

MAY 2025 ISSUE

PUBLISH'D AFRIKA

LITERARY MAGAZINE

IN SEARCH OF NONGQAWUSE

A Deceiver Or A
Liberation Leader?

HOW TO SELL A SCREENPLAY

NOZINCWADI

Celebrating Dr
Gcina Mhlophe

TURNING YOUR BOOK INTO INCOME

BOOKS ESCAPE TRUMP'S TARIFF SLEDGEHAMMER

ENTREPRENEURSHIP BEYOND PRISON BARS

MPHO 'BOJWA' MAPONYA

TABLE OF CONTENTS

1. Mpho 'Bojwa' Maponya: Entrepreneurship Beyond Prison Bars
2. Nozincwadi: Mother of Books - Celebrating Dr Gcina Mhlophe
3. In Search of Nongqawuse: A Deceiver or a Liberation Leader?
4. Books Escape Trump's Tariff Sledgehammer
5. Results: PUBLISH'D AFRIKA Magazine Short Story Competition
6. Isindi sikaSiwe: Navigating The Pitfalls of University Life
7. How To Sell A Screenplay
8. Haliru Ali Musa Wins The 2024 Alexander Nderitu Prize For World Literature!
9. Nal'ibali Commemorates World Book and Copyright Day
10. Avbob Poetry Corner
11. Maseru to Host the 2025 African Writers Conference
12. Soweto Books and Us: A Literary Collective
13. Money In Books: Turning Your Book Into Streams Of Income
14. Call To Support The Nkangala Athletic Academy
15. Calls For Submissions

PUBLISHED BY PUBLISH'D AFRIKA

Designed & Compiled by Sukoluhle Nontokozo Mdlongwa
Edited by Thokozani Magagula

CONTACT DETAILS

Call/WhatsApp: +27 83 487 4440/ +27 84 311 8838

Email: info@publishdafrika.com

Website: www.publishdafrika.com

Facebook: Publish'd Afrika Magazine

MPHO “BOJWA” MAPONYA:

ENTREPRENEURSHIP BEYOND PRISON BARS



From within the confines of a prison cell, where he was serving a 12-year sentence, he not only wrote and published a book, but also started and operated a clothing brand aptly named “Bojwa”.

Bojwa: A Graduate from the UNIVERSITY of Life, is a newly published book written by Mpho Maponya and published by PUBLISH'D AFRIKA—while the author was still serving time! The book was released just a week before Mpho stepped out of the gates of Kgoshi Mampuru 2 Correctional Centre.

Mpho said writing the book stemmed from the deeply transformative journey he experienced during his time in prison, finding himself on the choices he has made and their consequences, which led to an overwhelming desire to share

his story.

“While in prison, writing became my refuge—a way to process the emotional turmoil and articulate the profound lessons I learned about resilience, accountability, and hope,” he said. “I wanted to convey that even in the darkest moments, there is a path to redemption and understanding. This book is not just a recounting of events; it is a testament to the power of personal growth that can emerge from adversity.”

Through this journey, Mpho also established a clothing brand and an online store, as well as a men's exclusive barbershop under the Bojwa brand—initiatives that he was able to develop even while in prison. These accomplishments serve as proof that transformation is possible, no matter the circumstances.



“I wrote this book for a diverse audience—anyone who seeks hope and inspiration, particularly those who may feel trapped by their circumstances,” he said. “My target audience includes individuals who are struggling with their own challenges, whether they are in prison, dealing with personal loss, or facing societal pressures. I want my story to resonate with readers who are searching for a way to navigate their own difficulties.”

Additionally, Mpho believes that anyone interested in personal development and the human experience will find value in his reflections. He hopes that readers from all walks of life can connect with the

universal themes of struggle, growth, and the pursuit of meaning.



“By sharing my entrepreneurial ventures, such as my clothing brand and barbershop, I aim to inspire others to pursue their passions and dreams, regardless of their current situation,” he said. “I hope readers come away with a profound sense of empowerment and the understanding that life’s challenges can serve as powerful catalysts for growth. I want them to recognise that every experience—whether joyous or painful—holds valuable lessons that can shape our character and perspective.”

Through his story, Mpho aspires to inspire a mindset of continuous learning and self-improvement. He wants readers to embrace their journeys, no matter how difficult, and to understand that resilience and self-reflection can guide them toward a brighter future. Ultimately, he hopes his memoir serves as a beacon of hope, encouraging readers to believe in their capacity to transform their lives and to find meaning in their struggles.

“The establishment of my clothing brand and barbershop exemplifies that with determination and creativity, anyone can

turn their dreams into reality, even from the confines of a challenging situation,” he concluded.

PUBLISH'D AFRIKA










PUBLISH WITH US

Get your manuscript polished and published by us...

SERVICES OFFERED

- ✓ Editing and Proofreading
- ✓ Typesetting and Formatting

Contact details
+27 74 643 0618
+27 83 487 4440

- ✓ Manuscript Development
- ✓ Ghostwriting

- ✓ Cover Design
- ✓ And all other self-publishing needs...

Visit our Website:
publishdafrika.com

CALL NOW

NOZINCWADI: MOTHER OF BOOKS

CELEBRATING DR GCINA MHLOPHE



The South African literary fraternity has rallied behind author Dr. Gcina Mhlophe, for nomination as the United Nations Educational, Scientific and Cultural Organization (UNESCO) City of Literature Ambassador.

UNESCO designates certain cities as "Cities of Literature" to recognise their rich literary heritage and contribution to the art of writing. These cities are part of the UNESCO's Creative Cities Network. The designation is

intended to promote literature and cultural exchange between cities.

Part of UNESCO Cities of Literature's key aspects includes recognition of literary heritage. The designation acknowledges a city's significant literary history, including notable authors, literary traditions, and institutions. Cities of Literature actively promote their literary scene through festivals, events, and initiatives that celebrate books and writing.

The network also fosters collaboration and knowledge-sharing among cities, enabling them to learn from each other and build stronger literary communities. It also enhances the city's international profile and draws attention to its literary culture and activities. Her extensive accolades include the prestigious South African Music Award (SAMA) for her evocative CD, "Stories of Africa," along with the OBBIE and Joseph Jefferson

Awards in the USA. She has also been honoured with the esteemed Fringe First at the Edinburgh Festival and the MultiChoice AFRICA Legend Storyteller Award, among others.

Her contributions to the arts have been recognised with numerous prestigious awards, including the USIBA Cultural Legend Award, the SA Children's Laureate Award, and the SAFTA Lifetime Achievement Award, highlighting her remarkable influence in acting and film in South Africa. In a tribute to her profound impact on the cultural landscape, her birthday, October 24th, has been officially designated as National Storytelling Day since 2019, celebrated at her venue, The Storytelling Tree, in Durban.

In November 2022, Dr Mhlophe was recognised by the Charlotte Manyax-Maxeke Institute as one of the "Mothers of the Nation," standing alongside pioneers like Mrs. Nokukhanya Mdim-

Dube and Ms. Nicky Newton King, underscoring her pivotal role in South African storytelling. Her remarkable journey was further enriched in May 2023 when she received the Flora Nwapa Literature Award and teamed up with East Coast Radio to create the acclaimed podcast "African Story Magic," which earned nominations for the Spotify Content Creator Awards and won the APVA Award for Best in Fiction. By republishing "Nozincwadi: Mother of Books" in Sign Language, she has ensured that her stories resonate with an even broader audience.

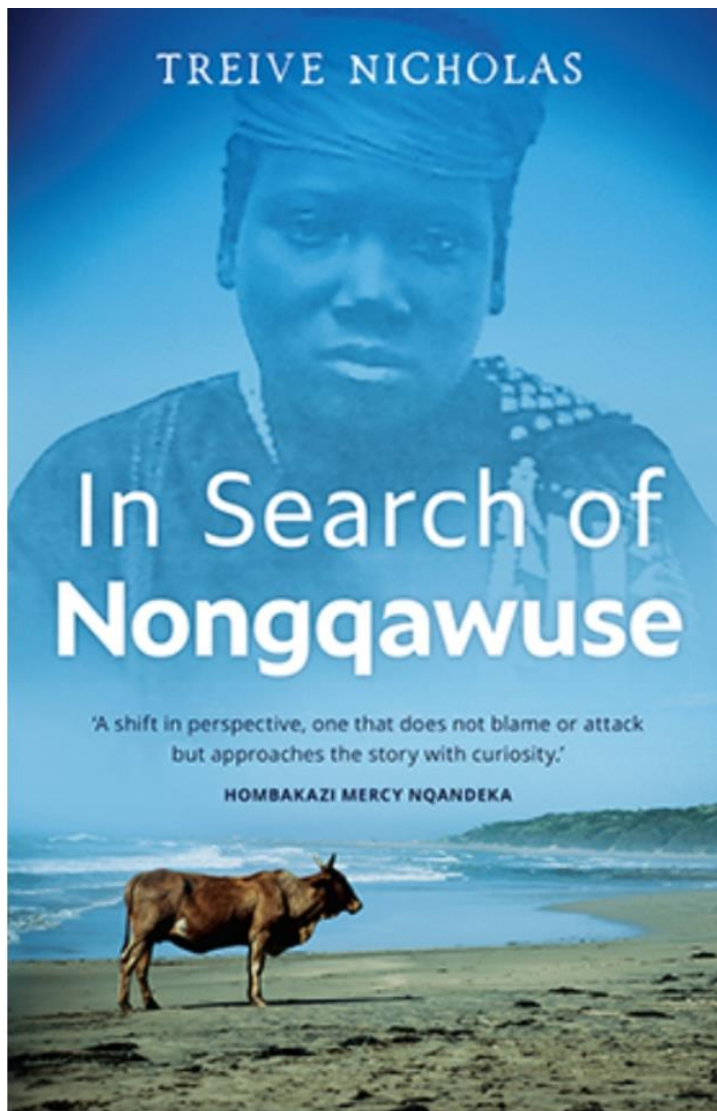
As a journalist, Gcina held a part-time news reading position at Press Trust, Africa Service and between 1982 and 1983 she was writing for the Learn and Teach magazine.

Click on this link: <https://www.gcinamhlophe.co.za/gcinamhlophe-nominate.html> to complete the form and submit your nomination.



IN SEARCH OF NONGQAWUSE

A DECEIVER OR A LIBERATION LEADER?



Scholar Treive Nicholas has joined the long list of scholars shining the spotlight on a historical tragedy that came close to annihilate the Xhosa nation, between 1856 and 1857.

His newly released book, titled *In Search of Nongqawuse*, traces the story of the 15-year-old girl named Nongqawuse who, in April 1856, claimed to have received a message from the spirits of ancestors near the Gxarha River. The spirits instructed the Xhosa to slaughter all cattle, destroy crops, and build new settlements, believing the ancestors would then return and expel the British.

Nongqawuse's interpreter, Mhlakaza, spread the prophecy, leading to a divide within the Xhosa community between believers and skeptics. Driven by the vision, the Xhosa began to slaughter their cattle and burn

their crops, despite the potential consequences.

By February 1857, over 200,000 cattle had been slaughtered, and the Xhosa were facing severe famine and disease. The promised return of the ancestors and the expulsion of the British did not materialise, leading to immense suffering and loss of life.

The Xhosa kingdom was weakened, and the British capitalised on the situation, further subjugating the people. Nongqawuse was taken to Robben Island for safety, but the events left a lasting legacy of trauma and despair.

The cattle-killing crisis is a tragic event in Xhosa history, and Nongqawuse's story continues to be explored in literature and art, serving as a reminder of the devastating consequences of faith-based actions and the struggles of colonial resistance.

Other scholars, such as Bradford and Jeff Peires, have written studies on Nongqawuse, arguing that she was a child that had not yet hit puberty. The ancestors contacted her for her very purity, but she did not have the authority to spread the word, hence the ancestors told her to communicate with Mhlakaza who was to inform the chiefs.

Bradford makes her assessment of Nongqawuse from the point of view of gender analysis, treating Nongqawuse as an active agent in the whole saga. She considers that Nongqawuse may have been a victim of incest, orphaned by her parents specifically due to colonial conflict, and raised by her religious guardian. With this in mind, Bradford gives attention to the significance of the

cessation of cultivation, which was deemed women's work, and the appeal to stop witchcraft, adultery and incest. Bradford suggests that Nongqawuse was actively condemning immorality in her society, drawing upon ancestry and prophecy to authorise her declarations.

Then there is the image of Nongqawuse as a villain or foolish girl in Xhosa oral traditions. She is considered to have betrayed her people and caused the downfall of the Xhosa nation. Some go as far as believing that she was manipulated by the colonial authorities, who, it is speculated, had dressed up as ancestors in order to trick her.

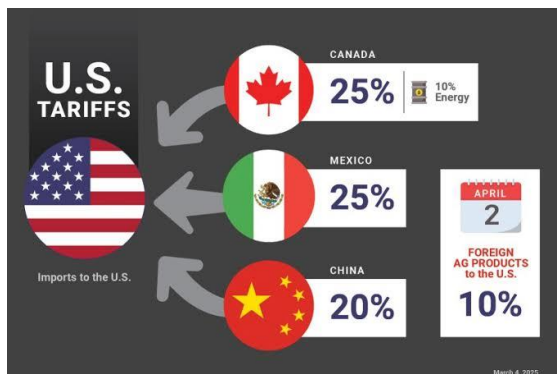
When Treive Nicholas arrived in the 1980s to teach, he was captivated by the Wild Coast. Researching its history, he explores the Cattle Killing of 1856-1857. Was Nongqawuse a deceiver or a liberation leader? Treive's quest spans continents, from South Africa to England, ending with a shocking revelation closer to home than expected.

PUBLISH'D AFRIKA
Redefining Afrika's Narrative

publish'dafrika.com



BOOKS ESCAPE TRUMP'S TARIFF SLEDGEHAMMER



While the Trump Administration in the United States has imposed a range of tariffs on different countries and goods, at least for now, books have not been affected.

According to Publishers Weekly, since Trump's executive order implementing the new tariffs was issued under the Cold War-era International Economic Emergency Powers Act (IEEPA), numerous categories were eligible for exemptions, including books.

A recently released federal document shows the many categories that are not subject to tariffs, a list that includes “printed matter, nesoi,” which translates to “not elsewhere specified or included.” Other items that are specifically mentioned include printed books and children's picture, drawing, and colouring books. In addition, the United States-Mexico-Canada Agreement (USMCA) remains intact, meaning that

goods considered “compliant”—among them books and paper—will not face new tariffs.

While no new tariffs on books are imminent, the existing 7.5% tariffs on books printed in China implemented by the first Trump administration, which were kept in place under President Biden, remain in force. Bibles and other religious books also remain exempted from the new tariffs. While paper from Canada is exempt from the tariffs for the moment, it is unclear whether paper, pulp, and ink imported from other countries will be subject to higher duties. If so, that could raise prices for American printers.

Publishers and printers have been preparing for months about how to handle new tariffs, but continue to be met with frequent changes that raise new questions. With the tariff situation remaining extremely fluid, the Association of American Publishers continues to monitor events.

“Because trade policy is incremental, we are focused on working with the president’s team and Congress as they consider long-term strategies to strengthen the international economic position of American businesses and workers,” said Lui Simpson, EVP of global policy for the AAP.

RESULTS: PUBLISH'D AFRIKA MAGAZINE SHORT STORY COMPETITION

ENTRIES JUDGED BY HIDAYAT ADAMS

PUBLISH'D AFRIKA will now be inviting guest judges for the judging of entries for the Short Story Competition's PUBLISHER'S CHOICE Award. The judge for the April leg of the competition was Hidayat Adams, a Cape Town-based author of three books.

Hidayat has been an English teacher for more than 30 years, having started his teaching career in 1989 at Livingstone High School. He taught at Grassy Park High School from January 1990 to June 1998. He then went on to teach English in Oman from 2002 until June 2015. He started work as an English Academic Support Lecturer at the College of Cape Town in 2016, and in 2018 relocated to Kuwait. He also taught in Umm Al-Quwain in the United Arab Emirates.

Four stories were shortlisted for the PUBLISH'D CHOICE Award, which carries a prize tag of R1000. The stories are *What The Rain Demands* by Thabisa Netshifhefhe, Nwajesu Ekpenisi for his piece *Happiness is an Ephemeral Thing*, an emotive piece titled *Marble Dust* by Patience Mawunga, and *Echoes of her Silence* by Senamile Dlamini.

For Hidayat, two stories stood out head and shoulders above the rest, and they are *What the Rain Demands*, and *Marble Dust*.

Said Hidayat of *What the Rain Demands*: "I've just read the *What the Rain Demands*, and it is superb! I loved it from the start, as the writing is beautiful, descriptive and concise. I think though that the last three paragraphs are unnecessary. They spoil the effect to some extent. The story gave me real chills. Absolutely! I love the idea of keepers living inside a mountain. Very creative."

With *Marble Dust*, Hidayat had this to say: "Good Lord! The story *Marble Dust* is extremely frightening! I'm glad I didn't read it at night or alone. However, the writer shouldn't have spaced her sentences as she did. I know she was probably trying to heighten the tension, but the style isn't suitable. It's a minor error though, as her descriptions are very beautiful. I love this one: Her English was torn, sewn together with effort and time spent cleaning other people's homes. Absolutely. I loved how she created the horror, but she has a few mistakes in expression."

“I would advise writers against the use of "glee", which on some stories was not only excessive but also incorrect/inappropriate. On one story, though, if the writer had left out the last paragraph, the ending would have been perfect. I loved the idea of "time folded". Beautiful!”

In conclusion, Hidayat said, “I'd say there's a tie between *Marble Dust* and *What the Rain Demands*.”

ABOUT THE AUTHORS

Thabisa Netshifhefhe



Thabisa Netshifhefhe is the April joint winner of the PUBLISHER'S CHOICE Award, alongside Patience Maunga.

Thabisa is a passionate storyteller with a strong foundation in journalism. She earned her Bachelor of Technology degree in Journalism from the Durban University of Technology, where she honed her skills for crafting meaningful

narratives. Her story, *Legacy in Ruins*, is currently available on Kindle Unlimited.

Now based in Gauteng, Thabisa balances her professional ambitions with the joys of family life, sharing her home with her husband and daughters. Her writing is rooted in truth, emotion, and the quiet power of everyday voices.

"In every story, there is a voice waiting to be heard, a truth longing to be revealed... and usually a writer desperately searching for coffee to help find both," said Thabisa.

Thabisa has always struggled to trace the exact moment the writing bug bit, perhaps because it was never a single spark, but a slow-burning fire that's always been there. As a child, she'd scribble stories into school notebooks, sometimes rewriting Mills & Boon romances and Sweet Valley High with her own dramatic twists. The characters from these books became her imaginary friends, transforming into something entirely new under her pen.

"In high school, I became co-editor of a student magazine our English teacher helped us start," she said. "Despite our enthusiasm and submitted articles, the project faced numerous challenges and never made it to print, a small disappointment that taught me early on about the unpredictable nature of creative projects."

"I went on to study journalism, even though deep down I knew I wasn't meant to be a traditional journalist. I wasn't sure what the plan was, only that I needed to

write. There was something about writing that felt essential, like breathing.”

Thabisa’s journey has included some self-published works that she looks back on with a mix of fondness and sighs, like finding old photos where you're wearing questionable fashion choices. Those early books were steppingstones that showed her that it was possible, and they are part of her story.

“I’m just a girl trying to find a way to do what she loves. Some days the words flow, and other days I stare at a blank page, questioning every life choice that led me to this moment, but I keep coming back because there’s nothing quite like the feeling of creating something that didn’t exist before. What I’ve come to realise is that writing isn’t a destination; it’s a journey of constant becoming. With each story, I uncover more of who I am, more of the world I want to reflect, and more of the truths I believe are worth telling, and if I can make someone feel something along the way, whether it’s joy, sadness, or just the comfort of being understood, then maybe all those notebooks weren’t filled in vain.”

You can find Thabisa’s stories on her Facebook page, ‘Imaginary Ink Chronicles’, where she posts her writing with what can only be described as “enthusiastic inconsistency.” She aspires to post regularly, but somehow life has a way of turning “I’ll post every Monday” into “Oh look, it’s been three months, surprise story time!”

“But when inspiration strikes, that’s where you’ll find me sharing the words

that wouldn’t let me sleep at night,” she said.

Nwajesu Ekpenisi

Nwajesu Ekpenisi, the PEOPLE’S CHOICE Award winner for the April leg of the short story competition, is a creative writer, born and raised in Agbor, Delta State, Nigeria. He believes writers are often people who deal with trauma. To make sense of their struggle, they wield their skill as a weapon to cope, to heal, and to find order in the chaos that surrounds them. If he’s held up as an example to refute this claim, according to him, he’d ironically be evidence that it is true.



“My writing journey was sparked by a passion for reading,” he said. “I loved story books as a kid. I was—and till now—fascinated by the power of words to transport one into a new world and transform a reader. But I didn’t attempt

writing until my father's death in 2008, when I tried to pen his experiences but failed at it. These experiences made me become increasingly withdrawn from the world around me as I grew and sought solace in solitude."

In 2021, Nwajesu found his flair for writing. Then, he began to learn how to pour his emotions into it; desirous to make sense of the cruelty he'd faced and seen, to know why people would choose to be callous and apathetic towards others. He wrote not because he could or he knew how to, but because he needed answers, he needed to unburden his heart. He had no idea where this path would lead him. He just wrote.

"Spending passionate hours putting words on pieces of paper became something I was delighted to do," he said. "And I didn't stop until my hunger for answers became an existential quest to understand the world, its elements, and human nature. In other words, I wrote—and still write—for one reason: to make sense of reality. In a world where fiendishness seems to outweigh compassion, writing is how I converse in a language of empathy. In writing, I know, possibilities sprout from impossibilities. In writing, I seek to reconcile with difficulties, with the complexities of other humans, and not to judge or condemn anyone, but to understand."

In 2023, he'd won his first international poetry award. Later that same year, he would go on to be shortlisted for two more writing awards, and have his debut speculative story published in the Seers and Sibyls Anthology of Brigid's Gate

Press Inc., USA. In 2024, in the quest to hone his craft, he would be selected for the Nwokike Creative Writing Workshop and the prestigious SprinNG Writing Fellowship, and he'd emerged First Runner-up in the YemiPoet Poetry Contest. He was also longlisted for two other writing awards—JAYLIT Award for Creative Nonfiction and DKA Short Story Writing Competition. And in 2025, he emerged the winner of the New Cheese Books Valentine Contest, and was later selected as a recipient for The EverLit Creative Writing Workshop. He currently serves as a first reader for The AprilCentaur Network.

Writing and reading, to him, have been the only way he trawls for redemption in a world where life's luminosity can sometimes wane; it's how he finds his feet in this jumbled world, without losing himself. His works have resonated with readers, solidifying his position as a rising voice in the literary space.

Patience Maunga



Patience Maunga, the joint winner of the PUBLISHER'S CHOICE Award, was born in Zimbabwe and is currently based in Klipfontein.

"My love affair with words began in high school," she said. "I was captivated by the magic of poems, novels, short stories, and essays. As I read, the words danced

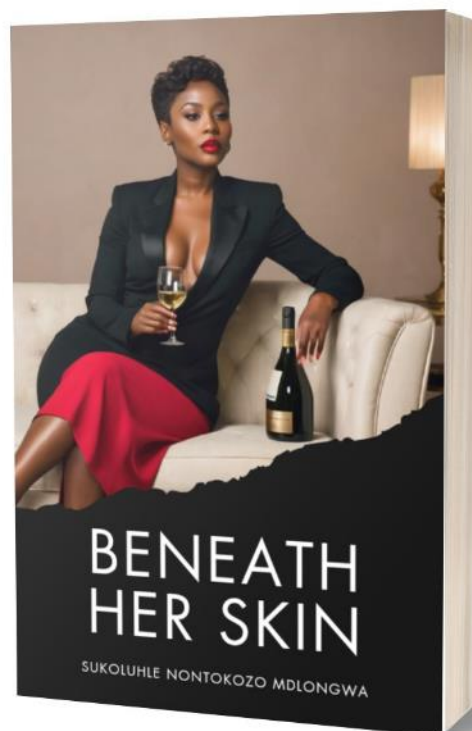
to life, and I knew I wanted to bring my own untold stories to the page."

Inspired by local writers, Patience is on a journey to become a writer, weaving tales that reflect her world and imagination. With every page turned, she's driven to create stories that resonate and inspire.

BENEATH HER SKIN

ORDER NOW

+27 74 643 0618



R280

EXCLUDING COURIER
COSTS

ISIBINDI SIKASIWE:

NAVIGATING THE PITFALLS OF UNIVERSITY LIFE



Every year, the corridors of higher learning would echo the gaits of some students who will find themselves lured into the wrong crowd of friends while trying to juggle both school and the fast city life.

That is the case for Siwe, the main character of *'Isibindi sikaSiwe eNyuvesi'*, a debut isiZulu novel by Siphesihle Ndlovu. The novel tells the story of a teenage girl from Kwazulu-Natal who finds herself in Johannesburg pursuing her studies. However, Siwe shows bravery in many circumstances she faces, and emerges triumphant where many of her peers fell into the traps.

The author, Siphesihle Ndlovu, is a vibrant, creative and hard-working individual. She was born and bred in Newcastle, KwaZulu Natal, South Africa. She enjoys expressing herself through creating and writing short stories and poetry in her spare time. Her talent for

writing was realised at just 10 years old, by her Grade 3 teacher who always marvelled at her creative writing assignments.

“One day, my teacher took one of my essays to the school’s principal and it was later on published in the school’s magazine,” she said. “After matriculation in the year 2007, I went on to study at the University of KwaZulu-Natal and chose to specialise in the foundation and intermediate phase,

which would later on enable me to teach languages and other subjects.”

Even as a teacher, she not only teaches fun and interesting lessons for her learners, but she has also in the past years created educational plays for them to perform in local district competitions and in some poetry clubs where she encouraged creative activities and ideas

from her pupils. In every school, she has left a mark and has always brought ideas into existence.

“I worked in three primary schools in South Africa and then decided to broaden my horizons and went teach abroad,” said Siphesihle. “This was after I was intrigued by the idea of gaining international experience and immersing myself in foreign cultures and languages.”

She continues to excel in her craft overseas, while raising the South African flag high.



Siphesihle wrote '*Tsibindi sikaSiwe*' in 2019 and decided to publish it as a

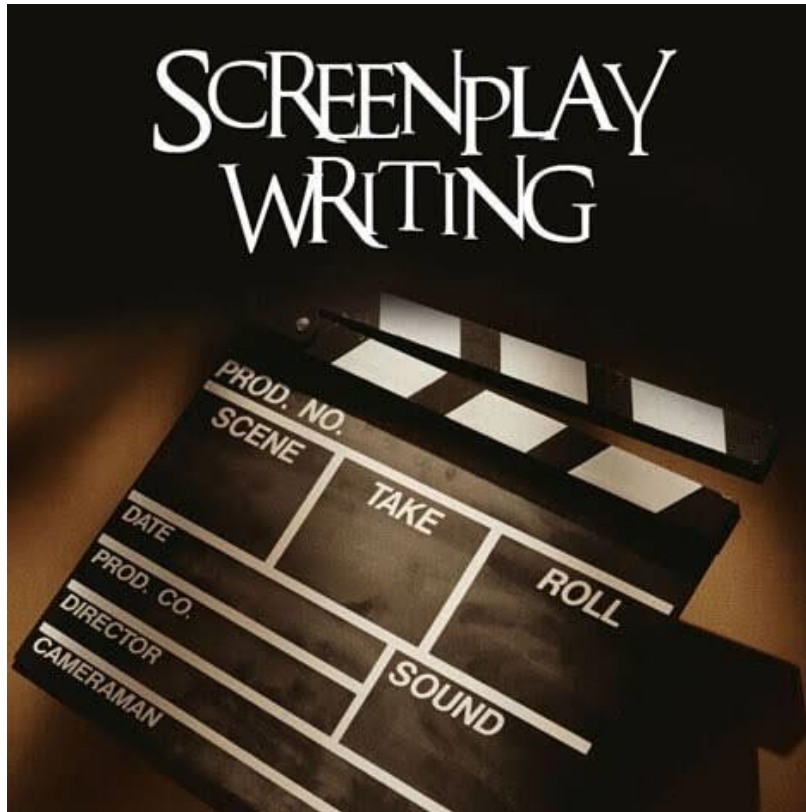
novella in 2021. And now she has continued to write more chapters and republished it in 2025 through PUBLISH'D AFRIKA. *Isibindi sikaSiwe* book is a fictional story dedicated to teens and young adults, that takes the reader on a life journey of a little girl called Siwe. It is an easy and engaging read, written in the isiZulu language.

“The first part of the book concentrates on Siwe’s experiences in her township called Thafana,” she said. “It serves as an awareness of abuse and educates on ways to overcome the stigma around sexual abuse. It also touches on topics such as bullying, dealing with challenging school subjects and making wise choices when selecting subjects for future careers.”

The second part focuses on her life experiences and challenges she faces as a university student who chose to study a Bachelor of Physiotherapy degree. She finds herself in the wrong crowd of friends while trying to juggle both school and the fast city life as she is girl from KZN in Johannesburg, but she shows her bravery in many circumstances she faces throughout the story.

The book encourages the targeted readers to be brave and speak out when confronted with difficulties and guides young people on making right choices for their lives. It also gives them hope and courage to actualise their aspirations.

HOW TO SELL A SCREENPLAY



So, you've written a script — now what? This no-fluff guide walks you through the real journey from blank page to Hollywood deal. From training like a professional and building a good script portfolio, to pitching with precision and navigating the cold query game — every step counts. Whether you're flying solo or seeking representation, this is your roadmap to getting your script seen (and hopefully sold).

Selling a screenplay is an ultimate goal for every screenwriter. The general

process itself seems simple to most at first glance: you write a screenplay, you get that screenplay into the hands of decision makers in Hollywood, they buy the script and then attach a talented director or crew and the cast to make your cinematic story come to life. While that encompasses the general process of selling a script overall, there's a little more that goes into it than that. With that in mind, here we offer a closer look into the process of selling a screenplay.

Train Yourself To Become A Pro Screenwriter

If you've watched the Karate Kid or its follow-up, you generally have an idea about what it takes to train for something. You need to learn new skills, you need to practise those skills, you then master those skills by learning from your inevitable failures. Like any good training montage, the person training must put themselves through an arduous but inspiring training regiment, where you

slowly evolve your skills to the point where you are able to handle the ultimate task at hand – in your case writing a screenplay worthy of acquisition. It's all about putting the best possible product into the hands of the decision makers. You don't want to jump the gun and hand over your first script because chances are it's not ready yet. Why? You haven't completed your training yet. It's like expecting to take on a karate master

in an epic duel when you have only learned one kick or punch.

The key first step to selling a screenplay is to get yourself to the point where you can write one worth buying. You accomplish this by Learning the craft through reading scripts and screenwriting books. Taking screenwriting courses, watching screenwriting educational videos etc. Buying screenwriting software so you don't have to worry about the formalities of format. Trial by Fire through writing that first screenplay, learning from the mistakes and triumphs you made. Applying those lessons to your next script.

Rinse and repeat and hone on your screenplay. It's worth the time it takes to get to the point where your writing is ready for the big screen. Learn how to write well and fast: one to two months tops to get to the first draft. It may take a few scripts before you get to the one that truly is firing on all cylinders in the eyes of Hollywood. But the training to get to that point will worth it.

Stack Your Screenplay Deck

You want to come to the table armed with a stack of strong writing samples and proven potential. One script usually isn't enough. You need a portfolio of work to prove that you are capable of becoming a professional screenwriter. Remember, when you sell a script, the work isn't over. By most contracts' stipulations, you will be contracted to handle the first rewrite which involve collaboration with development executives, producers, and

possibly talent in the form of directors and actors.

Before you even attempt to sell your script, you should have started a deck of scripts ready to be sold. Take a year or two to hone your skills and build your deck of strong scripts. Give yourself strict deadlines that emulate professional contract: 1 – 2 months to finish the first draft. Have fun and just focus on making your stories come to life on the page. If you have a collection of great scripts that stand out, your odds of actually selling one increase dramatically.

Study The Market

We can't escape the fact that studios, networks, streamers, production companies, financiers and distributors are in the filmmaking business to make money. So are screenwriters. In order to make money, they have to create films that audiences want to see and are willing to see. Audiences go to movie theatres, or scroll on streaming platforms to find movies that entertain them. That surely is also an art form. It's not only about big explosions and thrills that keep audiences on the edge of their seats. But even with dramas and arthouse films. The goal is to reach as big an audience as possible in whatever way the screenplay calls for. As you hone your skills and as you work on stacking that screenplay deck, study the market, read the trades (Deadline, The Hollywood Reporter and Variety).

Learn which movies are greenlit, learn who is writing greenlighting and making those movies. Study the box office and see how movies are performing. Review

new releases on Rotten Tomatoes and see how certain films are performing. You want to get an idea of who the decision makers are, what type of writers are selling screenplays, which agency and managers are representing those writers, which companies are making those movies etc.

Prepare Your Marketing Tools

Once you have 3-5 scripts ready to market, it is time to prepare for your marketing campaign.

To market your screenplay, you will need three things:

Loglines for each

A synopsis for each

Find your comps

What are loglines? Loglines are one to two descriptions that describe the core of your concept. Loglines are used in your first correspondence with potential contacts. Your core concept is what they will either respond to immediately or tell them that your script isn't a good fit. If they like what they read in the logline, and they feel it meshes with something they would be interested in exploring deeper, you may need to provide a synopsis.

How Do You Write A Synopsis?

A synopsis generally isn't used until after the industry contacts you. If they like what they see in the logline, they will want to learn more. This is where they

may ask to read a synopsis before they request the actual script.

A synopsis is usually a three-paragraph breakdown of the major beats of your story. Go to any bookstore or library and read the back jacket of a fiction book. This is the general format of a synopsis, except you give away the ending by the end of it. It helps to break your synopsis into the three-act structure all stories fall under (the beginning, the middle and the end). Cover the broad strokes of your story without going into too much detail. You'll want this synopsis to fit within the body of an email with three short paragraphs.

What Are Comps?

Finding a project's comps is a Hollywood development practice where a project can be summarised using comparative movies that have seen success already. You can also add comparisons between a successful movie and an added element of a genre. Comparisons allow for immediate recognition of the potential scope, and genre of your project. Find two movies – or one movie and an additional genre element – that best encapsulate the potential, scope, and genre of your screenplay.

Build An Industry Network

It really is about who you know. But don't worry – you can build your network list from the ground up without having directly known anyone in a place of power within the industry.

First start by mapping out your personal connections to the industry. Then branch

out to any geographical connections to the industry. Later map out your industry experience contacts.

Personal Connections To The Industry

Play Six Degrees of Separation to Hollywood. How are you personally connected to anyone in the film and television industry? It could be a family member (distant or close), friend, old high school buddy, the friend of an old high school buddy, etc. Any personal connection, no matter how far removed, is a viable networking contact.

This is *How to Sell a Screenplay* is written by Ken Miyamoto.

About Ken Miyamoto

Ken Miyamoto has worked in the film industry for more than two decades, most notably as a studio liaison for Sony

Studios and then as a script reader and story analyst for Sony Pictures. He has many studio meetings under his belt as a produced screenwriter, meeting with the likes of Sony, Dreamworks, Universal, Disney, Warner Brothers, as well as many production and management companies. He has had a previous development deal with Lionsgate, as well as multiple writing assignments, including the produced mini-series Blackout starring Anne Heche, Sean Patrick Flanery, Billy Zane, James Brolin, Eric La Salle, and Bruce Boxleitner and feature thriller Hunter's Creed.

In the last four years, Ken has written ten (and counting) produced feature thrillers distributed on on Lifetime, Hulu, Amazon Prime, and iTunes.

Follow Ken on Twitter KenMovies and Instagram @KenMovies76

Spoiling THE BROTH Vol. 1
R200
R60 - Courier Costs

It is said that too many cooks spoil the broth. This broth, comprising of 18 writers unearthed through PUBLISH'D AFRIKA Online Literary Magazine's Short Story Competition, seeks to shatter this myth. *Spoiling The Broth Vol.1* is a multi-themed collection of new short stories by authors from across the African continent.

Pre-order NOW...
PUBLISH'D AFRIKA MAGAZINE
+27 84 311 8838 / +27 83 487 4440

National Arts Council NAC
on behalf of the Department of Sports, Arts & Culture

SPORTS, ARTS & CULTURE
DEPARTMENT OF SPORTS, ARTS & CULTURE

PRESIDENTIAL EMPLOYMENT STIMULUS

The Chords Of A HYMN
R270
R70 - Courier Costs

And to Rusby,
Loving you hurt more than removing myself
from your life. I lost myself and hated
myself until I fell in love with
myself again.
These are The Chords Of The Hymn I sang
after healing.

Pre-order NOW...
LAZARUS KGAGENG
+27 71 206 9258

National Arts Council NAC
on behalf of the Department of Sports, Arts & Culture

SPORTS, ARTS & CULTURE
DEPARTMENT OF SPORTS, ARTS & CULTURE

PRESIDENTIAL EMPLOYMENT STIMULUS

HALIRU ALI MUSA WINS THE 2024 ALEXANDER NDERITU PRIZE FOR WORLD LITERATURE!



Nairobi, Kenya – Budding Nigerian author Haliru Ali Musa (pictured) has emerged as the winner of the inaugural Alexander Nderitu Prize for World Literature.

The revelation was made via the April 2025 issue of *The African Griot Review*, a literary magazine edited by the founder of the new prize.

Haliru's sweeping and humorous tale, *The Pregnant Ghost*, revolves around a down-on-his-luck author who gets an epiphany while holidaying with his wife in Tanzania.

Haliru, a Lagos-based engineer with a penchant for storytelling, will receive a Kshs 100,000 (USD\$ 770.00) cash prize, a one-year-long online marketing campaign, and the option of agent representation by an Asian literary agency.

The winning story has been published by *The African Griot Review* (Kenya) and will also appear in *The Asian Journal of Literature* (Sri Lanka) later in the year. Themed on 'Peace', the short story contest received entries from Nigeria, Kenya, Zambia, The Kingdom of Eswatini, South Sudan, Zimbabwe,

Poland, Malawi, The Gambia, Sri Lanka, USA, Botswana and Tanzania. The jurors were Dr. Paula O. M. Otukile (Botswana), Camilla Bauer (Sweden), Henry Akubuiro (Nigeria), Rupasinghe D. Pramudith (Sri Lanka), and Alexander Nderitu (Kenya). Nigeria, from whence the majority of entries

came, re-affirmed its status as Africa's cultural powerhouse.

Commenting on the international contest, juror Pramudith D. Rupasinghe, a Golden Aster Prize for Global Literature winner, described the new award scheme as a prize that certainly showcases Africa's emergence in global literary scene.

"Africa's has always been the cradle for human stories; the continent's wordsmiths have reached the global stage in spite of scarce opportunities," said Rupasinghe. "The Alexander Nderitu Prize is more than an award; it's a meeting point where the rich tapestry of

African storytelling intersects with the global literary landscape, resulting in a powerful exchange of ideas and perspectives. The 2024 edition showcased the continent's unmatched storytelling prowess, with writers crafting narratives of exceptional depth and complexity."

The new literary prize is named after its founder, Kenyan writer/critic Alexander Nderitu. In 2017, Business Daily newspaper named him one of Kenya's 'Top 40 Under 40 Men'. The pacifist writer also holds the record for the most books published by an African author in one year.




R270

R60 – Courier Costs



Pre-order
NOW...

SANELISIWE NDLOVU

 +27 82 235 4872

Trapped in a web of deceit and abuse, a young woman's desperate fight for survival and to preserve her marriage becomes a powerful testament to her unbreakable spirit. 'Covered In Scars' is a heart-wrenching tale of love, betrayal, broken promises and painful discoveries that will leave you breathless.



**PUBLISH'D
AFRIKA**
ADOPT-AN-AUTHOR PROGRAM



National Arts Council
an Agency of the Department of Sport, Arts & Culture



sport, arts & culture
Department of Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA



**PRESIDENTIAL
EMPLOYMENT
STIMULUS**

NAL'IBALI COMMEMORATES WORLD BOOK AND COPYRIGHT DAY



Nal'ibali commemorated World Book and Copyright Day with partners UNESCO, Department of Basic Education South Africa and puku.co.za in Pretoria, Gauteng yesterday.

Under the theme "More books, better books, for all our children in all our languages, for all our children", this day, commemorated annually on April 23rd emphasises the value of books and reading in developing a culture of

knowledge, creativity, and mutual understanding across generations.

Led by the National Reading Barometer SA findings which highlights the lack of access to children's reading materials in the mother tongue in South Africa, the event provided the ideal platform for the government and organisations in the literacy ecosystem to discuss potential solutions to the lack of access to books in South African languages, as well as the

national goal of ensuring that children can read for meaning by 2030.

By engaging government and organisations in the literacy ecosystem, Nal'ibali hopes to foster partnerships that will increase access to reading materials in the mother tongue for children aged 0 to 12. These collaborations are critical to

accelerating language diversity and inclusion while also tackling some of the factors constraining literacy growth in the country.

You can contribute to the reading revolution here <https://url-shortener.me/14VT>

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.



EXPLORE

*The World
Through reading*

SUKU'S BOOK BUFFET

6 TITLES	- R1600.00
5 TITLES	- R1480.00
4 TITLES	- R1200.00
3 TITLES	- R870.00
2 TITLES	- R540.00
R300-R340 PER SINGLE TITLE PURCHASE	








CONTACT ME
 +27 74 643 0618
info@publishdafrika.com
www.publishdafrika.com

AVBOB POETRY CORNER

THE VOICES OF THIS LAND – AVBOB'S MINI-COMPETITION CELEBRATES DIVERSITY

Diversity in all its forms – animal, vegetable and mineral – inspired 60 poets to enter the first in a series of AVBOB Poetry mini-competitions, launched on 5 March 2025. This series aims to fan the creative embers while poets await the opening of the AVBOB Poetry Competition on 1 August 2025.

“The Voices of This Land” invited intimate reflections on the sights and sounds of South Africa, and AVBOB Poetry is pleased to announce the winning poets.

First-prize winner: R1000

Zikhanyile Mbebe



Second-prize winner: R700

Naeema Fredericks



Third-prize winner: R300

Labelane Mokonyama



“How would you explain this land where you live and love? How do the voices you hear inspire and impact you? These timely questions invited deep reflection from all who entered the competition,” said Acting Judge Liesl Jobson, who stepped in after the tragic passing of Johann de Lange, The AVBOB Poetry Project’s Editor-in-Chief.

Jobson, who hosts The AVBOB Poetry Project’s free online workshops, is an experienced literary editor and judge, and the recipient of the Ernst van Heerden Creative Writing Award.

“Having worked closely with Johann on the AVBOB Poetry Project since its inception, it’s a daunting privilege to continue his work,” she said.

Reflecting on the entries, she added, “Submissions arrived from a broad segment of society, reflecting the best efforts of novices and recognised poets alike. They tackled the theme creatively and wholeheartedly, with comparatively few showing signs of being AI-generated.” She encouraged prospective competitors to read widely in order to enrich and inform their unique artistic voices.

Zikhanyile Mbebe is a Public Relations and Management student from East London. Her keen observation of conversations overheard during her train commute captures both the rhythm of the ride and a deep human yearning for connection.

“Poetry has taught me how to express myself. I'm never ‘just scribbling’ but

pouring out my soul as though in therapy. When I'm sad, I write poetry. Even when I'm happy, I write poetry. Poetry is my therapy.”

Zikhanyile expressed gratitude to the AVBOB Poetry Project for motivating her to develop her skills. “It shows me that poetry is still relevant and plays a significant role in people's lives. This encourages me to write more and attend the free online workshops.”

Naeema Fredericks lives in the leafy suburbs of Cape Town, surrounded by mountain views. Her poem is firmly rooted in the particularity of the Mother City’s geography while touching a universal note. She braids human and animal calls, flowers, and landscapes into a lyrical meditation on spirituality and simple pleasures.

“I am a self-taught artist of Islamic and whimsical art in various mediums, pursuing different forms with passion,” she said. “Poetry is another form of self-reflection and self-expression. It challenges me to use the pen in lieu of the brush. Through the AVBOB Poetry Project, I’ve found the courage and a platform to share my creative journey.”

Labelane Mokonyama, from Seshego near Polokwane, is a UNISA law graduate currently seeking employment. Her Sepedi poems are featured in the AVBOB Poetry Library. Her winning poem explores the layers of society, culture, architecture and nature that enrich the voices of South Africa.

“My freedom of will and expression are fulfilled when I put ink to paper and pen to poetry. I can heal myself and those around me through this language of my heart. As a tool, poetry helps me shape my identity. The AVBOB Poetry Library gives me the opportunity to share my poetic work on a broader scale.”

Poetry is a powerful tool for connection and community. It challenges us to reimagine how we listen and respond – to people, creatures, and the land that sustains us.

“We hope poets will explore and use the various free resources to develop their skills,” said Jobson. “The AVBOB Poetry Library, blog articles, interviews, and free workshops are designed to inform, inspire and support poets at all stages of their journey.”

The second AVBOB Poetry mini-competition for 2025 will be announced in June. Explore free poetry workshops and resources on our website at www.avbobpoetry.co.za and follow our socials for the announcement of our next mini-competition.

ADVERTISING SPACE AVAILABLE

CONTACT US ON 0834874440/ 0746430618 OR EMAIL US AT
info@publishdafrika.com



SURVIVAL KIT



Have you ever wished you could write yourself a note of encouragement and solidarity from the future or in the voice of someone more objective, compassionate and wise than you are?

If so, you are not alone. Since time immemorial, poetry has created safe spaces from which to imagine brighter futures during troubled times.

Busisiwe Mahlangu, award-winning poet, performer and theatre-maker, shares such a poem, 'This is Yours', with the AVBOB Poetry Project. It

is drawn from her strong debut collection, *Surviving Loss* (Impepho Press, 2018).

Although we do not know to whom this poem is addressed, Busisiwe's voice is so urgent and intimate that we immediately assume she is speaking to herself.

Read the poem Busisiwe has shared and ask yourself how it would feel to address similar lines to yourself. What would you be able to express in words if you follow this strategy?

This is Yours

This is how you return to yourself

This is the sound

This is the blast

Take the silence no one hears

This is how you return to yourself

This is your reflection on the glass

These are parts that broke but are still here

This is the collapse and the rebuilding

This is a tasteless resurrection

This is how you make home with your body

This is how you return to yourself

This is how you fit into happiness
This is the gap for your escape
This is you being carried by the wind
This is how you hold your lungs to the air
This is how you breathe through every wound
This is how you hold yourself

This is you, here
This is you, breathing
This is you, healing
This is how your soul tells you, you are doing well.

Notice how often the first three words from the opening line are repeated. It is as if the narrative voice is slowly naming things that are difficult to see or imagine for some reason.

The opening lines tell us that an important relationship is being resumed – not with another but with the self. We do not know why this relationship was interrupted. All we know is that the interruption was traumatic and cannot easily be described. At the heart of this interrupted relationship is a “silence no one hears.”

Meanwhile we can feel the remains of trauma in the “parts that broke but are still here.” Even the addressee’s reflection in the glass has to be pointed out to her, as if she may not easily recognise herself for the moment.

But there is also a real possibility for rebuilding and escape, and for fitting into happiness. Most movingly, there is a growing sense of being supported by the elements, carried by the wind, and provided with life-saving oxygen.

Towards the end of the poem, the lines grow shorter, forcing us to slow down and pay close attention. We witness the addressee simply breathing, simply healing. We sense that the traces of past trauma are still present, but something astonishing has been achieved.

What makes this poem so moving? Above all, it is that Mahlangu’s voice is so raw and vulnerable that the poem becomes a survival kit for us as well, giving us permission to talk to ourselves like a friend or a witness, offering encouragement as we move towards a restored sense of healing and wellbeing.

In the next few days, write a poem of encouragement addressed to yourself. Address yourself from the outside and give yourself permission to be as consoling, as funny or as sad as the moment requires.

MASERU TO HOST THE 2025 AFRICAN WRITERS CONFERENCE

This year marks the 8th edition of the highly anticipated 2025 African Writers Conference, which will be held in Maseru, Lesotho.

The spotlight will also be on a series of literary awards that continue to shape the continent's creative landscape. The awards recognise and reward exceptional talent on poetry, prose, and children's literature, affirming the vibrancy and diversity of African narratives.

African Writers Award invites submissions in poetry and short stories under the theme "African Pride: A Cultural Narrative." Writers are required to choose only one genre, with poetry entries limited to 14 lines, while short stories must fall between 3 000 to 5 000 words. Each category winner will walk away with a prize of \$250, courtesy of sponsor Antony Onugba.

In the same spirit of literary excellence, the Wanjohi Prize for African Poetry returns for its second edition. This award honours the enduring contributions of Benny Wanjohi to African poetry, and it encourages originality and expressive use of poetic devices. With a theme of the writer's choice, poets are invited to submit a single piece not exceeding 30 lines. The winning poet smiles all the way to the bank with \$100, while the first runner-up will receive \$50.

The fourth edition of the African Teen Writers Award continues to nurture the next generation of literary voices.

Open to teens aged 13 to 16, this year's theme "My Culture, My Pride" calls for entries in either poetry or prose. Each winning teen will receive \$100, a token of encouragement sponsored by celebrated children's author Nahida Esmail.

Children's literature also takes centre stage with the 7th edition of the Wakini Kuria Prize. Bearing the evocative theme "Reclaim Roots, Imagine Futures," this category celebrates stories crafted for young readers aged 6 to 12. Written in prose and not exceeding 1,200 words, the winning entry will be awarded \$200, with the first and second runners-up receiving \$150 and \$100 respectively. The prize, also supported by Nahida Esmail, aims to cultivate storytelling that bridges heritage with imagination.

With submissions across all categories closing on 1 July 2025, these awards promise to ignite powerful stories that reflect, challenge, and celebrate African identities. As the continent's finest literary minds converge in Lesotho later this year under the conference

theme “Celebrating African Narratives: Uniting Cultures and Empowering Creatives,” the awards are set to honour those who give Africa its enduring literary heartbeat.

Writers are encouraged to submit their entries via the official awards platform at www.africanwritersawards.com, where full guidelines and eligibility criteria are also available.



Pre-order

NOW...

PUBLISH'D AFRIKA

+27 74 643 0618

It is said that too many cooks spoil the broth. This broth, comprising of 15 writers unearthed through PUBLISH'D AFRIKA Online Literary Magazine's Short Story Competition, seeks to shatter this myth. Spoiling The Broth Vol. 3 is a multi-themed collection of new short stories by authors from across the African continent. They were all monthly winners in tightly contested short story writing competitions that were held from January to October 2023.



PRESIDENTIAL
EMPLOYMENT
STIMULUS

SOWETO BOOKS AND US: A LITERARY COLLECTIVE

Soweto Books and Us is a vibrant literary collective that brings together authors, book lovers, and literature enthusiasts in Soweto and beyond. Our mission is to create a dynamic space where authors can connect with book lovers, share their work, and inspire a love of reading in the community.

Our Focus

Reading and Literacy: We believe that reading is a fundamental skill that can transform lives. Our collective is dedicated to promoting literacy and a love of reading in Soweto and surrounding areas.

Authorship and Writing: We support and celebrate authors, writers, and poets, providing a platform for them to share their work and connect with readers.

Literary Events: We host and support literary events, including book launches, readings, workshops, and discussions, that bring people together and foster a sense of community.

Telling Our Stories: We believe that stories have the power to shape our understanding of the world and ourselves. Our collective is dedicated to promoting African stories and voices, and providing a platform for authors to share their perspectives and experiences.

What We Do

Book Club: Our modern book club is a central part of our collective. We meet regularly to discuss books, share our thoughts and opinions, and connect with other book lovers.

Author Events: We host events that bring authors and readers together, including book launches, readings, and workshops.

Literacy Initiatives: We support literacy initiatives in Soweto and surrounding areas, including book donations, reading programs, and writing workshops.

Community Engagement: We engage with the local community, partnering with schools, libraries, and other organizations to promote literacy and a love of reading.

Our Goals

Promote Literacy: Our goal is to promote literacy and a love of reading in Soweto and surrounding areas.

Support Authors: We aim to support and celebrate authors, writers, and poets, providing a platform for them to share their work and connect with readers.

Build Community: We strive to build a sense of community among book lovers, authors, and literature enthusiasts, creating a vibrant and dynamic space for literary discussion and engagement.

Celebrate African Stories: We believe that African stories and voices are essential to our understanding of the world and ourselves. Our collective is dedicated to promoting and celebrating African literature and authors.

Join Us

If you're passionate about reading, writing, and literature, we invite you to join our collective. Whether you're an author, book lover, or simply someone who appreciates the power of stories, we welcome you to be part of our community. Together, let's build a vibrant literary space that celebrates African stories and brings people and books together.

<https://chat.whatsapp.com/FsYeCOq8wKb242ApDIotmB>



R200
R60 - Courier Costs

Pre-order
NOW...

PUBLISH'D AFRIKA MAGAZINE

 +27 84 311 8838/ +27 83 487 4440

It is said that too many cooks spoil the broth. This broth, comprising of 18 writers unearthed through PUBLISH'D AFRIKA Online Literary Magazine's Short Story Competition, seeks to shatter this myth. Spoiling The Broth Vol. 2 is a multi-themed collection of new short stories by authors from across the African continent.



National Arts Council
an Agency of the Department of Sport, Arts & Culture



sport, arts & culture
Department
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA



PRESIDENTIAL
EMPLOYMENT
STIMULUS

MONEY IN BOOKS

TURNING YOUR BOOK INTO \$STREAM\$ OF INCOME

By Onkarabile Mokoto



Writing a book is something else, yet making money out of it has never been easier. Although it is difficult, it is absolutely possible to profit from your book.

When I started my writing journey in the year 2017, I came across some disturbing two statements about authors, and they are:

1. Authors are starving artists
2. You cannot make money out of a book; you just write to pass the message across.

I was disturbed by the above statements, and I told myself that I will prove that they are just myths. I want to proudly say that the past eight years, I managed to generate more than R145 000 through my books. I realised that there are authors who still struggle to make money from their books and thinking of quitting and maybe trying something else.

I started a program called 'Money in Books', with the sole purpose to help

authors learn how they can profit and turn their books into streams of income. The program shares the tested, proven and practical methods that I and other successful authors have used.

Let me share with you briefly what I have done. Of course, I detailed a lot on my program, in which I recommend interested authors to consider enrolling into:

1. How To Treat Your Book As A Business

Many authors lack the courage to treat their book as a business. You must know that once you put a price on your book, then that's business. You have already entered in the

business world. We help authors on how to not just give people books for free and how to put value in their products.

2. How To Increase Book Sales

It is a fact that the more books you sell, the more money you will make. We teach authors on how to increase their book sales and how to reach potential customers.

3. How To Turn Your Book Into A Fee Coaching Program

From the 10 books I have written so far, some of them did not really sell well, but I have made more money by turning them into coaching programs. We teach authors that they can still make money through their books even if they did not sell a single copy.

4. Expanding Your Authorship Platform

The mistake that many authors make is that they only focus on the physical product that is the actual hard copies. As an author, you can expand your content into others forms of products like turning your book into a movie, theatre play, radio or TV drama etc.

5. Personal And Book Branding

It has been proven that there is power in a brand; any big business that we know that is doing well today is doing so because of its branding. We teach authors on how to build both their personal and book branding. Once you have built your brand, things just fall into place without a struggle of marketing or advertising.

According to a cross section report, 90% self-published books sell less than 100 copies, with 20% of self-published authors reporting making no income from their books. The average author never sells more than 250 copies of their book in its entire lifetime. The research might be relevant to many authors today, but 'MONEY IN BOOKS' program aims to change that and help authors to profit from their books.



CALL TO SUPPORT THE NKANGALA ATHLETIC ACADEMY

HELP US PURCHASE A BUS FOR OVER 100 YOUNG
ATHLETES



NKangala Athletic Academy is raising funds to buy a bus for more than 100 athletes from underdeveloped townships of NKangala District to be able to attend athletic races, leagues, and championships.

Annually the academy has been able to raise more than R100 000 for transporting young athletes to races and South African Championship.

Nkangala Athletic Academy (NAA) is a grassroots, community-based sports development program based in the Nkangala District, Mpumalanga, South Africa. Their mission is to empower youth through athletics, offering structure, opportunity, and hope to over 100 talented athletes from underprivileged townships.

Each year, the Academy struggles to raise more than R100,000 for transportation to events across South Africa. These logistical and financial barriers limit access to life-changing competitions and exposure, hence they have now launched a fundraising campaign to purchase a dedicated bus, which will ensure the athletes have consistent, reliable transportation to pursue their dreams.

Founded by Emmanuel Mabaso in 2010—named Mpumalanga Sports Administrator of the Year 2024—NAA is more than just an athletics club. It's a safe haven and platform for youth development in a region where opportunities are scarce.

Some of the academy's achievements include being named Mpumalanga Sports Team of the Year 2023. Over 50 athletes qualify for the South African Championships annually, and they have produced more than 20 medalists in provincial and national events since 2010. Success stories also include the Amon twins recruited from an orphanage centre, who are now studying and competing internationally in the United States of America.

Six of the academy's athletes have been awarded High School Scholarship. The academy has also opened branches in Mhluzi, Phola near Ogies, Hendrina, Bethal, Emalahleni and Carolina.

"Our athletes regularly compete in regional and national events," said academy founder Emmanuel Mabaso. "But without a dedicated vehicle, we rely on hired transport, which is often expensive, unreliable, and unsustainable. Parents from township areas cannot afford consistent travel costs, resulting in many children missing key competitions."

Transportation expenses exceed R100,000 per year, diverting funds from coaching, development programs, and equipment. The academy aims to raise R1,500,000 – R2,500,000 to purchase a reliable 65-80 seater bus. This vehicle will guarantee safe and regular transportation to competitions, expand access to regional and national opportunities, reduce annual operational costs, increase athlete participation and retention, and enhance NAA's long-term sustainability and outreach.

"Investing in this bus is an investment in South Africa's future champions," said Emmanuel. "With your help, we can ensure no athlete is left behind due to lack of transport, continue producing provincial and national medalists, inspire generations of youth through sport, and provide life-changing exposure, mentorship, and scholarship opportunities."

The academy welcomes donations of any size. Major donors will be recognised on the bus and across all academy platforms. Also welcomed are sponsorships in the form of vehicle partnerships, servicing, branding, and maintenance.

For donations, partnerships, or more information, please contact Emmanuel Mabaso on +27 72 527 6810 or email him at nkangalaac@gmail.com.

CALLS FOR SUBMISSIONS

CALL FOR NOMINATIONS FOR THE NATIONAL ARTS AND CULTURE AWARDS (NACA)

The Department of Sport, Arts and Culture wishes to announce the call for nominations and the release of the rules and guidelines for the call for nominations for the NACAs and can be found on the website <https://naca.dsac.gov.za>

The Department of Sport, Arts and Culture carefully conducted a thorough process to formulate the NACA's rules and guidelines to ensure that the proper and competent stakeholders are directly involved to describe the merit and characteristics of the NACA's and that inclusivity, openness, transparency, fairness are what portrays the process and the Awards.

The awards afford an opportunity for creatives and South Africans to honour the best amongst the creatives, the wisdom, voice, and experience of the creative community; its indomitable positive influence on the country's nation building project and ability to inspire the world.

"These awards play a vital role in the creative industry by recognising excellence, boosting morale, inspiring, and creating a vibrant nation, and promoting a culture of innovation. They also enhance the reputation of winners and organisations, attracting new opportunities and collaborations. Ultimately, these awards foster a sense of community and inspiration within the creative field whilst also benchmarking ourselves against the best." Minister Gayton McKenzie.

The NACA Strategic Benefits are as follows:

To have a mega award platform to engage with other like-minded creatives and sponsors, clients, and audiences to building stronger meaningful relationships.

To increase awareness and profile of the winner's individual offerings, attracting more attention from media, potential partners and sponsors while creating international marketability for South African creatives.

The NACA's comprise of 7 categories and 30 awards

1. The Heritage Site Category (x3 Awards)

☐ Outstanding Museum Award

☐ Outstanding Archaeological & Historical Site Award

☐ Outstanding Cultural Landscape Award

2. The Visual Arts & Craft Category (x4 Awards)

☐ Outstanding Visual Artist Award

☐ Outstanding Curator Award

☐ Outstanding Crafter Award

☐ Outstanding Art Gallery Award

3. The Literary Works Category (x4 Awards)

☐ Outstanding Children Fiction Book Award

☐ Outstanding Book, Fiction Book Award

☐ Outstanding Book Non-Fiction Book Award

☐ Outstanding Publisher Award

4. The Audio Visual & Interactive Media Category (x6 Awards)

☐ Outstanding Film Fiction Award

☐ Outstanding Documentary Film or TV Award

☐ Outstanding Drama TV Award

☐ Outstanding Actor TV and Film Award

☐ Outstanding Animation Award

☐ Outstanding Gaming Award

5. The Design & Creative Services (x4 Awards)

☐ Outstanding Fashion and Textile Designer Award

☐ Outstanding Graphic & Multimedia Designer Award

☐ Outstanding Product Award

☐ Outstanding Architecture and Interior Designer Award

6. The Performing Arts Category (x6 Awards)

☐ Outstanding Theatre Production Award

☐ Outstanding Dance Production Award

☐ Outstanding Musician Award

☐ Outstanding Actor in Theatre Award

☐ Outstanding Performance Award – Poet

☐ Outstanding Performance Award - Comedian

7. The Ministry (Discretionary Category) (x3 Awards)

These awards are decided, announced, and presented by the Minister of Sport, Arts and Culture.

7.1. Lifetime Achievement Award

☐ Bestowed to someone with 20 years or more of documented achievement and outstanding contribution over the individual's whole career to the South African creative industry and internationally.

7.2. Internationally Recognised Artist or Group Award

☐ This award is presented to an artist or group that has received international recognition, exhibited, and performed on international platforms for five years and more.

7.3. Artist with Disability Award

☐ This award is awarded to a person with a disability who has achieved excellence in their craft within the creative and cultural industries.

The NACA categories will be adjudicated by a nomination review committee of experts and an auditing firm, which are intended to safeguard the integrity of the awards and to serve as additional checks and balances.

For the full list of rules and guidelines for the NACA Awards, visit the website: <https://naca.dsac.gov.za>

THE CLOSING DATE: 21 MAY 2025 AT 17:00

Enquiries:

Ms Zimasa Velaphi: Chief Director: Marketing and Communications | Email: zimasav@dsac.gov.za | Cell: 072 172 8925

CALLING ALL VOCAL TALENTS!

The 7th Unisa International Voice Competition is happening from 21 January to 1 February 2026 at the ZK Matthews Great Hall in Pretoria, South Africa, and entries are now open!

This prestigious event is open to all National and International Classical and Jazz vocalists born on or after 1 February 1993. Show the world your voice and stand a chance to win amazing prizes, including USD 15,000 for first place!

Deadline for entries: 21 July 2025

To apply, complete the online qualifying round by submitting your video recording and filling in the application form available here:

<https://www.unisa.ac.za/sites/corporate/default/About/What-we-do/Arts-&-culture/Unisa-Music-Foundation/Competitions>

THE ANNUAL BRIDGETTE JAMES POETRY COMPETITION IS OPEN

Can you, or if you have, written an unpublished poem on the theme 'Nature & You', then this call for submissions is for you.

- Submitters MUST send in an original piece of work (they do run checks for plagiarism on all selected poems, such as on contestants who have previously been disqualified for submitting an already published or AI-generated piece).
- All submissions must be in a Word.doc format please.
- You MUST enter under your real name. If using a pseudonym, you MUST disclose your real identity to competition organisers.
- Only one poem can be submitted. However, you are advised to concentrate on drafting and redrafting your poem before submitting it. In the past, grammatical errors have cost entrants a win.

- The competition is free to enter.
- Poems should be on the theme Nature & You, written in the first-person narrative.
- Poems must not exceed forty lines.
- Your work is accepted on the basis that this will be its first publication in Penned in Rage, Literary Journal, on my Social Media pages or this website.
- Poems cannot have been broadcast on any regional, national or online TV station or via any radio platform.
- Poems cannot have won any other competition.
- Poems must be written in English, but you can include phrases in your mother tongue or another language.
- You MUST NOT enter a poem written by more than one author.
- Entries will be accepted from sub-Saharan Africa, The Caribbean and individuals from those regions living in the diaspora.
- Rejected competition entries are deleted. Please ensure you keep a record of all poems entered and send copies only.
- Entries will NOT be accepted any other via email address, except pennedinrage@outlook.com
- By entering this competition, entrants agree that their poems and data may be used by Ella's Poems, including for educational purposes as material for Bridgette's Writing School, Facebook.
- The judge: PAMILERIN JACOB'S decision is final, and no correspondence will be entered into concerning his decision.
- All online entries must be received by midday BST on the 08 May 2025. Late online entries will not be accepted under any circumstances.
- Due to the large number of entrants, I am unable to respond individually to submissions.

Rules: Winners

- Due to the high number of submissions, only successful entrants will be notified. Details of the full winners list will be announced publicly on www.ellaspeoms.com on May 30th 2025.
- The winners will be paid via Western Union ONLY.
- Photographs of winners will be displayed on www.ellaspeoms.com.

- The copyright of each poem remains with the author. However, by entering the competition, authors of the winning poems grant Ella's Poems the right to publish and/or broadcast their poem, and to do this before anyone else.
 - Authors of the winning poems will grant Ella's Poems irrevocable, non-exclusive licence to republish the work in perpetuity, including (but not limited to): Penned in Rage Hardcover Magazine.
-

THE ONE PAGE POETRY CONTEST

One Page Poetry is dedicated to the art of expressing a poetic theme on a single page, whether your poem is four lines or forty, whether yours is a love poem, inspirational poem, philosophical poem, or just one that is fun or whimsical.

The organiser welcomes any and all poetic forms, as long as they fit on a single page.

Deadline: September 30, 2025 1:08 pm - 1:08 pm

Prizes

First Prize: \$2,000.00

All entries are considered for publication on the organiser's website. The first, second, and third place winners will be featured in the winner's circle and exclusively on the sponsors' websites.

The winners will also be eligible for exclusive one-on-one interviews with the judges, and the interviews will be published on their website and distributed on all major social media platforms.

The top 100 entries will be featured in a yearly anthology published by One Page Poetry (with the consent of the poet). The top 100 poets also receive a free copy of the anthology. All proceeds are donated to the World Wildlife Fund and Oceana and their mission to protect endangered species worldwide.

FAQ If you are curious how writing competitions work, or it's your first time entering one, it is recommended that you read their Frequently Asked Questions (FAQ) page first.

Find out more: <https://dystopianstories.com/events/the-one-page-poetry-contest/>

SUBMIT TO THE NARRATIVES AGAINST POVERTY IN AFRICA LITERARY PRIZE 2025

The African Narratives Writing Program is open for submissions for their 2025 literary prize and anthology on the topic Narratives Against Poverty in Africa.

The program hopes to discover “the rich marrow of African writing talent and make us experience a journey of the best modern African storytelling.” From the prize description:

Africa is dipped in unending wars, violence, hunger, disease, rampant corruption, human trafficking, xenophobia, afrophobia and poverty. Despite these marauding challenges Africa is a beautiful continent of great ancient tribes, anthropologies, histories, cultures, mountains, rivers and the most revered fauna. Africa must always write its own story, her story of both the rich past, beautiful and dark present.

Fifty-two submissions will be compiled into a book anthology and three overall winners will receive cash prizes, opportunities, and other accolades (note, the program is not specific about what the prizes will be).

The three winners will be announced by July 2025 and the anthology will be published in August 2025. Participants will receive PDF copies of the anthology, with paperback versions available to order online.

The African Narratives Writing Program was founded in October 2024 by Zimbabwean poet Mbizo Chirasha. Chirasha is the author of *A Letter to the President and Pilgrims of Zame*. He is the founder of Writing Ukraine Prize and a UNESCO-RILA Affiliate Artist (Glasgow University School of Education). He is associate editor at *Diaspora(n)* online, chief editor at *Time of the Poet Republic*, founding editor at *WomaWords Literary Press*, and publisher at *Brave Voices Poetry*. He has published numerous essays and poems as well as curated and co-edited many collections. The judges for the 2025 prize are fellow Zimbabweans spoken word poet Thandokuhle Cleo Sibanda and fiction writer Rumbi Chen.

Submission guidelines:

Only two submissions per genre (poetry, short story and essays/hybrid narratives)

Judges/curators expectations are highly critical work that delves onto thematic areas of poverty, hunger, injustice, effects of climate change, corruption, pandemics, effects of war and violence in Africa.

Submission length and size: for poetry, a maximum of 40 lines per submission; for short story, a maximum of 4 pages; and for essays, a maximum of 4 pages.

Each submission should be sent as attachment of word document to africanwritingprogram@gmail.com

Each submission must be 12 point font size Times Roman font

Include the title of your literary work, genre submitted and your name on your subject line and on each and every page of your submission.

Also include your 15 line bio-short profile and a head/shoulder publishable photo image.

African writers in (52) African countries and other Africans in the diaspora from the age of 18 and above are eligible to submit.

Deadline for submissions is June 30, 2025

