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# Women in African Publishing & the Book Trade: A Series of Profiles

## Series II

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Contents of

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*The gains made by African women publishers need to be safeguarded and consolidated, however it is still not straightforward for women to publish. We shall no doubt see more women publishers establishing and heading publishing houses. ... There are issues, relevant across the board in Africa, including traditions, cultures and prejudices mitigating against women's participation in decision making. This includes the publishing field. ... Women writers and publishers, we are well aware that nothing is given, and we have to keep demanding and putting one foot in front of the other in the publishing world. I see women like me who began to publish to fill a gap and are now bringing in other people as changing ways 'things have always been done', and giving new vocabulary to define a new world of 'this is the way things are now being done'.*

**Alice Wairimū Nderitū** (Mdahalo Publishing House, Kenya)

Stephanie Kitchen Alice Wairimū Nderitū. Mdahalo Bridging Divides, Nairobi, Kenya

<https://www.readafricanbooks.com/publisher-profiles/alice-wairim-nderit/>

## Introduction

Publishing and the book industries in Africa still face a plethora of problems and challenges. However, one very positive development in recent years is that much progress has been made in gender equality in African publishing, which has seen the emergence of a whole new generation of agile, visionary, and enterprising women publishers.

The first in a series of profiles of 'Women in African Publishing and the Book Trade' appeared in *The African Book Publishing Record* volume 47, issue 1, 2021, and was well received. It profiled a group of women who have made notable achievements and impacts on the book sector in Africa: in publishing and the book trade, in different roles and positions. Women who have headed publishing companies, have held senior editorial or management positions, or have set up their own imprint; who have come to publishing from different routes and have been actively engaged in a variety of publishing enterprises: commercial, scholarly, and otherwise, including non-profit, community publishing, feminist publishing, and publishing for social change.

A kind of mini Who's Who, the profiles are intended to be a showcase of the variety, richness and energy of women involved in book publishing and the book trade in Africa today, as well as some of the women who have made significant contributions to the African book sector in the past.

The initial series of profiles focussed on 24 women in publishing in nine countries in English-speaking sub-Saharan Africa (see page 2 for details), and included links to articles about, and interviews and conversations with them, as well as select bibliographies of articles and/or books written by them.

Series II presents a further series of profiles of 28 women breaking the mould in African publishing – currently and in the past – in eight countries in anglophone Africa, and one in

Mozambique. Women in African publishing in francophone and North Africa are not included at this time. This is not to suggest that women publishers active in these regions would not also merit inclusion in such a series of profiles. Their absence at this time is solely on the grounds of language, as this writer's fluency in the French language would not be adequate to gather information and write up of profiles in French. It is my hope that someone else will be able to put together a series of profiles of women publishers in those areas in the near future.

In Series II, the scope has been extended to profile not only women actively engaged in book publishing and the book sector in Africa (as directors or heads of publishing companies or book trade organizations, or in senior management positions), but now also including a number of women/academics involved in publishing education and training, and who have written extensively, and eloquently, about many aspects of publishing and book history in Africa.

It should be noted however that, at this time at least, the profiles do *not* include women who are literary agents, or editors and publishers of African journals or literary magazines.

### Sources

The literature about women in publishing in Africa has been rather scant in the past, but more recently there has been a whole broadside of articles, interviews, news stories and blog postings about women involved in the book trade in Africa today; reporting about the wide range of publishing initiatives and activities in which women are involved, and the passion and commitment these women have brought to their careers in publishing. The profiles have been compiled drawing on some of these articles, as well as on papers, reports, interviews, and other documents contained in the (print and online) *Publishing, Books & Reading in Sub-Saharan Africa* (PB&RSSA) database, in the subsequent annual literature reviews published for the five-year period of 2015 to 2019, as well as research and data gathering conducted for later periods.

As earlier pointed out in the introduction to Series I, there is inevitably a measure of disparity in terms of the length of each profile, which largely depends on the nature of information and biographical data that is currently publicly accessible. Some of the most prominent and most celebrated African women publishers have attracted a great deal of attention, and numerous articles and profiles have been published about them, while others have been less in the limelight.

### Information provided for each profile

Presented in country order, the following information (as far as is available) is given for each profile:

- Name of person profiled, and position in company or organization (Founder, Director, CEO, Executive Secretary, etc., if currently active)
- Company or organization name, full postal/physical address, telephone, and email address (if available, and if currently active)
- Website (where available)

- Social media accounts/details (Facebook page and Twitter username/handle)
- Overseas distributor(s) (where applicable)
- Date founded (where appropriate), and current status
- Profile: a concise, informative description and/or biographical account (professional activities, the company/organization, and the nature of the list or organization, etc.)
- Language(s) of publication (if currently active)
- Formats: print or digital, or both; audio (if currently active)
- Link to Wikipedia entry (where available)
- Links: (where available) to:
  1. Articles about them including profiles, interviews, or blog posts; describing their activities, their publishing vision, and the nature of their list, etc. (listed in reverse chronological order), with links to articles in digital formats and accessible online.
  2. Books, articles, or presentations, talks, etc. by them, and/or a select bibliography with papers (listed in reverse chronological order, latest first).
  3. Or, if deceased, links to obituaries and tributes about them (where available).
  4. Profiles of *academics* also include links to Academia.edu, Google Scholar, and Research Gate (where available).

Quoted passages and statements have been taken either from text published on websites, or are extracts from articles or interviews as provided for each profile, and/or cited in the select bibliographies.

### **Corrections**

I would be grateful if any errors in contact information, email addresses, websites, other updates, or any factual inaccuracies in the profiles, could be brought to my attention. Please contact me at [hanszell@hanszell.co.uk](mailto:hanszell@hanszell.co.uk).

*Lochcarron, Scotland*

*Hans M Zell, April 2022*

## KENYA

### Muthoni Garland

Co-Founder

Storymoja, Njamba House, Shanzu Road off Lower Kabete Rd, Westlands, Nairobi, Kenya

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Facebook: <https://www.facebook.com/story.moja/>

Twitter: <https://twitter.com/muthonigarland>

Founded: 2010 Current status: Active

Muthoni Garland is a prolific Kenyan writer and has published over thirty books for children, two novellas for adults, as well as several stories published in literary journals. She is one of the co-founders and editors of Storymoja, a Kenyan publishing house and writers collective, and also the organizer of the now well-established annual Storymoja Festival.

Storymoja <https://storymojafrica.co.ke/> describes itself as “passionate about inspiring and empowering children to become lifelong readers”, and has published a very wide range of children's books. These include fiction, textbooks, revision books, reading trackers, workbooks/activity books, and career resources. By arming teachers with reading materials it seeks to help to improve their ability to motivate and empower children and parents to become life-long readers.

In order to facilitate access to books, Storymoja incubated Start a Library <https://storymojafrica.co.ke/www.startalibrary.org>, a reading promotion initiative committed to improving literacy levels in Kenya. It does this through enhancing access to storybooks for children by starting libraries in schools, stimulating interest in reading through creative and exciting reading programmes, and nurturing the culture of reading for pleasure as a lifelong learning habit. To promote reading, Storymoja has also run many reading and writing initiatives for children, parents, and teachers, as well as writers, including book promotional events, book clubs, editing and writing workshops, storytelling, and spelling bee and writing competitions. Storymoja has also developed interactive literacy and life-skill e-content for children hosted on the Web and Android based apps.

Over many years, and originally in partnership with the Hay Festival UK (discontinued in 2017), Storymoja <http://www.storymojafestival.co.ke/> has organized what is claimed to be the largest international book festival on the African continent, held annually in Nairobi (and once in Accra in 2016). The festival has been described as “the biggest book party” in East Africa, with each annual event offering a wide range of book discussions, public lectures, master classes and workshops, art and theatre shows, concerts, schools, children's, and family programmes throughout a five-day programme. Over the years, the festival has attracted some top names among African writers, including Wole Soyinka in 2017.

Muthonie Garland, in an insightful conversation with Bwesigye bwa Mwesigire in 2015 (See Profiles and interviews below), says that all this is part of

*our attempt to get Kenyans to break a world record in reading. ... We are very interested in the young adult market. Very interested in finding new voices using different genres of writing to 'teach' life skills without preaching.*

Among other activities, Muthoni Garland was a judge in the AKO Caine Prize for African Writing 2016 competition <http://www.caineprize.com/>, and is currently the Chair of the panel of the Miles Morland Scholarship Judges <https://milesmorlandfoundation.com/>, which has supported literary festivals and cultural initiatives in various parts of Africa

Languages of publication: English and in some Kenyan languages.

Formats: Print and digital

***Profiles and interviews:***

Agweyu, Damaris Muthoni Garland on the Power of Books. (2019)

<https://storymojafrica.wordpress.com/archives-20092010/culture/on-becoming-african-by-muthoni-garland/> <https://www.qazini.com/interview/muthoni-garland-on-the-power-of-books/>

Gachango, Rayhab Pearls And Heels: Muthoni Garland. (2017)

<https://www.potentash.com/2017/01/30/pearls-and-heels-muthoni-garland/>

Bwesigye bwa Mwesigire Muthoni Garland: Five Writers Started Storymoja to Try to Prove a Point. (2015)

[http://storymojafestival.co.ke/wp-content/uploads/2017/06/Muthoni-Garland\\_-Five-writers-started-Storymoja-to-try-to-prove-a-point-This-Is-Africa-Lifestyle.pdf](http://storymojafestival.co.ke/wp-content/uploads/2017/06/Muthoni-Garland_-Five-writers-started-Storymoja-to-try-to-prove-a-point-This-Is-Africa-Lifestyle.pdf)

Muthoni Garland: Putting a Book in Every Hand. (2014)

<https://parentsafrica.com/muthoni-garland-putting-a-book-in-every-hand/>

***Recent publications and presentations by Muthoni Garland:***

Garland, Muthoni On Becoming African. (2017)

<https://storymojafrica.wordpress.com/archives-20092010/culture/on-becoming-african-by-muthoni-garland/>

Muthoni Garland | Millie Jackson in Nairobi | Moth StorySLAM

<https://www.youtube.com/watch?v=PqIVMhbAb9U> (Video, 6:23mins, 2020)

Muthoni Garland | London StorySLAM

<https://www.youtube.com/watch?v=UPudJWtnFUI> (Video, 6:32mins, 2018)

For details about Muthoni Garland's books (and access to it), see

<https://read.worldreader.org/Author?author=Muthoni%20Garland.>

## †Marjorie Oludhe Macgoye (1928-2015)

Born in Southampton in the UK, the late Marjorie Oludhe Macgoye (nee King) is primarily known as a prolific writer, novelist, essayist, and poet, and as a major force in East African literature. However, she was also active in the book trade over several periods of time, in Kenya and in Tanzania.

After taking an MA degree in English at the Royal Holloway College, University of London, a spell of teaching – and working in the famous Foyles Bookshop in London for a while – she travelled to Kenya in 1954 to work in the Church Missionary Society bookshop in Nairobi, where she married a Kenyan medical doctor, Daniel Oludhe-Macgoye, and later had four children with him. After Kenya's independence in 1963, Macgoye became a Kenyan citizen.

During the 1971-75 period she lived and worked in Dar es Salaam, managing the Dar es Salaam University bookshop. Upon her return to Nairobi in 1975 she took up the management of the SJ Moore Bookshop on Government Road (now Moi Avenue) and settled down in a ground floor apartment in the heart of the Ngara Estate, next to the people's market. During her time at the SJ Moore Bookshop she organized literary readings, projects, and workshops for Kenyan and other East African writers.

After her marriage she began to engage, and became integrated, into an extended Luo family, which deepened her interest in Luo society, as well as the broader Kenyan culture and history. She proved her understanding of Luo language and culture as an editor of Luo texts .

As a writer she won The Sinclair Prize for Fiction in 1986 for her novel *Coming to Birth* and, in 1995, runner up place in the (sadly now discontinued) Jomo Kenyatta Prize for Literature competition for *Homing In*.

Arguably one of the most read and most loved Kenyan writers, she also wrote extensively, and eloquently, on social, ethical and literary issues and topics. Perhaps the most dominant theme in all of her writings was the struggle by African women to grow out of oppressive conditions, and become accepted, and appreciated, as equal members of societies.

Upon the rerelease of two of her novels in new editions, published in the US by the Feminist Press at CUNY in 2000 (see Select bibliography below), a *Publishers' Weekly* review said,

*Macgoye's major virtue as a writer and social critic is the inclusiveness of her vision. Nothing human is alien to her. She refuses to bestow virtue or villainy along ideological or gender lines.*

(See also this *Kirkus Reviews* of *The Present Moment*

<https://www.kirkusreviews.com/book-reviews/marjorie-oludhe-macgoye/the-present-moment/>.)

Wikipedia: [https://en.wikipedia.org/wiki/Marjorie\\_Oludhe\\_Macgoye](https://en.wikipedia.org/wiki/Marjorie_Oludhe_Macgoye)

**Books by Marjorie Oludhe Macgoye/Select bibliography:**

Oludhe Macgoye, Marjorie *Creative Writing in Prose* Nairobi, University of Nairobi Press, 2009. 130 pp. Distributed by African Books Collective

<https://www.africanbookscollective.com/books/creative-writing-in-prose>

— *Coming to Birth*. New York: The Feminist Press at CUNY. 2000. 192 pp.

— *The Present Moment*. New York: The Feminist Press at CUNY, 2000. 196 pp.

— *Street Life* Nairobi East African Educational Publishers, 5th ed. 2000. 108 pp. Distributed by African Books Collective <https://www.africanbookscollective.com/books/street-life>

— *Creative Writing in Prose*. Nairobi: University of Nairobi Press, 2009. 130 pp.

— *A Farm Called Kishinev*. Nairobi: East African Educational Publishers, 2005. 138 pp. Distributed by African Books Collective <https://www.africanbookscollective.com/books/a-farm-called-kishinev>

— *The Black Hand Gang* [Junior Reader] Nairobi: East African Educational Publishers, 2003. 64 pp. Distributed by African Books Collective <https://www.africanbookscollective.com/books/the-black-hand-gang>

— *Make it Sing & Other Poems*. Nairobi: East African Educational Publishers, 1998. 112 pp.

— *Homing In*. Nairobi: East African Educational Publishers, 1994. 212 pp. Distributed by African Books Collective <https://www.africanbookscollective.com/books/homing-in>

— *Moral Issues in Kenya: A Personal View*. Nairobi: Uzima Publishing House, 1996. 87 pp.

— *Song of Nyarloka and Other Poems*. Nairobi: Oxford University Press-East Africa, 1977. 64 pp.

— *Murder in Majengo*. Nairobi: Oxford University Press-East Africa, 1972. 140 pp.

— *Growing Up at Lina School*. Nairobi: East African Publishing House, 1971. 77 pp. Nairobi: East African Educational Publishers, 2nd ed. 1988. 56 pp. Distributed by African Books Collective <https://www.africanbookscollective.com/books/growing-up-at-lina-school>

**Profiles and interviews:**

Marjorie Oludhe Macgoye

<https://www.youtube.com/watch?v=rfsu5x-7syk> (Video, 29:07mins, 08 December 2015)

[Marjorie Oludhe Macgoye talks about her life and work. This conversation with her was broadcast posthumously on 08 December 2015, following her death on 01 December 2015.]

***Obituaries and tributes:***

Chakava, Henry My Unforgettable Encounter with Prolific Author Marjorie-Oludhe Macgoye. (2015)

<https://www.standardmedia.co.ke/arts-culture/article/2000184543/my-unforgettable-encounter-with-prolific-author-marjorie-oludhe-macgoye> December 2015

[A tribute and appreciation by her publisher for many years, Henry Chakava, Chairman of East African Educational Publishers in Nairobi.]

Ilieva, Emilia Marjorie Oludhe Macgoye. *The Guardian* 31 December 2015.

<https://www.theguardian.com/books/2015/dec/31/marjorie-oludhe-macgoye>

Seidenberg, Dana April Tribute: Marjorie Oludhe Macgoye: Mother Africa, Born in Southampton.

<https://www.the-star.co.ke/opinion/2021-11-08-tribute-marjorie-oludhe-macgoye-mother-africa-born-in-southampton/>

**Note:** For critical articles about the writings of Majorie Oludhe Macgoye see her Wikipedia pages at [https://en.wikipedia.org/wiki/Marjorie\\_Oludhe\\_Macgoye](https://en.wikipedia.org/wiki/Marjorie_Oludhe_Macgoye).

## Ruth Makotsi

Self-employed, Publishing consultant, Nairobi, Kenya

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Current status: Active

Ruth Makotsi is a graduate of the Oxford International Centre for Publishing (OICP) at Oxford Brookes University <https://www.brookes.ac.uk/research/units/tde/centres/oicp/>, one of the leading institutes for media and publishing education in the world. Currently she is acting as a book publishing consultant, undertaking research, programme/project management, strategic planning, as well as writing, editing, and designing of publications.

In her LinkedIn profile she describes herself “a highly motivated and dependable person. My objective is to enhance my professional acumen and improve my skills in project management and training through working with developmental organisations and interacting with international professionals.”

She was part of the Bellagio Publishing Network Secretariat in Oxford [http://www.bellagiopublishingnetwork.com/bellagio\\_organ.htm](http://www.bellagiopublishingnetwork.com/bellagio_organ.htm) (which ceased activities in 2003, but still offers access to a substantial number of articles and reports published in their *Newsletter* at [http://www.bellagiopublishingnetwork.com/newslett\\_index2.htm](http://www.bellagiopublishingnetwork.com/newslett_index2.htm)).

In more recent years, Ruth Makotsi was Executive Secretary of the East African Book Development Association (EABDA) – established in 2000, currently dormant – a regional

network for coordination of book sector activities in East Africa, that was supported by a number of donor organizations. EABDA hosted and was involved in a wide range of activities, including capacity building of book sector professional bodies, reading promotion among children, setting up of school and community libraries, training teacher librarians, and organizing seminars and skills transfer workshops for writers, publishers, illustrators and booksellers. Activities unfortunately came to an end in May 2011 due to a shift in donor funding policies and priorities, from partnerships with the private sector and NGOs to bilateral agreements with governments, with an emphasis on the provision of educational materials and equipment, and training in ICT. Efforts to secure new donor support have been unsuccessful thus far.

Together with Lily Nyariki (see *Women in African Publishing*, Series I), Ruth Makotsi is the author of *Publishing and Book Trade in Kenya* (1997), a major and in-depth study of the problems and obstacles encountered by the Kenyan publishing industry in the manufacture, distribution, and marketing of their books. She was lead author of *Expanding the Book Trade Across Africa: A Study of Current Barriers and Future Potential* (see Select bibliography), a ground-breaking study commissioned by the Association for the Development of Education in Africa (ADEA), Working Group on Books and Learning Materials <https://www.adeanet.org/en/working-groups/books-learning-materials>, on the fiscal, legal, communication, and other constraints of intra-African book trade. The study was designed to present information on the potential of the book industry in African countries, their capacity to trade with each other, reviewing the policies that govern the publishing sector, and the opportunities and barriers that promote or hinder such trade. Phase one of the project focused on the book trade in the Southern African region, but also gathered comparative case study material and overviews of national book industries in East and West Africa. It included a number of recommendations addressed to African governments, African publishers, and national publishers' associations. The second part of the study examined policies on intra-African book trade in books, and made a series of recommendations on how regional economic policies could be more responsive to the needs of the African book industries.

Ruth Makotsi is also the author of a number of children's books, *Shida the Street Boy* (2003), *The Boy Who Became a Frog* (1999), and *Why Mosquito Bites Man* (1996).

***Recent publications by Ruth Makotsi/Select bibliography:***

Makotsi, Ruth; Aliou Sow, and Lily Nyariki ADEA/AUC/GBA. Continental Framework on National Book and Reading Policies in Africa. (2019)

[http://www.adeanet.org/sites/default/files/continental\\_book\\_and\\_reading\\_policy\\_framework.pdf](http://www.adeanet.org/sites/default/files/continental_book_and_reading_policy_framework.pdf) (English)

[http://www.adeanet.org/sites/default/files/cadre\\_de\\_politique\\_continentale.pdf](http://www.adeanet.org/sites/default/files/cadre_de_politique_continentale.pdf) (French)

Sida. Department for Democracy and Social Development. African Books Collective. Mid-term Review 2006. (Sida Evaluation 06/10). By Nigel Billany, Jane Katjavivi, and Ruth Makotsi. Stockholm: Sida, Department for Democracy and Social Development (SIDA article no. 28706en), 2006. 98 pp.

<https://cdn.sida.se/publications/files/sida28706en-african-books-collective.pdf>

— Maktotsi, Ruth How Library Networks Can Help Reach Education Goals. London: Book Aid International, 2005. 12 pp.

<https://www.yumpu.com/en/document/read/36184542/sharing-resources-how-library-networks-can-help-reach-education->

— “African Book Fair Directors Meet in Cape Town, 25 July 2002.” (2002)

<http://www.bellagipublishingnetwork.com/newsletter31/makotsi.htm>

— “Regional Economic Policies and the Intra-African Book Trade.” In *Indaba 2000*.

*Millennium Marketplace*, edited by the Zimbabwe International Book Fair Trust. Harare: Zimbabwe International Book Fair Trust, 2001, 234-247.

— with Flora Musonda *Expanding the Book Trade Across Africa: A Study of Current Barriers and Future Potential*. London: Association for the Development of Education in Africa (ADEA), Working Group on Books and Learning Materials (Perspectives on African Book Development, 7), 2000. 116 pp. <https://www.adeanet.org/clearinghouse/en/expanding-book-trade-across-africa-study-current-barriers-and-future-potential>

(Also published in French as *Pour le développement du commerce du livre à travers l’Afrique. Etude des obstacles actuels et du potentiel future*]

— and Lily Nyariki *Publishing and Book Trade in Kenya*. Nairobi: East African Educational Publishers, 1997. 172 pp.

Nyariki, Lily and Ruth Makotsi “Problems in Book Marketing and Distribution in Kenya.” *African Publishing Review* 4, no. 2 (March/April 1995): 10-11. [Also published in *Bellagio Publishing Network Newsletter* (Supplement), no. 14 (June 1995).

## LIBERIA

### Elma Shaw

Co-Founder

Cotton Tree Press, Monrovia

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Web: <https://ctpbooks.com/>

Facebook: <https://www.facebook.com/CTPbooks>

Twitter <https://twitter.com/elmashaw>

Blog: Liberia Stories <http://liberiestories.blogspot.com/> (2005-2008)

Founded: 2018[?] Current status: Active

Elma Shaw is a writer, publisher, and writing coach, and is the co-founder of Cotton Tree Press in Monrovia. Apart from writing, Elma Shaw has been active in documentary film making—and is also, reportedly, a teacher in pole dancing!

Operating from Liberia and Rwanda, Cotton Tree Press is a small publishing company which is named after a gigantic tree that holds a special place in the life and culture of several nations with tropical rainforests. Many villages and towns in Liberia were deliberately built near or around a cotton tree. “Under the shade of this magnificent wonder of nature, meetings are held, palavers judged, and stories told.”

Cotton Tree Press publishes literature and nonfiction by African writers: “Our goal is to produce books that celebrate our rich heritage and challenge us to make changes for a better world”, Elma Shaw says in a recent *Africa in Words* interview (See Profiles and interviews below)

The press recently launched two new imprints: The Legacy imprint is for memoirs and nonfiction by Africa’s changemakers: entrepreneurs and servant leaders “who have stories and wisdom to share.” Leroi Books is their children’s imprint: “We want to publish excellent books that are accessible to all children, and include all children. For example, our first title is a picture book that features a day in the life of two African siblings who look different from each other because one is living with albinism.” This was James Dwalu’s *Rainy Season Rhymes* <https://ctpbooks.com/children-2/>.

Additionally, her company is also offerering creative writing workshops online—coaching programmes for young writers in middle and high school. Students who enrolled in the two online workshops held thus far came from Rwanda, Burundi, Uganda, and the Côte d’Ivoire. “I get excited thinking about how much further we can reach”, Elma Shaw says, “and the kinds of opportunities we can provide to get young people across Africa reading and writing”.

Elma Shaw experienced a coup d’état in 1980, and the ensuing civil war in Liberia set her on a path to explore and write about issues of peace and justice. Her award-winning *Redemption Road: The Quest for Peace and Justice in Liberia. A Novel*. <https://ctpbooks.com/fiction/> (with a foreword by President Ellen Johnson Sirleaf), inspired a documentary about women fighters who survived the war (see <http://www.cultureunplugged.com/play/7242/The-Road-to-Redemption>). Set in Monrovia during the administration of Liberia’s former president, Charles Taylor, it is, as the title suggests, a story of recovery, atonement, and the continuing quest for peace and justice in a nation that has long been plagued by conflict and inequalities since its founding by free people of colour and former American slaves.

In her foreword to the book, Ellen Johnson Sirleaf, President, Republic of Liberia, wrote:

*Elma Shaw carves out a period in Liberia’s history and transplants it onto paper for the world to swallow and digest without judgment. Redemption Road reminds us of our tragic past but it also shows us that peace, justice, reconciliation, progress, and development are attained if we only try a little harder.*

A long-time champion for women and girls, Elma Shaw actively supports girls’ education and recently worked with the What To Expect Project <https://orders.whattoexpectproject.org/> as lead writer for *Big Belly Business—a Liberian Woman’s Guide to a Healthy Pregnancy*. (See *Final*

*Report Evaluation of Big Belly Business Program Pilot in Liberia* [http://www.cpcnetwork.org/wp-content/uploads/2018/01/BBB-Final-Report\\_102017\\_cl.pdf](http://www.cpcnetwork.org/wp-content/uploads/2018/01/BBB-Final-Report_102017_cl.pdf).)

**Profiles and interviews:**

Q&A: ABC-Words on the Times – Elma Shaw of Cotton Tree Press. (2021)

<https://africanwords.com/2021/01/29/qa-words-on-the-times-elma-shaw-of-cotton-tree-press/>

Murua, James Elma Shaw at Afrolit sans Frontières Season 2. (2020)

<https://www.jamesmurua.com/elma-shaw-at-afrolit-sans-frontieres-virtual-literary-festival-season-2/>

Shaw, Elma Liberia: Elma Shaw Depicts Country's Horrific Past. (2008)

<https://allafrica.com/stories/200810310883.html>

Forte, Othniel D. Elma Shaw Author Journalist. (No date)

<https://othnieldf.wixsite.com/mybooks/liberian-literature-reviews/i8iyn5rp89/ELMA-SHAW>

**Books by Elma Shaw:**

Roberts, Woryonwon; and Vamba Sherif, Augustus Voahn, Gii-Hne Russell, and Elma Shaw *Monrovia Rain and Other Stories Lost and Found*. Monrovia: Cotton Tree Press, 2018. 112 pp.

[https://www.amazon.co.uk/Monrovia-Rain-Other-Stories-Found-ebook/dp/B07HCY6BJ7/ref=sr\\_1\\_1?qid=1648122334&refinements=p\\_27%3AElma+Shaw&s=digital-text&sr=1-1&text=Elma+Shaw](https://www.amazon.co.uk/Monrovia-Rain-Other-Stories-Found-ebook/dp/B07HCY6BJ7/ref=sr_1_1?qid=1648122334&refinements=p_27%3AElma+Shaw&s=digital-text&sr=1-1&text=Elma+Shaw)

Shaw, Elma *Redemption Road: The Quest for Peace and Justice in Liberia. (A Novel)*. Monrovia: Cotton Tree Press, 2009. 240 pp.

<https://ctpbooks.com/fiction/>

<https://www.amazon.com/Redemption-Road-Quest-Justice-Liberia/dp/0980077400>

**Articles about Elma Shaw's books:**

Sevik, Stefanie "'Peace in the Home is Peace in the Nation': Redemption after the Liberian Civil Wars." *Journal of the African Literature Association* 15, issue 2 (2020): 272-288.

<https://doi.org/10.1080/21674736.2020.1839305>

Also at

[https://www.researchgate.net/publication/347378084\\_Peace\\_in\\_the\\_home\\_is\\_peace\\_in\\_the\\_nation\\_redemption\\_after\\_the\\_Liberian\\_civil\\_wars](https://www.researchgate.net/publication/347378084_Peace_in_the_home_is_peace_in_the_nation_redemption_after_the_Liberian_civil_wars) (Freely accessible, request full text).

[Review article of Elma Shaw's 2008 novel, *Redemption Road: The Quest for Peace and Justice in Liberia*, that "provides an important model for thinking through creative possibilities for individual and collective justice in Liberia after the civil wars from 1989 to 2003."]

## MOZAMBIQUE

### Sandra Tamele

Founder

Editora Trinta Zero Nove, Maputo, Mozambique (Physical/postal address n/a)

Tel: +258 84 700 3009

Email: [contacto@editoratrintazonove.org](mailto:contacto@editoratrintazonove.org)

Web: <https://www.editoratrintazonove.org/>

Facebook: <https://www.facebook.com/editoratrintazonove/>

Founded: 2018 Current status: Active

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Editora>

Sandra Tamele was born in Pemba, Mozambique. She holds a degree in architecture from the Mozambican Eduardo Mondlane University, and a diploma in translation from the UK's Institute of Linguists Educational Trust. Since 2010 she has been engaged in a variety of philanthropic initiatives to promote literary translation in Mozambique, such as an annual literary translation competition that she has sponsored and organized since 2015, and which led to the establishment of the Mozambican Translators and Interpreters Association (MTIA) in 2016 <https://smtraducoes-moz.com/>.

Founded by Sandra Tamele in 2018, Editora Trinta Zero Nove (Editora 30.09) is the first independent press dedicated to publishing translated works in Mozambique. Initially it published a collection of short stories translated by the winners of the Literary Translation Contest on International Translation Day, an initiative that received an honourable mention at the 2020 London Book Fair International Excellence Awards. The following year Editora Trinta Zero Nove was the outright winner of the Award, and the citation stated:

*We found the ground-breaking Editora Trinta Zero Nove (which made last year's shortlist) especially inspiring – it's an imaginative, dynamic and visionary programme of activity. We couldn't be more excited to have it as our 2021 winner.*

(<https://clubofmozambique.com/news/the-london-book-fair-literary-translation-initiative-award-goes-to-trinta-zero-nove-mozambique-193696/>)

Editora Trinta Zero Nove seeks to be inclusive by publishing mostly women's literature, written by people with disabilities or other minorities, in both print and audiobook formats. Sandra Tamele has argued that more effective publishing of Black writers from around the world begins with increased support, locally and globally, for Africa-based literary projects.

Editora Trinta Zero Nove's mission, Tamele says in a recent interview in Words Without Borders (see Profiles and interviews below)

*is to give stories a voice, and I mean literally, because in addition to publishing in print, Editora 30.09 is committed to publishing audiobooks as a way of democratizing reading and inviting the participation of the forty-nine percent of Mozambique's population that is*

*illiterate, mostly women and girls. Editora 30.09 tries to publish authors and narratives that are representative, relevant, inclusive, and inspiring for its readers. ... Literary translation is still underrated in Mozambique and most writers, who paradoxically draw inspiration from perfect one's voice and writing, and that it has a huge potential to impact and diversify the literary tradition, as well as to bring gender equality to publishing. In Mozambique, women are underrepresented in print and male publishers tend to be biased toward publishing men, claiming that female voices lack quality, substance, and creativity. I try to counteract this by publishing feminist voices that might inspire a new generation of female writers and translators through creative writing and through translation workshops as part of the annual literary translation competition I've organized since 2015.*

However, operating as a start-up publisher in Mozambique is challenging, she says,

*particularly because sales are low due to a non-existent distribution network and too few bookshops, all located in the capital city; who often demand that local books are provided on libraries in the country are underfunded and in a state of disrepair. Books and reading for pleasure are not a high priority for the government, and during the pandemic financial support was granted only to musicians and other performing artists, not writers.*

Language of publication: Portuguese

Formats: Print

***Profiles and interviews:***

Words Without Borders: Sandra Tamele. (No date)

<https://www.wordswithoutborders.org/contributor/sandra-tamele>

The London Book Fair Literary Translation Initiative Award goes to... Trinta Zero Nove, Mozambique (2021)

<https://clubofmozambique.com/news/the-london-book-fair-literary-translation-initiative-award-goes-to-trinta-zero-nove-mozambique-193696/>

Anderson, Porter Words Without Borders: Toward More Black Writers in Translation.

<https://publishingperspectives.com/2021/01/words-without-borders-toward-more-black-writers-in-translation/> (2021)

[A three-voice conversation with Aaron Robertson, a US-based translator. Sandra Tamele in Mozambique, and Évelyne Trouillot of Haiti.]

Sandra Tamele debate sobre tradução literária e negociação direitos autorais na Feira de Sharjah. (2020, in Portuguese)

<https://opais.co.mz/api/sandra-tamele-debate-sobre-traducao-literaria-e-negocia-direitos-autorias-na-feira-de-sharjah/>

LusoJornal - Sandra Tamele.

<https://www.youtube.com/watch?v=qcdtE1YoTZY> (Video, 22:38mins, in Portuguese)

**Recent articles and presentations by Sandra Tamele**

Tamele, Sandra Developing a Publishing Infrastructure in Mozambique. (2021)  
<https://www.wordswithoutborders.org/article/january-2021-international-black-voices-developing-a-publishing-infrastruct>

— Mozambique. A Land of Poets. (2019)  
<https://www.wordswithoutborders.org/article/april-2019-mozambique-a-land-of-poets-sandra-tamele>

— Traduzindo o Mundo. TEDxMaputoWomen. (2019)  
<https://www.youtube.com/watch?v=fD5mFQRPXXQ> (Video, 8:13mins, in Portuguese)

**NIGERIA****Enajite Efemuaye**

Co-Founder (with Anwuli Ojogwu, see Women in African Publishing – Series I)  
 Society of Book and Magazine Editors of Nigeria (SBMEN), 2 Faramobi Ajike Street,  
 Anthony Village, Maryland, Lagos, Nigeria  
 Tel: +234 908 599 9928  
 Email: [contact@sbmen.org.ng](mailto:contact@sbmen.org.ng) (SBMEN)  
 Web: <http://www.sbmen.org.ng/>  
 Facebook: <https://www.facebook.com/sbmenorg/>  
<https://www.facebook.com/enajite.efemuaye> (Personal)  
 Twitter: <https://twitter.com/jyte12> (Dodo Activist)  
 Founded: 2020 Current status: Active

Enajite Efemuaye is a writer, journalist, editor, and graphic artist with many years of experience working in the media and the publishing industries. She was born in south-eastern Nigeria, in Awka, studied chemical engineering at Nnamdi Azikiwe University; and, as a side interest, she learned about typography, book cover design, and editorial skills. Between 2012 and 2014 she acted as Programme Coordinator of the Youth Alive Development Initiative (YADI), a Nigerian NGO that seeks to train, build and develop the potential of visionary and understanding leaders of future generations in Nigeria and Africa. She started work at Farafina Books in 2017, the literary imprint of publishing house Kachifo Limited <https://www.kachifo.com/>, home to books by Nigerian authors such as Chimamanda Ngozi Adichie, Lesley Nneka Arimah, and Ben Okri, amongst others, and the publishers of the influential *Farafina* magazine. Efemuaye was appointed Enterprise Editor at Kachifo, managing one of its imprints, 'Prestige', for a year, and soon thereafter was promoted to the position of Managing Editor.

In an insightful conversation with Enajite Efemuaye in 2019 (See Profiles and interviews below) she was asked what would she do, if she could, to bring change in the book industries: "Publishing is a business first and foremost", she said,

*we worry about the bottom line like other businesses. We face the same challenges with power and poor infrastructure and government policies and corruption. That we work with books does not put us in a celestial plane. Very little about the publishing industry in Nigeria is unique to it when you look at it as a business. If I could change anything, I'd make it easier to do business in Nigeria. I'd fix the educational system. Build libraries in every local government. Make sure people have enough to eat so buying books stops being a frivolous luxury for many.*

She also offered some sound advice for authors about building their careers. Authors, she argued,

*should stop folding their arms and expecting to be spoon-fed success. There is so much talent that won't lead anywhere because the people who house them don't think self-development is important.*

Efemuaye stepped down from her position as Managing Editor at Kachifo in November 2020 to take a break and seek pastures new. She thereafter teamed up with Anwuli Ojogwu of Narrative Landscape Press (see Women in African Publishing, Series I) to co-found an organization to train young editors, the Society of Book and Magazine Editors of Nigeria (SBMEN) <https://sbmen.org.ng/> that, partly modelled on the UK's Chartered Institute of Editors and Proofreaders (now Chartered Institute of Editing and Proofreading <https://www.ciep.uk/>) seeks to build capacity and cultivate skills for home-grown editors. The new association "aims to serve as a standards-setting organization by promoting editorial excellence and professionalism in the industry through guidance in global best practices and knowledge partnerships with experts from around the world." It provides training and resources, performance assessment activities, advisory services, hosts networking events and offers a directory with job listings, all designed to increase proficiency in editing and advance the careers and businesses of members. The organization currently also holds four classes a year on editing fiction, nonfiction, magazines, and work on online platforms.

Language of publication: English

Formats: Print

***Profiles and interviews:***

Obi-Young, Otosirieze Nigerian Literature Needed Editors. Two Women Stepped in to Groom Them. (2020)

<https://opencountrymag.com/nigerian-literature-needed-editors-two-women-stepped-in-to-groom-them/>

Nyamogo, Eliphaz Changing the Narrative. (2020)

<https://www.goethe.de/prj/lat/en/ide/21917606.html>

[Interview, on portraying diversity in children's books.]

Umesi, Afoma Managing Editor of Farafina Books, Enajite Efemuaye Talks Writing and Publishing in Nigeria. (2019)

<https://afomaumesi.com/writing-publishing-nigeria-enajite-efemuaye-interview/>

Also at

<https://readingmiddlegrade.com/writing-publishing-nigeria-enajite-efemuaye-interview/>

Falade, Tomi Reading Helped My Imagination – Efemua. (2019)

<https://www.independent.ng/reading-helped-my-imagination-efemuaye/>

Olafisoye, Demilade How to Start a Writing Career: An Interview with Enajite Efemuaye. (2018)

<https://www.konnectafrica.net/how-to-start-a-writing-career/>

***Recent publications by Enajite Efemuaye/Select bibliography:***

Efemuaye, Enajite Creating a Legacy of Female Artists. (2017)

<https://www.africanindy.com/culture/creating-a-legacy-of-female-artists-7585432>

— Bits of Borno. The Region’s Resilience Celebrated in Photographs. (2016)

<https://thisisafrica.me/lifestyle/bits-borno-regions-resilience-celebrated-photographs/>

[A conversation with photojournalist Fati Abubakar.]

— Finding Hope in a Shelter. (2016)

<https://thisisafrica.me/politics-and-society/finding-hope-shelter-2/>

[Enajite Efemuaye talking to two girls who have been placed in a shelter for survivors of sexual violence in Lagos.]

— Living History. (2016)

<https://thisisafrica.me/african-identities/living-history/>

[About the life and times of Nanna Olomu, an Itsekiri chief and merchant who died in 1916.]

— My Celibacy: My Choice. (2015)

<https://9jafeminista.wordpress.com/2015/05/04/my-celibacy-my-choice-enajite-efemuaye/>

**Note:** For earlier articles by Enajite Efemuaye see also

<https://muckrack.com/enajite-efemuaye/articles>

## **†Irene Fatayi-Williams (1920-1995)**

Founder and Managing Director

Nigerian Book Suppliers Ltd, 54/56 Bankole Street, POB 3870, Lagos, Nigeria

and at 15 Kobiowo Crescent, Ibadan, Oyo State [address not verified, company no longer trading?]

Founded: 1967 Current status: not known

Irene Fatayi-Williams (nee Lofts), who died in 1995 after a long illness, was born in Ilford in the UK. When World War II broke out, she joined the Royal Air Force (RAF) and trained as a radar technician, maintaining radar equipment on aircraft. After spending some time in Berlin after the war, she returned to England and joined the British Council. There she met her future husband, Atanda Fatayi-Williams (1918-2002), who was later to become the Chief Justice of

the Nigerian Supreme Court. She and her husband moved to Lagos in 1948, when Nigeria was still under colonial rule.

After working for the Nigerian branch of Oxford University Press for a period of time, she founded Nigerian Book Suppliers in 1967, followed later by the launch of two other companies, the Bestseller Bookshops and Nigerian Cards Ltd. Nigerian Book Suppliers was the first company that supplied Nigerian-published books to African studies libraries in Britain and in the US, including books supplied on standing order, or so-called 'blanket' order plans. It quickly established itself as a leading dealer in the acquisition of African-published material, and enjoyed a high reputation among African studies librarians in Europe and in North America. Nigerian Book Suppliers Ltd was probably the first organization to promote and sell Nigerian-published books outside Nigeria, as well as acting as a distributor of other material – such as serials, difficult-to-obtain government publications, ephemera, and more – to academic and other libraries in many parts of the world.

The mother of three sons, Irene Fatayi-Williams was also active in supporting women's athletics and other sports in Nigeria, and helped to launch the Women's Amateur Athletics Association of Nigeria. In 1987 she received a National Sports Award from the Nigerian National Sports Council.

## **Azafi Omoluabi-Ogosi**

CEO/Managing Editor

Parrésia Publishers Ltd, 1st Floor Nelson Ibilola House, 82 Allen Avenue, Ikeja, Lagos, Nigeria

Tel: 07062010410

Email: [theeditor@parresia.com.ng](mailto:theeditor@parresia.com.ng)

Web: <https://www.parresia.com.ng/>

Founded: 2012 Current status: Active

Parrésia Publishers Ltd is a company based in Lagos, Nigeria, and is one of Africa's leading new generation of independent publishers. Parrésia started as a publishing service-cum-literary agency, and was founded jointly by Azafi Omoluabi-Ogosi and Richard Ali in 2012. It publishes a very wide range of books under four imprints:

- Parrésia Books publishes literary fiction, popular fiction, and short-story collections.
- Origami Books publishes work in all genres. It is for self-publishers, with the author taking full control of the book production process.
- Cordite Books is a new, traditional-style publishing company for genre fiction, jointly owned by Parrésia Publishers Ltd and Nigerian writer Helon Habila [https://en.wikipedia.org/wiki/Helon\\_Habila](https://en.wikipedia.org/wiki/Helon_Habila), who also acts as the Editor of the series.
- Qmōde Mēta publishes children's books for all children ages and in all genres.

Located in Ikeja, the company also maintains a retail operation/bookshop, The PAGE Book Connoisseurs <https://www.pagebookstore.com>.

Azafi Omoluabi-Ogosi was previously an editor at Kachifo Limited (and Editor of *Farafina* magazine) <https://www.kachifo.com/>.

Speaking in a recent interview with Emma House (see Profiles and interviews below) about the challenges and prospects of Parrésia Publishers, she had this to say:

*I see it as a business which must survive. The titles, the ownership structure, are secondary. ... Parrésia is about the passion for books and not the fight for ownership, nor the extreme importance of its titles. ... Life constantly evolves and so will Parrésia. We have things we keep working on. Ideas we keep having, and mistakes we keep making in the process to be better.*

*... My main motivation is the fact that I LOVE books. I love to read, I love the feel of books, I love the process of getting them published and the impact they make. Yes, it's a business I'd advise other women to venture into, but I'd advise to be extremely patient – there are other gains in this business and not all of them are financial.*

Language of publication: English

Formats: Print and digital

Wikipedia: [https://en.wikipedia.org/wiki/Parr%C3%A9sia\\_Publishers](https://en.wikipedia.org/wiki/Parr%C3%A9sia_Publishers)

**Profiles and interviews:**

Alabi, Aliyu Sakariyau “Parrésia and the Business of Publishing Contemporary Nigerian Literature.” *Eastern African Literary and Cultural Studies* 7, issue 1-2 (2021): 23-39.

<https://doi.org/10.1080/23277408.2020.1853656>

Obiabunmo, Precious Parrésia Publishers is Revitalizing the Nigerian Literary Landscape. (2020)

<https://brittlepaper.com/2020/10/parresia-publishing-is-revitalizing-the-nigerian-literary-landscape/>

Azafi Omoluabi-Ogosi. Publishing in Nigeria. (2019)

<https://www.bookbrunch.co.uk/page/free-article/azafi-omoluabi-ogosi--publishing-in-nigeria/> and also at

<https://womeninpublishing.org/in-conversation-with-azafi-omoluabi-ogosi/>

[Interview with Emma House, the first in a series of interviews with members of the PublisHer community <https://womeninpublishing.org/>.]

We Had a Chat With Azafi Omoluabi-Ogosi, CEO Of Parresia Publishers. (2018)

<https://www.nairaland.com/4763744/chat-azafi-omoluabi-ogosi-ceo-parresia>

Azafi Omoluabi-Ogosi on Handshake Deals, Her Love for Books and Parresia. (2015)

<https://9jafeminista.wordpress.com/2015/10/16/azafi-ogosi-omoluabi-on-handshake-deals-her-love-for-books-and-parresia/>

One View of the Nigerian International Book Festival. (2015)

<https://www.jamesmurua.com/one-view-of-the-nigerian-book-international-book-festival/>  
[A conversation with James Murua about the merits, and otherwise, of the Nigerian International Book Festival held in 2015.]

Bwesigye bwa Mwesigire Parrésia's Richard Ali: We are Publishing African Powerful Literary Voices. (2015)

<https://thisisafrica.me/arts-and-culture/parresias-richard-ali-we-are-publishing-african-powerful-literary-voices/>

Temitayo Olofinlua Azafi Omoluabi-Ogosi: Social Media and Publishing. (2013)

<http://phbookfestival.blogspot.com/2013/04/azafi-omoluabi-ogosi-social-media-and.html>

## Mabel Segun

Founder/Director

Children's Literature Association of Nigeria (CLAN)/

Children's Literature Documentation and Research Centre in Ibadan (CLIDORC)

18 Soleh Boneh Way, Ikolaba, New Bodija, Ibadan, UI PO Box 20744, Ibadan, Nigeria  
(organization no longer active, address not verified)

Tel: +234 22 711254 (not verified)

Email: n/a

Website: n/a

Born in Ondo town in 1930 Mabel Segun – frequently referred to as the ‘Matriarch’ of African writing and who is celebrating her 92nd birthday in 2022 – has written prolifically for both adults and children. She has written, co-authored and edited eleven children’s books including the classic autobiographical *My Father’s Daughter* (1965) and its sequel, *My Mother’s Daughter* (1986). Her stories have been published in over 30 anthologies in Nigeria and elsewhere, and her work has been translated into several languages, including German, Danish, Greek, Norwegian, and Serbo-Croat, while two of her children’s books have been translated into Kiswahili and Arabic, respectively. Segun’s focus on children’s literature “emerges from her conviction that humanity’s struggle for equilibrium requires intellectual alertness, emotional balance, and loyalty to cultural roots.” (Douglas Killam & Ruth Rowe, *The Companion to African Literatures*, 2000)

Mable Segun has also been a teacher, broadcaster, and a sports woman. In 2007 she was awarded the NLG Nigeria Prize for Literature, and in 2010 she received the Nigerian National Merit Award for her lifetime achievements, and her academic contributions to the humanities. She also claims fame for being the first Nigerian woman to play table tennis—although hat claim has not been independently verified!

A champion for children's literature in Nigeria, Segun was the founder the Children's Literature Association of Nigeria (CLAN) in 1978, and she was instrumental in setting up the Children's Literature Documentation and Research Centre in Ibadan in 1990 (both unfortunately no longer active today). Earlier she was the Founding Secretary of the Nigerian

Book Development Council in Lagos from 1974-1976, which later merged with the Nigerian Educational Research and Development Council/NERDC (an agency of the Federal Government of Nigeria charged with the responsibility of implementing educational policies in Nigeria), to become the 'Book Development Centre' as a division of NERDC <http://nerdnigeria.org/book.html>. However, current activities, sadly, seem to be very low key at this time.

In later years Segun also acted as the Deputy Permanent Delegate of Nigeria to UNESCO.

Mabel Segun has never been fond of feminism, and has repeatedly and categorically stated that she does *not* want to be known as a feminist. In a recent (2020) conversation with Gregory Nwakunor (See Profiles and interviews below) she says:

*I have been to a thousand and one conferences and I told the women in feminism long ago, when I was 42, I was doing what the men were doing. I was swimming, canoeing, playing table tennis, shooting birds at Obalende, which was a bush then. Nobody lived there. There was this bushy place we went to. There were two boys who borrowed their father's gun and used to go shooting birds and so on. I did all the things that men did and they called me a tomboy. I said, 'thank you. I am not a tomboy. I'm an honorary gentleman.*

*... That was because only men did those things and it pleases me now to see women refereeing men's football, women doing pole vault, women doing all sorts of things then. When I was younger, they couldn't have done the things I did. I went canoeing and I nearly drowned. They didn't do these things. They sit down and write and they say they are feminists. I'm not a feminist.*

**Profiles and interviews:**

Adeniji, Funmilayo Mabel Segun@92: The Literary Matriarch Ages Gracefully. (2022)  
<https://www.naijatimes.ng/mabel-segun92-the-literary-matriarch-ages-gracefully/>

Odeh, Nehru Mabel Segun at 90: What I Wish to be Remembered for. (2020)  
<https://www.thenewsnigeria.com.ng/2020/02/23/mabel-segun-at-90-what-i-wish-to-be-remembered-for/>

[A revealing, insightful, and amusing interview with the then 90-yearold writer.]

Biography – Mabel Segun. (No date)

<https://hursandryder.wordpress.com/mabel-segun/biography-mabel-segun/>

Olatunbosun, Yinka Mabel Segun's 90 Years of Wit. (2000)

<https://www.thisdaylive.com/index.php/2020/02/21/mabel-seguns-90-years-of-wit-2/>

Nwakunor, Gregory Austin At 90, Matriarch of Nigerian Literature, Mabel Segun's Pen Remains Strong. (2020)

<https://guardian.ng/art/at-90-matriarch-of-nigerian-literature-mabel-seguns-pen-remains-strong/>

Mohammed, A.H. Re-visiting a Childhood Classic. My Father's Daughter. (2019)  
<https://ahmohammed.com/2019/04/06/re-visiting-a-childhood-classic-my-fathers-daughter-by-mabel-segun/>

Taitwo, Jife At 87 Years Old, the Matriach of Nigerian Literature, Mabel Segun is Truly the Last of Her Kind. (2017)  
<https://thenet.ng/at-87-years-old-the-matriach-of-nigerian-literature-mabel-segun-is-truly-the-last-of-her-kind/>

Bookshybooks 56 Years of Nigerian Literature: Mabel Segun. (2016)  
<http://www.bookshybooks.com/2016/10/56-years-of-nigerian-literature-mabel.html>

Okediran, Wale "The Gift of Memory. Interview with Mabel Segun." *Matatu* 17-18 (1997): 231-241. <https://doi.org/10.1163/18757421-90000227>

Adedoyin, Wole Biography and Works of Mabel Segun. (2015)  
<https://lagosbooksclub.wordpress.com/2015/07/10/biography-and-works-of-mabel-segun/>  
 [Full biography, and detailed annotated bibliography of the books by Mabel Segun]

Mabel Segun. (No date)  
[https://www.goodreads.com/author/show/248256.Mabel\\_Segun](https://www.goodreads.com/author/show/248256.Mabel_Segun)  
 [Full details and ratings of 14 of her books.]

**Articles and other contributions by Mabel Segun:**

Segun, Mabel "Challenges of Being a Female Writer in a Male-Dominated Developing Society." *Matatu* 23-24, issue 1 (2001):295-302. <https://doi.org/10.1163/18757421-90000380>

— "Illustrating for Children." *Matatu* 17-18, issue 1 (1997): 77-89.  
<https://doi.org/10.1163/18757421-90000218>

— Three Poems. *Matatu* 17-18, issue 1 (1997): 242-244.  
<https://doi.org/10.1163/18757421-90000228>

**Books by Mabel Segun/Select bibliography:**

Bamgbose, Ayo, Mabel Segun, Kolade Musuro, Dan Izevbaye, Festus Adesanoye, *et al*  
*A Handbook for Nigerian Creative Writers*. CreatSpace Independent Publishing Platform, 2016.  
 422 pp. <https://www.amazon.com/Handbook-Nigerian-Creative-Writers/dp/1535340886>

Segun, Mabel *Rhapsody: A Celebration of Nigerian Cooking and Food Culture*.  
 Lagos: Mabelline Publications, 2007. 154 pp.

— *Readers' Theatre: Twelve Plays for Young People*. Lagos: Mabelline Publications, 2007. 191 pp.

— *The Surrender and Other Stories*. Harlow: Longman (Longman African Writers Series), 1995. 125 pp.

- *The Twins and the Tree Spirits*. Ibadan: Children's Literature Documentation and Research Centre (CLIDORC), 1991. 40 pp.
- *Ping Pong. Twenty-five Years of Table Tennis*. Ibadan: Daystar Press, 1989. 120 pp.
- *The First Corn*. Ikeja: Longman Nigeria, 1989. 24 pp.
- *Illustrating for Children: Report of the First Training Workshop for Illustrators of Children's books, 11-24 January 1987*. Ibadan: Children's Literature Association of Nigeria, 1988.
- *Conflict and Other Poems*. Ibadan: New Horn Press, 1986. 49 pp.
- *My Mother's Daughter*. Lagos: African Universities Press, 1987. 151 pp.
- *Youth Day Parade*. Ibadan: Daystar Press, 1984. 64 pp.
- *Olu and The Broken Statue*. Ibadan: New Horn Press, 1983. 68 pp.
- *Under the Mango Tree. Songs and Poems for Primary Schools*. Book 1 and 2 (Co-editor with Neville Grant. 1979). Harlow: Longman, 1980, bk.1 64 pp., bk. 2 64pp.
- *Friends, Nigerians, Countrymen*. Ibadan: Oxford University Press-Nigeria, 1977. 74 pp (Later reissued with the title *Sorry No Vacancy*, Ibadan: University Press, 1985. 74 pp.).
- *My Father's Daughter*. Lagos: African Universities Press, 1965. 80 pp. (Other editions, London: Ginn, 1971. 80 pp. Nairobi: East African Publishing House, 1971. 80 pp.

## SOUTH AFRICA

### Michèle Betty

Co-Founder (with Joan Hambidge)

Dryad Press, Postnet Suite 281, Private Bag X16, Constantia, Cape Town 7848, South Africa

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Twitter: <https://twitter.com/dryadpress/status/900989313923653632>

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Dryad+Press>

Foreign publishing rights: World Arts Agency, South Africa <https://worldartsagency.co.za/>

Academia.edu: [Academia.edu: https://independent.academia.edu/BettyMichele](https://independent.academia.edu/BettyMichele)

Founded: 2017 Current status: Active

Michèle Betty is a poet and the co-founder of Dryad Press (Pty) Ltd, an independent ‘micro-press’ dedicated to the promotion and publication of poetry in South Africa. The press is a literary collaboration between two poets, Michèle Betty and Joan Hambidge, a professor in Creative Writing at the University of Cape Town, and award-winning poet, novelist, critic and author of several poetry collections. Betty holds a BA LLB degree from Witwatersrand University, and an MA in Creative Writing from the University of Cape Town. Her poems have appeared in journals both in South Africa and abroad and have been published in several anthologies. Her debut poetry collection, *Metaphysical Balm*, was published in March 2017 and was shortlisted for the 2018 Ingrid Jonker Prize. Michèle Betty is also the poetry editor of *New Contrast* <http://www.newcontrast.net/>, the influential and oldest surviving South African literary journal established by Jack Cope in 1960.

Dryad Press seeks to publish “innovative and exciting poetry that tackles established issues , in a fresh way.” Its determinant for publication, it says

*is the ability of the literature to defamiliarize. Poetry that surprises, not only in form and technique, but also in its ability to enable us to reflect on our experiences in the world in a new way. Dryad Press is dedicated to unlocking South African voices that present their stories in a fresh light and, in so doing, to nurturing a new generation of South African poets.*

In a recent conversation with Jatinder Padda (See Profiles and interviews) Michèle Betty – talking about the main topics and issues that are regularly debated among South African poets – says

*South African poetry has certain key elements that identify it, one of which is that it was, historically, a key element in the struggle against colonisation, segregation, and apartheid. Poets are aware to a greater degree of the entrenched inequality built into the country’s geography. Issues of migration, immigration, racial, social and political issues, and gender constructs are topics that are constantly being grappled with by South African poets who offer authentic and relevant engagement on these issues, not just looking in from the outside but from their very own experience.*

Dryad Press has recently announced the formal launch of a student internship programme first piloted in 2019 <https://dryadpress.co.za/about/stellenbosch-university-publishing-internship-programme/>. The initiative is a collaboration with Stellenbosch University’s English Department and offers a student from the department the opportunity “to experience the multi-dimensional world of publishing”, under the mentorship of Michèle Betty.

Language of publication: English

Formats: Print

### **Profiles and interviews:**

Dryad Press and World Arts Agency Collaboration. (Press statement, 2020)

[https://www.academia.edu/44840537/Dryad\\_Press\\_and\\_World\\_Arts\\_Agency\\_Collaboration\\_Press\\_Release](https://www.academia.edu/44840537/Dryad_Press_and_World_Arts_Agency_Collaboration_Press_Release)

Padda, Jatinder Interview with Michèle Betty and Joan Hambidge of Dryad Press. (2019)

<https://www.readafricanbooks.com/publisher-profiles/michle-betty-and-joan-hambidge/>

Krut, David Word Art: Editor and Poet Michèle Betty.

<https://davidkrutprojects.com/49025/podcast-word-art-e07-editor-and-poet-michelle-betty>  
(Podcast, 21:51mins, 2018)

Interview | Michèle Betty in Conversation with Joan Hambidge on *The Coroner's Wife*. (2018)

<http://joanhambidge.blogspot.com/2018/06/interview-michele-betty-in-conversation.html>

***Recent publications Michèle Betty/Select bibliography:***

Betty, Michèle *Dark Horse* [Poetry]. Cape Town: Dryad Press, forthcoming 2022.

— *Metaphysical Balm: Poems* Cape Town: Dryad Press, 2017. 76 pp.

## Henrietta Dax

Proprietor

Clarke's Bookshop, 199 Long Street, Cape Town 8001, South Africa

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Web: <https://clarkesbooks.co.za/>

Facebook: <https://www.facebook.com/pages/Clarke's%20Bookshop/208213032688568/>

Founded: 1957 Current status: Active

Clarke's Bookshop in Long Street in the centre of Cape Town – and arguably Cape Town's most famous – has been trading since 1957. Founded by Anthony Clarke, initially as a general second-hand/antiquarian bookshop, it began concentrating in Africana in the 1970s, but is now specialising more particularly on books about Africa and African studies, with a special focus on Southern Africa. Its stocks still include a wide range of general second-hand and remaindered titles, as well as a room set aside for rare Africana and collectibles.

In an article by Brent Meersman (See Profiles and interviews below) he described it as “a gorgeous shop”:

*At Clarke's, you feel you have permission to browse. There is no pressure, no impatient sigh, nobody following you around. What better compliment than a gentleman who is known for dozing off in one of the comfortable chairs upstairs.*

From this article we also learn that Henrietta Clarke has always insisted that a bookshop must have a poetry section, even if it never sells a single volume!

In addition to a retail outlet, Clarke's Bookshop functions as a major library supplier, serving clients both in South Africa and internationally, and Henrietta Dax is well known among the African librarians' community in North America and in Europe. Catalogues of new books are produced on a regular basis. Her clientele includes collectors, governments, and university libraries, often supplying new titles on a standing order basis or so-called blanket order plans.

Henrietta Dax goes on buying trips in various parts of southern Africa once or twice a year. As she was aptly described in a *New York Times* article some years ago:

*In a pickup truck or car she wanders southern Africa, the lands south of the Zambezi River, as a sort of Marco Polo of books. Mozambique, Zimbabwe, Botswana, Angola, Lesotho, Swaziland and, of course, South Africa. Ms. Dax buys books at each stop with cash or through barter, books that are indigenous to the land she's in, and then sells them to customers throughout the world.*

Quite a substantial amount of the material she gathers on these trips include government and official publications, ephemera, and other difficult-to-obtain material.

In 2016 Henrietta Dax was one of four booksellers recognised for their 'Lifetime's Contribution to Bookselling in South Africa' at the Sefika Awards and the Nielsen Booksellers' Choice Award, given annually by the South African Booksellers Association <https://www.sabooksellers.com/> and the Publishers' Association of South Africa <http://www.publishsa.co.za/> to "thank and celebrate both booksellers and publishers for the roles they play in promoting literacy and a culture of reading by producing and selling quality books in South Africa."

Bookselling at the best of times relies on a tight cash flow and, like many other booksellers elsewhere, the coronavirus pandemic, and the resulting nationwide lockdown on the economy, has had a very negative effect on business; and Clarke's Bookshop has been struggling to continue its operations in these very difficult and hugely uncertain times. It has recently launched some fund-raising initiatives in order to survive, but expects that business will be tough for a long time.

#### ***Profiles and interviews:***

Oberholzer, Sanet Clarke's Bookshop Fights to Keep its Doors Open. (2020)  
<https://www.businesslive.co.za/bd/life/books/2020-05-28-clarkes-bookshop-fights-to-keep-its-doors-open/>

Sales, André Clarke's Bookshop: Bridging the Art World to Audiences Through Books. (2020)  
<https://theartmomentum.com/clarkes-bookshop/>

Wonder Woman: Henrietta Dax. (2016)  
<https://www.capetownccid.org/news/wonder-woman-henrietta-dax>

Pen South African Henrietta Dax Recognised for Her Contribution to Bookselling in South Africa. (2016)  
<http://pensouthafrica.co.za/tag/henrietta-dax/>

Meersman, Brent A Bookshop's New chapter, Different Setting. (2013)  
<https://mg.co.za/article/2013-08-16-new-chapter-different-setting/>

Carpenter, Avery Clarke's Writes Itself Back into Long Street. (2011)  
<https://www.iol.co.za/capetimes/clarkes-writes-itself-back-into-long-street-1198485>

Beale, Nigel Audio Interview with Henrietta Dax, Clarke's Bookshop, Cape Town.  
<https://www.flickr.com/photos/nigelbeale/3508488552> (Flickr/Audio, 25mins, 2009)

Arnold, Martin Making Books: A Literary Peddler Plies the Trade Routes. (2000)  
<https://www.nytimes.com/2000/03/02/books/making-books-a-literary-peddler-plies-the-trade-routes.html>

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## Dorothy Dyer

Co-Founder/Director

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Web: <http://cover2cover.co.za/>

Facebook: <https://www.facebook.com/dorothy.dyer.10>

Twitter <https://twitter.com/dorothydyer?lang=en>

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=cOVER2cOVER>

Founded: 2011 Current status: Active

A former teacher, Dorothy Dyer is the founder of Cover2Cover, a small independent and innovative publisher focusing on producing thought-provoking and compelling South African stories for children and young adults, including its flagship Harmony High series. It also publishes memoirs of inspirational South Africans under its Face2Face imprint. The company was started from a need Dyer identified within her school classrooms, and its books for teens and younger children “deal with contemporary teen issues and uniquely South African problems in exciting ways.” Cover2Cover started in 2011 and Dorothy Dyer, a high school English teacher at the time, found that her students were not connecting to the books available to them, and so were not reading. She set out to address this problem and teamed up with three colleagues – Ros Haden, Mignon Hardie, and Palesa Morudu, all passionate about getting South Africans to read more – to establish the new company and create Cover2Cover. Now ten years old, Dyer says “we continue to grow in unexpected ways, publishing books that speak to South Africans and inspire a love of reading.” By virtue of its distribution arrangements with African Books Collective, now teens all over the world will also have access to these stories about and from their peers in Africa.

The author of several teen novels and textbooks, Dorothy Dyer has run several workshops to test materials and to develop students' writing. She is also currently very active for the innovative FunDza Literacy Trust [www.fundza.co.za](http://www.fundza.co.za), that aims to create a community of readers amongst South African teens by providing exciting reading material in book form and on its mobi-site. <https://live.fundza.mobi/>. FunDza's award-winning online platform disseminates local content to readers around the country and designs its educational programmes. FunDza is all about getting teens and young adult South Africans reading for

pleasure: Written by and for teenagers living in South Africa's townships, the series paints the success and struggles of young people growing up in these communities. Some of the titles are now available on Worldreader's <https://www.worldreader.org/reading-app/>, accessing the books on low-cost mobile phone and mobile data, with one of the books, *Broken Promises* by Ros Haden (2010), attracting a very large number of readers, not only in South Africa, but also in Ethiopia, Kenya, and Nigeria.

Language of publication: English

Formats: Print, and digital via Worldreader and Nouvelles Editions Numériques

Africaines [https://www.librairienumeriqueafricaine.com/en/search/lna/sm\\_vid\\_Editeur%3A%22Cover2Cover%20Books%22](https://www.librairienumeriqueafricaine.com/en/search/lna/sm_vid_Editeur%3A%22Cover2Cover%20Books%22))

***Profiles and interviews:***

FunDza 10 Years of Impact Report. Reflections and Lessons Learned. December 2021.

<http://www.fundza.co.za/wp-content/uploads/2021/11/10-years-of-impact-report.pdf>

How FunDza's got SA's Youth Hooked on Reading. (2021)

<https://www.sowetanlive.co.za/good-life/2021-12-08-native-how-fundzas-got-sas-youth-hooked-on-reading/>

Dyer, Dorothy "Sharing the Love of Reading: A South African Story." *Bookbird: A Journal of International Children's Literature* 58, no. 1 (2020): 73 -76.

<https://muse.jhu.edu/article/748175>

Dyer, Dorothy Cover2Cover - How it All Started. (Video, 5:58mins, 2018)

<https://www.youtube.com/watch?v=EGLvgkccoRg>

Brown, Nancy These Free e-Books are Changing Reading Habits in Africa. (2017?)

<https://www.worldreader.org/blog/free-e-books-changing-reading-habits-africa/>

Nevillon, Glenda Cover2Cover Takes Mass Youth Market Readers on Mobile Journey. (2011)

<https://themediainline.co.za/2011/04/cover2cover-takes-mass-youth-market-readers-on-mobile-journey/>

***Recent publications by Dorothy Dyer/Select bibliography:***

Dyer, Dorothy and Ros Haden *Can't Stop Reading*. Muizenberg, South Africa: Cover2Cover Books, 2018. 144 pp.

— and Londi Gamedze *From Boys to Men*. Muizenberg, South Africa: Cover2Cover Books, 2013. 80 pp.

— *Two-Faced Friends*. Muizenberg, South Africa: Cover2Cover Books, 2012. 146 pp.

— *Reading the Wind* Cape Town: Maskew Miller Longman, 2012. 109 pp.

— and Ros Haden *Jealous in Jozi*. Muizenberg, South Africa: Cover2Cover Books, 2011. 154 pp.

— *Oh My Words : Short Stories, Poems, Blogs and More*. Muizenberg, South Africa Cover2Cover Books, 2011. 178 pp.

— *Learning to Fly and Other Stories: Short Stories for Grade 12: Anthology and Study Notes*. Cape Town: Maskew Miller Longman, 2008. 328 pp.

## Vangile (Vangi) Gantsho

Co-founder (with Sarah Godsell and Tanya Pretorius) and Publisher  
Impepho Press, Tshwane, Gauteng, South Africa

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Twitter: <https://twitter.com/impephop>

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Impepho+Press>

Founded: 2018 Current status: Active

Vangile Gantsho is a poet, cultural activist, and co-founder (with Sarah Godsell and Tanya Pretorius) of Impepho Press, which takes its name from an indigenous species of wild chamomile found in Southern Africa, one of the earliest herbs used by African healers, and reputedly to be a powerful indigenous medicine renowned for clearing spiritual pathways. She is dedicated to creating and/or supporting spaces which encourage (black feminine) healing. The press describes itself as

*a Pan Africanist intersectional-feminist publishing house committed to the sincere telling of African and international stories, celebrating both the fragility and resilience of human experience. We believe in championing brave, particularly feminist, voices.*

Gantsho is the author of two poetry collections (See Select bibliography). She holds an MA from [currently known as] Rhodes University and was named one of *Mail & Guardian's* Top Young 200 South Africans of 2018. Her latest collection, *Red Cotton* – an exploration of what it means to be black, queer, and woman in modern-day South Africa – was named City Press Top Poetry Read of 2018, and was long-listed for the National Institute for the Humanities and Social Sciences 2020 Award.

In a recent interview (See Profiles and interviews below, 2019), when asked about her thoughts about the place of South African poetry in the wider continental context, Vangile Gantsho says:

*I think South African poetry is riding a beautiful wave. We have exciting writers who are unafraid and are playing with form. We are seeing more black South African women poets really grow into their own skin. I'm excited because I think generally, this continent is embracing the feminine voice. African poetry has always been a great vehicle for dismantling colonial languages while celebrating indigenous languages and embracing the fluidity between the stories from our grandmothers and the lessons from our school teachers. ... Not only are we, as South Africans, catching up, we are also showing ourselves to be deserving of some field time.*

Language of publication: English

Wikipedia: [http://deletionpedia.org/en/Vangi\\_Gantsho](http://deletionpedia.org/en/Vangi_Gantsho) (Archival version, 2016)

***Profiles and interviews:***

Poet Profile: Vangile Gantsho. (2021)

<https://www.poetrypotion.com/poet-profile-vangile-gantsho/>

Long Night of the Poets (Vangile Gantsho)

[https://www.youtube.com/watch?v=HR\\_wjmabPnY](https://www.youtube.com/watch?v=HR_wjmabPnY) (Video, 2:13mins, 2021)

Mohale, Maneo Everything is Red Cotton: A Conversation between Maneo Mohale and Vangile Gantsho. (2020)

<https://www.news24.com/arts/literature/everything-is-red-cotton-a-conversation-between-maneo-mohale-and-vangile-gantso-20200806>

AfroWomenPoetryNet. Vangile Gantsho. (2020)

<https://afrowomenpoetry.net/en/2020/11/18/vangile-gantsho-2/>  
[Includes Video, 23:29mins, Vangile Gantsho at Poetry Africa 2.]

Padda, Jatinder Interview with Vangile Gantsho. (2019)

<http://www.readafricanbooks.com/opinions/interview-with-vangile-gantsho>

Vangile Gantsho Talks ANC, Performance a Poet Dedicated to Fezeka Khwezi Khuzwayo on DJSbuLive. (Video, 26:06mins, 2019)

Impepho Press: Holding Space for the Intersectional Feminist Voice of Africa. (2019)

<https://pensouthafrica.co.za/impepho-press-holding-space-for-the-intersectional-feminist-voice-of-africa/>

Gantsho, Vangile On Listening, and Dreams. Poetry as an Act of Hope. (2019)

<https://jonathanbtucker.com/poetrytat-2/on-listening-and-dreams-poetry-as-an-act-of-hope/>

Q & A Poet, Healer and Co-founder of Impepho Press Vangile Gantsho. (2019)

<https://jazzuary.fm/q-a-poet-healer-and-co-founder-of-impepho-press-vangile-gantsho/>

Hlaethwa, Zaza Books that Heal and Save Lives. (2018)

<https://mg.co.za/article/2018-06-15-00-books-that-heal-and-save-lives/>

Stones, Leslie Vangile Gantsho. (2018)

<https://200youngsouthafricans.co.za/vangile-gantsho-2018/>  
[Profile.]

Kgothatsomaditse [anon] Vangi Gantsho Launches Undressing in Front of the Window. (2015)

<https://wordnsoundlivelit.wordpress.com/2015/06/10/vangi-gantsho-launches-undressing-in-front-of-the-window/>

Zzamantungwa Poet Profile: Vangi Gantsho (2013)

<https://www.poetrypotion.com/poet-profile-vangi-gantsho/>

***Recent books by Vangile Gantsho:***

Gantsho, Vangile *Red Cotton*. Tshwane, South Africa: Impepho Press, 2018. 70 pp.

— *Undressing in Front of the Window. A Collection of Poems.*

Pretoria: Vangi Press [self-published], 2015. 65 pp.

## **Eve Gray**

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Academia.edu: <https://uct.academia.edu/EveGray>

Researchgate: <https://www.researchgate.net/profile/Eve-Gray>

Slideshare: <https://www.slideshare.net/evegray/presentations>

Current status: Active

Eve Gray is an independent publishing professional and publishing consultant. Her background is in university press and academic textbook publishing. After taking degrees in French and English at Rhodes University, she spent eighteen years teaching at universities and schools in Europe. Returning to South Africa in 1982, she took her Master's Degree in English Literature at Witwatersrand University, where she subsequently lectured in English. In 1989 she was made Director of Witwatersrand University Press <http://witspress.co.za/>. In 1995 she joined Juta <https://juta.co.za/>, the family-owned educational publisher and bookseller, as Director of its Adult and Higher Education Publishing division, and later became Director of the University of Cape Town Press, a subsidiary of Juta. She is currently working as an independent publishing professional and runs a publishing strategy consultancy based in Cape Town.

Eve Gray's particular interest is in the potential of electronic media and new copyright models to open up the volume, and increase the impact, of African scholarly publishing. She is currently affiliated as an Honorary Research Associate to the Centre for Educational Technology <http://www.cilt.uct.ac.za/> at the University of Cape Town, a unit that enables,

promotes and investigates the integration of technology in teaching and learning in higher education. She is also associated with the Intellectual Property Law and Policy Research Unit <http://www.cilt.uct.ac.za/> in the Faculty of Law at the University of Cape Town, and was the programme director of the Scholarly Communication in Africa Programme (SCAP, 2010–2014) <http://www.cilt.uct.ac.za/cilt/scap>. Funded by the Canadian International Development Research Centre, that was a large-scale, four-country research and implementation initiative engaging the University of Botswana, University of Mauritius, University of Namibia and the University of Cape Town. The project was aimed at promoting open access paradigms as a means of making the scholarship of Sub-Saharan researchers more visible, and was largely focused on the exploration of new affordable business models for open online scholarly publishing, as well as the establishment of infrastructure such as repositories to promote open content sharing.

Eve Gray has been maintaining a lively, always informative, and frequently provocative blog for several years now. Originally called *Gray-Area*, it was relaunched in 2017 with a new name, *Graysouth Open Access—A View from the South* <http://graysouth.co.za/>, that focuses on access to knowledge and open access from the perspective of an emerging economy in Africa, in this case South Africa. “My interest”, she says,

*is in the democratic potential of collaborative and open communication and the ways in which the internet can empower African research through collaboration, the enhancement of its impact and its regional and global reach. The blog interrogates the global power relations that, through conventional thinking, inhibit our ability to make the most of the knowledge that we generate.*

Several of her past posts have dealt, in one way or another, with the issues of the politics of the dominant journal publishing system and the impact of the ‘journal fetish’ – for the sake of prestige and promotions – on the more complex ambitions of a research system like South Africa.

Eve Gray has published widely and extensively on many aspects of the book industry in Africa in general and South/Southern Africa in particular (see Select bibliography), especially on aspects of scholarly book and journal publishing, and on topics such as copyright and copyright reform, educational resources, and open access in Africa.

***Publications by Eve Gray/Select bibliography (2000-2021):***

(Note: also writing and publishing as Eve Horwitz Gray)

Montgomery, Lucy; and John Hartley, Carmeron Neylon, Malcom Gillies, Eve Gray, and others *Open Knowledge Institutions: Reinventing Universities*.

Cambridge, MA: MIT Press, 2021. 176 pp. (Print and digital)

<https://direct.mit.edu/books/oa-monograph/5131/Open-Knowledge-InstitutionsReinventing>  
Digital version (free access)

<https://eduq.info/xmlui/bitstream/handle/11515/38307/montgomery-et-al-open-knowledge-institutions-mit-press-2021.pdf?sequence=2&isAllowed=y>

Gray, Eve Remembering ... Then and Now – Rights Administration and the South African Publishing Industry Before and After the End of Apartheid. (2019)

<http://infojustice.org/archives/author/eve-gray>

— Half a Century of Copyright History and South Africa's New Copyright Amendment Bill. (2019)

<http://graysouth.co.za/2019/07/02/half-a-century-of-copyright-history-and-south-africas-new-copyright-amendment-bill/>

— Promoting Education Rights in South African Copyright Reform. (2018)

<http://infojustice.org/archives/40670>

— GraySouth – A New Version of my Blog. Publishing Development Research in Africa. (2017)

<http://graysouth.co.za/2017/04/13/graysouth-a-new-version-of-my-blog-publishing-development-research-in-africa/>

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**Note:** For further academic papers by Eve Gray see

<https://www.researchgate.net/profile/Eve-Gray>, and links and archives (July 2006 to July 2019) of blog postings by Eve Gray at <http://graysouth.co.za/>.

And see also the Open UCT catalogue at

<https://open.uct.ac.za/browse?value=Gray%2C+Eve&type=author>

## Veronica Klipp

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Founded: 1912 Current status: Active

Veronica Klipp has been Publisher at Wits University Press (WUP) for twenty years, since 2002. Established in 1912, WUP is the oldest university press in the country, with a long tradition of publishing excellence in fields as diverse as palaeontology, anthropology, politics, history and literature in indigenous languages. Under her watch, the Press subsequently diversified into areas such as art history and popular science, as well as extending its market to include books for a general readership.

Preceded by a number of years as teacher, during which she identified a need for children's books suitable for South African children, Klipp's entry into publishing started in 1993 when she and a colleague set up an independent company which published books in both English and a number of indigenous languages.

However, her focus gradually shifted to literary and scholarly publishing, and from 2000 to mid-2002 she worked as editor at University of Natal Press (now UKZN Press) <https://www.ukznpress.co.za/> just as South Africa's publishing boom of the early 2000s took off.

Since August 2010 Veronica Klipp has chaired the Academic Sector of the Publishers' Association of South Africa <https://publishsa.co.za/>.

Language of publication: English

Formats: Print

### *Profiles and interviews:*

SABC Scholarly Publishing in South Africa: Veronica Klipp.

[https://www.youtube.com/watch?v=D\\_VjH\\_Y-bTs](https://www.youtube.com/watch?v=D_VjH_Y-bTs) (Video, 8.07mins, 2021)

### *Recent publications by Veronica Klipp:*

Universities South Africa Scholarly Presses in South Africa: Position and Prospect.

[https://www.usaf.ac.za/wp-content/uploads/2019/08/Report-on-South-Africas-Scholarly-Presses\\_February-2019.pdf](https://www.usaf.ac.za/wp-content/uploads/2019/08/Report-on-South-Africas-Scholarly-Presses_February-2019.pdf)

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## Elizabeth (Beth) Le Roux

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Google Scholar: <https://scholar.google.co.za/citations?user=hbkimwcAAAAJ&hl=en>

Academia.edu: <https://up-za.academia.edu/BethLeRoux>

Research Gate: <https://www.researchgate.net/profile/Elizabeth-Le-Roux-2>

Elizabeth (Beth) Le Roux was initially involved in the scholarly publishing sector at the Africa Institute of South Africa, and later became Director of Unisa Press <https://www.unisa.ac.za/sites/corporate/default/Unisa-Press>. In 2009 she joined the University of Pretoria to coordinate the Publishing Studies unit in the Department of Information Science. Her research focuses on the history of the book and publishing in South Africa, and on the African continent more broadly. She has published extensively in these areas (see Select bibliography), including numerous research articles and conference presentations, on the publishing history in Southern Africa, independent and activist publishing, women and print culture, and on the culture of books and reading in African countries. She has also acted as the coordinator of the book industry research unit for the Publishers’ Association of South Africa <https://publishsa.co.za/>. At the University of Pretoria Professor Le Roux coordinates the Publishing Studies degrees <https://www.up.ac.za/yearbooks/2021/programmes/view/12131014>, and supervises master’s and doctoral students.

Le Roux also serves as the co-editor of the twice-yearly scholarly journal *Book History*, published by the Society for the History of Authorship, Reading and Publishing (SHARP) <https://www.sharpweb.org/main/book-history/>, and which is devoted “to every aspect of the history of the book, broadly defined as the creation, dissemination, reception, and use of script, print, and mediacy.”

On her ‘Future Africa’ profile page Beth le Roux says

*My vision for the future of research at UP, and how I will contribute to this development, I dream of developing the Publishing Studies unit in the Department of Information Science into a centre of excellence that can attract students and scholars from throughout the African continent. The history of publishing and print culture on the African continent is, as I have shown in my own research, much longer than generally recognized and there is great potential for studies revealing the depth and richness of the continent’s engagement with print culture. I think that this focus on South Africa as part of Africa is our unique strength,*

*and we are well positioned at UP to take the lead in this regard - because of our position, our resources, and our access to skills.*

***Publications by Elizabeth (Beth) Le Roux/Select bibliography (2000-2022):***

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Founded: 2012 Current status: Active

Alison Lowry, a University of Cape Town English literature graduate, is an editor, independent publishing consultant, as well as a writer. She has had a distinguished career in publishing and her company, Lowry Publishing – originally launched under the name of ‘Get Your Book Published’ – offers a wide range of services to the publishing industry, as well as to individual authors and aspirant writers who are seeking to get their work published. The company also organizes seminars and workshops for writers, and offers a range of services to writers such as general advice about the publishing process, manuscript appraisal, structural guidance, feedback on draft manuscripts, developmental editing, and more. For publishers it offers services such as devising, planning and executing a publishing strategy, training and mentoring editorial staff, project management, manuscript development, and editing.

Alison Lowry has worked professionally in book publishing for over 30 years. She began her career with Oxford University Press in Cape Town, before relocating to Johannesburg in the late 1970s where she worked with academic books for Macmillan Publishers. When the late Jonathan Ball <https://www.sabooksellers.com/legends-profile-jonathan-ball/> set up Jonathan Ball Publishers, she joined him as an editor and, as the company grew, became editorial director and took on responsibility for the management and expansion of the South African list.

In 1986, together with her late husband, Howard Dalton, she set up her own publishing company, Lowry Publishers. After selling the company in 1989, she moved to Penguin Books South Africa in the position of publisher. Her brief was to establish and develop a South African list. Over the following 22 years Penguin gained a high reputation both at home and abroad for its strong local publishing. She left the company in 2012, after serving as the company’s CEO for ten of those years.

Alison Lowry was also instrumental in establishing the South African Penguin Modern Classics list, bringing back into print many South African writers whose works were banned during the apartheid era, as well as reissuing the books of other African writers that had long been out of print. She set up the Penguin Prize for African Literature in 2010 <https://www.advance-africa.com/The-Penguin-Prize-for-African-Writing.html>, and began publishing a range of paperbacks, the ‘Penguin African Writers Series’, <https://www.penguinrandomhouse.com/series/PAF/penguin-african-writers-series>, featuring writers drawn from different countries on the continent.

Lowry is also the author of two novels *Natural Rhythm* (1994) and *Wishing on Trains* (1994). She is currently working on a third novel, *Whistler’s Girls*.

Language of publication: English

Formats: Print

***Profiles and interviews:***

Pen South Africa Celebrating SA’s Vibrant Women Publishers. (2019)

<https://pensouthafrica.co.za/celebrating-sas-vibrant-women-publishers/>

[Profile of three of South Africa’s most vibrant women publishers: Alison Lowry, Thabiso Mahlape and Zukiswa Wanner.]

BooksLive Alison Lowry and Tracey McDonald Launch Get your Book Published. (2013)  
<http://bookslive.co.za/blog/2013/02/20/alison-lowry-and-tracey-mcdonald-launch-get-your-book-published/>

Otoole, Sean Writers Grapple Over the Exit of an Editor of Note. (2012)  
<https://mg.co.za/article/2012-08-17-writers-grapple-over-the-exit-of-an-editor-of-note/>  
 [On Lowry's departure from Penguin Books South Africa in 2012.]

LitNet Alison Lowry. Setting Publishing on Fire. (Interview, 2004)  
[https://oulitnet.co.za/ricochet/alison\\_lowry.asp](https://oulitnet.co.za/ricochet/alison_lowry.asp)

De Kock, Leon "The State of Publishing in South Africa: Two Publishers Speak Out."  
*Scrutiny2. Issues in English Studies in Southern Africa* 4, issue 1 (1999): 32-38.  
<https://doi.org/10.1080/18125441.1999.10877349>  
 [Interview with Gus Ferguson and Alison Lowry.]

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## Gill Moodie

Commissioning Editor

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Twitter: <https://twitter.com/grubstreetsa?lang=en>

Founded: 1976 Current status: Active

Gill Moodie started her publishing career in England when she worked with the *Guinness Book of Records* <https://www.guinnessworldrecords.com/>. After moving to South Africa, she became an independent freelance journalist and media commentator for a number of years, before joining Tafelberg Publishers, <https://www.nb.co.za/tafelberg> (part of the NB Publishers group), holding the position of Publisher and Commissioning Editor. In October 2021 she started work as Commissioning Editor at Jonathan Ball Publishers, founded in 1976 by the late Jonathan Ball <https://www.thebookseller.com/features/obituary-jonathan-ball-1254558> whose stated mission is "to publish books of an independent character that enlighten and entertain."

When with Tafelberg/NB Publishers, Gill Moodie was the publisher of the provocatively titled *The President's Keeper* by top investigative journalist Jacques Pauw, a hard-hitting exposé of the corruption scandal surrounding former president Jacob Zuma. Containing shocking allegations about Zuma, "... a trail of lies and spies, cronies, cash and kingmakers as Pauw prises open the web of deceit that surrounds the fourth president of the democratic era", as Tafelberg said in its publicity material at the time. Details about the contents of the book were kept secret and under embargo until its launch date, whereupon the book achieved bestseller

status virtually overnight, and was reviewed in all the major South African newspapers. The book became the fastest selling book in South African history and has reportedly sold over 200,000 copies.

Language of publications: English

Formats: Print

***Profiles and interviews:***

Gabi-Williams, Olatoun Borders Literature Online: Gill Moodie (2019)

<https://bordersliteratureonline.net/globaldetail/Gill-Moodie>

Neville, Glenda Zuma and the Gangsters: How Publishers Kept Explosive Investigation Secret (2017)

<https://thediaonline.co.za/2017/11/zuma-and-the-gangsters-how-publishers-kept-explosive-investigation-secret/> <https://thediaonline.co.za/tag/gill-moodie/>

***Recent publications by and about Gill Moodie:***

Independent Newspapers Ordered to Apologise over ‘Dirty Tricks Exposé’ (2016)

<https://www.news24.com/Fin24/independent-newspapers-ordered-to-apologise-over-dirty-tricks-expose-20160929>

Press Council Gill Moodie vs. Independent Newspapers (2016)

<https://presscouncil.org.za/Ruling/View/gill-moodie-vs-independent-newspapers-4016>

GUIDE: How Reporters can Ensure Accuracy in their Writing (2014)

<https://africacheck.org/fact-checks/guides/guide-how-reporters-can-ensure-accuracy-their-writing>

## **Alice Wairimū Nderitū**

Founder and Publisher

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Web: <https://mdahalo.org/> and at <https://bookduka.co.ke/mdahalo/>

Facebook: <https://www.facebook.com/Nimunderitu> Twitter: <https://twitter.com/mdahaloKe>

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Mdahalo>

Founded: 2015 Current status: Active

Alice Wairimū Nderitū is an author, newspaper columnist, ethnic relations and human rights educator, a mediator of armed conflict, as well as a publisher. In November 2020 she was appointed as a Special Adviser on the Prevention of Genocide by the UN Secretary General Antonio Guterres, in recognition of her extensive work and commitment in the field of peacebuilding and violence prevention, and having led as mediator and senior adviser in

reconciliation processes among communities in her country, Kenya, as well as in other African settings.

She holds a Master of Armed Conflict and Peace Studies and a Bachelor of Arts, Literature and Philosophy, from the University of Nairobi. She is a Transitional Justice Fellow at the Institute for Justice and Reconciliation in South Africa, is widely published, and is the recipient of several awards recognizing her commitment to peaceful resolution of conflicts throughout Africa, and innovative approaches to mediation.

Nderitū is also the founder of Mdahalo Bridging Divides (Mdahalo is the Kiswahili word for 'dialogue'), an organization that seeks to contribute to the improvement of human life by promoting dialogue, inclusion, pluralism, cooperation and peaceful co-existence among divided societies. Its website offers links to reading resources, professional opportunities and advancement, as well as information and links to job openings, fellowships, awards, and training.

Its publishing arm is a Pan-Africanist publishing house committed to supporting authors, offering expertise to shape their writing, and turn it into published form. It publishes both new and established writers and provides assistance based on expert resources and publishing experience. It says "Mdahalo Publishing House will hold your hand and offer a step-to-step guide on the various stages of getting a book published, from the pre-publishing to the post-publishing stage." Mdahalo Publishing House offers a team of professional specialists to guide authors at every stage of the publishing process, including manuscript development, copy editing and proofreading, as well as aspects of design, for books in print, audio, or digital format. The authors retain the copyright of their work.

While acknowledging that gains have been made in gender equity in African publishing, and in response to a question in a recent interview with Stephanie Kitchen of the International African Institute (see Profiles and interviews below), that asked whether it is likely that more women publishers will be establishing and heading publishing houses, or taking over existing ones, Alice Wairimū Nderitū says

*The gains made by African women publishers need to be safeguarded and consolidated, however it is still not straightforward for women to publish. We shall no doubt see more women publishers establishing and heading publishing houses, I am not so sure though about taking over existing ones. There are issues, relevant across the board in Africa, including traditions, cultures and prejudices mitigating against women's participation in decision making. This includes the publishing field. ... Women writers and publishers, we are well aware that nothing is given, and we have to keep demanding and putting one foot in front of the other in the publishing world. I see women like me who began to publish to fill a gap and are now bringing in other people as changing ways 'things have always been done' and giving new vocabulary to define a new world of 'this is the way things are now being done'.*

Language of publication: English

Formats: Print and digital, Audio

Wikipedia: [https://en.wikipedia.org/wiki/Alice\\_Wairimu\\_Nderitu](https://en.wikipedia.org/wiki/Alice_Wairimu_Nderitu)

**Profiles and interviews:**

United Nations Organization Ms. Alice Wairimu Nderitu of Kenya - Special Adviser on the Prevention of Genocide (2020)

<https://www.un.org/sg/en/content/profiles/alice-nderitu>

Kitchen, Stephanie Alice Wairimū Nderitū. *Mdahalo Bridging Divides*, Nairobi, Kenya (2019)

<https://www.readafricanbooks.com/publisher-profiles/alice-wairim-nderit/>

**Recent publications by Alice Wairimū Nderitū/Select bibliography:**

Nderitū, Alice Wairimū *Mūkami Kīmathi, Mau Mau Freedom Fighter*. Nairobi: Mdahalo Bridging Divides, 2019. 396 pp. <https://www.africanbookscollective.com/books/mukami-kimathi-mau-mau-woman-freedom-fighter>

— *The Companion for Women Mediating Armed Conflict in Communities: Peace Through Pluralism*. Nairobi: Mdahalo Bridging Divides, 2019. 470 pp.

— *Kenya Bridging Ethnic Divides*. Nairobi: Mdahalo Bridging Divides, 2018. 566 pp. Distributed by African Books Collective

<https://www.africanbookscollective.com/books/mukami-kimathi-mau-mau-woman-freedom-fighter>

— *Beyond Ethnicism: Exploring Ethnic and Racial Diversity for Educators*. Nairobi: Mdahalo Bridging Divides, 2015. 172 pp. Distributed by African Books Collective

<https://www.africanbookscollective.com/books/beyond-ethnicism>

**Presentations:**

Alice Wairimu Nderitu, Special Adviser on the Prevention of Genocide, United Nations Keynote address at Eradicate Hate Global Summit, 2021. (Video, 25:5mins, 2021)

<https://www.youtube.com/watch?v=2sXTJaOjDhw>

Global Pluralism Award 2017 Award Winner, Alice Wairimu Nderitu Kenya.

<https://award.pluralism.ca/2017-recipients-2/alice-wairimu-nderitu/>

**Note:** For a full list of articles and presentations by Alice Wairimū Nderitū see [https://en.wikipedia.org/wiki/Alice\\_Wairimu\\_Nderitu](https://en.wikipedia.org/wiki/Alice_Wairimu_Nderitu).

## Lorato Trok

Managing Editor

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 Facebook: <https://www.facebook.com/lorato.trok> Twitter:  
<https://twitter.com/loratoauthor?lang=en-GB>  
 Founded: 2010 Current status: Active

Under the leadership of its Executive Director, Elinor Sisulu, the Puku Children’s Literature Foundation is an independent reading promotion and book organization that seeks to bridge both the literacy and the digital divide that still confronts the vast majority of South African children. Lorato Trok has been its Managing Editor since 2017. Puku (which means ‘book’ in Northern Sotho) seeks to ensure that all children have access to quality, culturally relevant literature in all South African languages. One of Puku’s primary vehicles for promoting this is the creation of an engaging and innovative digital encyclopaedia that contains and reviews literature and bodies of work for what will be South Africa’s first comprehensive database of children’s literature, called *Pukupedia*, and which actively “promotes the buying and reading of books that affirm the African child”. As part of its activities, Puku also organises ‘Story Festivals’ around the country to promote and spread the love of reading. The Puku Children’s Literature Foundation was recently awarded the 2021 UNESCO King Sejong Literacy Prize <https://en.unesco.org/themes/literacy/prizes> for its work on “Using digital technologies to promote children’s literature in South Africa’s indigenous languages”.

Lorato Trok has more than ten years’ experience in publishing, writing and story development in children’s literature. She started her career at a children’s library in her home town of Kuruman, Northern Cape. Thereafter was a Project Coordinator at the Centre for the Book in Cape Town [https://www.nlsa.ac.za/?page\\_id=23](https://www.nlsa.ac.za/?page_id=23), Publishing Programme Manager at Room to Read South Africa <https://www.roomtoread.org/the-latest/growing-a-love-of-reading-in-south-africa/>, Editor and Project Manager for Setswana schools publishing at Oxford University Press, and a South Africa/Lesotho/Zambia Country Coordinator for the African Storybook Initiative <https://www.africanstorybook.org/>, a digital publishing platform for children’s stories across Africa.

She is the author of two acclaimed biographies (See Recent publications/Select bibliography below) and several children’s picture-story books, writing in both Setswana and in English. The biographies are part of a series that, Trok says, “brings to life stories of Black and Brown South Africans who have done exceptional things, especially during the difficult time of Apartheid, and achieved in their fields in spite of Apartheid.”

In a recent article (See Recent publications/Select bibliography below) she stated

*Reviewing children’s books in South and Southern Africa will bring to life stories, identities and cultures of people whose stories are not mainstream, through Puku’s writing workshops. ... Puku does not only review books, but uses reviewers who are experts in the field of early literacy, education and African languages. ... Reviewing children’s books creates a robust environment for all sectors of the book chain in the country.*

Languages of publication: English, and in several Southern African languages  
 Formats: Print and digital[?]

**Profiles and interviews:**

Gabi-Williams, Olatoun UN SDG Book Club Africa. Interview With Lorato Trok. (2022)  
[https://bordersliteratureonline.net/sdgafricadetail/Lorato\\_Trok](https://bordersliteratureonline.net/sdgafricadetail/Lorato_Trok)

Also at

<https://namibia.un.org/en/169798-sdg-book-club-interview-series-lorato-trok>

South Africa's Puku Children's Literature Foundation Wins Prestigious 2021 UNESCO International Award. (2021)

<https://www.puku.co.za/en/south-africa-congratulates-puku-childrens-literature-foundation-for-winning-a-prestigious-2021-unesco-international-award/>

Masango, Lebohang WorldKidlit Wednesday: The Best Meal Ever. (2021)

<https://glli-us.org/2021/04/28/worldkidlit-wednesday-the-best-meal-ever/>

With 10 Books to Her Name, Lorato Trok is Anything But an Ordinary Author. (2020)

<https://www.iol.co.za/the-star/news/with-10-books-to-her-name-lorato-trok-is-anything-but-an-ordinary-author-42264916>

Lorato Trok Family Literacy is the Glue that Binds Us. (2020)

<https://www.timeslive.co.za/sunday-times/books/news/2020-05-14-family-literacy-is-the-glue-that-binds-us-writes-lorato-trok/>

African Literary Profiles: Lorato Trok (2020)

<https://aflitprof.blogspot.com/2020/09/lorato-trok.html?m=0>

Rencken, Leanne In Conversation with Lorato Trok: Responsible Publishing and Making Open Licensing Sustainable. (2020)

<https://www.earlyliteracynetwork.org/blog/conversation-lorato-trok-responsible-publishing-and-making-open-licensing-sustainable>

**Recent publications by Lorato Trok/Select bibliography:**

Trok, Lorato *The Forgotten Scientist: The Story of Saul Sithole*. Johannesburg: Jacana Media, 2021. 72 pp.

[The untold story of a pioneering black scientist who made a major contribution to the fields of anthropology and ornithology in South Africa, giving 62 years of his life to the scientific world of fossils and birds.]

— *Mosidi*. Johannesburg: Puku Children's Literature Foundation/Syanfunda Online, 2021. 32 pp.

<https://www.puku.co.za/en/mosidi-by-lorato-trok/>

[A children's picture story book, in Setswana. With Illustrations by Siya Masuku.]

— *Against All Odds: Rosina Sedibane Modiba*. Johannesburg: Geko Publishing, 2019. 69 pp.

[About Rosina Sedibane Modiba, South Africa's first Black female athlete to compete against white athletes during the apartheid years, and who was one of South Africa's most talented and decorated track and field athlete.]

— The Importance of Reviewing Children's Books in African Languages. A Case for Setswana. (2017)

<https://www.puku.co.za/en/importance-reviewing-childrens-books-african-languages/>

*Note:* For a full list and details of Lorato Trok's children's books in English, Afrikaans, and Southern African languages see <https://bookdash.org/team-members/lorato-trok/>.

## Elitha van der Sandt

Outgoing CEO

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Web: <https://www.sabookcouncil.co.za/> (website not accessible as at April 2022)

Facebook:

<https://www.facebook.com/search/top/?q=the%20south%20african%20book%20development%20council>

<https://www.facebook.com/NationalBookWeekSA> (National Book Week SA)

Twitter: [https://twitter.com/NBW\\_SA](https://twitter.com/NBW_SA)

Founded: 2001 Current status: Closed down August 2021.

A few years ago, there were active national book development councils (or their equivalents) in several African countries, in Cameroon, Ghana, Kenya, Lesotho, Malawi, Namibia, Nigeria, South Africa, Tanzania, Uganda, and Zimbabwe, carrying out a diverse range of promotional activities in support of publishing and book development in their respective countries. Prominent among them was the South African Book Development Council (SABDC), which did some excellent and innovative work over the years. Yet in August 2021 the SABDC, facing persistent government apathy, and starved of funds over a long period, announced that it was compelled to finally close down its activities. At this time (April 2022) there is no indication of any plans for the organization to return in the future. This leaves just *one* surviving functional book development council on the African continent, that of Ghana, <https://gbdc.gov.gh/>, which enjoys a measure of government funding.

The full statement issued by the Board, SABDC, 27 August 2021, is not currently accessible (April 2022), but can also be found at James Murua's blog archives at <https://www.jamesmurua.com/south-african-book-development-council-to-be-closed/>, and at <https://benonicitytimes.co.za/422099/government-apathy-forces-national-book-week-organiser-south-african-book-development-council-to-close-down/>.

Elitha van der Sandt is/was the Chief Executive Officer of the South African Book Development Council (SABDC), an organization that was in the forefront to develop national

growth strategies for the book publishing sector, and was much involved in lobbying the government to invest in the creation of a diverse book sector, serving all South Africans. She was the lead author of the *Draft National Book Policy* in 2005 as well as the *Draft National Book Development Plan* in 2009.

The crisis in educational publishing brought the various industries in the book chain together in 1997, the SABDC said, “realising that each would benefit if the ‘print’ pie as a whole was increased.” This gave rise to an industry-led initiative, and in 1998 a steering committee was established, consisting of two representatives from each of the industry associations: PASA (Publishers’ Association of South Africa), SABA (South African Booksellers’ Association), PIFSA (Printing Industries Federation of South Africa) PAMSA (Paper Manufacturers’ Association of South African), PMSA (Print Media South Africa), and one representative each from two government departments. In 2001, the SABDC decided to constitute itself into a Non-Profit Organization (NPO) and received a R4.5 million grant in 2002 by the Department of Arts and Culture, and a full-time Secretariat was thereafter established. The SABDC’s business plan to DAC committed itself to a range of objectives:

- Promotion of reading, through co-ordinated programmes.
- Support for black economic empowerment in the print industries.
- Support for small and medium enterprises to increase diversity of ownership and product.
- Stimulation of writing and development of appropriate product.

At the heart of the SABDC was an integrated strategy for the transformation and development of the book sector, with a focus on audience development, reading intervention, and market growth. Hosted by the South African Book Development Council in partnership with the Department of Sport, Arts and Culture, National Book Week is/was South Africa’s official reading awareness week <https://www.sabookcouncil.co.za/national-book-week/> (not accessible as at April 2020).

In past years – between 2007 and 2016 – the SABDC commissioned a wide range of annual surveys and statistics on the book sector in South Africa, including studies of the cost of books, national reading trends, publishing in African languages, and more.

Finally, through its Indigenous Languages Publishing Programme (ILPP) the SABDC sought to stimulate growth and development in the book sector, increase indigenous languages publishing, and to support the ongoing production of South African authored books in the local languages. The SABDC was also an active partner in organising and hosting the annual South African Book Fair <https://www.southafricanbookfair.co.za/> (site not accessible as at April 2022).

### ***Profiles and interviews:***

CEO of South African Book Development Council, Elitha van der Sandt, Says 58% of Homes Do not Have a Book.

<http://www.capetalk.co.za/articles/305947/a-staggering-73-of-over-16-s-not-interested-in-reading-sa-book-council> (Audio, 4:59mins, 2021)

[Interview]

Africa News. Bold New Pan African Collaboration Gets Underway at the 2020 Virtual South African Book Fair. (2020)

<https://www.africanews.com/2020/09/01/bold-new-pan-african-collaboration-gets-underway-at-the-2020-virtual-south-african-book-fair/>

Zaza Hlalethwa, Zaza 'I Believe we Have Curated Something Very Special' An Interview with the CEO of the SA Book Council.

<https://www.news24.com/arts/literature/gearing-up-for-the-2020-sa-book-fair-20200826> (2020)

[Interview about the 2020 South African Book Fair]

Peterson, Angeline 2020 South African Book Fair, 11-13 September, 2020.

<https://brittlepaper.com/2020/09/2020-south-african-book-fair-11-13-september-2020/>

SABC News Book Week. Book Week Highlights Value of Indigenous Languages: Elitha van der Sandt.

<https://www.youtube.com/watch?v=PAwe42eLw84> (Video 8:43mins, 2020)

SABC South African Book Fair Under Way in Joburg: Elitha van der Sandt.

<https://www.youtube.com/watch?v=HaMJAQwqJns> (Video 7:45mins, 2019)

Mabaso, Siphon Book Council Wants to Drive Message on the Power of Reading. (2019)

<https://www.iol.co.za/sundayindependent/news/book-council-wants-to-drive-message-on-the-power-of-reading-28215665>

van der Sandt, Elitha Let's Do It By the Book. (2019)

<https://mg.co.za/article/2019-08-23-00-lets-do-it-by-the-book/>

Reflective and Representative Showcase of SA Literature. (2019)

<https://fourwaysreview.co.za/311359/reflective-and-representative-showcase-of-sa-literature/>

[Interview, about the SABDC-hosted 2019 South African Book Fair.]

South African Book Development Council CEO Elitha van der Sandt on How Books are Taxed.

<https://soundcloud.com/primediambroadcasting/south-african-book-development-council-ceo-elitha-van-der-sandt-on-how-books-are-taxed> (Audio, 2018?)

## UGANDA

### **Nyana Kakoma**

Founder and Publishing Director

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Web: <http://somanystories.ug/publishing-house>

Facebook: <https://www.facebook.com/soomanystories/> and

<https://www.facebook.com/hellen.nyana> (Personal)

Twitter: <https://twitter.com/SoooManyStories>

Founded: 2014 Current status: Active

A graduate from Makerere University with a Bachelor of Arts degree, majoring in Literature and Communication Skills, Nyana Kakoma is a Ugandan writer, editor, blogger and publisher. Before venturing into fiction writing, she worked for the Ugandan newspapers *The New Vision* and *The Daily Monitor*, as a reporter and sub-editor. In 2014 she created the online platform Sooo Many Stories, which started as a literature blog showcasing Ugandan writers and Ugandan literature.

After an internship with Colleen Higgs’s Modjaji Books (see Women in African Publishing, Series I) in South Africa Nakoma started publishing Ugandan short stories, poems, folk tales, as well as book reviews and event reviews, and quickly thereafter Sooo Many Stories grew into a full-blown publishing house that publishes fiction and creative non-fiction by Ugandans. “You do not have to have big offices in a big building to have a publishing house”, she said at the time. In an interview, with Ugandan journalist Bwesigye bwa Mwesigire (see Profiles and interviews below) she described it as

*a simple platform to shine a light on Ugandan literature. At that time, it was more for the outsider than the person in Uganda. But the more the idea grew in my head, the more I realised that as Ugandans we also need a good education on our own literature and a sense of pride and ownership of it. Before we invite other people to look in and celebrate us, we have to have something to celebrate. From then on, the importance of it grew from a simple blog to something that would make reading and literature a pleasurable thing.*

The organization also runs book clubs (‘fireplaces’), <https://somanystories.ug/tot-tales/2018/08/hosts-fireplace-tot-tales>, builds libraries, and creates fun word games. Moreover, under the auspices of the The Sooo Many Stories Foundation, it operates a mobile library service, called ‘Booked!’. This mobile children’s library is stocked with age-appropriate books for children aged 4 to 14, from all over the world. Anyone can join its reading community by registering and creating an account for a child (at a modest monthly subscription fee). Thereafter customers pick the kind of books that they think their child(ren) will love, and Booked will deliver those books to the customer, and a new batch every two weeks thereafter.

Language of publication: English

Formats: Print

Wikipedia: [https://en.wikipedia.org/wiki/Nyana\\_Kakoma](https://en.wikipedia.org/wiki/Nyana_Kakoma)

### ***Profiles and interviews:***

Abrams, Dennis ‘I Have To Make It Happen’: Uganda’s Newest Publishing House. (2016) <https://publishingperspectives.com/2016/06/uganda-publishing-house-nayanak-kakoma/>

Beautement, Tiah 'You Do Not Have to Have Big Offices in a Big Building to Have a Publishing House.' An Interview with Nyana Kakoma. (2016)  
<http://shortstorydayafrica.org/news/an-interview-with-nyana-kakoma>

Interview with Ugandan Blogger Nyana Kakoma. (2015)  
<http://www.commonwealthwriters.org/interview-nyana-kakoma/>

Mon Pi Mon Interview: Nyana Kakoma on Sooo Many Stories, Women writers and Modjaji Books (2015)  
<https://monpimon.wordpress.com/2015/02/11/interview-nyana-kakoma-on-sooo-many-stories-women-writers-and-modjaji-books/>

Bwesigye bwa Mwesigire Made in Africa III: Nyana Kakoma and Sooo Many Ugandan Stories (2015)  
<https://thisisafrica.me/arts-and-culture/made-in-africa-iii-nyana-kakoma-and-sooo-many-ugandan-stories/>

***Recent publications by Nyana Kakoma/Select bibliography*** (also writing under her maiden name Hellen Nyana)

“Chief Mourner” In *A Memory This Size and Other Stories*: Johannesburg: Jacana Media. 2013. [Included in the The Caine Prize Anthology for 2013.]

Writing My Truth: Hellen Nyana.  
<http://africanwriterstrust.org/writing-my-truth-hellen-nyana/>

## **Crystal Butungi Rutangye**

Publishing Director  
 Scribe House, Kampala, Uganda (Physical/postal address: n/a)  
 Tel: +256 782 682678  
 Email: [scribehouse.ug@gmail.com](mailto:scribehouse.ug@gmail.com) or [info@scribehouse.ug](mailto:info@scribehouse.ug)  
 Web: <https://scribehouse.ug/>  
 Facebook: <https://www.facebook.com/r.crys>  
 Twitter: <https://twitter.com/crystalrutangye>  
 Founded: 2018 Current status: Active

Crystal Rutangye – the recipient of a Commonwealth Shared Scholarship in 2012 <https://cscuk.fcdo.gov.uk/scholarships/commonwealth-shared-scholarships/> – is a graduate of the publishing studies programme at Stirling University in Scotland <https://www.stir.ac.uk/courses/pg-taught/publishing-studies-mlitt/>. The Stirling MLitt Publishing Studies covers the whole process of planning, editing, production, marketing and publication management in print and digital environments, and which Rutangye later described as “the most exciting experiences a book-lover could have.”

Now, with the benefit of over 10 years' experience, her expertise includes editing fiction and non-fiction trade books, ghost-writing, book production management, and training new writers/editors, and leading “a team of zealous book editors, graphics designers, and illustrators at Scribe House.”

Recognising the scarcity of skilled and affordable editors in Uganda and elsewhere in Africa, Scribe House was founded in 2018 to provide professional editing, book production and book promotional services, to firms and individuals across the continent. Scribe House also promotes and publishes literature for youths from 0-14yrs. It has partnered with TWOG Games, a company that creates word games for toddlers and ‘tweens’. The Junior Scribes programmes and TWOG games seek to provide fun, interactive ‘word-ertainment’ for children and tweens.

Earlier, in 2012, Crystal Rutangye was the beneficiary of the first African Writers’ Trust (AWT) Editors’ Workshop and Fellowship Programme <https://africanwriterstrust.org/category/awt-publishing-fellowship-programme/page/2/>.

Designed to create as a step change in the book sector in Africa, the programme focuses on professional development of upcoming talent in African publishing, targeting 30 candidates across three sub-regions: Eastern, Southern and West Africa. The objective is to facilitate the sharing of skills and collaborative learning between the more experienced publishers, as well as the early career and emerging ones. The activities “culminate into the publication of three high-quality books, in addition to a ‘Best Practice Guidelines for Publishers in Africa’.”

Rutangye worked with Moran Publishers Uganda Ltd (the former Macmillan–Uganda) for two years, where she doubled as the customer and administrative officer and supported the marketing and publishing departments in sales, editorial and proof-reading.

In 2013, she underwent a six-week editorial internship with Colleen Higgs’s Modjaji Books <https://www.modjajibooks.co.za/> (see Women in African Publishing, Series I) in Cape Town, South Africa, courtesy of the African Writers Trust. In her account of the internship (See Recent publications by Crystal Rutangye below) she wrote: “I cannot say enough how insightful every single day was for me. I have been pleasantly surprised to see my internship experience was more fruitful than I thought.”

Language of publication: English

Formats: Print

### ***Profiles and interviews:***

Letter from Uganda. (2014)

<http://modjaji.bookslive.co.za/blog/2014/05/15/letter-from-uganda/>

[An account of Crystal Rutangye’s six-week internship with Modjaji Books]

University of Stirling Student Profiles MLitt 2014-2015.

<https://www.stir.ac.uk/about/faculties/arts-humanities/our-research/stirling-centre-for-international-publishing-and-book-cultures/student-profiles/student-profiles-mlitt-2014-2015/>

[Part of a series of student profiles of the MLitt programme 2014/15 at the University of Stirling in Scotland, including Crystal Rutangye.]

Crystal Butungi Rutangye (no date)

<http://writivism.com/crystal-butungi-rutangye/>

[Profile]

**Recent publications by Crystal Rutangye/Select bibliography:**

Berkategori, Tak Mimicry in Crystal Butungi Rutangye's *Legal Alien*. (2018)

<https://alifiesque.wordpress.com/2018/12/21/mimicry-in-crystal-butungi-rutangyes-legal-alien/>

Sivaranjani, K. Identity Crisis in *Legal Alien* by Rutangye Crystal Butungi. (no date)

[https://www.academia.edu/36548803/Identity\\_Crisis\\_in\\_Legal\\_Alien\\_by\\_Rutangye\\_Crystal\\_Butungi](https://www.academia.edu/36548803/Identity_Crisis_in_Legal_Alien_by_Rutangye_Crystal_Butungi)

Rutangye, Crystal B. Factors Affecting Distribution of Ugandan Trade Books. (no date, 2015?) <https://cscuk.fcdo.gov.uk/wp-content/uploads/2015/07/Crystal-Rutangye-Ugandan-trade-books.pdf>

Suubi. A Collection of Short Stories and Poems from the African Writers Trust's Creative Writing Programme Produced in Association with the British Council. (2013)

<http://www.africanwriterstrust.org/wp-content/uploads/2013/03/suubi.pdf>

[Includes Rutangye, Crystal Butungi, *Legal Alien*, pp. 25-29.]

## Hilda Twongyeirwe

Executive Director

Femrite. The Uganda Women Writers Association, Plot 147 Kiira Road, Kamwokya  
PO Box 705, Kampala, Uganda

Tel: +256 414 543 943 +256 772 743 943

Email: [info@www.femriteug.org](mailto:info@www.femriteug.org) [twongye@gmail.com](mailto:twongye@gmail.com)

Web: <https://www.femriteug.org/>

Facebook: <https://www.facebook.com/hilda.twongyeirwe>

Twitter: <https://twitter.com/twongye?lang=en>

Founded: 1995 Current status: Active

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Femrite>

Founded in 1995, FEMRITE is a membership organization and community of women writers committed to consolidating women's writing in Uganda specifically, and in Africa generally. It seeks to promote women writers, and create space and a conducive environment for women to write. Its programmes and range of activities are aimed at fulfilling the FEMRITE strategic plan mandate, which primarily centres around promoting creative writing, including fiction, short stories, poetry, as well as children's books and real/true life stories. Since its founding, FEMRITE has published over 40 titles, and continues to promote Ugandan and African women writing through a variety of activities, as well as undertaking training in publishing.

A list of FEMRITE publications can be found at <https://www.femriteug.org/?view=5> (print) and at <https://www.femriteug.org/?view=23> (e-books).

Hilda Twongyeirwe was born in Kacerere near Lake Bunyonyi, and is a mother of three. For ten years she taught English language and literature in secondary schools, before moving on to devote her time to development work in 2003, and later the founding of FEMRITE. She has described herself (at <https://ug.linkedin.com/in/hilda-twongyeirwe-9623b512>) as a

*feminist and woman activist, traits she discovered at an early age when she found herself always getting into trouble defending women being unfairly treated in taxis, markets, classrooms, roadsides and other public spaces.*

She graduated with an honours degree in social sciences and a master's degree in public administration and management from Makerere University. She is a published author of poetry and short stories, and has edited fiction and non-fiction works, the most recent ones being *I Dare to Say: African Women Share Their Stories of Hope and Survival* and *Taboo? Voices of Women on Female Genital Mutilation* (see Select bibliography below). In 2008 she was awarded a certificate of recognition by the National Book Trust of Uganda, for her contribution to children's literature, and for her book *Fina the Dancer*, a level 7 class reader that has been used in primary schools both in Uganda and Rwanda.

Through FEMRITE, Twongyeirwe initiated the Residency for African Women Writers <https://www.creativewritingnews.com/residency-for-african-women-writers/>, one of the most sought-after women's writing programmes in Africa. Through networking with other women on the continent, and to amplify women's literary voices, she founded the Network of African Women Writers Initiatives (AWWINET), which had its inaugural meeting at the Rockefeller Foundation Bellagio Centre in Italy in November 2014.

Language of publication: English

Wikipedia: [https://en.wikipedia.org/wiki/Hilda\\_Twongyeirwe](https://en.wikipedia.org/wiki/Hilda_Twongyeirwe)

### ***Profiles and interviews:***

International Literature Showcase. Hilda Twongyeirwe. Executive Director at FEMRITE – Uganda Women Writers Association. (No date)

<https://litshowcase.org/participant/hilda-twongyeirwe/>

Matogo, Philip *After 20 Years, FEMRITE Remains Evergreen.* (2021)

[On *Wondering and Wandering Hearts*. Poems from Uganda. Edited by Susuan Kiguli and Hilda Twongyeirwe.]

Hilda Twongyeirwe – Presentation.

<https://www.youtube.com/watch?v=i02f2jWnt9A> (Video 4:38mins, no date)

Africa's Storyteller: Hilda Twongyeirwe.

<https://www.youtube.com/watch?v=IEcfCzZ5Ulk> (Video 2:56 mins, 2018)

Jay, Mary, and Emma Shercliff "A Survey of Fourteen African Publishers." *Wasafiri* 31, no. 4 (2016): 13-22. <https://doi.org/10.1080/02690055.2016.1216272>  
[Includes an interview with Hilda Twongyeirwe, pp. 15-16.]

Mwesigire, Bwesigye bwa FEMRITE's Hilda Twongyeirwe: We are More than a Feminist Publisher. (2015)  
<http://thisisafrica.me/lifestyle/femrites-hilda-twongyeirwe-feminist-publisher/>  
Hilda Twongyeirwe. (No date)  
<https://afrowomenpoetry.net/en/hilda-twongyeirwe/>

Moulding Female Writers in Africa (No date)  
<https://www.theeastafrican.co.ke/magazine/Moulding+female+writers+in+Africa/-/434746/1481508/-/18nmps/-/index.html>

***Recent publications by Hilda Twongyeirwe/Select bibliography:***

Twongyeirwe, Hilda J., and Elizabeth Ashamu Deng, eds. *No Time to Mourn: An Anthology by South Sudanese Women*. Kampala: FEMRITE, 2020. 268 pp.

Evain, Christine; Hilda Twongyeirwe, Mercy Mirembe Ntangaare, and Spencer Hawkrigde "Ugandan Literature: the Questions of Identity, Voice and Context." *Red Fame. International Journal of English and Cultural Studies* 1, no. 1 (2018): 46-58.  
<https://doi.org/10.11114/ijecs.v1i1.3226>  
Also at <https://www.researchgate.net/profile/Hilda-Twongyeirwe-2>

Twongyeirwe, Hilda *Fina the Dancer*. (Junior Lifesavers: Level 7)  
Nairobi: Longhorn Publishers, 2017. 48 pp.

Barungi, Violet and Hilda Twongyeirwe *Taboo? Voices of Women on Female Genital Mutilation*. Frankfurt am Main: UnCut Voices Press, 2015. 170 pp.

Twongyeirwe, Hilda, ed. *Nothing to See Here: Stories of the 5th Residency for African Women Writers*. Kampala: FEMRITE, 2015. 284 pp.

— *I Dare to Say: African Women Share Their Stories of Hope and Survival*. New York: Lawrence Hill Books, 2012. 319 pp.

— and Ellen Banda-Aaku *Summoning the Rains. Third FEMRITE Regional Residency for African Women Writers*. Kampala: FEMRITE, 2012. 238 pp.

**Note:** For a full list of Hilda Twongyeirwe's books see  
<https://www.africanbookscollective.com/authors-editors/hilda-twongyeirwe>.

## ZAMBIA

### Fay Gadsden

Founder/Owner

Gadsden Publishers, Plot 3779, Chilubula Close, Olympia, Lusaka, Zambia

Postal address: POB 32581, Lusaka, Zambia

Tel: +260 211 290331 Cell: +260 977 841643

Web: <https://www.gadsdenpublishers.com/about-gadsden-publishers>

Facebook:

<https://www.facebook.com/Gadsden-Publishers-691250017722900/>

<https://www.facebook.com/fay.gadsden.33> (Personal)

Overseas distributor: African Books Collective Ltd, PO Box 721, Oxford OX1 9EN, UK

<https://www.africanbookscollective.com/search-results?form.keywords=Gadsden+>

Founded: 1995 (as Bookworld Publishers) Current status: Active

Fay Gadsden was born in Uganda. Her father was a colonial civil servant and her mother's family were tea planters. Her family moved to the UK when she was very young and settled in Cheltenham where she grew up. She studied history at King's College, London, and went on to do a PhD on the history of education in Uganda, spending a year at Makerere University, before the Idi Amin years. She did post-doctoral research in Kenya on the history of the press there (See Select bibliography below), and in the early 1970s took up a history lectureship at the University of Zambia. She left in the mid-1990s to become the Oxford University Press agent in Zambia, and set up a publishing company with Bharat Nayee 25 years ago as Bookworld Africa Publishers <http://bookworld-africa.net/>. The name was changed in 2014 when co-owner Bharat Nayee sold out of the company to focus on school textbook publishing.

Gadsden is a publisher of fiction for children and adults, autobiographies and studies in the humanities and social sciences in English as well as books in Zambian languages. The company also works with NGOs in Zambia assisting them with the publication of reports, and is the publisher of the *Zambia Social Science Journal* <https://saipar.org/zambia-social-science-journal/>, and a series of Occasional Papers for the Southern African Institute for Policy and Research (SAIPAR). Fay Gadsden also serves on the Board of Directors and Vice-Chairman of SAIPAR <https://saipar.org/>.

Gadsden Publishers pursues a policy of reprinting important out-of-print books about Zambia so that they remain available to the contemporary reader. Additionally, Gadsden Publishers fosters links with wider African publishing and, among other activities, it co-publishes the Caine Prize for African literature with the *New Internationalist* and eight other African publishers; and it has also co-published with publishers in Kenya and in Zimbabwe.

Languages of publication: English, and in several Zambian languages

Formats: Print

#### *Profiles and interviews:*

Q&A: Words on the Times – Fay Gadsden of Gadsden Publishers (2021)

<https://africanwords.com/2021/01/15/qa-words-on-the-times-fay-gadsden-of-gadsden-publishers/>

***Recent publications by Fay Gadsden/Select bibliography:***

Momba, Jotham C., and Fay Gadsden “Zambia: Nonviolent Strategies Against Colonialism, 1900s-1960s.” In *Recovering Nonviolent History: Civil Resistance in Liberation Struggles*, edited by Maciej J. Bartkowski. Boulder, CO: Lynne Rienner Publishers, 2013, 71-88.

Gadsden, Fay “The African Press in Kenya, 1945–1952.” *Journal of African History* 21, issue 4 (1980): 515-535.

<https://www.cambridge.org/core/journals/journal-of-african-history/article/abs/african-press-in-kenya-19451952/B05D64CF5762CA345A1148260FE0A833>

<https://www.jstor.org/stable/218973?seq=1> (Published online 2009)

— “Wartime Propaganda in Kenya: The Kenya Information Office, 1939-1945”, *The International Journal of African Historical Studies* 19, No.3 (1986): 401-420.

<https://www.jstor.org/stable/218973?origin=crossref&seq=1>

**Note:** for other/earlier scholarly papers and books by Fay Gadsden see

<https://www.semanticscholar.org/author/Fay-Gadsden/118582301>

## ZIMBABWE

### **Kathy Bond-Stewart**

Community Publishing Coordinator, Africa Community Publishing and Development Trust  
59 Glenara Avenue. Highlands, Harare, Zimbabwe (physical address not verified, use Email address)

Tel: +263-773492921 or +263-253608/9

Email: [kathybondstewart@gmail.com](mailto:kathybondstewart@gmail.com) (Personal) [info@acpdt.org](mailto:info@acpdt.org) (ACPDT)

Web: <https://www.svri.org/content/african-community-publishing-development-trust-acpdt> (SVRI website)

<https://www.acpdt.org> (not currently accessible, in process of being renewed)

Facebook: <https://www.facebook.com/Africa-Community-Publishing-and-Development-Trust-294933580640610/>

Founded: 1995 Current status: Active [Dormant?]

Kathy Bond-Stewart is a writer, editor, facilitator and community publisher. She has written or edited more than 60 publications, and used them in local and national programmes in Zimbabwe. Previously she worked in South Africa, Portugal and Angola. In 1995 she was one of the founders, along with three others, of the Africa Community Publishing and Development Trust (ACPD), set up as an independent non-partisan trust—an innovative publishing enterprise that aims to build up the skills, confidence, and creativity of grassroots development workers and community leaders by involving them in the collective production and distribution of books. ACPD’s mission is to carry out research, publishing and advocacy, “prioritising the capacity enhancement of young people and the institutions that support

them, in order to realise their constitutional rights and responsibilities, gender equality, peace, good local governance, poverty reduction and sustainable development.”

Community publishing is seen as

*an internally driven process of change, rooted in community wisdom, creativity and solidarity. It combines community-based research, publishing, education and organising. In community publishing the process is as important as the products, the books and both are used for capacity enhancement and advocacy. Community publishing enables impoverished and traumatised people, including children and youth, to develop confidence, articulate their experiences, concerns and aspirations, communicate and use the constructive power of persuasion and organization to participate effectively in public affairs and engage in local development initiatives.*

Through this community-based, participatory process of publishing, the ACPDT seeks to enable marginalized groups to use their creative energies to build dynamic leadership, tackle poverty, take charge of their lives, and make the decisions to shape their future. Representatives of the village readership participated in creating the books and civic education manuals, contributed material orally, and tested and distributed it through local book launches. The project also initiated a series of children’s traditional stories and a book about children’s rights, produced with 500 children aged from three to seventeen. A local leadership programme for writers provided training in journalism and editing, and the publication of a monthly journal from a village publishing house equipped with a computer, duplicator and stapler.

Writing in her paper “Community Publishing as a Process of Change” (2002, see Select bibliography) Kathy Bond-Stewart states

*community publishing enables impoverished people to rebuild their lives significantly, by using the least recognised, but most accessible form of power, the intelligence, creative energy and organisational ability that is part of our common humanity.*

**Profiles and interviews:**

African Community Publishing Development Trust (ACPDT) (No date)

<http://www.svri.org/content/african-community-publishing-development-trust-acpdt>

**Recent publications by Kathy Bond-Stewart/Select bibliography**

Community Views on Communication in Zimbabwe.

[http://www.archive.kubatana.net/docs/media/kathy\\_stewart\\_communication\\_zim\\_051130.pdf](http://www.archive.kubatana.net/docs/media/kathy_stewart_communication_zim_051130.pdf)

(Extract from a report presented at an International conference on media support strategies for Zimbabwe, November 2005.)

Bond-Stewart, Kathy “Community Publishing as a Process of Change.” In *Courage and Consequence. Women Publishing in Africa*, edited by Mary Jay and Susan Kelly. Oxford: African Books Collective Ltd., 2002, 61-69.

— *Participation, Development, Power & Democracy*. Harare: Africa Community Publishing and Development Trust, 1997. 337 pp.

— “The Community Publishing Process in Zimbabwe.” *The African Book Publishing Record* 19, no. 2 (1993): 93-96. <https://doi.org/10.1515/abpr.1993.19.2.93>

— *Independence is Not Only for One Sex*. Harare: Zimbabwe Publishing House, 1987. 128 pp.

— *Living Conditions* (Illustrated by Chris Hodzi). Gweru, Zimbabwe: Mambo Press, 1986. 74 pp.

— *Education* (Illustrated by Chris Hodzi). Gweru, Zimbabwe: Mambo Press, 1986 102 pp.

Bond-Stewart, Kathy, ed. *Young Women in the Liberation Struggle: Stories and Poems from Zimbabwe*. Harare: Zimbabwe Publishing House, 1984. 67 pp.

**Note:** For a complete list of Kathy Bond-Stewart’s wide range of publications see ‘Publications’ at

<https://zw.linkedin.com/in/kathy-bond-stewart-community-publishing>

and/or [https://www.goodreads.com/author/list/1481120.Kathy\\_Bond\\_Stewart](https://www.goodreads.com/author/list/1481120.Kathy_Bond_Stewart)

## Trish Mbanga

Former Director

Zimbabwe International Book Fair, Harare Gardens, Julius Nyerere Way, Harare, Zimbabwe

Email: [events@zibfa.org.zw](mailto:events@zibfa.org.zw)

Web: <http://www.zibfa.org.zw>

Current status: Active?

Founded in 1983 by the late David Martin, Phyllis Johnson (both founding directors of the Zimbabwe Publishing House), and the late Charles Mungoshi, in association with Hans Zell, the then Editor of the quarterly *African Book Publishing Record*, the Zimbabwe International Book Fair (ZIBF) was for many years widely recognized as Africa's premier book trade gathering. Sadly, and for a number of reasons, it has been in decline over the last decade or two, and currently is a shadow of its former self. (Its website has been on and off for long periods, has not been updated since ZIBF 2019, and the last posting on its Facebook page <https://www.facebook.com/zibfa/> goes back to 2014)

David Martin was the Director of ZIBF in its early years, followed later by Ann Knuth and the late Hugh Lewin. Trish Mbanga took over the reins in 1991, serving as Executive Director until 1996. Prior to her involvement with ZIBF she trained as a journalist and worked for newspapers, magazines, and public relations organizations.

In the 1980s and the early 90s the fair enjoyed rapid growth, and international success and recognition, and became known as ‘the Frankfurt [Book Fair] of Africa’ — gaining iconic status as the model African book fair, and recognition as a significant trading crossroads for the

African book industries; as well as becoming an important annual event for writers, the general public, students, and school children through a series of side events held each year. In its early years the Fair also attracted many prominent African writers, such as the late Chinua Achebe, Kole Omotoso, Ngugi wa Thiong’o, the late Flora Nwapa, Lewis Nkosi, Njabulo Ndebele, Jack Mapanje, Nadine Gordimer, Ama Ata Aidoo, and Nuruddin Farah, among others; as well as of course the leading Zimbabwean novelists and poets such as Dambudzo Marachera, Chenjerai Hove, Tsitsi Dangarembga and Shimmer Chinodya, who participated in a series of workshops and held during each Fair.

The Fair’s dynamic leadership in those early years were critical in attracting donor support. and transforming it into a major annual book trade event and literary showpiece, not only for Zimbabwe, but for the entire African continent.

In 1997 ZIBF was the recipient of the Principal Award of the Prince Claus Fund in the Netherlands <https://princeclausfund.org/laureate/zimbabwe-international-book-fair>.

In its citation the Fund stated that it

*was particularly impressed by the bold implementation of its network function, coupled with a modern, practical organisational approach. The Zimbabwe International Book Fair provides a medium for many young writers, a platform for narrators and liaises between publishers and translators. It is also a stage for actors, dancers and singers. The fair’s success is due to a logical, lucid organisation combined with an active policy of producing and disseminating African literature. The Prince Claus Fund regards it as a privilege and a pleasure to present its Principal Award to the Zimbabwe International Book Fair in the person of its inspired and engaged director since 1991, Trish Mbanga.*

Trish Mbanga is married to Wilfred (Wilf) Mbanga, Founder, Editor and Publisher of the weekly opposition newspaper *The Zimbabwean* <https://www.thezimbabwean.co/>, with Trish Mbanga acting as its chief sub-editor. Since it was established in Harare in 2005 – but now published from the UK and Johannesburg – the paper has been a vociferous crusader for civil rights, in the face of overwhelming government propaganda in Zimbabwe, regularly exposing state-sponsored intimidation, corruption, human rights abuses, and the dire economic situation. Trish Mbanga and her husband now live in self-imposed exile in the UK and South Africa after being declared enemies of the state by the Zimbabwean government.

***Profiles and interviews:***

BBC World Service Zimbabwe International Book Fair.

<https://www.bbc.co.uk/sounds/play/p03m0yj9> (Audio, 29:03mins, 1998)

[Includes interviews with participants at the 1998 ZIBF, including many prominent writers and publishers, librarians, as well as the general public, There is also a conversation with Trish Mbanga, then Director of the Fair, and a report about the Writers Workshop held during that year.]

**Articles and books by Trish Mbanga/Select bibliography:**

Mbanga, Wilf, and Trish Mbanga *Seretse and Ruth: The Love Story*. London: Green Print, 2001. 376 p.

[Fictionalised biography of the first President of Botswana, Seretse Khama and his British wife, Ruth Williams.]

Mbanga, Trish "Bulawayo Book Fair. March 1999."

<http://www.bellagiopublishingnetwork.com/newsletter25/mbanga.htm> (1999)

— "The Zimbabwe International Book Fair: Where to Now?" *African Publishing Review* 5, no. 2 (March/April 1996): 6-7.

— "The African Book Fairs." In *Development Directory of Indigenous Publishing 1995*, compiled by Carol Priestley. Harare: African Publishers Network, 1995, 48-51..

— "The Zimbabwe International Book Fair, 1994." *Information Development* 11, no. 2 (June 1995): 102-104.

<https://doi.org/10.1177/026666699501100209>

— "The Zimbabwe International Book Fair." *Information Development* 10, no. 1 (March 1994): 13-19.

<https://journals.sagepub.com/doi/pdf/10.1177/026666699401000105>

— "The Zimbabwe International Book Fair - Africa's Publishing Showcase." *The African Book Publishing Record* 19, no. 4 (1993): 223-227.

<https://doi.org/10.1515/abpr.1993.19.4.223>

—, and Margaret Ling "An Aspiring Frankfurt Emerges in Africa." *Logos. The Journal of the World Book Community* 4, no. 4 (1993): 209-14.

<https://doi.org/10.2959/logo.1993.4.4.209>

— *Tobacco, a Century of Gold*. Harare: ZIL Publications (Pvt) Limited, 1991. 239 pp.

**Select further literature about the Zimbabwe International Book Fair:****Books:**

Mushakavanhu, Tinashe *A Brief History of the Zimbabwe International Book Fair* (title tentative) Cambridge: Cambridge University Press (Cambridge Elements Series: Publishing and Book Culture), forthcoming 2022.

**Articles:** (accessible online)

Williams, Mark Zimbabwe International Book Fair Prepares for July Launch but Zim Publishers Face a Game-Changing Transition Amid Lockdown. (2012)

<https://thenewpublishingstandard.com/2020/04/04/zimbabwe-international-book-fair-prepares-for-july-launch-but-zim-publishers-face-a-game-changing-transition-amid-lockdown/>

Abrams, Dennis The Buzz at the Zimbabwe Book Fair is “Growth.” (2015)  
<https://publishingperspectives.com/2015/07/the-buzz-at-the-zimbabwe-book-fair-is-growth/>

Adeniyi, Dapo “Tantenda Zimbabwe.” *Glendora Review* 1, no. 4 (1996): 11-16.  
<http://www.journals4free.com/link.jsp?l=35181016>

[A report about the 1996 Zimbabwe International Book Fair, and about some the meetings and special events which coincided with the Fair, including a workshop for African journal editors.]

Amanor-Wilks, Dede “Zimbabwe International Book Fair 2000.” *Bellagio Publishing Network Newsletter*, no. 26-27 (November 2000): 4-6.  
<http://www.bellagiopublishingnetwork.com/newsletter26-27/amanor-wilks.htm>

Cauvin, Henri E. “Zimbabwe Book Fair Struggles On.” *The New York Times*, August 11, 2001.  
<https://www.nytimes.com/2001/08/11/books/zimbabwe-book-fair-struggles-on.html>

Jeater, Diana “Zimbabwe’s Crisis of Creativity and Creativity in the Crisis: What is the Point of Books?” (2011)  
<https://africanarguments.org/2011/07/the-crisis-of-creativity-and-creativity-in-the-crisis-what-is-the-point-of-books-in-zimbabwe-by-diana-jeater/>

Another version also at:

[https://www.academia.edu/33927678/The\\_Crisis\\_of\\_Creativity\\_and\\_Creativity\\_in\\_the\\_Crisis\\_what\\_is\\_the\\_point\\_of\\_books\\_in\\_Zimbabwe](https://www.academia.edu/33927678/The_Crisis_of_Creativity_and_Creativity_in_the_Crisis_what_is_the_point_of_books_in_Zimbabwe)

[A thought-provoking, critical assessment of the 2011 Zimbabwe International Book Fair.]

Chisita, Collence Takaingenhamo Harnessing Creativity and Innovation Through Book Fairs: The Case of Zimbabwe. (2013)  
<https://blogs.ifla.org/literacy-reading/2013/02/13/zimbabwe-book-fairs/>

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## Emma O'Beirne

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Web: <https://www.happy-readers.com/>

Facebook: <https://www.facebook.com/happyreaderszimbabwe/?fref=ts>

Twitter: <https://twitter.com/happyreaderszim>

Founded: 2009 Current status: Active

Happy Readers is a progressive learn-to-read scheme for Africa. It runs literacy projects that aim to significantly improve the levels of literacy of children at early and middle primary school level. It has over a decade of experience working with deprived rural schools. The projects provide the Happy Readers Learn-to-Read books – and teachers resources – to primary schools in Zimbabwe, Zambia and Malawi, supported by teacher training and ongoing monitoring and evaluation.

Over the last twelve years Emma and Conor O'Beirne have worked to develop, provide and implement Happy Readers to over a thousand rural primary schools in Zimbabwe, Zambia and Malawi, reaching over a million children and training over 5,000 teachers. "Our results show", they say, "that it is stunningly effective in dramatically improving literacy, reaching not just a few but the majority of girls and lifting them into literacy and a love of reading." These findings have been independently analysed and verified by external consultants (see <https://www.happy-readers.com/results/>).

We launched Happy Readers, Emma and Conor O'Beirne say,

*because we saw the great gulf between our own children and so many others. In Zimbabwe, we see children of all ages begging on the roadsides or in the shopping centres, asking for money for school fees or any kind of help with their education. The free education promised to Zimbabweans has not reached all children. ... We talked to communities, to people on the streets, to children, and to teachers. We determined that the problem stemmed from a lack of funding for government schools, which in turn had been exacerbated by the political situation*

*in Zimbabwe that led to many teachers, who were able to transfer skills, leaving the country. During turbulent years when it seemed that Zimbabwe would tear itself apart, angry factions would vent their rage by destroying communities. Many schools were destroyed, there weren't enough teachers, and existing schools didn't have resources after 20 years of no European or American children and the teachers often had no idea how to use them.*

Language of publication: English

Formats: Print

***Profiles and interviews:***

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[The Happy Readers programme in Zimbabwe utilized rhino education materials to help children learn to read.]

New Kids' Books Boost Literacy (2012)

<https://www.thezimbabwean.co/2012/06/new-kids-books-boost-literacy/>

[Profile of the activities of Happy Readers.]

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