

IBBY SA



Books for Africa

email: sacbf@worldonline.co.za

Books for Africa Newsletter email: booksforafrica@iafrica.com

website: www.ibbysa.org.za

NEWSLETTER NO. 67

DECEMBER 2012

- IBBY SA is the South African section of IBBY.
- IBBY is the International Board on Books for Young People.
- If you are a member of IBBY SA, you are also a member of IBBY.

- IBBY SA's area of interest is everything to do with South African books for children and young people.
- IBBY's 2004 World Congress was hosted by IBBY SA in Cape Town.

Wamkelekile! Sithemba ukuba uza kuthanda ukufunda eli phepha eli futshane eli neendaba. Come on in, and enjoy what the newsletter has to offer by way of news and thought-provoking ideas!

IBBY SOUTH AFRICA COMES OF AGE

IBBY SA, the South African national section of IBBY, is celebrating its 21st birthday this year!

Back in 1982, nobody in South Africa had ever heard of IBBY. Then Rosey Bennett (of the Cape Town Education Library) found herself sitting next to Quentin Blake at the IBBY Congress in Cambridge, England. She was an enthusiast and passed on the news. So Jay Heale went to the next IBBY Congress in Cyprus and came back with the opinion that here was an organisation which South Africa ought to join.

International sanctions against South Africa made such an idea impossible, but first we needed a national children's book organisation. So Marjorie van Heerden included this in the thinking behind the Towards Understanding symposium (held at UWC) in 1987. That was how Annari van der Merwe came to be the first Chair of the South African Children's Book Forum (SACBF) the following year.

Regional SACBF branches were started (at different times) in Cape Town, Johannesburg, Pretoria, Durban, Bloemfontein, East London, Stanger – and an affiliated branch under Andr ee-Jeanne T otemeyer in Windhoek. In 1990, Nelson Mandela was released from prison, and by 1992 the Executive Committee of IBBY accepted South Africa's application for membership.

We joined as many IBBY activities as we could. South Africa has been represented at every IBBY Congress since 1988. Our first IBBY Honour Books were on display in 1994. We have won the IBBY-Asahi Reading Promotion Award twice: for The Little Library in 1996, and for First Words in Print in 2004. Jay Heale was elected to the jury of the prestigious Hans Christian Andersen Award (and subsequently became President of the Jury for 2000 and 2002), to be followed as a jury member by Lona Gericke.

Increasingly, we saw our role as leading the way in southern African children's literature. Even so, it was an enormous honour to host the first ever IBBY Congress in Africa. This took place at the Baxter Theatre in Cape Town in September 2004. We believe people still talk about it with affection!

By Jay Heale

SACBF becomes IBBYSA

In 2005, when Jay decided to retire from the committee after the IBBY World Congress at the Baxter Theatre in 2004, a new committee was elected to run the affairs of the South African Children's Book Forum. One of the aims of the new committee was to keep the bonds with the international body that had been so well established in 2004, and so, in 2007, it was decided to change the name from The South African Children's Book Forum to IBBY SA. This renaming was expressly allowed by our Constitution, where 'IBBY SA' was sanctioned as an alternative to 'SACBF'. We did the naming at a cocktail event during the 2007 Cape Town Book Fair, high above the sparkling city at the top of the Media 24 building on the Foreshore.

By Robin Malan

THE 'HAPPENING' PLACE

Happening, hopping, abuzz ... that's what the IBBY SA stand was like this year at the Cape Town Book Fair. Whenever you looked, there was someone busy chatting away, looking at the books on display, asking about the small packets with a bit of pumice stone in them ...

Several publishers of books for children and young people dropped off copies of their most recent picture books and storybooks. The general display in our eye-catching stand succeeded in attracting plenty of interested attention.

A major contribution to the sense of liveliness around the stand this year was the presence of Kathy Madlener and Carol Ryan of Bookmark. They were talking to school librarians about books for reluctant readers, giving parents suggestions about which books were suitable for which ages, and listening to passing children tell them what they were reading. Fabian Ah-Sing was again the stand custodian, and his four years of experience have made him a valuable asset: always ready to engage passers-by in conversation around IBBY SA and why it's a good idea to join. He racked up six memberships during the Book Fair, some new and some lapsed.

Chairperson Nonikiwe Mashologu and members of the Exec were always at the ready to do duty at the stand over the three days of the Fair.

One of the IBBY SA members who made good use of our offer for members to display at our stand was Reviva Schermbrucker, ever active with her flyers and her laptop, at the ready to explain to anyone who would listen her new idea of eBook stories.

The pumice stone? Reviva found some pumice on a beach somewhere on the east coast of South Africa, and, Reviva being Reviva, she got to wondering what it was doing there and how it got there. The net result was on display at the IBBY SA stand: little packets containing a small piece of pumice and a tiny hand-painted Z-fold concertina book, telling the story. So, what's the story? Ah, for that you need to get hold of Reviva and buy one of the little packets!

Will there be another Cape Town Book Fair? If there is, will IBBY SA manage to raise the money to re-erect our colourful stand, with what Jay Heale in an article in the Cape Times called our 'joyous display of South African children's books'? Let's hope so.

By Robin Malan



REVIVA GOES DIGITAL WITH CHILDREN'S BOOK SERIES

Dear ebook purchaser and reader

Thank you for buying an ebook from the CHILDREN OF SOUTHERN AFRICA series. I hope you and your children enjoy it as much as I enjoyed making it.

You might want to know more about the series. Here are some frequently asked questions and my answers:

What made you decide to make the series?

I have always been puzzled by the few picture books there are about Africa as it is. Not how it once was in the time of folk tales, but how it is today. Ordinary African children in the 21 century live in cities, towns and villages in many different and varied lands. They are part of the global mosaic but why have they been ignored? Where are books that describe the lives of children in Mozambique and Zimbabwe and Swaziland? Where are books that show children of the world the majesty of the Zimbabwe Ruins? Where are the books that show children who live in the smaller African cities such as Quelimane? I decided I would make books that would give these children a voice.

Why did you use photographs rather than painted pictures?

Photographs are authentic, they show things as they really are. Children readers can connect with the children who are in the books because they are real, live people. They can see the places where these children live as if they were visiting them in the flesh.

Did the children who took part get paid?

It is very important that work such as this series is done ethically and that no one feels that they have been taken advantage of. The families that took part in the making of these books gave me their full and unconditional written approval. They were paid a modelling fee and were enthusiastic partners in the process of creating these books.

Why did you choose these particular children?

On the whole the children were not chosen because they were 'special'. On the contrary, they were chosen because they were just regular children (and very special because of that!) I did, however think quite carefully about where I would set the books. As far as I know the ruins at Great Zimbabwe have not been featured in children's picture books and I wanted to fill this glaring gap. I chose Quelimane because it is an interesting mix of urban and village and is off the beaten track. Close to Malkerns in Swaziland are a number of interesting places such as a museum, nature reserve and artistic complexes.

How did you find the children?

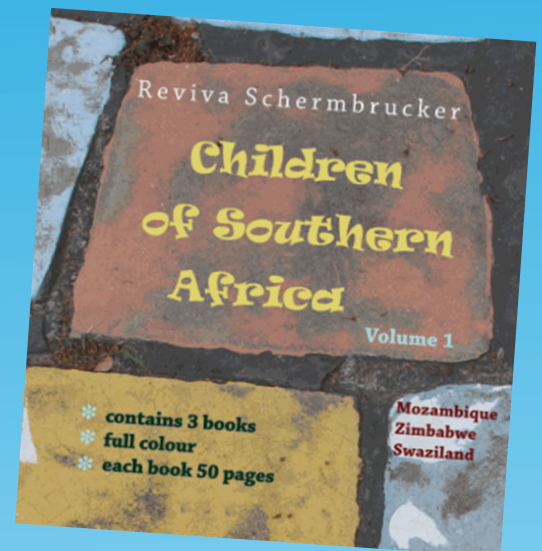
Although in one case I had a local contact who helped me to identify the children, for the other two books I went in completely cold. This was a little bit more difficult. I kept asking and asking until I found a family I could approach. What I learnt was just how helpful and accomodating people are even when you are asking them to do something so unusual.

Is everything in the books completely true?

90 percent of what you read is true but to make a better story I did have to tweak the truth here and there. Also, to show off where they live, the children visited a whole lot of places that they would normally go to in a few days! (They didn't complain!)

How long did it take to make the books?

The photographs for each book were taken over three or four days. Choosing which photographs to use, designing the pages and writing the text took months and months. This is because I have to painstakingly cut the photographs from the background (it's called deep-etching when you do it on a computer) and make other changes to the photographs. I have to make sure that the text flows from page to page. I have to make sure that the book hits just the right balance between information and imagination, between ordinariness and specialness, between harsh truth and hope. Every word must honour the children who have entrusted me to present them to the world.



Why ebooks and not regular paper books?

Conventional printing is extremely expensive. Using the new technology is the way forward. Far more people can be reached. Even in faraway places in Africa computers are becoming available.

How do I, the author, make money from these books?

The price you paid when you purchased this book is the only money that the book makes. If you would like to see more books in the series- and I am dead keen to make books in Namibia, Botswana, Lesotho, Malawi, Tanzania and Angola –please take note of this:

By all means enjoy this book with your friends but if they are interested in also owning a copy, send them my website address so that they can purchase it in the same manner you did. To send them the file directly means that I will not be able to finance any further books. What a pity that will be!

Lots of love

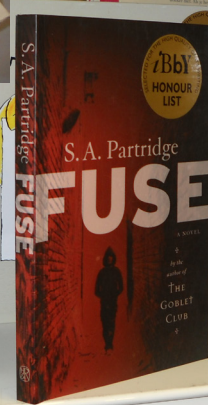
Reviva Schermbrucker

www.revivaschermbrucker.co.za

IBBY WORLD CONGRESS IN LONDON 2012...

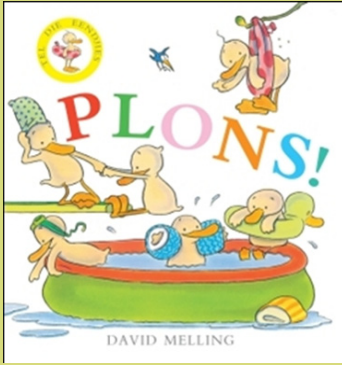


“Mr Yamada received Honorary Membership from IBBYSA for all his ongoing support and a framed painting was handed over illustrated by Nikki Daly from IBBYSA”



>> RESENSIES / REVIEWS - Lona Gericke

Boeke vir peuters/babas:



Melling, David: *Plons!* (Human & Rousseau, 2012)

'n Pragtige kartonboekie vir babas waar 'n klomp ondeunde eendjies hul nooi om saam te tel terwyl hulle een vir een prober induik in 'n waterbad. Tipies kleintjies skarrel hulle heen en weer. 'n Klein blou voeltjie is nie beindruk met die een eendjie nie, en hy pik sy swemband stukkend.

Maar uiteindelik plons hulle almal tog te lekker saam in die water.

'n Oulike boekie wat kleintjies veel plesier gaan verskaf. Hoogs aanbeveel.

Mennen, Ingrid en Berg, Irene: *Ben en die walvisse* (Tafelberg, 2012)

Ook beskikbaar in Engels as Ben and the whales.

'n Besondere mooi boek, smaakvol en keurig versorg waarin jong kinders van so 5-9jaar leer van verlies deur die dood; veral ook hier met die dood van 'n geliefde Oupa.

Ben en sy Oupa gaan gereeld op hul uitstappie na die melkhoutboom waarvandaan hulle die walvisse dophou; hulle is volgens Oupa "Wonderbaarlik en misterieus".

Die hele winter lees hulle stories oor walvisse; maar toe die somer aanbreek word Oupa siek en gaan dood.

Nou neem sy Pa Ben op 'n stappie na die melkoutboom. Sy Pa vertel hom nou die verhaal van 'n walviskind en sy ma; op 'n dag kon hul vertrek na Antartika, maar die ou bultrugwalvis het agtergebly; en die ander walvisse het die walviskind geroep en vertroos. Hierdie is 'n boek wat tref weens die mooi atmosferiese illustrasies; die inligting oor walvisse is outentiek; die omslag van die boek is iets heel besonder. Die boek behoort 'n tuiste te vind in tuis- en biblioteekversamelings, en veral waar die tema nie baie aangespreek word op hierdie ouderdomsvlak nie, behoort onderwysers en ouers dit uiters bruikbaar te vind. Gevoelvol; interessante illustrasies.



Beginner lesers:



Brain, Helen: *Prinses Talia en die draak* (Human & Rousseau, 2012)

Vian Oelofsen het hier op sy gebruiklike humoristiese manier die verhaal geïllustreer van Prinses Talia op wie met haar geboorte die norske fee Selonsroos 'n wens uitgespreek het dat sy voortaan altyd 'n bril moet dra. Die ander fee kon toe maar net byvoeg dat sy haar swaksindheid kan gebruik om wonderlike dinge vir die koningkryk te doen. Toe 'n draak die koningkryk bedreig, is dit Talia wat tot almal se redding kom.

En hierna word dit mode onder die klomp dogtertjies om bril te dra!

Geskik vir beginner lesers; 'n kleurvolle vrolike aanbieding; en veral kleintjies wat ook dalk skaam is omdat hulle bril moet dra, sal beter hieromtrent begin voel as hul die storie lees.

Jacobs, Jaco: *Bastian Blom en die pratende portret, en Bastian Blom en die gillende geraamte* (LAPA, 2012)

Op 'n interessante manier kan beginner lesers hier die avonture van Bastian Blom in sy pa se antiekwinkel lees. As hy nie moet rekening hou met 'n skildery wat kan praat, en aandring op die regte koper nie, is daar die geraamte wat in die winkel verskyn en Bastian moet hom help om die meisie van sy drome, Patella du Preez, se hart te wen! Bastian verstaan uiteindelik waarom hy sulke treurige liedjies op sy saksofoon speel.

Celeste Vlok slaag daarin om die regte atmosfeer te skep met haar oorspronklike illustrasies in al die donker kleure sodat die antiekwinkel en Bastian en Lindi se avonture oortuig. Vir beginner lesers en vir voorlees.



Verhale vir ouer kinders:

Scheeres, Solet: *Glam Divas* (LAPA, 2012)

Hierdie is die tweede boek in die reeks waar elke titel spesifiek fokus op een van die drie Divas se lewens. Eers was dit Talia, en nou is Didi aan die beurt.

Die driemanskap bedryf 'n agentskap wat partytjies reel, fantastiese klere ontwerp en sommer in die algemeen ook modewenke gee aan ander tieners.

Met die komende Meidans is daar altyd die probleem- gaan hulle 'n date vir die dans kry. Nou verskyn Hlomla Khuni op die toneel, en hy stem in om Didi na die dans te vergesel. Anders as sy, is sy pa skaatsryk en 'n miljoener, sy vrou 'n beroemde aktrise, terwyl Didi uit 'n dood gewone huis kom.

Dan verskyn Monique ook op die toneel, en Ruan begin vir almal die lewens moeilik maak want hy begin te veel drink.

Hierdie is ligte leesstof vir tieners wat hou van die voorspelbare skool en partytjie situasies. Altyd is daar die onsekerheid of hul rokke reg is vir die geleentheid, en of die ou nou regtig in hulle belangstel; ook die misverstande wat uiteindelik gelukkig opgeklar word. Ligte ontspanningsleesstof.



Ahlers, Nerine: *Onkant* (LAPA, 2012)

Die gewilde skrywer van die SSS-reeks bring hier 'n verhaal met 'n tema wat baie tieners na aan die hart gaan lê: haar hokkie onderwyser laat haar ongemaklik voel met woorde en daede, sy is alreeds emosioneel omgekrap deurdat haar Pa sy werk verloor het en hulle moet aanpas in die eenvoudige woonstel bokant die Spar.

Coach is aantreklik en almal se hero. Niemand glo haar dat hy verkeerde bedoelings met haar het nie.

Gelukkig sluit 'n nuwe seun aan by die skool, en hy besef dadelik wat die situasie is en help haar telkemale uit 'n ongemaklike situasie met Coach.

Hierdie is 'n bo-gemiddelde verhaal, sensitief geskryf en 'n belangrike tema word goed en oortuigend uitgebeeld. Aanbeveel vir alle tieners; veral ook die wat worstel met soortgelyke probleme.

Viljoen, Fanie: *Leeus met letsels* (H&R, 2012), Oorspronklik in Engels verskyn as *Scarred Lions* (Ransom, 2010)

Leeus met letsels is die verhaal van die seun Buyi. Hy bly saam met sy ma in London, maar hy voel altyd soos 'n buitestaander. Waarom is sy naam nie James, Chris of Peter nie?

En onverwags kom sy ma met die skokkende nuus dat hy voortaan by sy pa in Suid Afrika gaan bly a.g.v. haar finansiële probleme. Op 14jarige ouderdom ken hy nie sy pa Themba nie, en Afrika is vir hom 'n onbekende land.

Dit is dadelik interessant om as 'n Suid Afrikaner blootgestel te word aan 'n swart seun wat op 14jarige ouderdom vir die eerste keer in Afrika en dan 'n wildsplaas aankom by 'n total vreemde omgewing en lewensstyl en daarby blootgestel aan die gevare van Afrika-wilde diere en hier spesifiek die jagtog na 'n gewonde leeu wat die fokus word van die verhaaltrant en ontwikkeling.

Die verhouding tussen pa en seun bly belangrik, en vanuit die staanspoor wêreld sien sy pa om toenadering te soek; wen Buyi skaar hom by die drie vriendelike jongmense en veral maak hy vriende met die hond Umfana. Wanneer Umfana wegraak, help sy pa hom om die hond op te spoor; en dan wil hy die seun forseer om die hond self te skiet waar hy in 'n strik vasgeval het.

Die soektog na die gewonde leeu duur egter voort; en wanneer hy uiteindelik opgespoor word, ontwikkel die verhaal tot 'n dramatiese klimaks en word die verhouding tussen ouer en kind uiteindelik ook reggestel.

Hierdie avontuurverhaal behoort by beide seuns en dogters aanklank te vind. Dit lees lekker; die styl is onopgesmuk en spreek direk tot die leser; en daar is 'n gebalenseerde kombinasie van verskillende elemente- vriendskap, aanpassing in 'n nuwe wêreld; en ouer/kind verhoudings.

Die uitgewers word gekomplimenteer met die uiters "striking" omslag van die boek. Trek dadelik die aandag en maak jou nuuskierig om die boek oop te maak en te lees. Bo-gemiddelde aanbieding.

