

MARCH 2026 ISSUE

# PUBLISH'D AFRIKA

LITERARY MAGAZINE

## **SALAMINA MOSESE**

From Child Star  
To Multifaceted  
Media Entrepreneur

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# **MIRIAM TLALI: THE AUTHOR APARTHEID TRIED TO SILENCE**

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## FUNDED AND SPONSORED BY



# *Editor's Note:*

## **Short Story Contest and Adopt-An-Author Programme**

PUBLISH'D AFRIKA will not hold the monthly short story competition in 2026, partly because six volumes of the Spoiling The Broth anthology have been published already in the past four years.

Because of the amount of time and effort needed for the annual project, we haven't been able to sufficiently market the books that have been published already, leading to some volumes gathering dust. As a result, we took the decision to do due diligence on the works in 2026. The short story competition will resume in 2027.

However, the Adopt-An-Author Programme will continue – with a twist! This year, the Adopt-An-Author Programme will not open for submissions in September as we always do annually. It will now open for submissions on 1 April 2026. This will afford us enough time to go through the submissions with the assistance of our guest judges.

Submission Guidelines will be published in our April edition of the PUBLISH'D AFRIKA Online Literary Magazine.



## Miriam Tlali: The Author Apartheid Tried To Silence

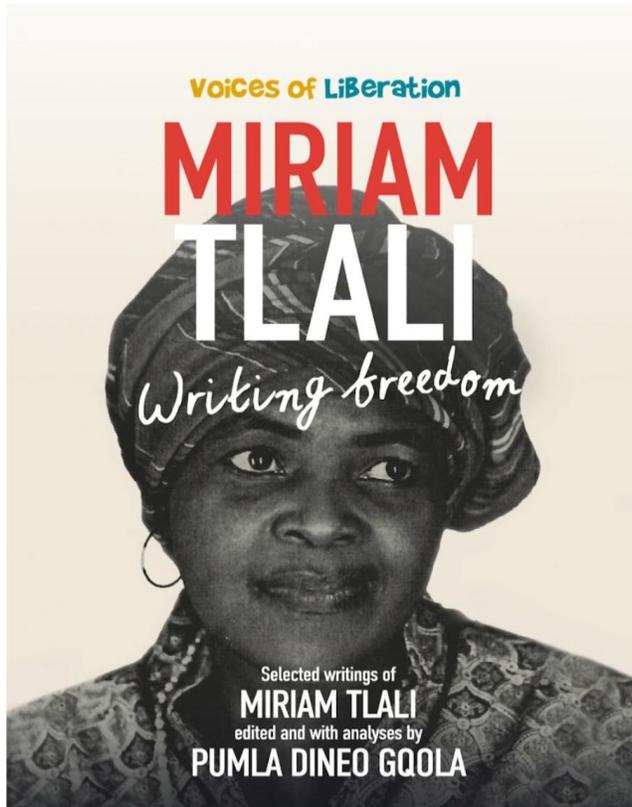


The apartheid government banned her first book, *Muriel at Metropolitan* – but then it was published internationally, attaining bestseller status.

Her second book, *Amandla*, based on the 1976 Soweto Uprising, met a similar fate just weeks after it was published. But despite the banning, the book was translated into several languages including Japanese, Polish, German and Dutch.

Her name was Miriam Tlali, born in Doornfontein in Johannesburg, Transvaal (now Gauteng). She grew up in Sophiatown. Miriam wanted to study literature at the University of the Witwatersrand but was not admitted due to the reservation of positions for White students. She later went to study at Pius the XII University (now University of

Lesotho). Unfortunately, she couldn't complete her studies due to financial difficulties. No longer able to study, Tlali found a job as a bookkeeper at a furniture store.



In 1969, Tlali had written and completed a novel titled *Muriel at Metropolitan*, a semi-autobiographical work. The novel was only published six years later in 1975. In 1979, the novel was banned by the Apartheid government; however, it was published internationally under the title *Between Two Worlds* by Longman African Classics.

In 1980, Tlali published her second novel *Amandla* (meaning Power) which was based on the 1976 Soweto uprising. The novel was banned only weeks after it was published. Just like her first novel, *Amandla* was translated into several languages, including Japanese, Polish, German and Dutch. Both novels were unbanned in 1986. In 1984 she wrote a collection of short stories, interviews and non-fiction

titled *Mihloti* (meaning tears). In 1989, *Footprints in the Quag* (initially titled Soweto Stories) was published by Pandora Press.

As an author Tlali has travelled the world and represented South Africa in several countries. In 1978, she was invited to an international writing programme at Iowa State University in the United States of America. Between 1989 and 1990, Tlali was a visiting scholar at the Southern African Research Program at Yale University.

For her contribution to the literary profession, Tlali has received many accolades, including being honoured by

the Department of Arts, Culture, Science and Technology for being the first Black woman to publish a novel. In 1995, the Department also honoured her with a Literary Lifetime Achievement Award and in 2008; she received the Presidential Award, Ikhamanga Silver.

Tlali founded the publishing house, Skotaville. As a member of the Women's National Coalition, Tlali assisted in drafting the Preamble to the South African Women's Charter.

# Salamina Mosese

## From Child Star To Multifaceted Media Entrepreneur



The name Salamina Mosese invokes memories of a child star known for her roles in TV series like *Soul Buddyz*, *Abo Mzala*, *Backstage* and *7de Laan*.

Today, however, the child star is an award-winning South African actress, television presenter, producer, and author with over 25 years of experience in the entertainment industry. She is the Managing Director and co-founder of Sorele Media, a production company she

started with Stephina Zwane. The company has produced six feature films, including the popular movie, *Baby Mamas*.

As if that wasn't enough accolade, Salamina has also penned best-selling children's books, which were inspired by her daughters. Her works also include *Disaster at Gogo's Spaza* and *Cook-Off at Gogo's Spaza*, the latter of which won the 2025 SA Book Award for both the children's category and the overall prize.



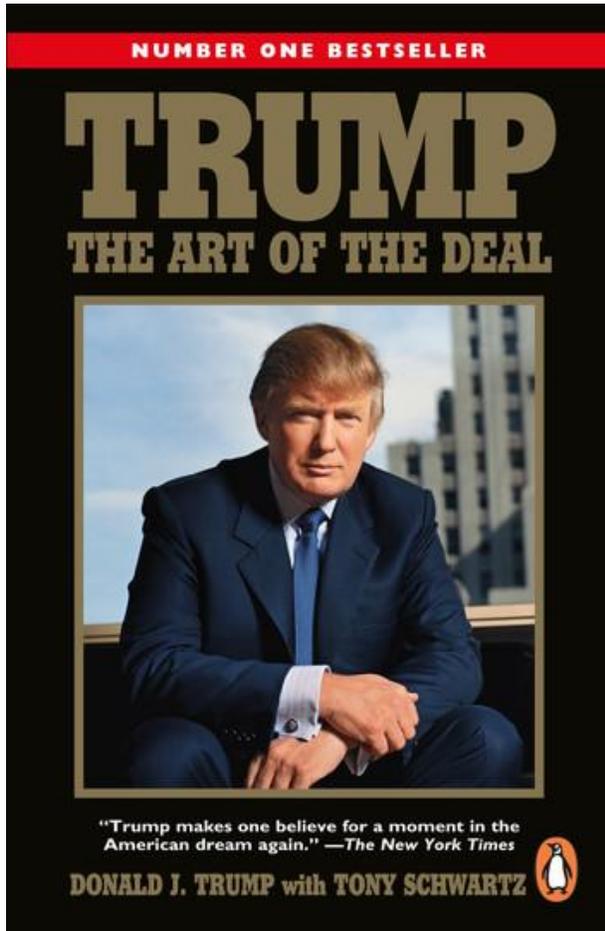
Born on 19 June 1983, in the village of Zebediela, Limpopo, she rose to prominence as a child star before transitioning into a multifaceted media entrepreneur. She attended multi-racial schools in Johannesburg during the 1990s. She earned a Bachelor of Arts in Corporate Communications from the University of Johannesburg (formerly RAU) and later completed a Post-Graduate Diploma in Business Management from Regenesys Business School.



Her entry into acting happened by accident when she accompanied her brother to an audition and was encouraged to try out herself, eventually landing a role. Mosese has hosted several high-profile shows, including the luxury lifestyle program Top Billing, the gospel search competition I Want to Sing Gospel, and the reality show The Ultimatum South Africa.

She married actor and musician Tshepo "Howza" Mosese in 2008. The couple first met on the set of the soap opera Backstage. She was selected as a 2017 Mandela Washington Fellow, where she focused on leadership and business management to empower women in the media sector.

## The Bestseller The Author Regretted Writing Story Behind Trump's The Art Of The Deal



Schwartz autograph the magazine cover with an unflattering portrait of him and hung it in his office.

When Schwartz tried to interview Trump for the book, Trump would get bored and impatient after just 10 or 15 minutes and say, “I don't really want to talk about this stuff. It's over, it's the past, I'm done with it. What else have you got?”

So Schwartz came up with a totally bizarre solution. He sat in Trump's office

It was his book, *The Art Of The Deal*, that launched Donald Trump towards the presidency of the United States of America – except Trump didn't write a single word of it.

In 1984, Conde Nast owner Si Newhouse convinced Trump to do a book after a May 1984 GQ magazine cover featuring Trump sold really well on news stands. Trump then hired a journalist, Tony Schwartz, to ghostwrite the book for \$250,000 upfront plus half of all the royalties, which was an incredibly generous deal that most ghostwriters never get.

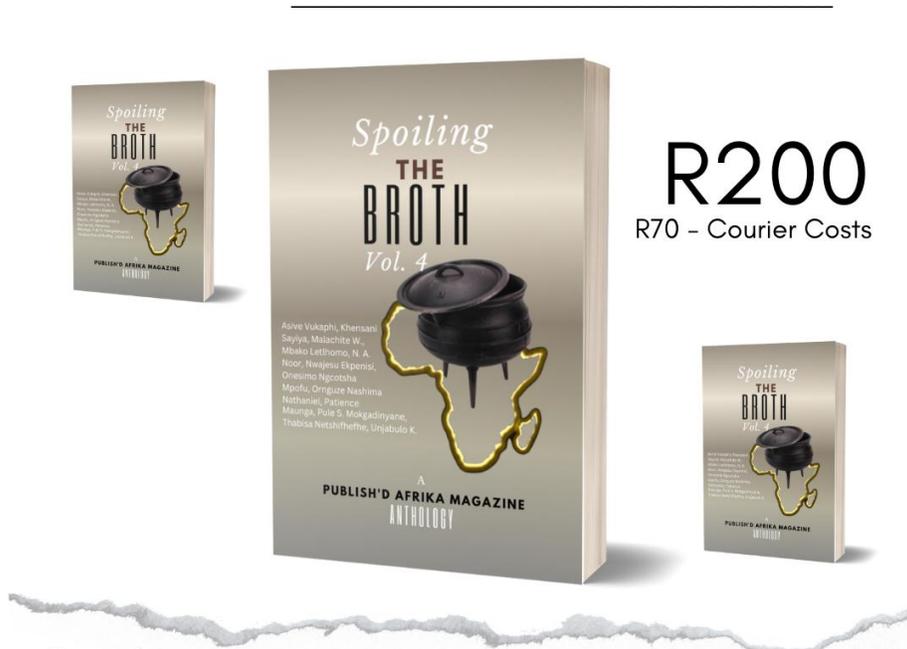
Here's the crazy part though – Trump had read a brutally negative 1985 New York Magazine article that Schwartz wrote about his illegal attempts to forcibly evict rent controlled tenants from a building he had bought on Central Park South, and Trump absolutely loved the article even though it made him look terrible. He literally had

for eight or nine months listening in on Trump's phone calls to hear how he actually talked and conducted business. Schwartz spent 18 months total shadowing Trump in 1985 and 1986, and he kept a journal the whole time. He wrote that Trump stands for many of the things he abhors, his willingness to run over people, the gaudy, tacky and gigantic

obsessions, the absolute lack of interest in anything beyond power and money.

The book came out in November 1987 and immediately hit number one on the New York Times bestseller list for 13 weeks, staying on the list for 48 weeks total. Trump later claimed it was his second favourite book after the Bible and said we need a president who wrote *The Art of the Deal* when he announced his presidential campaign.

Schwartz later said writing the book was the greatest regret of his life without question and that Trump literally didn't write a postcard for the publisher, with Schwartz calling it selling out and blood money. He has been donating his royalty checks to charity for years and suggested the book should be recategorised as fiction or renamed *The Sociopath* to reflect its actual subject.



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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. 4* 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 2025.



## Bloke Of All Ages

### Insights Into The Works Of Bloke Modisane



The book offers refreshing new insights into the works of one of South Africa's most important literary, intellectual and artistic figures, William Bloke Modisane. It highlights the resilience of his work, situating his intellectual and cultural contribution in the historic context of South African creative arts.

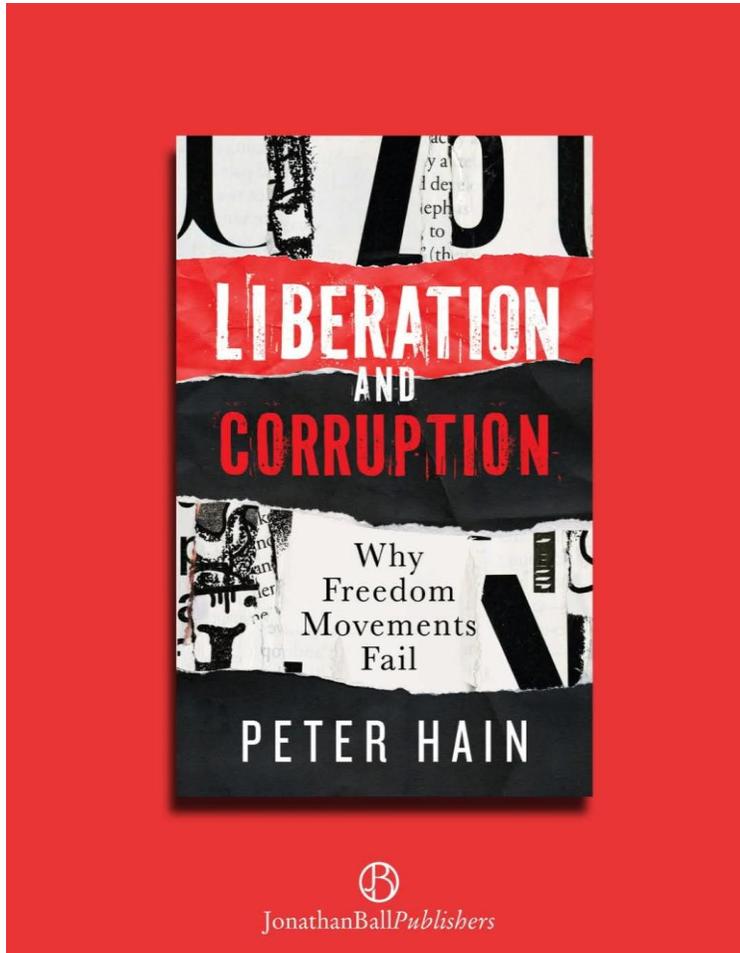
The contributors trace Modisane's intellectual and cultural journey from his early years in South Africa to his exile in the United Kingdom, East Africa, North America, Italy, the German Democratic Republic, and the Federal

Republic of Germany. Through a comprehensive and diverse exploration of Modisane's body of work, they offer critical literary essays on his early short stories, his autobiography *Blame Me on History*, his journalism as well as his writings while in exile. The volume also includes little-known and previously unpublished essays by Modisane, written during his time in exile.

*Bloke of All Ages* highlights the timelessness and resilience of Modisane's work and situates Modisane's significant intellectual and cultural contribution to South African creative arts.

The book is published by Wits Press and edited by Prof. Sphiwo Mahala and Dr Siyabonga Njica

## Liberation and Corruption by Peter Hain



Why are liberation and independence movements often betrayed when their leaders get into government? This question has haunted Peter Hain for decades.

A lifelong activist and politician, Hain has over 50 years' experience of battling corruption, from his early days as a freedom fighter against apartheid to his time as a UK Labour MP, cabinet minister, and sitting member of the House of Lords. He offers a gripping exploration of why movements born from the ideals of justice and freedom often succumb to bad governance and corruption once in power.

Combining rigorous analysis with well-sourced evidence, this book examines global examples ranging

from Africa to Latin America, Russia, the Caribbean, China and India.

With the unique perspective of having navigated both the streets of protest and the corridors of power, Hain reflects on the challenges of staying true to the values of liberation struggles while confronting their disappointing outcomes. Thought-provoking and accessible, this book is an essential read for anyone engaged in the fight for a better world.

For more about Liberation and Corruption by Peter Hain, read here: <https://ow.ly/T0uw50X8hIV>

“Honest and credible about both the successes and the failings of liberation leaders.” – **Mavuso Msimang Deputy President of ANC Veterans and former ANC Underground**

## Royalties In South Africa: Lessons In History

The history of music royalties in South Africa is not only a story of law and regulation. It is a story of authorship, ownership and access.

For much of the early twentieth century, music royalties in South Africa were administered by the British-based Performing Rights Society (PRS). Before 1910, many rights to African compositions were held by churches and missionary institutions. Ownership often existed far from the communities that created the music.

In 1961, the Southern African Music Rights Organisation (SAMRO) was established to administer performing rights locally for composers, authors and publishers. In 1962, Strike Vilakazi became its first Black member.

Structure, however, did not immediately produce equity.

Before the 1960s, and throughout the apartheid era, many Black composers and performers were misappropriated or compensated through once-off payments rather than ongoing royalties. Legal restrictions and limited access to union representation made it difficult to contest contracts or claim rights. In many cases, royalties were collected by institutions or promoters rather than the original creators.

Over time, the system expanded and specialised.

The 1978 Copyright Act — and later amendments in 2002 — introduced “needletime” royalties, allowing performers and recording artists to receive payment for broadcast airplay. Additional collecting bodies emerged, including SAMPRA, which administers needletime rights, and Composers Authors and Publishers Association (CAPASSO), which licenses mechanical rights in the digital environment.

Today, the system is digital, data-driven and highly structured.

Yet questions remain.

For decades, undistributed royalties — sometimes described as “undoc” or “uncleared” funds — accumulated in what industry observers referred to as a “Black Box”: revenue collected but not successfully allocated to its rightful creators. Administrative fees, representation gaps and historical inequities continue to influence who benefits fully from the system.

**Source:** Mahotella Queens - ICONS Documentary Series.

## The Household White Supremacy Tried To Destroy



She taught her son **Black pride** when the world demanded shame. Then they locked her away for **24 years**. When she got out, her son was **Malcolm X**. This is **Louise Norton Little**.

September 1931. A Black minister in Lansing, Michigan, is found dead on streetcar tracks, his skull crushed. The police call it an accident. His widow and children know it's murder.

Her name was Louise Norton Little. Born in Grenada in 1897, brilliant and multilingual, she'd found her calling in Marcus Garvey's movement for Black liberation. She married a fellow organiser. Together, they taught their children something dangerous in 1920s America: that Black pride wasn't shameful. That self-reliance was

power.

After her husband's death, Louise fought to keep her family intact. She worked every job she could find. She endured welfare agents who treated her with contempt, who questioned her every decision. The Great Depression. Eight hungry children. The trauma of knowing her husband was murdered for teaching Black dignity.

The pressure shattered her.

In 1939, welfare authorities declared this educated, activist woman mentally unfit. They committed her to Kalamazoo State Hospital. They scattered her eight children to foster homes and institutions, destroying the family she'd sacrificed everything to protect.

Louise disappeared into that institution for twenty-four years. Twenty-four years while her children grew up as strangers to each other. Twenty-four years while her fourth child, the boy she'd named Malcolm, went to prison, found himself, and emerged as Malcolm X.

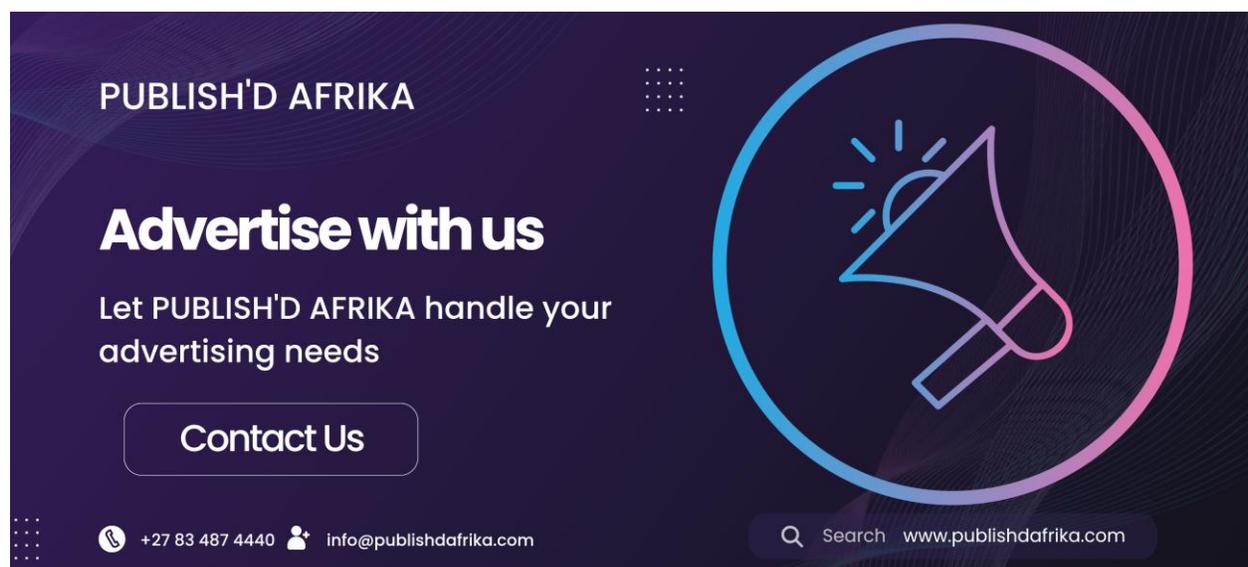
Everything Malcolm X became, his mother had taught him first. The pride. The refusal to accept degradation. The belief that Black people deserved dignity and power. While she was locked away, unable to see sunlight or hold her children, her son was preaching her lessons to millions.

In 1963, Malcolm and his siblings finally freed her. She was 66. He was 38 and famous. How do you bridge that chasm? How do you tell your mother that you became exactly who she raised you to be while she was stolen from the world?

Two years later, Malcolm was assassinated. Louise outlived him by twenty-six years, dying in 1991 at age 94. She lived long enough to see the world finally honor the son she'd shaped, the lessons she'd planted decades before in a household that white supremacy tried to destroy.

Louise Norton Little. The woman whose brilliance and activism made her a target. Who lost twenty-four years for refusing to teach her children to accept oppression. Who shaped one of history's most powerful voices, then spent decades locked away while he changed the world.

**Source:** The History Drop



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## Fortune Andile Mgwenya: Championing Preservation of Indigenous Languages



The lack of books written in indigenous languages stems from colonial legacies that elevated foreign languages, resulting in a severe shortage of reading material.

Over the years, however, there has been a number of courageous scribes working at changing the status quo and redefining Africa's narrative. One such champion is Fortune Ngwenya.

Fortune Andile Mgwenya is a Siswati author and community activist based in Mahushu Trust, near Hazyview in Mpumalanga. Born on 3 May at Bongani Hospital, he began his educational journey at Mthimba Primary School and later matriculated at Siphumelele Secondary School. He furthered his studies at Perdekop GS College, where he completed Primary Agriculture.

Mgwenya is a passionate and versatile writer who works across multiple literary genres in the Siswati language, contributing to the preservation, growth, and promotion of indigenous literature. His published works include *Litawubuswa Ngemadloti* (drama), *Umnyaka Weminyakato* (novel), and *Likhweti Lekusa* (folklore). He has also contributed to several poetry compilations such as *Emakhono Elusha*, *Tikhatsi Tetfu*, and *Imbiliso*.

His dedication to literature has earned him recognition on various platforms. In 2021, he achieved 6th position in the Siswati Short Story Writing Competition organised by the Department of Culture, Sports and Recreation. In 2024, he received the Best Book in Siswati Award from Mbokodo Publishers and was also recognised by the AVBOB Poetry Project.

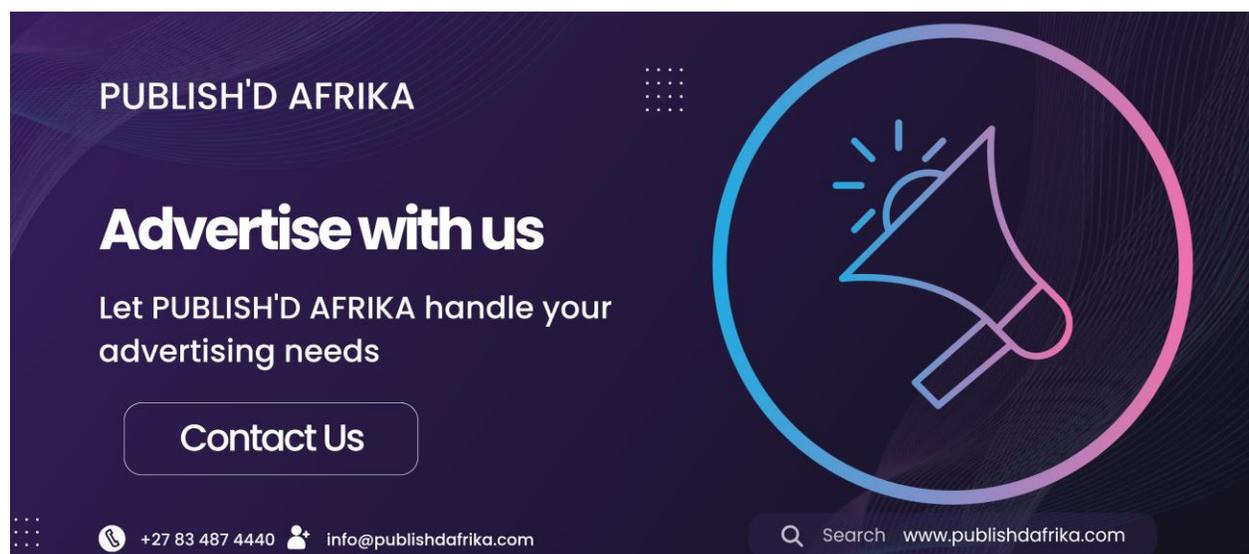
“Beyond writing, I am actively involved in community development,” he said. “I am the co-founder of the Andile Mgwenya Foundation, an initiative committed to supporting vulnerable groups, promoting education and literacy, and empowering young people within the community.”

Through his writing and activism, Fortune Andile Mgwenya continues to inspire readers, nurture language development, and play an important role in advancing Siswati literature in his community and beyond.

“Our indigenous languages must be protected and preserved,” said Mgwenya. “True writers take pride in writing in their own mother tongues, because no one else will play a meaningful role in safeguarding these languages if we do not do it ourselves.”

Mgwenya said for indigenous languages to be taken seriously, the government must actively support local authors. This includes funding, publishing opportunities, and marketing support. In addition, public libraries across South Africa should be encouraged to purchase and promote books written in indigenous languages.

“Such initiatives will strengthen the literary industry, empower local writers, and ensure that our languages are not only preserved but continue to grow and thrive for future generations,” he said.



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## Avbob Poetry Corner

### Following The Thread



When you start writing a poem, do you try to work out in advance what you are going to say?

When we read strong poems written by other people, it is easy to believe that they arrived perfectly finished and fully formed. In fact, the best poems can grow out of the silliest ideas or a fragment of last night's dream.

Genna Gardini is a South African poet and theatre-maker with a doctorate from Queen Mary University of London as well as years of experience running creative writing workshops. Her debut collection, *Matric Rage* (uHlanga, 2014) was a finalist for the Ingrid Jonker Prize, and another recent poem was nominated for the international Pushcart Prize. This month, she shared a poem with the AVBOB Poetry blog in which she describes a mysterious dream she cannot interpret.

Read the poem Gardini shared and be inspired to use it as the springboard for a dream poem of your own.

### Ghost

I wake up and there is a woman at the foot of my bed, waiting. I blink and she is gone. Do you believe in ghosts? You'll ask. I believe in everything. Once, someone

pointed to a badge on my fanny-pack and whispered it was haunted. Once, someone told me my soul is so old that, if I wanted, I could finally transcend. Once, someone

said that what I'm waiting for is actually waiting for me. As I grow older, I see that I can't escape myself. This is a gift. I was raised in a blood cult. You must understand that the first thing I learned is that I killed a man. I always read spoilers for everything that I watch because, as a woman, I'm wary of surprises, and because, as a poet, I do not value plot. If I could, I'd google Dream I had with ghost ending explained but sleep, like belief, doesn't work that way.

Even though this is written as prose, without the line breaks we usually associate with poetry on the page, we recognise it as a poem from the precision of its language and its sharp focus. To begin with, we are invited to explore whether or not we should believe in ghosts. But soon, we are off on an even bigger adventure. Suddenly, anything is possible; everything seems believable.

For a start, the first thing the poet remembers being told as a child is that she has been involved in the killing of a man. This sounds absurd, until we remember

how many of the beliefs that are handed down to us are concerned with sin, redemption and blood. It is as if Gardini is winking at us, reminding us that the world is infinitely strange and mysterious.

In response to so much uncertainty, the poet would like to eliminate surprise. She makes sure that she knows in advance how the stories she is following will end. But she still does not know how her dream will end, and she knows that Google does not have this information either. Still, this lack of control is a source of excitement as well as frustration. Ultimately, by following the thread of such dreams and beliefs, Gardini is showing us how to set out on the journey of writing a poem without knowing in advance where it might lead.

In the next few days, write down one of your own most haunting dreams. Simply describe what happens as clearly as possible, without trying to explain or interpret it. Then follow the thread of that dream and turn it into a poem.

## Calls For Submissions

### 2026 JDL Award for Poetry:

### AVBOB Invites Publishers to Enter Poets' Collections



AVBOB has officially opened entries for the second year of The JDL Award for Poetry. The award – named to honour the legacy of Johann de Lange, the late poet, translator, and editor-in-chief of The AVBOB Poetry Project – is a national competition celebrating outstanding published poetry by South Africans.

It is open exclusively to South African publishers and recognises the finest individual collections that demonstrate originality, craft, and a confident command of language. Each winning collection receives a cash prize of R10 000.

#### Why Do We Need Awards Like This?

South Africa's poetry ecosystem is alive with skill and variety, yet individual collections still struggle to attain visibility and reach. This award is designed to help shift that reality by recognising published work, supporting the publishing of single-author collections in home languages, and elevating the voices shaping South Africa's literary record.

The first year of the award set a strong benchmark, with winning collections recognised at the 2025 AVBOB Poetry Gala. In 2026, AVBOB is building on that momentum with a refreshed identity and an expanded language focus for the year.

#### Which Languages Are Eligible For The 2026 Award?

The JDL Award for Poetry follows a three-year language rotation. The 2026 cycle focuses on the following languages:

\*Afrikaans

\*isiNdebele

\*isiXhosa

\*Sesotho

In 2025, the focus was on English, IsiZulu, and Sepedi earning 25, 21, and 11 entries respectively. AVBOB is looking forward to seeing these numbers grow as the competition gains wider recognition.

### **What Are The Entry Criteria For Publishers?**

Entries must be submitted by established South African publishers, and each collection must be the work of an individual South African citizen currently residing in South Africa. The award does not accept entries from poets, self-publishers or third parties.

Only poetry collections published between 1 January 2023 and 31 December 2025 are eligible for the 2026 award.

Publishers are encouraged to submit works that combine literary merit with emotional accessibility and reflect a range of voices and perspectives across South Africa's multilingual society. Submissions from both established and emerging poets are welcomed.

### **What Collections Are Not Eligible?**

To keep the award focused on original, single-author poetry collections, the following are not eligible:

\*Children's poetry books, nursery rhymes, and folklore

\*Reprints, adaptations, translations, anthologies, joint collections by two or more writers, set books, and works in other genres

\*Manuscripts, proofs, PDFs, or any digital submissions

### **How Can Publishers Submit Their Collections?**

Submissions are accepted in hard copy only. Publishers must submit three copies of each collection, with completed entry forms, via courier to the following address:

BRAND et al

Block F, Boardwalk Office Park

Haymeadow Crescent

Faerie Glen

Pretoria

0043

\*Please note that submitted entries will not be returned.

### **When Will The Winners Be Announced?**

Winning collections will be announced at the 2026 AVBOB Poetry Gala in September 2026. Travel and accommodation will be provided for each award recipient, offering poets and publishers an opportunity to be recognised on a national stage.

Publishers are welcome to request competition information or submit queries via: [social@avbobpoetry.co.za](mailto:social@avbobpoetry.co.za).

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## **Creative Writing Competition**

Do you know a child who loves stories, imagination, and Nigerian culture?

The Read-A-Create Children's Creativity Festival is inviting young writers to create original short stories inspired by Nigerian folktales, culture, and lived experiences.

### **Who Can Apply?**

Junior: 7–10 years (300 words)

Senior: 11–15 years (500 words)

### **What To Write About:**

\*Nigerian culture and traditions

\*Life in the future

\*Solving problems through teamwork and thinking

\*When old ideas meet new times

We're looking for real thinking, real choices, and bold creativity — not easy magic or overnight riches.

**Prizes:**

1st Prize: ₦50,000

2nd Prize: ₦30,000

3rd Prize: ₦20,000

Plus exciting gift items

Submit entries to: [readacreate@gmail.com](mailto:readacreate@gmail.com)

Deadline: 30th May 2026

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## **HG Wells Short Story Competition**

The HG Wells Short Story Competition is an international writing contest that celebrates the legacy of H.G. Wells by encouraging original short fiction linked to a yearly theme — for 2026, “The Cheat.” Winners and shortlisted stories are published in a professionally produced paperback anthology.

The competition is open to original, previously unpublished short stories written in English on the theme for this year. Submissions must be 1,500–5,000 words and uploaded online as PDF or text. Stories should be anonymised (no author name on the manuscript) to enable blind judging.

There are two categories:

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There are two categories:

\*Under 21 category: Writers aged 21 or under on the closing date can enter for free and compete for a £1,000 prize.

\*Senior category (22+): Writers aged 22 or over pay a £10 entry fee (£5 with valid student ID) and compete for a £500 prize.

The competition is international, open to writers anywhere. Judges select shortlists and winners, and shortlisted entries will be published in the annual anthology.

\*Top prize: £1,000 (Under 21 category) and £500 (Senior category), plus anthology publication.

Deadline: July 7, 2026 9:12 pm - 9:12 pm

**FAQ** If you are curious how writing competitions work, or it's your first time entering one, we recommend reading our Frequently Asked Questions (FAQ) page first.

Find out more: <https://dystopianstories.com/events/hg-wells-short-story-competition/>

## Call For Submissions – NWF Journal



NWF Journal hereby invites submissions for its forthcoming issue. They welcome high-quality, original, and creatively engaging work from both emerging and established writers and artists.

The journal seeks submissions that demonstrate depth, clarity, and a strong sense of lived experience. They are committed to publishing work that contributes meaningfully to contemporary literary and artistic discourse.

They are currently accepting submissions in the following categories:

- Poetry
- Fiction
- Non-Fiction

- Book Reviews
- Interviews
- Visual Arts

**Submission Deadline:** 19th March 2026

All submissions should be sent through the submission form on our website and related inquiries should be directed to:

[info@nwfjournal.com.ng](mailto:info@nwfjournal.com.ng)

<https://www.nwfjournal.com.ng>

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## Call For Bursary Applications

The National Film and Video Foundation (NFVF), an entity of the Department of Sport, Arts and Culture (DSAC), invites postgraduate students to apply for its International Bursary for film and television studies in 2026.

This is your chance to sharpen your craft, expand your global footprint, and represent South African storytelling on the world stage.

Please visit their website for further details: [www.nfvf.co.za](http://www.nfvf.co.za) go to the news tab.

The closing date for applications: 09 March 2026 at 17h00

To submit applications, please go to: <http://bit.ly/4qJd2kO>

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## PAWA Calls For Poet Submissions

The Pan-African Writers Association (PAWA) calls on poets aged 18 to 45 to submit one poem each.

Your poem must be unpublished and may be written in any language used in Africa. Kindly include a translation in English. Please check your personal archives and choose the best poem that you have written in the past two years.

---

There is no restriction on theme or content. The poem must have a minimum of 10 lines, and it should not exceed 30 lines. Word economy matters.

The submission deadline is 27 March 2026 at 23:59 GMT.

Submit your poem here: <https://forms.gle/oMBb6XdUoHWjNUoB8>

Please share this opportunity with poets in various African countries.

Queries: +260955065455 (WhatsApp)

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## **Arts & Culture Trust Scholarship Programme**

The Arts & Culture Trust (ACT) has opened applications for the 2026 Nyoloha Scholarship Programme, marking the fifth edition of the national initiative aimed at supporting emerging artists through funded tertiary study and professional development.

The application deadline is 5 April.

The scholarship covers tuition and prescribed study materials only and supports studies in performing, visual and digital arts. Successful applicants will begin their tertiary studies in 2027 at accredited institutions.

The 2026 theme, #NyolohaTranscends, is drawn from the Sesotho word nyoloha, meaning “to rise”. According to ACT, the theme reflects its focus on identifying artistic talent in communities where access to opportunity is limited.

### **Key Dates**

Applications open: 10 February 2026

Applications close: 5 April 2026

Online applications: [act.org.za/nyoloha](http://act.org.za/nyoloha)(link is external)

### **Eligibility Criteria**

Applicants must:

Be a South African citizen

Be aged between 17 and 25

Be in matric or not currently studying arts at a tertiary institution

Demonstrate talent in acting, singing, dance, visual arts or digital arts

Require financial assistance to pursue tertiary arts studies

The programme includes a structured training and mentorship component. In 2025, 60 artists from all nine provinces participated in a three-month development process, from which the final scholarship recipients were selected.

“Through the ACT Nyoloha Scholarship Programme, the ACT continues to enable young artists to transcend financial and structural barriers, strengthening access to professional development and career pathways,” ACT CEO Jessica Denyschen said. “Each year, we witness extraordinary artistic potential emerging from across the country and we remain committed to ensuring that this talent is recognised, supported, and able to flourish within South Africa’s creative industries.”

The programme is delivered by ACT in partnership with Nedbank and MTN South Africa.

Nedbank head of the social impact unit, Poovi Pillay, said the training and mentorship component helps participants develop both their artistic skills and professional confidence.

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