-fiction	4-7	1
G Wulfshon	IsiXhosa	Non-fiction	4-7	1
K Cave	IsiXhosa	Non-fiction	4-7	1
L Weber	IsiXhosa	Non-fiction	3-7	1

Number of books in IsiNdebele: 8

Number of books in IsiXhosa: 24

Most common age band: 4-7

Most common genre: Novel

Prince Ndabuko Publishers

No books in IsiNdebele or IsiXhosa

Reading Matters

Author	Language	Genre	Age of reader	Number of books in same genre
N Bikitsha	IsiXhosa	Novel	5-6	13
N Bikitsha	IsiXhosa	Traditional literature	5-6	1
N Bikitsha	IsiXhosa	Non-fiction	5-6	6

Number of books in IsiNdebele: 0

Number of books in IsiXhosa: 20

Most common age band: 5-6

Most common genre: Novel

Shuter & Shooter Publishers

Author	Language	Genre	Age of reader	Number of books in same genre
D Servant	IsiNdebele	Novel	5-6	1
M Sikosana	IsiNdebele	Novel	15-17	1
IM Ranndall	IsiNdebele	Novel	6-7	1
JM Malobola	IsiNdebele	Short stories	15-18, adult	1
PB Skhosana & AM Motshweni	IsiNdebele	Drama	15-17	1
CJ Mahlangu & MA Mahlangu	IsiNdebele	Poetry	15-17, Adult	1
P Nyathi	IsiNdebele	Non-fiction	15-17	1

Series: JN Clarke	IsiXhosa	Novel	8-10	9
MP Dube	IsiXhosa	Novel	8-10	16
D Servant	IsiXhosa	Novel	5-6	1
KS Bongela	IsiXhosa	Novel	15-17, adult	1
S Nolutshunga	IsiXhosa	Novel	5-17, adult	1
N Saule	IsiXhosa	Novel	5-17, adult	1
D Servant	IsiXhosa	Novel	9-11	2
PN Dlulane	IsiXhosa	Novel	15-17	1
N Bangeni	IsiXhosa	Novel	8-10	1
JBNN Bomela	IsiXhosa	Novel	15-17	1
N Vapi	IsiXhosa	Novel	15-17	1
SJ Boucher	IsiXhosa	Novel	7-9	1
IM Randalll	IsiXhosa	Novel	6-7	2
S Yawa	IsiXhosa	Novel	5-17, adult	1
NB Kleinbooi	IsiXhosa	Novel	5-17, adult	1
Z Japhta	IsiXhosa	Novel	15-17	1
PT Manyase	IsiXhosa	Novel	Adult	1
B McGuire	IsiXhosa	Novel	7-8	1
L Van Dijk	IsiXhosa	Novel	5-17, adult	1
T Ngomane, K Siwundla	IsiXhosa	Traditional literature	15-17	1
N Sityana	IsiXhosa	Traditional literature	15-17, adult	1

GK Moropa, DM Tyatyeka	IsiXhosa	Traditional literature	15-17, adult	1
MTA Makuliwe	IsiXhosa	Traditional literature	15-17, adult	1
MV Mabusela, AT Ngomane et al	IsiXhosa	Traditional literature	15-17, adult	1
RF Mcimeli	IsiXhosa	Traditional literature	15-17, adult	1
JD Zeka	IsiXhosa	Short stories	15-17, adult	1
LS Ngangata	IsiXhosa	Short stories	15-17, adult	2
S Kula	IsiXhosa	Short stories	15-17, adult	1
SV Mabusela	IsiXhosa	Short stories	15-17	1
MA Khininda	IsiXhosa	Short stories	15-17, adult	1
M Mbambo	IsiXhosa	Short stories	15-17	1
OJ Dyosi	IsiXhosa	Short stories	15-17, adult	1
MG Mdliva	IsiXhosa	Short stories	15-17	1
MP Dingito	IsiXhosa	Short stories	15-17, adult	1
PT Mtuze	IsiXhosa	Short stories	15-17, adult	1
LL Ngewu	IsiXhosa	Short stories	15-17, adult	1
RM Mobo	IsiXhosa	Short stories	15-17, adult	1
RF Mcimeli	IsiXhosa	Short stories	15-17, adult	2
MMM Duka	IsiXhosa	Short stories	15-17, adult	1
BS Faku	IsiXhosa	Drama	15-17, adult	1
JJF Sankqela	IsiXhosa	Drama	15-17, adult	1

ZA Japhta	IsiXhosa	Drama	15-17, adult	1
DT Mtywaku	IsiXhosa	Drama	15-17, adult	1
LK Siwisa	IsiXhosa	Drama	15-17, adult	1
MMM Duka	IsiXhosa	Drama	15-17, adult	1
NTA Makuliwe	IsiXhosa	Drama		1
EM Mbobo	IsiXhosa	Drama	15-17, adult	1
RM Mbulawa	IsiXhosa	Drama	15-17,adult	1
WN Mbovane	IsiXhosa	Drama	15-17, adult	1
MW Tupi	IsiXhosa	Drama	15-17, adult	1
MG Mdliva	IsiXhosa	Drama	15-17	1
GS Budaza		Essays and Prose	15-17, adult	1
OS Dzingwa	IsiXhosa	Essays and Prose	15-17, adult	1
DS Gxillishe	IsiXhosa	Essays and Prose	15-17, adult	1
PWN Mbovane	IsiXhosa	Poetry	15-17, adult	2
ZN Zono	IsiXhosa	Poetry	12-14	1
MMM Duka	IsiXhosa	Poetry	15-17, adult	1
NT Yawo	IsiXhosa	Poetry	15-17	1
WN Mbovane et al	IsiXhosa	Poetry	15-17, adult	1
PT Mtuze et al	IsiXhosa	Poetry	15-17, adult	1
WF Tabatha, N Shasha	IsiXhosa	Poetry	15-17	1

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WX Yapi	IsiXhosa	Poetry	15-17	1
HN Mjamba	IsiXhosa	Non-fiction	Adult	1

Number of books in IsiNdebele: 7

Number of books in IsiXhosa: 91

Most common age band: 5-17, adult

Most common genre: Novel

Solo collective cc

No books in IsiNdebele or IsiXhosa

The Brain Food Company

No books in IsiNdebele or IsiXhosa

ViVa Books

Author	Language	Genre	Age of reader	Number of books in same genre
Nothembi Mkhwebane	IsiNdebele	Non-fiction	7-13, Adult	1
C v Wyk	IsiXhosa	Short stories	7-13, adult	2
G Witthaus	IsiXhosa	Short stories	7-13, adult	3
C Themba	IsiXhosa	Short stories	12-18, adult	1
B Maseko	IsiXhosa	Short stories	12-15, adult	1
NS Ndebele	IsiXhosa	Short stories	12-15, adult	1
SA Metal Group	IsiXhosa	Short stories	7-13, adult (ABET)	1

Number of books in IsiNdebele: 1

Number of books in IsiXhosa: 9

Most common age band: 7-13, adult

Most common genre: Short stories

Vivlia Publishers and Booksellers

Author	Language	Genre	Age of reader	Number of books in same genre
AO Jiyane	IsiNdebele	Short stories	14-16	1
PB Skhosana	IsiNdebele	Drama	14-16	1
DM Jiyane, PB Skhosana	IsiNdebele	Poetry	14-16	1
OJ Jiyane	IsiNdebele	Poetry	14-16	1
OJ Ngobeni	IsiNdebele	Poetry	14-16	1
JJF Sankqela	IsiXhosa	Novel	16-18	1
GM Belebesi	IsiXhosa	Novel	14-16	1
MV Mabusela	IsiXhosa	Novel	14-16	1
PT Mtuze	IsiXhosa	Novel	12-14	1
Series: V Kuse	IsiXhosa	Novel	7	6
N Tyolwana	IsiXhosa	Novel	9	2
N Tyolwana	IsiXhosa	Novel	7	5
K Mtyatho	IsiXhosa	Novel	7	7
K Moropa	IsiXhosa	Traditional literature	14-16	1
LL Ngewu	IsiXhosa	Traditional literature	14-16	1
LL Ngewu	IsiXhosa	Short stories	16-17	1
T Tobayo	IsiXhosa	Short stories	14-16	1
NB Popo	IsiXhosa	Short stories	16-18	1
M Mququ	IsiXhosa	Drama	14-16	2

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N Thuthani	IsiXhosa	Drama	16-18	1
L Bhayi	IsiXhosa	Drama	14-16	1
MN Manentsa	IsiXhosa	Drama	14-16	1
GSR Dlulane	IsiXhosa	Drama	16-18	2
NV Mkonto	IsiXhosa	Essays and Prose	16-18	1
BB Mkonto	IsiXhosa		14-16	1
MC Matyumza	IsiXhosa	Essays and Prose	14-16	1
PT Mtuze	IsiXhosa	Poetry	14-16	1
M Gqoli, Z Zono, JJF Sankqela	IsiXhosa	Poetry	14-16	1
MN Manentsa	IsiXhosa	Poetry	14-16	1
MS Mlando, JB Bomela, BM Malelwana, TT Lavisa, N Ndinisa	IsiXhosa	Poetry	14-16	1
S Satyo	IsiXhosa	Poetry	14-16	1
NS Masabalala	IsiXhosa	Poetry	16-18	1
M Kosani	IsiXhosa	Poetry	14-16	1
KM Mpande	IsiXhosa	Poetry	16-18	1
N Thutani	IsiXhosa	Poetry	14-16	1
N Mandela	IsiXhosa	Non-fiction	16-18	1

Number of books in IsiNdebele: 5

Number of books in IsiXhosa: 49

Most common age band: 14-16

Most common genre: Poetry

APPENDIX 2: Interview Schedule

Questions for those involved with initiatives at the SABDC and NLSA: <u>Managers and project initiators</u>

Questions for those involved with initiatives at the SABDC

1. General questions

Briefly, the book publishing value chain consists of four processes:

- *The origination of content is where books are conceptualised. Here authors and the language they write in are important;*
- *Publishers are involved where the production phase happens. Here books are edited, covers and designs and artwork are created. In the South African publishing sector, most African language books are published in the educational sector, with few books published for leisure reading.*
- *The distribution of books occurs through libraries and booksellers.*
- *Readers then access the books to read them - this includes children and adults. South Africa is considered to have a poor reading culture by many.*

1. Looking at all the initiatives of the SABDC, what is the biggest focus on, considering the people and processes involved in the book publishing value chain?
2. Are most initiatives focused on children or adults? Why?
3. When African language books are written, are they written by single authors or author teams?
4. Why are they written by single authors or author teams?

2. Questions about the Indigenous Language Publishing Programme (ILPP)

The ILPP focuses on providing publishers with financial help in the publishing of original indigenous language titles.

1. Why was this project initiated?
2. What does this project aim to achieve?
3. How does the selection process work for choosing publishers to help them with the publishing of specific titles?

4. How are books promoted once they are printed?

5. How will the reading public (the target market) be made aware of the new titles that are printed?

6. How long has this project been running? Are there documents that confirm the dates?

7. How many books have been published to date? Are there documents that confirm the numbers?

8. Is this an on-going project, where new titles from publishers will continue to be identified and helped?

9. How is the project monitored, in terms of reaching the goals it set out to achieve?

10. How do you measure the success of this project?

Questions for those involved with initiatives at the NLSA

1. General questions

Briefly, the book publishing value chain consists of four processes:

- *The origination of content is where books are conceptualised. Here authors and the language they write in are important;*
- *Publishers are involved where the production phase happens. Here books are edited, covers and designs and artwork are created. In the South African publishing sector, most African language books are published in the educational sector, with few books published for leisure reading.*
- *The distribution of books occurs through libraries and booksellers.*
- *Readers then access the books to read them - this includes children and adults. South Africa is considered to have a poor reading culture by many.*

1. Looking at all the initiatives of the NLSA, what is the biggest focus on, considering the people and processes involved in the book publishing value chain?

2. Are most initiatives focused on children or adults? Why?

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3. When African language books are written, are they written by single authors or author teams?
4. Why are they written by single authors or author teams?

2. Questions about the Reprint of African Classics
The Reprint of African Language Classics focuses on reprinting out-of-print titles. The NLSA helps publishers to reprint these titles.

1. Why was this project initiated?
2. What does the project aim to achieve?
3. How have titles to be reprinted been selected?
4. How are books promoted once they are printed?
5. How will the reading public (the target market) be made aware of the new titles that are printed?
6. There have been three phases launched for this project, the first phase especially getting attention from the press. How do you seek to maintain interest?
7. Are all 68 books that have been printed (as mentioned in on the website) still in print? Are there documents to confirm whether or not they are still in print?
8. The website explains that books were given to libraries and will be available in bookstores, but searches in chain bookstores' inventory do not deliver any results. How can a reader access a book that was published in the first, second or third phase?
9. Is this an on-going project, where new titles continue to be identified and reprinted?
10. How is the project monitored, in terms of reaching the goals it set out to achieve?
11. How do you measure the success of this project?

Questions for those involved with initiatives at the SABDC and NLSA: <u>implementers</u>

Questions for those involved with initiatives at the SABDC: the Indigenous Language Publishing Programme

1. General questions

1. Of the initiatives you have been involved with / are involved with, what part of the book chain is the biggest focus of these initiatives, and why?
2. Are most initiatives focused on children or adults? Why?

2. Questions about the Indigenous Language Publishing Programme (ILPP)

The ILPP focuses on providing publishers with financial help in the publishing of original indigenous language titles.

1. What are your daily tasks for this programme?
2. How are publishers made aware of this programme?
3. How will the reading public (the target market) made aware of the new titles that are printed?
4. Is this an on-going project, where new titles from publishers will continue to be identified and helped?
5. How is the project monitored, in terms of reaching the goals it set out to achieve?
6. What has been some of the difficulties of implementation?
7. How do you measure the success of this project?

Questions for those involved with initiatives at the NLSA: Reprint of African Classics

1. General questions

1. Of the initiatives you have been involved with / are involved with, what part of the book chain is the biggest focus of these initiatives, and why?
2. Are most initiatives focused on children or adults? Why?

2. Questions about the Reprint of African Classics
The Reprint of African Language Classics focuses on reprinting out-of-print titles. The NLSA helps publishers to reprint these titles.

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1. What are your daily tasks for this programme?

2. How are books promoted once they are printed?

3. How will the reading public (the target market) be made aware of the new titles that are printed?

4. The website explains that books were given to libraries and will be available in bookstores, but searches in chain bookstores' inventory do not deliver any results. How can a reader access a book that was published in the first, second or third phase?

5. Is this an ongoing project, where new titles continue to be identified and reprinted?

6. How is the project monitored, in terms of reaching the goals it set out to achieve?

7. How do you measure the success of this project?

8. How are publishers made aware of this programme?

9. What has been some of the difficulties of implementation?

Questions for those involved with initiatives at the SABDC and NLSA: <u>publishers</u>

Questions for those involved with initiatives at the SABDC

1. General questions

1. Are most initiatives you are involved with focused on children or adults? Why?

2. Are author teams often used for African language books? Why or why not?

2. Questions about the Indigenous Language Publishing Programme (ILPP)

The ILPP focuses on providing publishers with financial help in the publishing of original indigenous language titles.

1. How easy or difficult is the process of getting a book accepted for participation in the ILPP?

2. How did you come to be aware of this project?

3. How are you involved in the promotion of the book (publisher's promotions) and how is the SABDC involved in promoting the books once they are printed?

4. How will the reading public (the target market) be made aware of the new titles that are printed?

5. Where are these books sold?

6. How do you measure the success of this project, from a publishers' perspective?

7. How would you measure the success of this project, from the perspective of the project's goals to get more African language books into the hands of South Africans?

8. What are your impressions of this initiative?

Questions for those involved with initiatives at the NLSA

1. General questions

1. Are most initiatives you are involved with focused on children or adults? Why?

2. Are author teams often used for African language books? Why or why not?

2. Questions about the Reprint of African Classics
The Reprint of African Language Classics focuses on reprinting out-of-print titles. The NLSA helps publishers to reprint these titles.

1. How are books promoted once they are printed?

2. How are the readers (the target market) made aware of the new titles that are printed?

3. The website explains that books were given to libraries and will be available in bookstores, but searches in chain bookstores' inventory do not deliver any results. How can a reader access a book that was published in the first, second or third phase?

4. How did you become aware of this project?

5. Where are these books sold?

6. How do you measure the success of this project, from a publishers' perspective?

7. How do you measure the success of this project, from the perspective of the project's goals (to get more African language books into the hands of South Africans)?

8. What are your impressions of this initiative?

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