

JAN 2024 ISSUE

PUBLISH'D AFRIKA

LITERARY MAGAZINE

**WANT TO BE A
BESTSELLING
AUTHOR?**

If Tshidi can do
it, So Can You

**NTOMBHI YAMUTSONGA
- A MEETING OF
POETIC MINDS**

**CALLS FOR SUBMISSIONS
2024**

**FAQS AUTHORS
OFTEN ASK
SELF-PUBLISHERS**

**30 LEADING SA
SCRIBES IN
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FEST**

**BLESSINGS FOR PUBLISH'D
AFRIKA AUTHOR**

Mosimanegape Leeuw

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From The Editor's Desk



Since **PUBLISH'D AFRIKA** Magazine was established in 2021, one of the things we prided ourselves in has been bringing you calls for submissions and publishing opportunities from across the globe, but tailor-made just for you, the African writer, or writer of African descent.

This being the first edition of **PUBLISH'D AFRIKA** Magazine for 2024, we felt it would be best to dedicate this issue to as many publishing and calls for submissions as we can find, to help you start your publishing career for the year on a high note. Of course, it wouldn't be a **PUBLISH'D AFRIKA** Magazine issue if we do not showcase those creatives who continue to perform awesomely and succeed, despite odds stacked against them. But primarily, this edition is about alerting you to opportunities out there and inspiring you to dust off that manuscript and press the SEND button.

While we cannot publish all of them (this edition would be the size of the Bible), below is a link that will redirect you to many reputable institutions with a track record of publishing African scribes.

Are You An African Writer, Or Writer Of African Descent?

There are a number of calls for submissions from reputable institutions with a track record of unearthing, recognising, developing and publishing works by writers in Africa and the diaspora. While we cannot publish the details and submission guidelines on every single one, the link below will redirect you to their websites.

Please go through their submission guidelines before submitting. They have varied submission windows throughout the year, and submissions will not be accepted should you submit before the submission window opens, or after the set deadlines.

Click link below to be redirected:

<https://publishdafrika.com/2024/01/31/are-you-an-african-writer-or-a-writer-of-african-descent/>

BOOKS BY SUKOLUHLE NONTOKOZO MDLONGWA

Sukoluhle isn't just an author, but is also the co-founder of PUBLISH'D AFRIKA, a self-publishing agency based in Middelburg, Mpumalanga, in South Africa. She is also the co-founder of PUBLISH'D AFRIKA Online Literary Magazine, which she runs with her life partner, Thokozani Magagula, who is also an author, journalist and editor.



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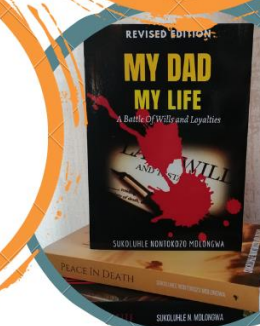
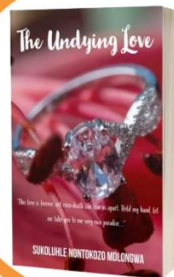
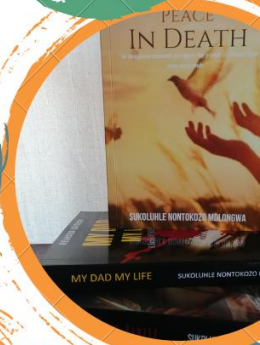
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Blessings For **PUBLISH'D AFRIKA** Author

He had a good story to tell, and **PUBLISH'D AFRIKA** stepped in to help him package it professionally for his target audience.

The result was the publication of Mosimagape Leeuw's debut book, a poetry collection titled ***Thoughts & Tears***, which was fully funded by Portia Phuzi, the Northern Cape Chief Director of Examinations.



As if that was not enough blessings for the 16-year-old Kuruman, Northern Cape author, the launch of the book was also jointly funded by Yolanda Slade and Leonie Bezuidt, Provincial Manager of Education Labour Relations Council, Mpho Lekgetho, Northern Cape MEC for Public Works, Roads and Transport Fufe Makatong. The launch was held on 22 December 2023.

Not to be outdone, the spokesperson for the Northern Cape Department of Public Works, Roads and Transport Zandisile Luphapla, committed to buy the author a laptop, while MEC Makatong committed to pay the author's 2024

school fees at the Northern Cape High School in Kimberly.

Mosimanegape, from Camden Village near Kuruman in the Northern Cape, developed an interest in poetry at the tender age of 12. Due to family dynamics, he gave up the craft and ended up failing Grade 8.

“I was raised by my grandmother because my mother died when I was two and a half years old,” he said. “By the age of six, I was already known as a prolific preacher, and I was getting booked to preach in schools and villages in the area. On the home front, I and my siblings were being abused by a family member, who was telling us to find our own place to live as our mother was dead and had left us with nothing. It was this experience that inspired me to pick up my poetry quill again.”

Mosimanegape started attending workshops to hone his skills, and joined various book clubs to better understand just how audiences wanted poetry works packaged. He also began knocking at doors of various publishers and editors, and wasn't impressed by what they offered, or how they intended to handle his intellectual property. Until he came across **PUBLISH'D AFRIKA**.

“I again stopped writing poems and focused on my studies,” he said. “By the age of 15, I was chosen as an RCL in my class. A week later I was chosen as the RCL President of Olebogeng Secondary School, and then a month later on I attended the district conference. At that conference, I was chosen as the RCL President of John Taolo Gaetsewe District.”



Mosimanegape met Yolanda Slade at one of the conferences he attended as part of RCL activities, and that was the moment that changed his life forever. A month later, after attending the national RCL conference, he was elected as the Provincial RCL Public Relations officer for the Northern Cape.

“Ms Yolanda introduced me to Ms Portia Phuzi, who was impressed by my life story and made sure that I was well taken care of,” he said. “I told her about my work that was already in the hands of **PUBLISH'D AFRIKA**, and she contacted a few people and the rest, as they say, is history.”

Mosimanegape is working on his second book, titled ***Behind The Dark***. The book

will be published by **PUBLISH'D AFRIKA** next month.



Want To Be A Best-selling Author? If Tshidi Can Do It, So Can You



Tshidi Monkoe, author of *Prison Love*, has sold over 4000 copies (best-seller status) and the book is still selling at an average of two to four books a week, a mean feat for a book that was released as long ago as 2021.

How did she do it when so many have failed? More importantly, how did she do

it without the support of big publishers funding her book?

Tshidi has initiated a mentorship programme aimed at aspiring authors who want to make a success of their writing and publishing process. The programme seeks to share, amongst other things, how she managed to

independently publish the book, get it to be sold at Exclusive Books and how she clinched back-to-back interviews on radio, TV, newspapers and magazines.

“I published my book in January 2021, and I was advised to have a nice poster designed and post on social media,” she said. “I couldn't afford it. I did not have money, but I had a story as well as internal resources. I used my story to entice readers and those who had never read a book before. I built rapport. In a few days, they were hooked to my story – my prison love story became a drug. I sold 50 copies in a week. Those 50 copies transformed my life.”

Tshidi approached independent book distributors, but they were not interested to work with her. This propelled her to push harder. She woke up every day to promote her book on social media and sold two to three copies of Prison Love per week.

“I was also on the phone and email requesting radio and TV interviews,” she said. “I celebrated when they responded, because I had to wait for about two months for their response. I went and hammered those interviews. I seized every opportunity. I went in there prepared. Do not underestimate the power of preparation.”

Thanks to the media exposure, Tshidi managed to get her book on the shelves of

Exclusive Books, one branch at a time, after having been rejected three times.

“I didn't take "NO" for an answer,” she said. “In 2022, I embarked on a book tour. I visited every single Exclusive Books branch that had my book.”

Prison Love was also reviewed by the National Reading Coalition in partnership with the Department of Education under an initiative by President Cyril Ramaphosa encouraging the culture of reading. They also bought copies of Prison Love in bulk and one of the copies was received by the Minister of Basic Education, Angie Motshega.

“By 2023, I no longer made requests for radio, TV and podcast interviews – I attracted them,” she said. “I now get invited. I have done over 80 interviews for radio, TV, podcasts and print media. I have supplied the Gauteng Department of Education, the Department of Arts and Culture in different provinces for their libraries, City of Tshwane Municipality, Midvaal Municipality, Universities and Van Schaik Bookstore.”

The mentorship programme will impart invaluable insights into the art of crafting compelling narratives and creating unforgettable characters. Whether you're an aspiring novelist, memoirist, or poet, this mentorship program is designed to help you unlock your creative potential and develop your unique voice as a writer.

Through personalized guidance and expert coaching, Tshidi will provide you with the tools and techniques you need to tell your own stories with confidence and authenticity.

To apply and learn more, contact Tshidi at +27 661726715. All you need to do is pay a deposit of R650 to secure your spot.

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30 leading SA Scribes In Inaugural Book Fest



Leading South African authors – including Angela Makholwa, Joanne Joseph and Nathi Olifant – will be taking part in the inaugural iLembe Book Festival, which takes place in Kwa-Zulu Natal under the theme *Our Time, Our Stories, Our Voices*.

The not-to-be-missed literary event takes place at the Luthuli Museum in Groutville, KwaDukuza, part of the iLembe District Municipality, from Thursday, February 1, to Saturday, February 3.

The festival will bring together a cross-section of more than 30 South African authors in 15 sessions and includes a poetry slam and a full children's programme. The main book festival on Saturday, February 3, has a content-rich programme that is packed with insightful conversations and talks, lively debates and one-on-one author sessions.

The line-up includes discussions on the art of mining the past for hidden treasures for writing inspiration, how would-be authors can get their books published, the rise of local book adaptations to television and film, popularity of crime fiction, how to pen a memoir and Ubuciko Nokulondolozwa Kolimi (Art is the Preservation of Language). There will be one-on-one sessions with Kwa-Zulu Natal authors Nelly Page, Nathi Olifant and Thenjiwe Msane.



Angela Makholwa

Angela Makholwa burst onto the literary scene in 2007 to both public and critical acclaim with her debut thriller *Red*

Ink, one of the first crime fictions by a black author in South Africa. The book – which is set in Johannesburg – has been adapted into a screenplay and will be streaming on Showmax from February this year. This was followed by *The 30th Candle* which has also been adapted into a Netflix screenplay. Makholwa's latest book, *The Reed Dance Stalker*, is a sequel to *Red Ink* and was published in October last year. Her other novels include *Blessed Girl* which was shortlisted for the UK's Comedy Women in Print Prize. The book was also shortlisted for the National Institute for the Humanities and Social Sciences' Literary Awards.



Joanne Joseph

Joanne Joseph is a broadcaster and media personality who has written a number of books including *Drug Muled: Sixteen Years in a Thai Prison* and *Children*

of the Sugarcane, a novel set against the backdrop of 19th century India and the British-owned sugarcane plantations of Natal.



Nathi Olifant

Durban-based Nathi Olifant is a former crime and political journalist who worked for various newspapers including The Sunday Times, Independent Media and The Witness. He has 17 years of journalism experience. His debut novel *Blood, Blades and Bullets – Anatomy of a Glebelands Hitman* won the 2021 The Book Behind Awards for Best English Novel: Male. *The Fugitives – Glebelands Hitmen* is his second novel. The final book in the trilogy, *Assassins Endgame*, will be released this year.

The iLembe Book Festival is a collective effort by local authors including Commonwealth Writers' Prize winner Nozizwe Cynthia Jele, the acclaimed *Hlomu* series author and journalist Dudu

Busani-Dube, and *Scarred* writer Ayanda Xaba, who are all part of this year's organising committee.

The iLembe Book Festival will incorporate the following:

Creative Writing Workshops taking place on Friday, February 2, aimed at upskilling local aspiring authors.

Visits to local primary and secondary schools to drop-off books and encourage young people to read and write. These will take place on Thursday, February 1.

Main book festival taking place on Saturday, February 3.

Book sales: The festival will offer a platform to independent local booksellers to sell books at the event at discounted prices. In addition, the festival will have a special book stall for local self-

published authors to allow them space to showcase their writing.

Food, arts and craft vendors will be available on site on Saturday, February 3.

The iLembe Book Festival is made possible through the funding from the Department of Sports, Arts and Culture (DSAC), Presidential Employment Stimulus Programme (PESP) and National Arts Council (NAC) and the partnership with the Luthuli Museum.

Stay updated by connecting with iLembe Book Festival on:

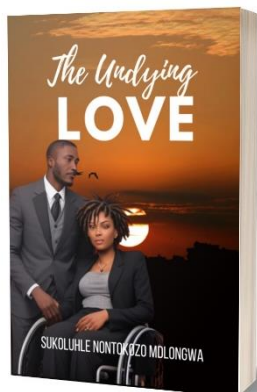
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New Book Alert – Undying Love



Born with a spina bifida condition that has bound her to a wheelchair all her life, falling in love doesn't even form part of Star Sibanda's bucket list. That is, until her chance meeting with iconic businessman Melokuhle Hlongwane. But there is a hump in the road - Melokuhle is a married man whose wealthy socialite wife contributed immensely to the man he is today.

Melokuhle, meanwhile, is the subject of a human trafficking probe by the elite Central Intelligence Organisation. It has been found that his cross-border 18-wheelers ferry shipping containers with human cargo to the Port of Maputo monthly. The cargo is made up of young women who are sold for sex to the highest bidders across the globe. His chances of escaping unscathed rest on the shoulders of an unlikely and mysterious benefactor, Zwelakhe Sibindi, a khombi conductor with a chequered past.

Penned by co-founder of PUBLISH'D AFRIKA Magazine, Sukoluhle Nontokozo Mdlongwa, ***Undying Love*** weaves across seemingly impossible unions of people from vastly different ways of life, who are brought together by the one thing that is understood universally - LOVE.

Ntombhi Ya Mutsonga – A Meeting of Poetic Minds



The Ntombhi Ya Mutsonga Foundation hosted its first ever poetry festival in the town of Malamulele, Limpopo, on the 20 of December 2023.

The atmosphere was electrically charged and overloaded with words. Poets from different parts of the country, including Zimbabwe, gathered to celebrate the beauty of language through words and song. A concoction of different Languages such as Xitsonga, Sepedi, IsiZulu, Tshivenda, Isindebele, iSiswati and English was heard throughout the performances.

Ntombhi ya Mutsonga Foundation aims to foster linguistic diversity and appreciation for indigenous cultures. The youngest poet was three-year-old Nkateko Ngobeni, whose confidence and conviction was a marvel to watch. The aim of the festival was to promote upcoming poets and expose them to the world of performance poetry.

Seasoned poets such as Prosperity Melinda Mpofo, Audrey Kozwana, ngaka Morwangato Hlakudi to name but a few, also graced the stage. Praise poet, Masingita Shibambu, also known as Ntombhi ya Mutsonga, the founder of the, gave an outstanding performance mixing her poetry with music.

Malamulele community hall was filled with colour, laughter and heartfelt performances from everyone that took over its stage. Two PUBLISH'D AFRIKA authors, Anathi Kom and Mmabatho Motaung were also part of the exciting line-up. They both agreed that the festival was a wonderful platform for poets to showcase their talents and share their work with the world.

“I admire Ntombhi ya Mutsonga for being a source of inspiration and hope,” said Anathi. “The festival was educational, informative and an opportunity to connect with others in the poetry community. It was an overall great experience.”



One of Giyani's emerging talents, 16-year-old Botlhare Mapengo Junior, said that the festival was an awesome experience in which he not only learnt more about his own Tsonga culture, but about other cultures as well. The differences and the similarities. Most importantly, he said that he discovered himself and what kind of poet he is by watching others perform.



Small businesses had the opportunity to showcase their merchandise. Books, sneakers, T-shirts and artistic works were on sale. Art was truly the order of the day. It was not just a meeting of poetic minds but of artistic frequencies. Musicians Henny C and Dr Sunglen Chabalala set

the stage on fire with their exhilarating performances.

When the day ended, most left with the feeling that whatever their artistic pursuits, “swa boha vha swi endla.” In other words, it is a must to do that which you are assigned to do in this world.

The festival is to run annually. As the inaugural one was a success, the stage then, has been set for bigger and better things to come for the Ntombi Ya Mutsonga Foundation.

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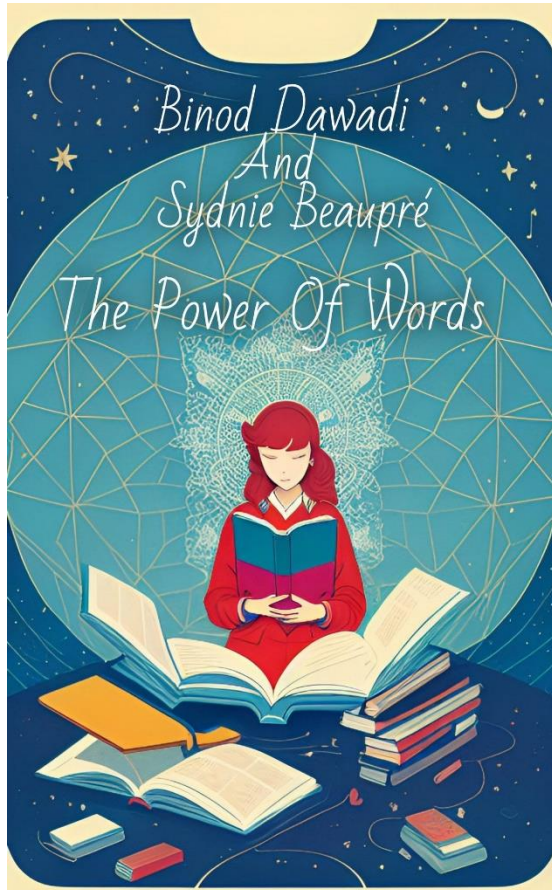
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Critical Beauty of Words: THE POWER OF WORDS Poetry Collection



I am thrilled to have read "The Power of Words," a poetry collection written by Binod Dawadi from Nepal and edited and written by Sydnée Beaupré from Canada. This collaboration of two poetic souls have created indelible marks on the sands of modern literature.

But it can also destroy human beings,

By its anger,

This is because human beings are,

Making earth their puppet and playing with it. (Earth) (24)

The above-mentioned poem titled "Earth" is a critical tribute to mother earth. In this collection, there is a poem on war which calls for peace. The poems in this collection are comfortable, beautiful, not difficult to understand and peaceful. Readers of any age can find this book graspable. The discrimination between race, caste and gender should be stopped and the book stands with this idea. There is a path of guidance which is illuminating in this collection. Very precise and nurtured words take us to a journey. Life is precious, and when a poem mentions life, it feels as if the larger-than-life idea is present in the depth of the poem.

Some spiritual elements are also part of this collection. There is a poem titled "Pancha Maha Bhautus." The meaning of Pancha is also clarified in the poem, which means five elements like fire, air, water, space and earth. Mentioning these elements shows how universal the poet thinks and perceives. He sees the world through his spiritual eyes and incorporates universality. How fire is defined as a god in the Hindi language is also considered. This pious understanding of Binod Dawadi as a poet is his brilliance.

If you bathe in religious waters,

All your sins will be forgiven,

By God. (Pancha Maha Bhautus).

The poet defines the five elements of the Pancha including water, fire, air, space and earth. The description is refreshing. It gives us wisdom and knowledge.

*Space is nothing but,
A vacuum but it has energy,
Things called Gods, and sprits live in.*
(Pancha Maha Bhatus). (38)

The poet describes space as a vacuum which has energy. This thought carries tremendous power. It is a wide ranging and flowering perception. To see that vacuum has energy is a powerful idea which can change the world, and open many doors of ideas. The universe is a larger picture and more than that, our perception also descends from the firmament. This awareness is a larger picture, larger-than-life and it does not disregard our understanding of life and the world; it adds a consciousness. The poet is critical in his beautiful understanding. Defining each element seems like defining the world and understanding it by layers.

There is also a poem titled "Melbourne" which states the famous places of Melbourne and why one should visit it. This poem takes us close to the aesthetics of Melbourne. The poem reads like a travelogue. It takes us on a literary journey through words and the desire to travel is stirred awake.

The experience of poet Binod Dawadi as a student is also presented in his poem

"College." We get to know the author more closely through this poetry collection. The world will know him more genuinely. His ideas are time awakening and they speak of this modern world. The poet says that the American dream is false, if you only have money for richness. The poet says that family values are more important.

*This is the work of my ancestors,
The art of survival,
I am a farmer,
I am poor,*

But I am happy. (Fa Ntombhi Ya Mutsongamer) (81)

The poems in this collection are written by Binod and Sydnie jointly. Sydnie's poems have capitalised titles. Apology is a theme for her opening poem in the anthology, which I see as a forgiveness seeking theme. The urge to apologise is not gloomy; it is a quest for existing and making one's space to survive.

The poems by Sydnie have a psychological touch which is necessary for literature to express well. The feelings of the mind are precious. The inner depth of the surface is reached well. The surfacial feelings have found depth in most of Sydnie's poems.

—
Bio: Reviewer Sushant Thapa is an M.A. in English from JNU, New Delhi, India. He is a faculty of English at Nepal Business College, Biratnagar, Nepal.

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Putting The Fun Back Into Poetry

By Jerome Coetzee



If you ask most people, they will tell you that poetry is a serious business, far too deep for them. This is not surprising: after all, most of us had to sit for school exams on set poems we may not have liked.

Jerome Coetzee is a young writer and prize-winning poet who knows the secret of bringing poetic fun and adventure back into your life. Apart from being a Master's candidate in the Department of Afrikaans at the University of the Western Cape, he is also a passionate mentor and facilitator of online poetry workshops.

He became a teaching assistant to high-school learners during the COVID pandemic, and started creating spaces in which they could express themselves creatively. As we head into a new year and set ourselves new writing goals, Jerome has generously shared some of his own insights and creative writing tips.

Watch and listen, and not only to people. Go into the same café multiple times but listen and watch for something interesting every time. Always make notes. Once we learn how simple it is to draw from our surroundings in this way, we eliminate the constant need to search for inspiration. Now, inspiration comes to find you.

Watch people, then write their story. Just write what you see and create a back story. Listen repeatedly to the same things. Listen deeper. As a challenge, stand in a lift. Pay attention to the people getting on and off. Listen to the robotic voice say, "Level 1" and "Going down". Or listen to the announcement in a store. The world we live in has so many digital

voices, and I find them interesting. What does connection to a device mean when we add society, creativity and connection to the mix?

Explore your surroundings. What is happening in the room or space where you are sitting? What is being repeated in this space? Start with what is closest to you. Then move on to what could be in the next room. What is immediately behind the door or in the street?

Here is a recent example from my own practice. I was in the kitchen of the Wendy house we live in when I realised the fridge had its light on, but made no sound. Was it broken? Meanwhile, a guy was fixing a broken car engine, making a loud sound and shouting with hope to his friends. In the street behind me, an Auntie was shouting at kids throwing stones in her garden (scared for her plants, I imagined). All these interactions around something being broken happened on one day.

Take any object and ask it questions. For example, an apple. Ask the apple what it was before you received it. Well, of course it was a seed. But take a step back and ask what the process from seed to apple was like. We writers have the ability to connect past, present and future. Look at the future and ask what the apple will do once you've have eaten it or left it aside. Investigate what objects would say, and what their life before and after might be.

My overall advice is to keep exploring and challenging. Do not become comfortable with your writing. Find a random object and write a love letter to it. We need to be available to the world

and offer our pages as platforms to tell these different lived experiences.

As you head into the new year, make Jerome's writing practices your own. Use these exercises to become a more attentive, adventurous watcher and listener.

Remember that the AVBOB Poetry Competition will reopen on 1 August

2024. Visit the website regularly at <https://www.avbobpoetry.co.za/> for editing tips and advice as well as updates about upcoming workshops.

Photo: Jerome Coetzee.

Photo by Leona Conradie

Blood Brothers: The Hatred

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The death of Hlamalani, the third wife of the wealthy Daniel Mathebula, seems to have cast a dark cloud over the Mathebula household. But Daniel's first wife Francine, and her son Franz, are utterly unfazed by the tragedy befalling the family. In fact, Franz is determined to benefit from it. As a result, a feud between brothers spirals out of control. One after the other, Hlamalani's kids die mysteriously while Franz edges himself closer to being the sole, ultimate heir to the late Daniel Mathebula's legacy. Blood Brothers: The Hatred taps into the often tacit and murky side of polygamy, and the generational hatred it breeds amongst wives and siblings.

Contact Lebogane On:

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Designed by Sukoluhle Nontokoza Mdlongwa
0843118838

FAQ's Authors Often Ask Self-Publishers

The Good, The Bad, The Ugly, The Silly, The Hilarious and The Downright Bizarre

This is a dramatisation with answers provided by an honest publisher (Publisher Y), and a not-so-honest publisher (Publisher X). Of course, in some quarters both service providers would be labelled as dishonest. Everyone is entitled to their opinions.

Author: I got your contact details from a self-publishers' group on Facebook. I have a book that I would like to publish. What services do you offer and what are your costs?

Publisher: We offer editing and proofreading, manuscript development where needed, cover design, layout and typesetting, ISBN application and we also print on demand. Our costs are varied depending on the package you are interested in. We have the following packages...

and the costs are as follows...

Author: I think you are a scammer. Why didn't you ask me about the book itself? You just went for the money. What if my book isn't worth the paper it is printed on? Are you going to publish it anyway simply because I am paying?

Publisher: I answered what you asked. Let's recap: You asked about the services that we offer and the costs. That is what I responded on – the questions you asked. Manuscript development means should there be a need to help you develop certain chapters, or overhaul them completely, we can help you with that. Please note, this does not mean we will rewrite the book for you. If it is truly badly written, then we will tell you to go back to the drawing board. We can only rescue what can be rescued. Having said that, if you are not confident in your own work, then you most probably are not ready to publish.

Author: I have every confidence in my work. It is you I am not so sure about.

Publisher: Yet here you are, talking to me. I would suggest that you keep searching then. Never, ever work with a publisher you are not certain about.

Author: I think your costs are exorbitant. I actually got a better offer from Publisher X. They said they will also help me to sell internationally.

Publisher: Yet here you are, talking to me. If you feel Publisher X is best suited for your work, then by all means, get started with them. Do not put one publisher in a position to

badmouth another. Do compare rates, ask for sample edits and speak to authors who have worked with them in the past. Your decision to publish shouldn't solely be based on the cost and promises that seem unrealistic, but also on workmanship, skill, experience, track record and what you envisage for your book in general.

Every author has aspirations of breaking into the international market, but if a self-publisher promises you that kind of success off the bat, I would be suspicious. Most South African authors who have gotten a taste of the international market, have first obtained success at home, with books initially published for the domestic market. Amazon and Draft2Digital, amongst others, have made it easier for authors to reach the world, but just because the book is online does not mean it will now become a bestseller. There are millions of books on Amazon alone. What are you doing to make yours stand out? Curb your enthusiasm and be realistic, otherwise you are setting yourself up for failure and heartbreak post publishing.

Author: I don't need an editor, I edit my own work.

Publisher Y: Actually, it's supposed to be 'I don't need an editor; I edit my own work'. A semi-colon, not a comma, is appropriate in this sentence because the two lines are closely related to each other. Or you can simply use a full stop. Shorter sentences have more impact. Even the best writers in the world have editors. Let another pair of eyes go through your work, and you will be surprised by what they find that you might have missed. Better yet, get a Beta Reader. They don't charge you to look at your work. But whatever you do, get your work edited.

Publisher X: That's not a problem. We will then simply lower the cost, and charge you for only the services we will provide minus editing.

*NB – An honest publisher will not allow a book that hasn't been professionally done carry their stamp of approval. One that does is a red flag. If it carries their name – and even when it doesn't – they should do due diligence. How many times have you been asked, "So who did you publish with?" The question is asked for one of two reasons – the book is badly written, or it is done just right. Your publisher should put as much an effort into your work as you do. He or she shouldn't just copy and paste and then print.

Author: I don't think you should be charging people to publish. Self-publishers cannot be trusted. Traditional publishing is the way to go.

Publisher: You said you got my details from a self-publishers' group. What are you doing in a self-publishers' group when all you are interested in is traditional publishing?

Author: The way you speak to me is rude and unprofessional. I think I am right about you, you are all about the money. You are a scammer.

Publisher: Your last sentence shows you still need to learn where to use a comma and where to use a semi-colon. Regardless, I think I have been professional and accommodating with you, much more than I should have. I have answered your questions as candidly and as professionally as I could despite the sheer provocation you keep dishing out. Honestly, I should have ended this conversation a long time ago. If there is one thing I will not do though, is to allow you to determine what is professional and what is not. By merely asking me about a service you know you don't require and are not even remotely interested in, is a waste of my time. You were unprofessional from the word go. You are therefore not in a position to determine what is professional and what is not.

Please visit the Publishers Association of South Africa for a list of reputable traditional publishers. Study each one, especially their submission guidelines, and pick those that you feel are more likely to publish your work. Some rarely accept unsolicited manuscripts, while others have submission windows. Good luck.

Author: Let's say I publish with you. Do you think my book will sell?

Publisher X: Yes, I think you have a gem here. This book will fly off the shelves. It will sell like hotcakes. This is what the country and the world has been waiting for. There is a big market for authors like you. You are certainly the next Steven King.

Publisher Y: I don't know. Do you think your book will sell? Do you already have a well-defined market or target audience for your work? How big a following and fanbase have you grown and how many people out there are aware that you are about to publish a book? Have you marketed it or yourself as a brand? Are you an authority in your chosen subject matter? If you are, and there are people out there patiently waiting for you to drop this book, then most definitely, your book will sell, because you have done the groundwork.

Author: When, then, would you say a new author is ready to publish?

Publisher X: When your book is done, and you have put together enough money to publish. Just come to us and we will make your dream come true.

Publisher Y: You are ready to publish when you have satisfied yourself that you have done all that is humanly possible to market yourself and your book to your target audience. The best way to check if you have done enough groundwork, is to call for pre-orders. Anyone who wants to buy your book, will not hesitate to pre-order it. This cannot be overemphasised – LIKES ON FACEBOOK CAN NEVER TRANSLATE TO SALES. Do not order or print in bulk based on the people who liked your posts on Facebook and promised to buy as soon as the book is out. People on social media have a very short

memory. Over a hundred people can like your post, but less than ten might actually follow up with a purchase. You might end up with hundreds of unsold books gathering dust in your garage.

Author: Can you get my book into bookstores?

Publisher X: Yes, of course. All our books go to bookstore X and Bookstore Y and Bookstore Z. Yours too will be on their shelves.

Publisher Y: We do everything in our power to get your book into bookstores, but we also need your help to do it. For starters, no bookstore will keep a book on their shelves if it is not generating traffic through their doors. If it gathers dust on the shelves, it will be removed to make space for books that actually sell. Bookstores are also a business and need to make a profit. It is therefore your responsibility to market your book to death, so that it brings traffic through the bookstores' doors. As you may know, major bookstores are reluctant to work with little known self-published authors and prefer to work with distributors. This is another avenue you can consider. Exceptions, however, can be made for authors who show diligence in marketing themselves and whose books are in demand.

Either way, ensuring that the book remains on the shelves is your responsibility, not the self-publisher's. You are, after all, an independently published author. Even if this is in the contract, do not expect a self-publisher to help you post publication because they rarely do.

Author: Can you get my book to be read at schools?

Publisher X: Of course. Many of our authors have had their books accepted by the Department of Education.

Publisher Y: Annually, various provinces in the country open submission windows for authors and publishers to submit their books for evaluation. It is however not all the provinces who do this and not every book is accepted. While your book may be accepted, there is a chance that the department might not order more than 100 copies. These are the stories authors don't tell for fear of being laughing stocks. There are authors who have received orders for as little as two copies, while some who were approved have been told they would be considered the following year. The government just doesn't have the money, so don't get your hopes too high.

Author: What if you help me to publish and then get your money from the sales of the book?

Publisher X: Yes, we can certainly do that. I will simply hold on to the artwork and you will print through me. Basically, I will be selling you your work so that you can resell. I will also own the copyright of your work for at least three years. After all, no one knows your audience more than you, so you will do the selling until your debt is paid.

Publisher Y: Yes, we can certainly do that, if you can show me your marketing plan that will convince me that this arrangement will give me a return on my investment. You see, this arrangement works best with celebrities like Somizi and Khanyi Mbau, because they already have an established following and a fanbase. As an independently published author, I would not advise you to opt for this arrangement, because you will not fully own your work until your debt is fully paid. The publisher gets to decide when this debt is paid. You could enslave yourself until your book sales reach the ceiling, or until you can't sell anymore. Some publishers can tie you up with contracts that require you to purchase a certain number of books from them monthly, even when you do not have readers who have ordered the books. And in the event that some bigshot producer is interested in adapting your book for the big screen or television, it is the self-publisher they would be negotiating with as they still own the rights to your work.

Author: Why should I choose to work with you instead of Publisher X?

Publisher: If you want to work with a publisher who will tell you what you want to hear, then by all means, pick Publisher X. I have no doubt Publisher X will do a splendid job with your book. The only problem I envisage, is when the other grand promises they have made do not materialise. You might find yourself dishing out dirty linen on them on these Facebook streets. I would suggest that you pick a publisher that resonates with you and ask them to be blatantly honest on what they can do and what they can't. No unrealistic, over-the-top promises such as international bestseller.

Publishing a book is easy. Selling the same book is the hardest part. Often, this is where the author and publisher find themselves at loggerheads – because the author had expectations that the publisher has fed with promises and they became a famished, fire-breathing monster. Like a jilted lover, the author becomes bitter and demands that the promises be honoured or that he/she be refunded. Meanwhile, the publisher has moved on to another author and has no intention of refunding you. The end result might land you in court, defending a defamation lawsuit.

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CALLS FOR SUBMISSIONS 2024

2023 UJ Prize For South African Writing



The University of Johannesburg (UJ) Prize for South African Writing (UJ Prize) is now open for submissions for books published in 2023.

The first announcement was made in November 2023 and entries will close on 29 February 2024. The UJ Prize was established in 2006 for South African Writers regardless of whether they have connection with the University or not. The latest winners are C.A Davids (main prize), who received a cash prize of R75 000 for her novel *How To Be A Revolutionary* (2022), and Pulane Mlilo Mpondo (debut prize), who received R45 000 for her novel, *Things My Mother Left Me* (2022).

Previous winners include Mandla Langa, Jacob Dlamini, Gabeba Baderoon and

Zakes Mda, amongst others. The UJ Prize is open to books published in English language and has two categories, the main prize and the debut prize. Publishers must specify whether they are entering for the main prize or the debut prize. The winning entry will join the illustrious list of prominent authors who have won the prize since its establishment in 2006.

GENRE

The UJ Prize is not genre specific. Publishers can submit novels, short story collections, volumes of poetry, biographies or any form of creative fiction and non-fiction books. Our intention is to be as inclusive as possible and open opportunities to a wide variety

of books with literary merit. We trust our panel of judges to do a fair and thorough evaluation of submitted texts and select the best books.

IMPORTANT DATES

Only books published in 2023 (1 January to 31 December 2023) may be entered.

Closing date for submissions is 29 February 2024.

The shortlist will be announced not later than 31 August 2024.

NOT QUALIFYING ENTRIES

- Unpublished manuscripts or self-published
- Books translated into English by someone other than the author
- Not written by a South African author
- Not published during the 2023 calendar year.

HOW TO SUBMIT

Publishers are required to submit seven copies of each title that they want to enter for the award along with the UJ Prize entry form.

The UJ Prize entry form must be signed by both the publisher and the author, and enclosed in the same package with submitted books.

Publishers who wish to submit entries for the UJ Prize for works published in 2023 should send all submissions to the address below by courier:

Ms Dikeledi Seranyane
University of Johannesburg: English
Department
B-Ring 713
Kingsway Road
Auckland Park
Johannesburg
Tel: 011 – 559 2063



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ilembe Book Festival

KIRSTEN MILLER

Author of four novels, *All is Fish, Sister Moon*, *All That Is Left*, and *The Hum of the Sun* which won the Wilbur and Niso Smith Foundation's Prize for Best Unpublished Manuscript, was long-listed for the Dublin Literary Award and translated into German under the title *Hörst du, wie der Himmel singt?* (Baobab Books 2021).

She also writes poetry, short stories, articles and non-fiction. Her non-fiction book, *Children on the Bridge* was long-listed for the Alan Paton/Sunday Times Award.

03 February 2024
Luthuli Museum | Groutville, KwaDukuza
www.ilembebookfestival.co.za

Assisted Self-Publishing Programme

During the first two weeks of March, WritePublishRead accepts manuscripts in previously under-published languages for our Assisted Self-Publishing Programme for ebooks. Manuscript submissions are open from 1 to 14 March annually.

Who Is This For?

For the Assisted Self-Publishing programme, we will be accepting manuscripts from South African writers who have not been published before.

We'll accept a maximum of 12 manuscripts to participate in the programme, which will give each writer access to a language specialist appointed by ALASA and the NRF Chair in African Languages, who will edit their work and help them prepare the final manuscript for publication.

The number of manuscripts we'll accept per language is structured according to the percentage of home language speakers for each of the under-published South African languages, as follows:

Under-published South African Languages

- isiZulu
- isiXhosa
- Sepedi
- Setswana
- Sesotho

- Xitsonga
- SiSwati
- Tshivenda
- isiNdebele
- South African First Nations Languages (For example, ǀKhomani San, Khwe-, !Xun-, Nama, Koranna, Griqua, Cape Khoekhoe)

Criteria For Manuscripts

For the Assisted Self-Publishing programme, we're looking for original, final manuscripts in the languages listed above. Furthermore, we will accept the following fiction genres (note the required word count):

Classification

- Novel
- Novella
- Novelette
- Short story
- Short story collection (own work)
- Short reads/Flash fiction collection (own work)
- Drama (stage play)
- Collection of poetry (own work)

Word Count

- 40 000 words or more
- 17 500 to 39 999 words
- 7 500 to 17 499 words
- 1000 to 7 500 words (one story)
- 1 000 to 3 500 words per short story (10 to 15 stories)
- 100 to 1 000 words per short read (5 to 10 short reads)
- 5 000 to 10 000 words
- 20 to 50 poems

The Details

Based on the order of submissions received we will select 12 manuscripts, across all previously under-published languages, and provide special assistance in helping the authors to self-publish their work.

The 12 successful authors will be announced annually on World Book Day, 23 April.

A Memorandum of Understanding will be signed between all parties. Note: The author will retain his or her copyright.

The 12 authors will work with Via Afrika, the NRF Chair in African Languages and ALASA through the process of getting their manuscripts digitally print-ready, up to getting it published and promoted.

What will Via Afrika, the NRF Chair in African Languages and ALASA do during this process?

- Assist the authors by performing a thorough language edit on their manuscript

- Assist the authors to get their manuscripts ready for self-publication on the Smashwords website as ebooks
- Host authors on the WritePublishRead Authors web page
- Spread the word about each author's publication on social media

Note: The Assisted Self-Publishing programme does not include the printing, warehousing, distributing, marketing or selling of printed books. This is a self-publishing initiative that enables writers to create ebooks. WritePublishRead is an assistive tool which will prepare authors to be as successful as possible as independent, self-published authors. It is not a publishing agreement. Authors selected for the Assisted Self-Publishing programme will retain all copyright, and will not enter into a publishing agreement with Via Afrika, the NRF Chair in African Languages, or ALASA, as a consequence of being selected for the Assisted Self-Publishing programme.

The selection of authors who will participate annually rests solely with Via Afrika. Via Afrika's decision is final, and no correspondence relating to the selection will be entered into.

Assisting 12 authors from previously under-published languages will be an annual WritePublishRead undertaking.

Want to access WritePublishRead's How to Self-Publish for Everyone?

Register now:

<https://viaafrika.com/writepublishread/assisted-self-publishing-programme/>

R20 000 Plus Publishing Deal For Your Unpublished Manuscript

Do you have a complete novel gathering dust in your study? Well, if you enter it into the James Currey Prize for African Literature, you might score yourself £1000 (about R20 000), a publishing deal and representation by world renowned agency, World Arts Agency.

The prize is an annual award for the best unpublished work of fiction written in English by any writer, set in Africa or on Africans in Africa or in Diaspora.

It was established in 2020 by Nigerian writer, filmmaker and publisher of Hattus Books, Onyeka Nwelue, in honour of James Currey, the leading publisher of academic books on Africa – dedicated to distributing books about Africa in Africa.

The James Currey Prize is worth £1000 to the winner. The Prize is awarded by a panel of judges appointed each year by World Arts Agency.

The Prize is awarded annually for the best first unpublished full-length work of fiction written in English.

The winner of the Prize will be selected from a long list of ten titles, followed by a shortlist of three outstanding manuscripts submitted for the prize.

Any eligible manuscript which is entered for the Prize will only qualify if they meet the criteria for submission and it satisfies the conditions set out in the rules.

The winning author will be signed to World Arts Agency if they do not have any agent.

Each shortlisted author will be invited to attend the Prize ceremony.

The curators reserve the right to vary the Rules and Conditions of Entry and may also alter the published programme without prior notice as necessary.

full-length unpublished manuscript of fiction, is eligible. Short stories or novella are not eligible.

Authors must be living at the time of submission.

Only manuscripts in English are eligible.

The decision of the Judges shall be binding and final.

All submissions are made on a confidential basis.

A longlist of ten titles will be announced on June 1st.

A shortlist of three titles will be announced on July 1st.

The winner will be announced on September 3rd.

Send mail to submission@jamescurreyprize.com
<https://jamescurreyprize.com>

Lọúnlọún, Pan-African Literary Journal for Historical Fiction

Submissions are now open to Lọúnlọún, a Pan-African literary journal committed to historical fiction. If you are a writer who likes to write about fiction based on African history, consider submitting to this journal by the deadline February 23, 2024.

Lọúnlọún was founded by Nigerian writer Victor Ola-Matthew on 25 December 2023 as a literary journal focused on historical fiction set during historical events that have shaped and defined places and times in Africa, as well as the experiences of those who lived through the events, or didn't.

In a conversation with Brittle Paper, Ola-Matthew noted that his interest in historical fiction began due to its potential to entertain as well as to educate:

There were people around me who knew nothing about the Tutsi and Hutus, or Apartheid in South Africa and Namibia. People who, for lack of better words, like me, are of the 'younger generation,' if that is a thing. At the same time, there were also people around me who learned about the Biafran genocide from Chinelo Okparanta's *Under the Udala Trees* and Adichie's *Half of a Yellow Sun*, or the issues mentioned earlier in the movies *Trees of Peace* and *Sarafina!* respectively.

Genocide, however, is not the only thing we wish to hear from our history for fear of forgetting the significant things people with less significance to their country's

ambitions did or experienced. Although not fiction, if you read Immaculata Abba's winning essay for the 2023 Abebi Award in Afro-Nonfiction, "The Fire in My Memory" you would better understand the importance of remembrance and how we, Lọúnlọún, wish to make significant the seemingly insignificant people and times in our history.

As such, Lọúnlọún is interested in historical fiction as a broad category. It can include a car crash in 2004 published in the local newspapers as much as the Rwandan and Biafran genocides of 1994 and 1967 respectively.

Submission Guidelines:

African writers, and those of African descent, home and abroad, are eligible to submit.

Only submissions in fiction are accepted, with a 2000 to 5000 word range.

Only original pieces will be considered. Previously published pieces are not accepted.

Submissions should be in Times New Roman, size 12, double-spaced, and submitted in Word document format.

Submissions should be in English, or translated to English. Writers are however allowed creative freedom with the expression of their languages.

Submissions must be based on an event that has happened on the continent, or affected the continent, regardless of where characters in the telling are located.

Submissions may contain photos, if desired, with appropriate source crediting. This is however not a guarantee it will be used.

Submissions must contain a brief historical setting description (max 3 sentences) which could either describe the historical events in telling, dedicate the work to the event and/or lives in telling, or both.

Submissions must have at least two references, with links, to the historical events in telling.

We accept simultaneous submissions, but let us know promptly if your work is accepted elsewhere.

To submit your work, send an email to submissions@lounloun.com with the subject 'Fiction Submission.' In the body of the email include your third-person bio and attach the story. Please ensure the story has references and is in Word document format.

Deadline: February 23, 2024

The editorial team carefully reviews each submission and the review process may take 3-8 weeks. If you have any questions, contact the editorial team at contact@lounloun.com.



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PUMZA SHABANGU

Lecture and author who has five published books under her belt, **Unspoken Truth, Ravaged Souls, Strum My Pain, Strumlet and Something About You** and working on a 6th novel **Chains That Bind** to be released in February 2024.

"My art is the conscience for society. It begins necessary conversations in the spaces we occupy. I hope to inspire change and empathy."

03 February 2024
Luthuli Museum | Groutville, KwaDukuza
www.ilembebookfestival.co.za

The Alpine Fellowship Writing Prize 2024

The winner and runners-up will receive cash prizes and will be invited to attend our annual symposium. We will offer up to £500 travel expenses to help with travel to the event and meals and accommodation during the symposium dates are also covered.

First place: £3,000

Second place: £1,000

Third place: £1,000

Rules:

All genres of writing are permitted, including fiction, non-fiction, and non-academic essays.

Open to all nationalities.

Applicants must be aged 18 or above at the time of entry.

All entries must be written in English.

Limited to one entry per person.

Submissions must be standalone and cannot be extracted from a larger piece.

A maximum of 2,500 words per entry.

Stories must not have been published (not including self-published), or accepted for publication in print or

online, or have won or been placed in another competition at any time.

Travel expenses can be used for economy travel costs only and are not exchangeable for cash, any leftover travel budget will not be redeemed as cash.

Travel expenses can be used for transport only, and cannot be used towards accommodation outside of the dates of our symposium.

Submissions will be judged anonymously, so please ensure that your name does not appear anywhere on your work.

Due to the volume of applications, the judge's decisions are final and no correspondence will be entered into following the results.

Key Dates:

Applications open: 1st January 2024

Applications close: 1st March 2024 at 23:59 (UK time)

*Please note: we reserve the right to change any aspect of our prizes at any point during the submission or judging process or to not award a prize if we choose.

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Doek Literary Magazine Submissions

Submissions are now open to Doek! Literary Magazine's call for creative nonfiction exploring the known and the unknown.

If you are an African writer with a penchant for nonfiction, then apply by the deadline of 29 February 2024.

Founded in 2019, Doek! is a free, independent, and Pan-African online literary magazine produced in Windhoek, Namibia. It publishes short fiction, nonfiction, poetry, and visual art from Namibia, Africa, and the African diaspora.

Doek! is looking for creative nonfiction (such as essays, memoirs, or narrative nonfiction) that explores the known and the unknown. The editorial team is interested in considering submissions that discuss a wide variety of topics in interesting styles; prospective nonfiction writers and visual artists should read previous issues of Doek! to see the themes and topics that have been previously explored.

Storytellers are encouraged to discover fresh narrative territories. In particular, death, grief, and trauma are topics which have been covered extensively in past issues; contributors exploring similar topics are encouraged to find new ways of engaging with such subject matter. Submissions which are directed at the white gaze are not encouraged.

All successfully published submissions from Namibian writers, poets, and visual

artists are automatically eligible for the Bank Windhoek Doek Literary Awards.

Submission Guidelines:

Writers must be Namibian citizens living in the country or in the diaspora (outside Namibia); or African writers, or those of African descent, living on the continent or in the diaspora (such as North and South America, the Caribbean, Europe, or elsewhere).

Only original work will be considered. Previously published work (in any medium, including social media or personal blogs) is not accepted.

Novels or manuscript excerpts, film scripts or plays, journalistic reportage or columns, management or business guides, and "self-help" texts are not eligible for consideration.

Submissions must be written in English. Writers and poets may use words or phrases from any of Namibia's indigenous languages provided their meaning can be understood within the text (without resort to glossaries or footnotes).

Nonfiction submissions may not exceed 4000 words. The minimum word count is 1500 words.

Nonfiction writers can only submit one piece of writing per submission window.

Submissions must be typed: Times New Roman, 12 pt, 2.0 line spacing.

The document should only contain the title and the body text of the submission. No identifying details (name, contact number, or email address) may be used in the filename or be placed anywhere in the submission document.

Nonfiction submissions can be sent in any of the following formats: Microsoft Word (.docx and .doc), Rich Text Format (.rtf), and plain text (.txt).

Nonfiction cannot submit to or be considered for two or more categories at any given point in time. Each writer must submit to one category and wait to be told about the final outcome of their submission before submitting again. Unsuccessful writers and poets can submit to the same category or a different category if their submissions are not accepted for publication.

Simultaneous submissions (submissions which have been sent to other literary magazines) are permitted and should be retracted when accepted for publication elsewhere.

Writers who have been published in Doek! must wait six months from the date of their publication before submitting any work (in any category) to the magazine for consideration again.

Writers must be 18 years of age or older at the time of submitting their writings.

Learn more:
<https://commonwealthfoundation.com/opportunity/doek-magazine-nonfiction-and-visual-art-submissions/>



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The Asian Review

The Asian Prize for Short Story is now open for submissions

The Asian Group of Literature has immense pleasure in announcing that the first edition of The Asian Prize for Short Story is now open for submissions.

As a component of The Asian Prizes, the Asian Prize for Short Story is introduced in order to create a global platform of appreciation for outstanding work of short stories written by writers around the world.

The Asian Prize for Short Story is open to writers worldwide. The submitted work, if it complies with the rules and standards of the prize, will be evaluated by the panel of evaluators who represent the diversity of the world we live in today: the Asian values—diversity in creative expression, literature for human growth, universality, and non-discrimination.

The submissions will be closed on 08th March, and the long list will be announced on 30th June, followed by the shortlist on 15th September. The winner will be announced in December 2024.

Rules and Guidelines:

General rules:

The applicants can submit only one short story per edition.

If the applicant is already a laureate of The Asian Prize for a Short Story, he/she is not eligible to submit his/her work again to the prize.

The same work cannot be submitted twice unless a significant level of rework exceeding 40% has been done, and needs to be approved by the prize's executive committee.

The writers who write under pen names are required to submit a written statement confirming their pen name, and a copy of the recognised identification document must be attached for reference.

The submitted work cannot be published anywhere else within 18 months of submission.

The Asian Group of Literature will have the right to publish the shortlisted work and the work to which the prize is awarded in printed, audio and online media.

Submission is open every year from 21st January to 8th March.

Technical guidelines:

No story void of title is accepted.

Submissions should be in English.

The submission should be between 3000—10,000 words.

No translations of published work are accepted.

The font should be 'Times New Roman', 12" with 1.4 spacing—no other format is accepted.

No pictures are accepted in the submissions.

A submission cannot contain local terms greater than 4%.

A glossary is mandatory if words from local languages are randomly present in the story.

The applicants should get an application form by contacting The Prize

administration via
(admin@theasianprizes.org)

The submissions should be sent to (submissions@theasianprizes.org), with the email title "The Asian Prize for Short Story/ 2024/Name of the applicant/Title)

A properly filled submission form is mandatory.

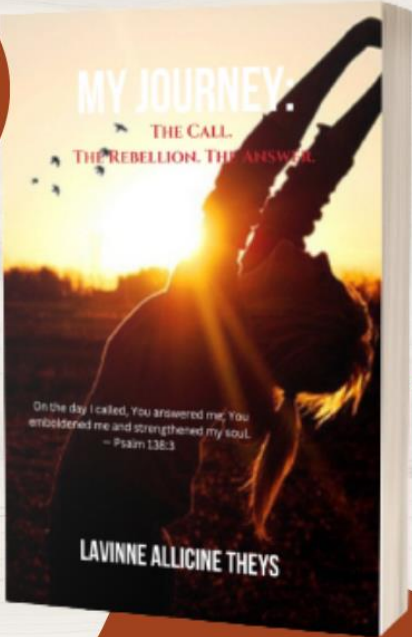
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Contact Lavinne on: +27 81 747 9206

Thuthukisani Information Briefing

You are invited to attend the ACT Thuthukisani “Atologa 2024” information briefing session. Both registered and non-registered businesses/companies are welcome to apply.

Briefing will take place: 8 February 2024

Why you should attend: Important information regarding the programme application, eligibility criteria, training curriculum and investment potential will be discussed during this session with a Q&A opportunity.

About the ACT Thuthukisani Programme

Thuthukisani is a call to action taken from the Zulu word Thuthukisa (verb) means Develop

The ACT Thuthukisani Programme, supported by Nedbank, was created to invest in a selected group of registered or non-registered arts businesses and artists from all nine provinces of South Africa, to implement and execute their chosen projects in a strategic and sustainable way, the goal being to deliver a profitable product over a 90-day period.

The programme requires participants to switch gear into proactive, creative solutions and opportunities to create profitable products and projects through training and mentorship. Throughout this process, projects that illustrate viability and merit will be selected for a monetary investment to roll out their project over a 90-day period.

Categories considered for application:

Applicants:

Formal (registered and fully compliant with SARS and the Companies and Intellectual Property Commission).

Informal (not registered with SARS or the Companies and Intellectual Property Commission CIPC or SARS).

Community Arts Centres.

Applicants must be in the Arts and Culture sector, and under the following disciplines:

Visual/Digital Arts: ceramics, drawing, painting, sculptures, printmaking, photography.

Digital Arts: making use of technology in creative and art making, ranging across a variety of media including digital painting, animations, photo painting, illustrations, photos, videos, and even sculpture.

Performing arts: performance in front of a public audience; may be live or digital, including e.g. dance, acting, musical theatre, spoken word, stand-up comedy, etc.

Music: arrangement of sound (vocal or instrumental) to form a functional melodic line.

Arts and/or Culture **MUST** be the CORE element:

Music videos or documentaries about animals, for example, are not eligible for

consideration into the ACT Thuthukisani Programme.

4. MUST be a South African National:

Only South African nationals may apply and projects must take place in South Africa. The allocation of programme slots is at the discretion of the ACT board of Trustees. The decision about all applications for participation is final and no correspondence will be entered into.

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Thuthukisani Information Briefing

You are invited to attend the ACT Thuthukisani "Atologa 2024" information briefing session. Both registered and non-registered businesses/companies are welcome to apply.

Briefing will take place: 8 February 2024

Why you should attend: Important information regarding the programme application, eligibility criteria, training curriculum and investment potential will be discussed during this session with a Q&A opportunity.

About the ACT Thuthukisani Programme

Thuthukisani is a call to action taken from the Zulu word Thuthukisa (verb) means Develop

The ACT Thuthukisani Programme, supported by Nedbank, was created to invest in a selected group of registered or non-registered arts businesses and artists from all nine provinces of South Africa, to

implement and execute their chosen projects in a strategic and sustainable way, the goal being to deliver a profitable product over a 90-day period.

The programme requires participants to switch gear into proactive, creative solutions and opportunities to create profitable products and projects through training and mentorship. Throughout this process, projects that illustrate viability and merit will be selected for a monetary investment to roll out their project over a 90-day period.

Categories considered for application:

Applicants:

Formal (registered and fully compliant with SARS and the Companies and Intellectual Property Commission).

Informal (not registered with SARS or the Companies and Intellectual Property Commission CIPC or SARS).

Community Arts Centres.

Applicants must be in the Arts and Culture sector, and under the following disciplines:

Visual/Digital Arts: ceramics, drawing, painting, sculptures, printmaking, photography.

Digital Arts: making use of technology in creative and art making, ranging across a variety of media including digital painting, animations, photo painting, illustrations, photos, videos, and even sculpture.

Performing arts: performance in front of a public audience; may be live or digital, including e.g. dance, acting, musical theatre, spoken word, stand-up comedy, etc.

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