

JUNE 2026 ISSUE

# PUBLISH'D AFRIKA

LITERARY MAGAZINE

**WHY MOST  
AUTHORS'  
BOOKS  
DON'T SELL:**

The Missing  
Piece Many  
Writers Ignore

**SIPHO  
KEKEZWA:**

Navigating the  
"Dog Eat Dog"  
World of Publishing

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YOUTH SERVICE  
OPPORTUNITIES  
NOW AVAILABLE**

**CALLS FOR  
SUBMISSIONS**

**LABASIKATI:  
"This Woman's Work"**

**LANGELIHLE  
BHULE:  
If Men Could Talk**

**JULIEN NOT RESTING ON  
HER LAURELS**

Commonwealth Prize Africa Region Winner

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**PUBLISH'D AFRIKA**  
LITERARY MAGAZINE  
*Redefining Africa's Narrative*

## Julien Not Resting On Her Laurels: Commonwealth Prize Africa Region Winner



She may have won the Commonwealth Short Story Prize for the African region, but Lisa-Anne Julien is not resting on her laurels.

The Trinidad & Tobago-born scribe is already working on her next novel, ahead of the announcement of the overall winner on 30 June.

“I barely think about it,” she says. “I am already working on my second novel and so my focus has shifted quite radically already.”

“Being selected as one of five winners from 7806 writers is an altogether massive win and then some. My writing cup runneth over, so I’m good. Really.”

Lisa-Anne is one of the five regional winners of the 2026

Commonwealth Short Story Prize, alongside Sharon Aruparayil (India, Asia region), John Edward DeMicoli (Malta, Canada and Europe region), Jamir Nazir (Trinidad and Tobago, Caribbean region), and Holly Ann Miller (New Zealand, Pacific region).

Chosen from 7,806 entries—the second highest number in the Prize’s history—the five winners represent the very best of contemporary short fiction from across the Commonwealth. All five writers are first-time shortlisted entrants, and this year also marks the first time a Maltese writer has won the Canada and Europe regional prize.

Lisa-Anne is one of nine kids and grew up in the twin-Caribbean island of Trinidad & Tobago. After several fun years of studying contemporary dance in New York, followed by more serious academic focus in London, she came to South Africa in 2002. Alongside her work in

social development, she wrote feature articles on travel and popular culture.

“In 2008, I wrote my first short story, a 500-word piece for the Commonwealth Short Story competition which was in a different iteration to the one we know today,” she says. “That story won a Highly Commended award—one of 21 from over 1700 submissions—a real shot in the arm for a new writer.”

Since then, Lisa has had short stories published in the Writers Forum UK, Potbake Productions, Femrite and Pree Literary. Her 2021 novel, *If You Save Me*, was long-listed for the South African Sunday Times Literary Award and the Mslexia First Novel Prize. It eventually won the University of Johannesburg's 2022 Debut Prize for Fiction. She has also been shortlisted for The Fountain Magazine's 2024 Essay Prize.

Her winning Commonwealth short story, *Me and Ma'am*, is about the tangled and complex relationship between the narrator and her employer, two women divided by differences in class. Beneath and beyond this social construction, they must depend on each other, especially when faced with their own respective but similar struggles.

“Many of us have people who help us on the domestic front in some way or the other—whether as carers to our elderly parents, or domestics or nannies who look after our homes and act as substitute parents to our kids,” she says. “Acknowledging, navigating and trying to dissolve the power relations inherent in this setup is perhaps something quite universal. So it's a story

that transcends borders. I also think in terms of language, the story is not overwritten. This was fun and challenging for me as I can be quite an overly lyrical writer with my prose verging into the obscure. But with my narrator not having much formal education and with English not being her first language, I had to pare back, while ensuring the depth and wisdom of the voice was not lost. Also, many people, including the judge for the Africa region, spoke of the humour within the story. I think humour, done well, can be a great way to impart thoughts on a particular issue.”

Asked what winning the Africa region leg of the competition means to her, Lisa-Anne says as writers, all we want is to tell a good tale, an authentic story that lands well on the ears and in the heart.

“As a diasporic African, not having grown up on the continent, I don't have a familial clan that I can peer into, something ancestral that might inform my writing,” she says. “But I still want to write Africa, and to write her well. So this win meant that I had succeeded in doing that. When I'm writing South Africa and her characters, there is always a tightrope that I walk—humility about entering the mind of a character that's not me, mixed with a freedom to imagine. But there's also caution about how I arrange the words so that no-one or nothing gets hurt.”

Like most writers nowadays, Lisa-Anne is careful about how, and how well, she steps into the shoes and climb into the experience of people very different from herself.

“Well, different, perhaps outwardly; different if one is only looking at things from the perspective of socially constructed identities,” she says. “I yearn to move beneath, beyond these, to encounter ideas and events that dissolve the barriers between us, that help us see each other as ourselves.”

Lisa-Anne’s advice to aspiring writers is that they should come back to the words, the story, the meaning, the plot, the characters and why you are doing all of this. And you shouldn’t be doing it for the accolades or even recognition because those are in extremely short supply.

“You must write because you have a story that’s needing to be told and the story has chosen you as the portal through which it will come into the world,” she says. “Write the story. Whatever happens afterwards...well...could surprise you.”

The winning stories have been published online by the literary magazine Granta. The 2027 prize will open on 1 September 2026.

You can connect with Lisa-Anne through her author website is [www.lisaannejulien.co.za](http://www.lisaannejulien.co.za)



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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. 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.

## Langelihle Bhule: If Men Could Talk



What would happen if men could no longer remain silent?

In her new book, *If Men Could Talk*, Zimbabwean author, Langelihle Bhule, suggests the answer is both terrifying and liberating.

Silence, for many men, has become a slow poison—ingested daily, metabolised privately, and often fatal. But to speak? To speak is to risk mockery, judgment, and the loss of the one thing society has taught men to value above all else: their image of strength.

Langelihle Bhule is a Zimbabwean author, mental health advocate, and multidisciplinary creative whose work sits at the intersection of storytelling and social truth-telling. Born and raised in Zimbabwe, she has since carried her imagination across borders—writing stories set in South Africa, Nigeria, and beyond because she believes that pain has no passport and loneliness needs no visa.

Her debut novel, *A Twisted Society* (2021), drew from the raw rhythms of her homeland. Her second, *The Resolute Dynamite* (2023), found its heartbeat in the vibrant, complex stories of South Africa. Her latest, *If Men Could Talk* (2026), is her most ambitious

work yet—a Nigerian-inspired novel that weaves together Yoruba, Pidgin, and Igbo languages, none of which she spoke before she began. She learned them through relentless research and the kind of determination that defines her entire creative path.

Travel has shaped her. Having spent time in Europe, Bhule came to see that the struggles of men and women the silences, the expectations, the quiet suffering are nearly universal.

"Our problems are almost the same," she says. "Only the accents change." That realisation deepened her commitment to

writing stories that transcend borders, speaking not to one culture but to the shared human condition.

### **What This Book Is — And What It Refuses to Be**

*If Men Could Talk* begins with a warning. Not the kind publishers suggest to avoid lawsuits, but the kind an author places there because she respects her readers enough to let them choose whether to walk through a difficult door. The warning lists: domestic violence (including against men), marital infidelity, child bullying, suicide, murder, HIV diagnosis.

"This is not a book that offers easy villains or tidy endings," Langelihle Bhule writes in those opening pages. She means it. At its core, the novel asks a single, devastating question: What would happen if men could no longer remain silent?

### **A Woman Writing for Men — And Why That Matters**

Bhule is aware of the irony. A woman writing a book about men's silence. A Zimbabwean writing a novel steeped in Nigerian languages—Yoruba, Pidgin, Igbo—none of which she spoke before she began.

"I had no knowledge of these languages," she admits. "But I had absolute, unwavering determination to research. I was not going to let my limitations become this book's limitations."

That determination extended beyond linguistics. When publishing houses turned her down repeatedly, she chose self-

publishing. When one publisher nearly reshaped her work into something unrecognisable, costing her time, money, and peace, she walked away.

"This book fought me," she says. "But I fought back harder."

The result is a novel that refuses to be comfortable. It is not written to flatter any audience. It is written, Bhule says, "for the good men, the victimised, the tired, the brothers, sons, fathers, uncles, nephews who deserve to be seen, to be heard, to be comforted. To be allowed to be human."

"We all carry human emotions. Men are no exception simply because they have learned to hide them better."

### **The Dedication That Became a Promise**

The book opens with a dedication that reads less like a thank-you note and more like a covenant:

*To my future husband and sons, I offer these words as a testament to the truth that being a man does not require surrendering your humanity—the suppression of emotions, the masking of vulnerability, or the pretense of invincibility. It is okay to hurt, to feel, to fail, and to be human. When I stumble, as your mother and wife as I inevitably will, I hope you will refer to these pages and remember the promises I made to you in the words I wrote before our journey together even began.*

And then, to her younger brother, Siphoe: *You don't owe the world a hardened heart. Your sensitivity, your emotions, your compassion are the very qualities that make you strong, not weak.*

"I wrote that before I knew if anyone would ever read it," Bhule says. "I wrote it because I needed to say it out loud. To my brother. To the men I might one day love. To myself."

The dedication is not sentimental. It is a warning to herself, to her future family, to any reader who might mistake silence for strength.

### **The Takeaway: Men's Tears Are Not a Disgrace**

If Bhule could leave readers with one conviction, it is this: A man's tears are not a disgrace. They are a heavy weight that should be taken seriously.

"That weight," she says, "is the accumulated pressure of generations of men being told that to feel is to fail. To cry is to be weak. To ask for help is to surrender your manhood."

She continues: "We need to ask ourselves: is that what we are teaching our sons? That manhood means dying in silence? Because that is exactly what the statistics are telling us is happening."

The final chapter of *If Men Could Talk* is titled "Redefining Masculinity." Emeka does not stay broken. He rebuilds not as a harder man, but as a truer one. He attends therapy. He speaks publicly. He becomes the father he wished he had.

"Healing is possible," Bhule says. "But it requires something most men have never been given: permission."

### **For Whom This Book Was Written**

Bhule is clear about her audience.

"First: men. Especially men who have never been told that their emotions are valid. Men who are tired. Men who feel trapped. Men who have thought, If I speak, I will be mocked."

"Second: women. Women who want to understand the men in their lives – fathers, brothers, husbands, sons. Women who have asked, Why won't he just talk to me?"

"Third: parents. Because the cycle starts at home. What we teach our boys becomes what they believe about themselves for the rest of their lives."

"Fourth: anyone who has ever felt silenced. The book is about men, but the loneliness of being unheard is universal."

And finally: herself.

"I wrote the book I needed to read. One that said out loud what I kept seeing but rarely heard spoken. So that if one day I become a partner, I can return to these pages and correct myself when I falter. I am not immune to the very things I write against. None of us are."

### **One Person Can Ignite the Spark**

Bhule is not naive about the reach of a single book. She knows that *If Men Could Talk* will not single-handedly dismantle centuries of toxic masculinity. It will not stop every suicide, heal every marriage, or silence every mocker.

But that is not why she wrote it.

"Someone out there may read this and be changed," she says. "Someone may read this and want to do better. One person can ignite a spark. And a spark, under the right conditions, becomes a fire."

The novel is, in many ways, that spark placed carefully on ground that has been dry for generations.

**What Comes Next**

Bhule is already at work on her next project, though she guards its details closely. What she will say is this: "I am interested in how we raise children—both boys and girls—in a world that is still figuring out what equality actually means. Not the slogan version. The hard, daily, exhausting version."

For now, she is focused on getting *If Men Could Talk* into as many hands as possible—

across Zimbabwe, Nigeria, South Africa, and beyond.

"We need our own stories," she says. "Not just the triumphant ones. Not just the ones that make us feel good. But the messy, painful, complicated ones. The ones that ask us to sit in discomfort and then ask: 'Now what?'"

Get in touch:

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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. 5* 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.

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 ONLINE LITERARY MAGAZINE

# Dudu Xaba: The Pathfinder Democratising African Storytelling

By Sandile Memela



For more than two decades, Delightful Dudu Xaba has operated at the intersection of education, publishing, and storytelling with one clear purpose: to ensure authentic African voices are heard, valued, and preserved.

She is unapologetic about that mission. As a college lecturer, founder and CEO of Mpande yeHlumelo Publishers, Media, and Services Pty Ltd, writer, editor, and entrepreneurship champion, she has built a career on dismantling the barriers that keep ordinary people out of the story.

Dudu does not treat storytelling as a side project or a soft skill. She treats it as infrastructure. In a context

where publishing has long been controlled by gatekeepers, where first-time authors are told their stories are “not commercial enough,” and where students are trained for employment rather than creation, she has created alternatives that work.

Her work proves that access, not privilege, should determine who gets to speak and be heard.

## Building a Publishing House That Opens Doors

As the founder and CEO of Mpande yeHlumelo Publishers, Media, and Services, Dudu has led the publication of 16 books

spanning children’s literature, academic writing, non-fiction, and short story collections.

Each title represents more than a book. It represents a first-time author who was given

a chance, a manuscript that would have gathered dust in a drawer, and a community that finally sees itself reflected on the page.

What makes her work disruptive is not the volume, but the model. Mpande yeHlumelo operates as a deliberate counterweight to an industry that privileges pedigree and connections.

Dudu has made it her business to lower the threshold for entry without lowering the standard for quality. She mentors writers through editing, ghostwriting, and project management, ensuring that manuscripts meet professional standards while retaining the author's voice.

For her, publishing is not a business in the narrow sense. It is a mission to democratise storytelling. The underlying belief is simple and radical: every voice carries value, and the role of a publisher is to create the conditions for that voice to reach an audience. In doing so, she has turned Mpande yeHlumelo into a launchpad for writers who would otherwise remain invisible.

### **Writing at the Edge of Truth and Healing**

Dudu's own writing is rooted in the same ethos. She is a gifted writer, editor, and ghostwriter known for shaping narratives that are both deeply personal and socially significant. She writes where it matters most: at the intersection of truth, pain, resilience, and healing.

Her contribution to anthologies such as *Silent Screams of a Burdened Nation* illustrates this commitment. The work does not flinch from societal realities. It names them,

examines them, and transforms them into material for awareness, dialogue, and change.

Dudu understands that stories are not just for entertainment. They are instruments for diagnosing a society, for giving language to experiences that have been silenced, and for building the empathy required for collective action.

This approach sets her apart in a media landscape saturated with either escapism or polemic. She avoids both.

Her writing insists on nuance, on the complexity of lived experience, and on the possibility of healing after confrontation. It is writing that demands courage from both the writer and the reader.

### **Teaching Entrepreneurship as Self-Determination**

In the academic space, Dudu's impact is equally deliberate. As a TVET college lecturer, she was entrusted as an entrepreneurship champion and trained students through the Allan Gray Entrepreneurship Programme. The role required more than teaching business plans and financial models. It required shifting mindsets.

Many of her students enter the classroom believing that entrepreneurship is for other people—people with capital, connections, and confidence. Dudu dismantles that belief.

She equips students and former students with practical skills, critical thinking, and the confidence to build sustainable businesses and redefine their economic

futures. She treats entrepreneurship as a form of self-determination, a way for young people to stop waiting for jobs that may never come and start creating value on their own terms.

Her classroom is an extension of her publishing work. Both are about agency. Both are about giving people the tools to control their own narrative, whether that narrative is a business model or a manuscript.

### **A Legacy of Empowerment, Not Participation**

What distinguishes Delightful Dudu Xaba is integration. She does not compartmentalise her roles. The lecturer informs the publisher. The writer informs the teacher. The publisher creates the platform for the stories that emerge from her classroom and community. Every initiative is connected by a single thread: empowerment through voice.

She does not simply participate in education, publishing, or storytelling. She uses them as instruments. The result is measurable. Sixteen published books mean 16 authors who now own their intellectual property and their narrative. Hundreds of students mean hundreds of young people who now see entrepreneurship as a viable and dignified path. Anthology contributions mean communities that see their struggles and resilience documented with dignity.

In an environment where young Africans are often told to wait their turn, Dudu tells them to start now. She creates the platform,

teaches the craft, and publishes the work. She demonstrates that when you invest in authentic voices, you do more than preserve culture. You shift power. You change who gets to define the national story.

### **The Pathfinder's Significance**

Dudu Xaba's work matters because it addresses a structural problem with a practical solution. The lack of African voices in publishing, media, and economic life is not just a cultural loss. It is an economic and political one.

When people cannot tell their own stories, others tell them for profit or for control. When students are not trained to create, they remain dependent on systems that were not designed for them.

Her response has been to build. To build a publishing house that prioritises access. To build a classroom that prioritises agency. To build a body of writing that prioritises truth and healing.

She is a pathfinder because she has walked a path that did not exist and made it walkable for others. Her legacy will not be measured in awards or sales alone. It will be measured in the number of people who, because of her, learned to think boldly, speak truthfully, and transform ideas into impact and stories into legacy.

In celebrating Dudu Xaba, we celebrate a model of leadership that is rooted in service, competence, and an unwavering belief in the power of the story. Africa does not need more gatekeepers. It needs more pathfinders like her.

# LABASIKATI: "This Woman's Work"

## A Multisensory Tribute to African Women's Resistance and Resilience



### Art Exhibition

*A visual art group exhibition - one that also reads as a performative installation*

**30 MAY - 19 JUNE 2026**

MBOMBELA ART GALLERY  
OPENING 30 MAY 2026

TIME: 16H00 FOR 16H30 UNTIL LATE

Curator: Samkela Stamer

Assistant Curator: Lethabo Mashego

Director: Nontokozi Phiri



inspiration from the 1956 Women's March and the country's rich cultural heritage.

“This is also my home-coming to Mpumalanga after being away for 10 years pursuing my fine art degree,” she said. “I’m currently based in Kaapschehoop.”

Stamer's curatorial practice fuses fine art, performance, art in public spaces with

The Mbombela Art Gallery in Mpumalanga, South Africa, will LABASIKATI: "This Woman's Work", a powerful mixed media exhibition that converges amongst others, a lighting installation, photography, film and sound.

Curated by Samkela Stamer, an independent curator and artist, writer, producer and cultural activist, the exhibition will also boost works in printmaking, text, sculpture, performance, music as well as textile art with a strong sense of fashion design. This work celebrates African women's stories, their resistance and their power – even unbeknownst to them.

Stamer, who holds a Fine Art Degree from Rhodes University and currently pursuing a Master's in Curatorial Studies, said LABASIKATI is a performative installation that explores the legacy of African women, drawing

notable successes at the National Art Festival and Michealis Gallery at UCT, where Stamer was a Curatorial Fellow at UCT's Institute for Creative Arts (ICA - 2022). Stamer's work has evolved from her roots as a talented poet and performer,

representing Mpumalanga in festivals like Infecting The City Festival, Edinburgh Festivals, Afrovibes Festival in the UK, among others. In 2022, she was also awarded the Eastern Cape Art and Culture Award in Curating.

"Returning to Mpumalanga to showcase this work feels like a homecoming," says Samkela Stamper. "As a young artist two decades ago, this beautiful place of the rising sun and her people embraced me, loved me and cheered me on and now I'm paying homage to its role in shaping my journey. My curatorial practice is rooted in memory and archive, and LABASIKATI is a celebration of the stories that have made me who I am today."

The exhibition pays tribute to pioneering artists like Mama Esther Mahlangu, Mama Gladys Mgudlandlu, and Mama Noria Mabasa, to mention a few, who used culture as a voice of resistance with such immense talent and pertinent work.

"Not to mention the extraordinary women who shaped and inspire me; my grandmother, my mother, my aunts, my sisters from other mothers, my women friends, women who wake up every day to make work and feed their families," she said. "Women who make beautiful work with their hands and remain on the

periphery. Women whose names we have forgotten."

The exhibition is also about creating spaces for female artists to showcase their work and defying the politics of display. "We're proud to feature emerging artists, including young designers and women who have never exhibited in a gallery before."

Directed by Nontokozi Phiri, a talented thespian from Mpumalanga, who also coined the name LABASIKATI, the exhibition includes works by the curators themselves, with Lethabo Mashego's poster design and short film featured alongside Phiri's visionary direction. Assistant curator Surprise Thabethe, who is studying Fashion and Curating, also contributed to the exhibition's development.

The show also incorporates "congregating over food", referencing the 100 Flavours Exhibition at Maker's Landing in Cape Town, 2020, where Stamper exhibited a ceramic pot during Covid-19 lockdown. Live performances and music will add to the vibrant atmosphere, making LABASIKATI a truly immersive experience.

LABASIKATI: "This Woman's Work" runs from 30 May to 19 June 2026, with walkabouts on 31st May. The opening reception is on 30 May 16H00 for 16H30.

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## Why Most Authors' Books Don't Sell: The Missing Piece Many Writers Ignore



Every year, thousands of books are published across different genres, platforms, and publishing channels. New authors emerge daily with powerful stories, life-changing experiences, educational insights, and creative ideas.

Yet despite this growth in publishing, a major challenge persists, many authors still struggle to sell their books. The uncomfortable truth is simple: writing a good book is no longer enough.

**PUBLISH'D AFRIKA** spoke to Nigeria-based Wordweavers Creativity founder, Mulikat Titilayo Azeez. Wordweavers Creativity helps authors, entrepreneurs and businesses bring their ideas to life through words and professional publishing services.

“Many writers assume that once a book is published, readers will automatically discover it,” said Azeez. “Unfortunately, this assumption often leads to disappointment as countless books remain unnoticed, unread, and unsold.”

The publishing world has evolved significantly. Today, visibility matters just

as much as content quality. Readers are constantly exposed to thousands of books online, making competition more intense than ever. Without proper positioning and promotion, even an excellent book can easily get lost in the crowd.

“One of the major reasons authors fail to sell books is the absence of intentional

marketing,” she said. “Many writers focus heavily on writing and publishing while neglecting the critical stage that comes afterward – visibility and promotion. Months of effort can be invested into writing a book, yet very little is done to ensure the right audience sees it.”

Azeez said book marketing goes far beyond posting flyers or making occasional announcements. It involves strategy, consistency, audience engagement, branding, and long-term visibility planning. It is the process of creating awareness and building trust with readers over time.

“Another significant challenge is weak author branding,” she said. “Readers today connect with more than just books; they connect with voices, personalities, stories, and credibility. Authors who remain invisible or inconsistent online often struggle to build loyal readership communities. In a digital-first world, readers want to know the person behind the pages.”

Many authors also launch books without proper preparation. A successful book launch requires anticipation, structured promotion, audience engagement, and post-launch visibility. Without these elements, even promising books lose momentum shortly after release.

In addition, Azeez said poor audience targeting continues to affect book sales. Not every book is for everyone. Understanding the right readers, where they are, and how to communicate with them is essential for sustainable success.

“Presentation is another overlooked factor,” said Azeez. “Editing quality, formatting, cover design, and publishing standards all influence how readers perceive a book. No matter how powerful the content is, presentation still plays a critical role in purchasing decisions. This is why professional support has become increasingly important in today’s publishing industry.”

Authors, said Azeez, now need more than inspiration; they need structure, strategy, visibility, and guidance that transforms manuscripts into impactful and market-ready books. At Wordweavers Creativity, they understand that writing a book is only the beginning of the journey. They believe books should not only be published but positioned for visibility, growth, and lasting impact.

“We provide professional services that support authors, entrepreneurs, creatives, and business owners through every stage of the writing and publishing process, including content writing, ghostwriting, copywriting, editing, proofreading, author branding, amongst others,” she said. “Our goal is to help authors build credibility, increase visibility, connect with readers, and maximise the value of their work through intentional and strategic support. Because in today’s world, publishing a book is only the beginning, positioning it correctly is what creates lasting impact.”

To get in touch with Wordweavers Creativity, email them at [wordweaverscreativity@gmail.com](mailto:wordweaverscreativity@gmail.com)

## Sipho Kekezwa: Navigating the “Dog Eat Dog” World of Publishing



He is known as the four-time award winner of the *Maskew Miller Longman Literature Awards*, silver prize winner of the Sanlam Prize for Youth Literature Awards 2021, winner of the South African Literary Awards 2021 and first prize winner of the 2022 Avbob Poetry Competition.

But very few know that Sipho Kekezwa's very first novel, *Idabi lobuqu*, was first written in the mid-eighties – 1984 to be exact – and wasn't

published until 2017, thirty-three years later.

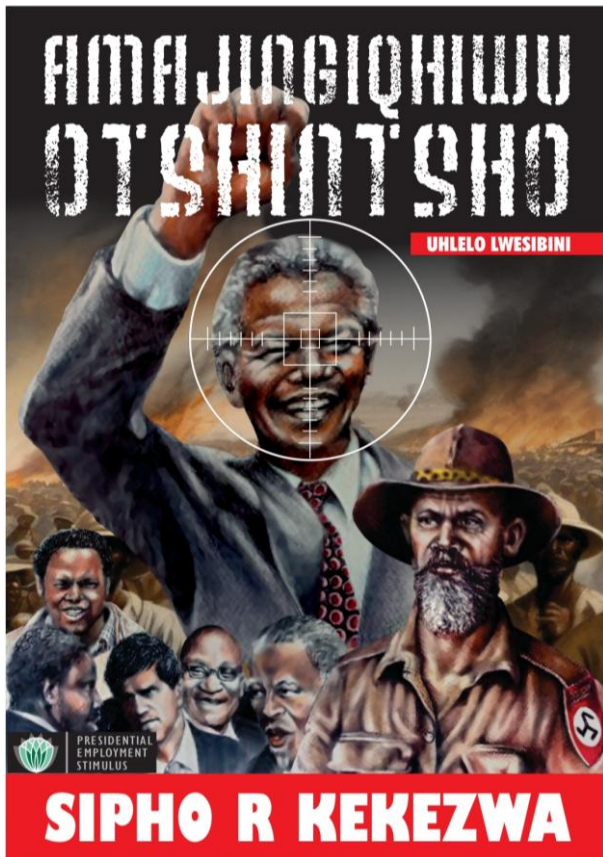
From the dusty streets of C Section, Ziphunzana, East London, Sipho Kekezwa's writing journey is testament to both resilience and proof that one's background doesn't determine one's future. It also shows writing, as is always the case in the art industry, is a “dog eat dog” game where wolves tend to prey on artists, in this case, authors.

For years, Sipho had been sending the *Idabi lobuqu* manuscript to various publishers, most of which are now extinct or have been

absorbed by others. He then jumped at the opportunity to publish when it arose, not knowing he was never going to receive even a penny from it until now.

Come 1993, an opportunity arose for him to leave home for Cape Town. This is where doors began to open, but it wasn't that easy. Frustrated, he put the book aside and started writing another, also a novel titled *Amajingiqhiwu otshintsho*. The book was written in 1995 and 1996, then in 1997 he sent it to a publisher.

“Within three months I received good news; it was to be published, and the reviewer’s report was that it was the first of its kind in isiXhosa,” he said.



The book was a political thriller, a true reflection of what happened in South Africa during and after the negotiations between the then government and the previously banned and jailed political leaders. Its main characters are white rightwingers opposed to the political change that was happening in the country at the time. They were putting in place movements that would destabilise the country.

“The main character, 58-year-old Jappie von Duiwel, sees himself as a messiah sent to save his race from the imminent democratic rule in South Africa,” said Kekezwa. “Together with twelve other

dissidents like him, they use poor Blacks to cause chaos, havoc and disorder to destabilise the country during the political negotiations and the first democratic elections. Having failed at this, they plan to assassinate five different leaders, including the new president and his two deputies.”

It took three years for Kekezwa to learn that the manuscript was lost and the person he was communicating with was no longer in the company. Years later, he sent it to yet another publisher who also showed interest and again, it took three years to learn that the company was no longer in operation. This publisher loved the book so much that she tried to contact scriptwriters so it could be adapted for TV.

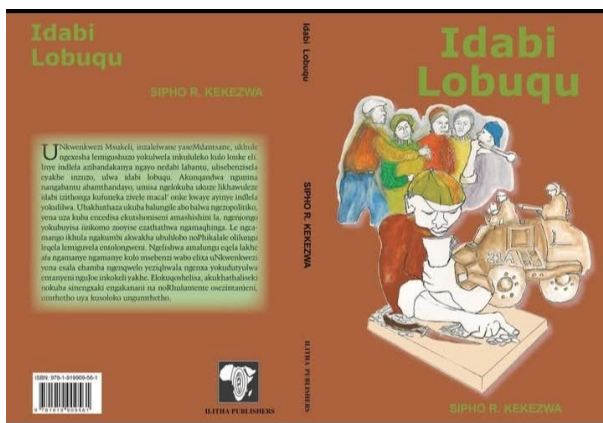
“There were times I felt like throwing in the towel, times I thought maybe writing was not for me, but I persevered,” he said. “I loved languages from a young age, and I wanted to have an impact in my home language. I did not like that our stories were being told by other races, then adapted to vernacular.”

Then he was introduced to the National Library of South Africa’s community publishing grant which assisted writers to self-publish. Again, the book received a positive review and was eventually published, after sixteen years! It would later be aired on Umhlobo wenene FM’s *Ufundo lwencwadi*. With a grant from the National Art Council’s PESP funding, he published its second edition in 2025.

Rejections and red marked manuscripts from different publishing companies did not discourage Sipho. Instead, he learnt from

the reviewers' comments which helped him develop his manuscripts. Armed with this knowledge and a freelance journalism diploma, he now was ready to change his story, and that he did.

“Rigorous attendance of writers and editors' workshops by the National Library of South Africa, PanSALB, Maskew Miller Longman's and other institutions armed me such that I was able to edit and develop other writers' manuscripts,” he said. “Today, I am not only a multi-award-winning author, but also a freelance language provider, freelancing for different organisations and individual authors.”



Kekezwa also writes children's books, drama, poems, short stories and young adult novels. He is also a creative writing workshop facilitator. Four writers from his first workshop had their short stories published in an anthology titled, *Cape Town: Writing my City*. In 2021 and 2022 he

facilitated writing workshops on behalf of the Nelson Mandela Library Services.

A number of his titles have earned him significant acclaim over the years with, including *Intlungu yokuhlalwa lilahle emhlana*, a novel, nominated for the *South African Literary Awards 2023* in the Novel Category; *Ziyakhanana*, a novel, and *Ubomi, ungancama!*, drama. The novel was shortlisted for the South African Literary Awards 2021 with *Ubomi, ungancama!* getting a prize in the Youth Category. He was nominated author of the month of April by his publisher, Oxford University Press.

Kekezwa's poems have been published in 2019, 2020, 2021, 2022, 2023 and 2024 while one, *Nqandakonakele*, was published in *100 Echoes on Madiba's Century*, a volume published by the National Library of South Africa where 100 poets were honouring the late Nelson Rholihlala Mandela on his 100<sup>th</sup> birthday. He was also winner of the, *Avbob Poetry Project, 2022*.

To date, he has published ten books with his ninth, *Zinkulu kum*, published in all indigenous languages while his tenth, *Lide lidala lada lalimala* was published with the assistance of the ANFASA Publishing Hub, 2024. He has recently co-authored and published a resource book titled, *Umhlobo katitshala wesiXhosa (an isiXhosa teacher's companion)*.

# Teaching Children the Power of Money Habits Through Storytelling: The Mission Behind Kenzo and the Giant Savings Box



In a world where financial decisions increasingly determine opportunity, stability and independence, one of the most overlooked gaps in education remains financial literacy in early childhood.

The book, *Kenzo and the Giant Savings Box* by Smangele Phiri, seeks to change that.

Phiri is a South African author, storyteller and financial education advocate focused on building early financial literacy for children. She is also the founder of Kenzo's Adventures Club, an initiative dedicated to teaching children money concepts through storytelling, interactive learning and digital education tools. Her work blends narrative, education

and play to make financial literacy accessible and engaging for young learners.

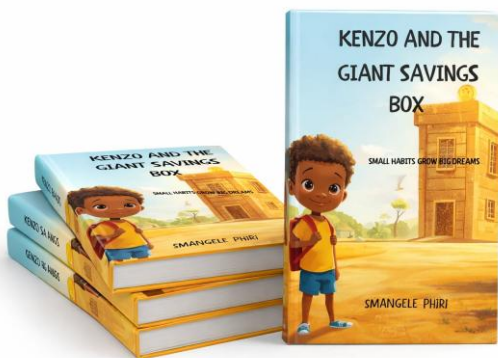
She told **PUBLISH'D AFRIKA**: “Many young people grow up without a practical understanding of how money works, not because the concept is too complex, but because it is not introduced in ways that are meaningful, engaging and age appropriate. *Kenzo and the Giant Savings Box* seeks to change that.”

## **The Problem: Financial Literacy Is Not Built Early Enough**

Children are often introduced to money as something to spend, rather than something to understand. Core ideas such as saving, habit formation, patience, curiosity and community-based learning are rarely taught

in structured or interactive ways during early development.

“This creates a long-term challenge,” said Phiri. “By the time financial education becomes formal or urgent, many foundational behaviours such as impulse control, saving discipline and thoughtful decision making are already underdeveloped.”



The result is not a lack of intelligence, but a lack of early exposure to financial thinking in a language children can actually engage with.

### **The Solution: Storytelling That Builds Habits, Not Just Knowledge**

The book was published to close this gap by turning financial education into a story driven experience. Instead of treating money as an abstract subject, the book introduces it through narrative, curiosity and real world decision-making moments that children can relate to.

At its core, the book focuses on three foundational pillars:

- The power of small habits, showing children how small consistent choices shape long term outcomes

- The power of curiosity, encouraging children to ask questions and explore how money works in everyday life
- The power of community, highlighting how learning, sharing and decision making are strengthened when done together

Rather than telling children what to do, the story guides them to discover patterns, consequences and insights through engagement.

### **An Interactive Learning Experience**

A key feature that sets the book apart is its interactive structure. At the end of the story, children are not passive readers. They are invited to actively participate through puzzles and problem-solving activities.

These puzzles reinforce key financial concepts introduced in the story, transforming reading into an applied learning experience. This approach strengthens comprehension while also developing critical thinking and decision-making skills in a playful, low-pressure format.

### **Extending Learning Beyond the Book**

The learning journey does not end on the final page.

Through the page, Kenzo's Adventures Club, weekly mini lessons and interactive financial activities are shared to reinforce the concepts introduced in the book. These short form lessons make financial literacy continuous, accessible and part of a child's ongoing environment rather than a one-time lesson.

This digital extension allows children and parents to stay engaged with money concepts in a familiar, modern format that fits into everyday life.

**A Bigger Vision: Building Financial Confidence Early**

“The long-term vision behind *Kenzo and the Giant Savings Box* is not simply to teach children about money, but to shape how they relate to it,” said Phiri. “By embedding financial concepts into storytelling, puzzles and ongoing interactive content, the project aims to build early financial confidence

through repetition, curiosity and practical understanding.”

It is an approach grounded in a simple idea. Financial literacy should not begin in adulthood. It should begin in childhood imagination.

Currently, the book is available directly from the author. You can get in touch on 078 228 2508 and [kenzosadventuresclub@gmail.com](mailto:kenzosadventuresclub@gmail.com).

The book costs R229-00.



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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.



# PUBLISH'D AFRIKA Magazine's Adopt-An-Author Corner: Cleo Ndlovu

## From Writing on Facebook to Published Author



For years, Zimbabwean aspiring author Cleopatra Ndlovu has been showcasing her writing prowess on Facebook, hoping that some day her talent would be noticed and developed further.

Her patience and hard work has now paid off, thanks to South Africa-based PUBLISH'D AFRIKA Online Literary Magazine's Adopt-An-Author Programme.

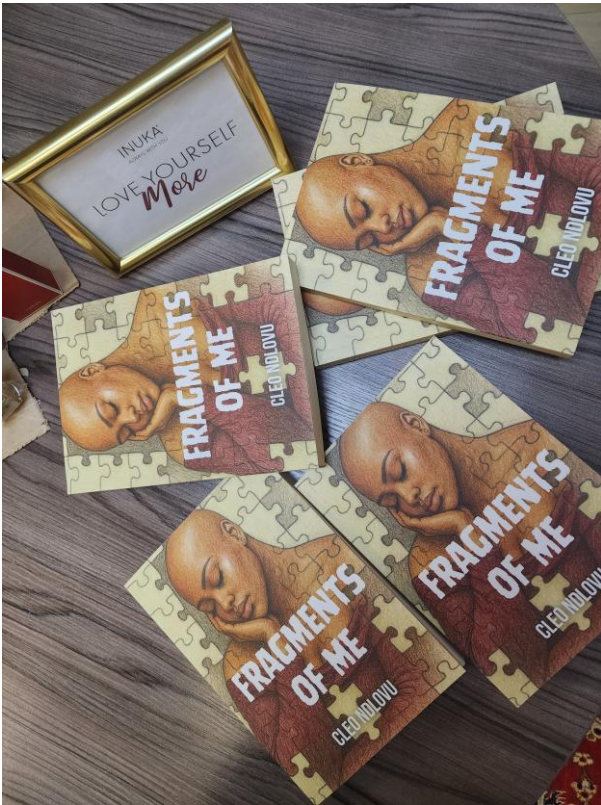
Cleopatra is one of six budding authors who have been given an opportunity to publish their work through the Adopt-An-Author programme. The programme has been funded by

the National Arts Council, an agency of the South African government's Department of Sport, Arts and Culture. Her book, titled *Fragments of Me*, was officially released in March.

PUBLISH'D AFRIKA Magazine co-founder, Thokozani Magagula, said this call for submission closed in September 2025 and after meticulously digging through every submission, six gifted writers with the potential to succeed were selected for the programme.

“The brilliant Cleopatra Ndlovu was one of the writers selected,” said Thokozani. “Her work stood out not only for the intriguing and compelling narrative, but also because she has a unique voice that PUBLISH'D AFRIKA felt has to be amplified to its full potential.”

An elated Cleopatra said for a very long time, her work lived on the streets of Facebook – raw, hopeful and sometimes unsure.



“There were moments when my dream of being published felt like it was quietly dissolving,” she said. “Then PUBLISH'D AFRIKA Magazine opened a door and finally, I get to share my storytelling with the rest of the world. I couldn't be happier.”

Each year, PUBLISH'D AFRIKA Online Literary Magazine calls for submissions for unpublished full-length manuscripts. Writers are asked to initially submit a synopsis, the first chapter and a marketing

plan they have for their books. From the submissions, PUBLISH'D AFRIKA Magazine selects gifted writers with the potential to succeed, who would then be published AT NO COST, as part of the Adopt-An-Author Programme.

Two other Zimbabwean aspiring authors, Harrison Ncube and Esther Chikura, also received an opportunity to publish. Their works form part of PUBLISH'D AFRIKA Magazine's *Spoiling The Broth Anthology Volume 4 and 5*. *Spoiling The Broth* is a collection of short stories by 22 writers from South Africa, Botswana, Nigeria, Zimbabwe and Zambia.

Thokozani Magagula said the stories in the *Spoiling The Broth anthology Volume 4 and 5* were penned by the winners of the PUBLISH'D AFRIKA Magazine's monthly short story competition held last year.

“Every year, we set aside R25 000 for the monthly short story competition, with the winners walking away with prizes between R500 and R1000 every month,” he said. “In September, the winners and runners-up are then asked to submit two new stories that would form part of the anthology. Like in the previous years, Zimbabwean scribes refused to be outdone. They continue to lend their voices in PUBLISH'D AFRIKA's quest to redefine Africa's narrative.”

## Power Jacana: Support Independent Publishing

There is nothing more important than independent thought, and Jacana Media have made it their business to find, shape and publish books that disrupt, provoke and change what gets said out loud.

And along the way, they have become part of your story.

You've jived with Bra Hugh in *Still Grazing*, devoured *Coconut* by Kopano Matlwa, roared at Zapiro sharpening his blade on the national conscience. You have stage-whispered *uWanda* to small ones at bedtime, packed natural history guides into adventure backpacks, and pored over memoirs that resonate with your life, too. Our books have been your companions, your provocateurs, your way finders.

Through their NPO, the Jacana Literary Foundation, Jacana has run awards that grow the writers who will shake the next generation: the Sol Plaatje European Union Poetry Award, spanning all 11 South African languages; the Dinaane Debut Fiction Award; the Gerald Kraak Anthology and Prize, which interrogates and celebrates gender, sexuality and human rights. They also hold their From Pitch to Publication initiative, because talent shouldn't stay stuck in a submissions box. They nurture writers, illustrators and publishing professionals to grow the continent's literary landscape.

They welcome the brave, the curious and the queer. They always have. They look

back because it matters. And because what comes next matters more.

### Managing Today, Powering Tomorrow

Independent publishing has always been fragile. Right now, it's under the most sustained pressure worldwide.

In South Africa, margins are tight. Revenue is inconsistent and never enough, and the retail environment favours BookTok bestsellers and safe overseas imports.

Jacana's 24-year history of publishing has produced a priceless archive of more than 2500 titles and has impacted many thousands of readers. Jacana wants to continue publishing the kind of perceptive and relevant books they are known for. But getting a physical book into the world demands time and serious upfront investment: commissioning, curating, editing, proofreading, typesetting, printing, marketing, warehousing, selling and distribution.

In 2020, during the worst of COVID, journalist Ben Williams wrote in the *Daily Maverick* that publishers and booksellers are "some of the smartest and toughest people you'll ever hope to meet" and that South Africa's book world "would be severely diminished by Jacana's absence".

"We're still here," says Jacana Media. "We're still tough. But we also know when to ask our people for help. This isn't a charity call – it's a civic one."

## How to Power Project Jacana

**What we're asking for:** We need room to breathe. A monthly donation in whatever amount you can sustain. That's it. Steady, recurring support is what allows us to plan, to commit to manuscripts, to keep the lights on and the presses running. It could be as easy as buying us a cappuccino.

If a recurring gift isn't possible right now, a once-off donation is received with equal gratitude. Remember always that the best thing you can do for books is to buy them and talk about them.

Five percent of all contributions will be donated bi-annually, in books, to community libraries. We publish what we like. Together, let's continue to do more for Project Jacana.

*Ready to power Project Jacana?* Visit <https://jacana.co.za/power-project-jacana/> to donate and join the movement. **#PowerProjectJacana**

“The South African literary landscape wouldn't be the same without Jacana Media, run by incredible women who pour their lives into the work they do and publish some of our most memorable South African books. Help Jacana Media keep the good books flowing by donating as little as R30/month.”

*Kopano Matlwa, author of Coconut, Spilt Milk, Period Pain and Bosadi*

“Of course, I wholeheartedly endorse Jacana as an essential publisher in our country. Jacana has been unflinching in its support for literature and nurturing of new and ground-breaking literary talent.”

*Mandla Langa, author of The Lost Colours of the Chameleon*

“Jacana and its publications have been major players in the vibrancy of South African intellectual life. Jacana is a national treasure. Everyone committed to a rich public sphere must work to keep it going.

*Isabel Hofmeyr, Professor Emeritus, University of the Witwatersrand*

“Over many years, Jacana was one of the few publishers willing to work with myself and with PRAESA on the development of multilingual children's literature in South Africa. They have always pioneered creating high quality storybooks for children (and adults to share) in African languages as well as English. We need them to continue enriching the literary landscape to support positive and successful literacy trajectories for all children.”

*Carole Bloch, PRAESA*

“Jacana is an essential service. The health of our imagination depends on it.”

*Professor Sarah Nuttall, Director, WiSER, Wits Institute for Social and Economic Research, University of the Witwatersrand*

“Jacana has been an insistent voice of solidarity in a still-barren landscape for

queer African and South African readers and writers. Its proud support of Gerald Kraak and other queer and trans writers has promoted literary exposition of the subtleties and anguishes and joys of our lives. It must and will continue doing so.”

*Edwin Cameron, Former Constitutional Court Judge*

“We are human because of the stories we share. We understand life, the world, time, each other, through the stories we tell. And an institution like Jacana is fundamental to allowing us to access the stories of who we are. They need our support.”

*Khadija Patel, journalist and former editor-in-chief of Mail & Guardian*

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- The Last Score

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## Avbob Poetry Corner

### Recrafting The World



**H**ow do we craft a place of our own inside the stories handed down to us?

Xabiso Vili is a poet, international slam champion, and Mandela Washington fellow who has performed his work on stages across four continents. He uses extended reality to help his audience reimagine their place in the world. As we celebrate Africa Day, the AVBOB Poetry Project features his deeply immersive Black Boi Meets Boogeyman series, available on YouTube.

The poems feature two characters: a troubled young man called Black Boi and

Boogeyman, the creature that haunts and terrifies him. Through their struggle, Vili explores what it means to be black and masculine in our society.

“The series was written for video during lockdown, at a time of deep personal introspection,” Vili remembers. “I slowly started building a series, something the audience would want to come back to. Black Boi already existed as a separate character. Now I became fascinated by an image of manhood that is haunted, that transforms under the full moon. What monsters would Black Boi turn into under pressure? Boogeyman became a mirror for the way in which black boys are spoken about.”

Vili received funding to turn the poems into a 360° visual album. The funds were distributed by Africa No Filter, a storytelling platform working to challenge negative stereotypes of Africa. Vili turned the work into a multiple choice digital experience and started touring.

“So often, black boys are raised into becoming men in ways that don’t serve either themselves or others. Black Boi knows this, and it frightens him. I wanted him to reach a point where he loves his own demons. He has to find a way to coexist with them without creating havoc. Boogeyman carries this challenge for him until he is ready to take it up himself. Yes, Boogeyman is scary, but he is also useful. He teaches Black Boi the courage to face

difficult things in the mirror. And even Boogeyman wants to be better, to go on dates and learn to dance, to love.”

Towards the end of the sequence, Boogeyman dies and dissolves into the cosmos. We sense that Black Boi no longer needs him, having learned to love himself in spite of his demons. At this point, Vili gives us ‘Boogeyman Writes a Love Letter’, containing these tender words of parting:

I only want to show them your heart,  
be it pulp and bloody, beating in my palms –  
it is also warm and tender.

I would unravel you, black boi,  
show them your beautiful insides.

Look at these guts,  
what courage, to live with all of these  
breakable parts.

When asked what celebrating Africa Day means to him, Vili says:

“Telling stories like these helps us to reimagine reality, so that agency is not taken away from us. There is such demand for African stories at the moment. Steve Biko once wrote that it will be the work of Africa to give the world a more human face, to restore spirit and soul through story. I want these poems to explore how we can move from toxic to healing masculinity. I have made the experience accessible through headsets in the townships where I grew up. You can see the wonder in kids’ eyes when they interact with the characters through new technology. You can feel them asking: ‘How does Black Boi stop himself from turning into Boogeyman?’”

In the next few days, write a poem in which you retell a difficult part of your own story. Create an intervention that allows you to craft a more empowering outcome.

The annual AVBOB Poetry Competition opens on 1 August 2026 and offers a cash prize of R10 000 in each language category. Visit [www.avbobpoetry.co.za](http://www.avbobpoetry.co.za) for details on how to participate.

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## Wonder: Rustum Kozain



What qualities move and inspire you in the poems you read, and how do you create those qualities when you sit down to write a poem yourself?

Rustum Kozain is a multi-award-winning poet, editor and essayist whose work often evokes heightened states of awareness through sparse, understated language. This month, he shared a beautiful, as yet unpublished, fragment from a poem called 'That Ordinary Thing' with The AVBOB Poetry Project.

Read the fragment he shared and discover how he describes the state of wonder we all sometimes experience in the presence of the unexpected.

Now as the sun draws water  
in the late afternoon,  
comes into my sight

a small and dark sudden hare

grazing in silence

or a-flicker under leaf and sun

it is a bird, squat down

as if set in a temple.

It moves, then is still

upright for a moment

gnawing at a sprig

its small body I think

its small heart beat

the dark hare

at the edge of the field

I stare

until my sight dulls,

blurs, aches

the hare

a shade taken by shadow

enraptured there beyond my knowing.

Apart from its smallness and the suddenness of its movements, we are given relatively little information about this small creature.

This suddenness even makes it difficult for the speaker to be certain whether it is a hare or a small bird. Although the poem is not yet completed, the title also suggests that this animal is not particularly extraordinary in itself. Rather, it is its sudden closeness to the speaker that he finds so extraordinary. How does he make that sighting matter to us, so that it becomes as wondrous to us as it is to him?

To begin with, at the end of the second stanza, we are told that it looks as if the small animal has been “set inside a temple.” In other words, it has already taken on significance for him; a sacred message he is trying to interpret.

Then, in the third and fourth stanzas, punctuation marks almost completely disappear. Their absence creates a breathless, expectant quality, as if time itself has been interrupted. The poem's focus has narrowed until only the speaker and the hare exist. It is only in the fifth stanza, as the hare is about to disappear, that punctuation returns and we draw breath again.

The fact that his sight “dulls, / blurs, aches” at the end of the poem is also significant. Is the hare really gone, or is he simply unable to see it? (It is so small that he could easily have missed it altogether.) The smallness of its body and heartbeat have added to the significance he attached to its sighting. Now, its disappearance is as mysterious to him as its sudden appearance. In the poem's final line, which appears in a stanza of its own, he is alone once again. The only evidence that the hare was there is that he remembers it and created a record of it in this poem. It is only because of this record that we know he has been changed and enriched by what he saw.

Of course, one could try to explain the hare's sudden appearance, but that would miss the point entirely. What Kozain has given us instead is an unforgettable description of what happens when our everyday awareness is heightened into surprise and wonder for a moment.

In the next few days, write a poem in which you try to evoke the wonder you felt in the presence of something unexpected.

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# Youth-led Businesses In Africa Corner: Uzukhanye Mlonyeni

**Breaking Systems, Building Solutions:**

**Inside the Mind of a Young South African Tech Founder**



At just 18 years old, Uzukhanye Mlonyeni is not waiting for opportunity – he is building it.

In a country facing one of the highest youth unemployment rates globally, Uzukhanye has taken an unconventional path. Rather than viewing unemployment as just a statistic, he approached it as a system to be understood and ultimately, improved.

“I don’t just see unemployment as a problem,” he explains. “I see it as a system that isn’t working efficiently, and that means it can be redesigned.”

Driven by curiosity and a strong sense of purpose, Uzukhanye has developed skills in cybersecurity, data science, and software development through self-directed learning. His work reflects a mindset that goes beyond theory, focusing instead on practical, real-world application.

One of his key projects is a detailed data analysis of South African unemployment.

By examining trends across education levels, age groups, and time, the project uncovers a critical insight: higher education reduces the risk of unemployment, but does not eliminate it. This reveals a deeper structural issue – a disconnect between education systems and actual economic opportunity.

For Uzukhanye, however, identifying the problem is only the first step. He is currently

the Founder and CEO of Beatrice Technologies Pty Ltd, a start-up focused on building scalable digital platforms. Among these is a social media application designed to move beyond traditional, attention-driven models toward more meaningful and structured interactions.

“Most platforms are designed for engagement, not value,” he says. “I want to build systems where people don’t just consume content, but actually exchange ideas and build knowledge.”

In parallel, he is exploring automation and system design, particularly within institutional environments where outdated, manual processes still dominate. His focus includes improving how data flows between systems, especially in areas affecting students and access to opportunities. This approach reflects a broader vision, one that combines data analysis with system-level thinking.

“I’m interested in how technology can simplify complex processes,” he explains. “A lot of the challenges we face aren’t

because solutions don’t exist, but because systems aren’t designed properly.”

As he prepares to pursue a Bachelor of Science in Computer Science at an American university, Uzukhanye is already demonstrating the kind of thinking that defines the next generation of innovators: analytical, solution-driven, and deeply aware of real-world challenges.

His work sits at the intersection of data, technology and impact. He is not just building products, but is rethinking how systems operate. In a rapidly changing world, Uzukhanye Mlonyeni represents a new kind of builder; one who understands that the future is not something to wait for, but something to design.

Follow Uzukhanye Mlonyeni on Social Media

Instagram: @uzukhanye\_mlonyeni

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- Must not have participated in previous phases of the programme
- People living with disabilities are encouraged to apply



### DURATION

6 months or 384 hours



### STIPEND

R24,18 per hour per month (working 64 hours per month) = R 1,547.00 per month



Looking for an opportunity to serve your community, gain practical experience, and earn a stipend?

The National Youth Service (NYS) Programme is offering young people across all nine provinces the opportunity to participate in a 6-month programme focused on community service, skills development, and meaningful work experience that can help strengthen future career pathways.

### Who Can Apply?

- South African citizen with a valid ID
- Must be between 18 and 35 years old
- Live within the local municipality or community where the programme site is located

- Be able to travel easily to the implementing partners site
- Preference for unemployed youth not in education, employment, or training (NEET)
- Must be able to contribute positively to the community and complete the programme to a high standard
- Must not have participated in previous phases of the programme

- People living with disabilities are encouraged to apply

### How To Apply

- Go to [sayouth.me/NYS](https://sayouth.me/NYS). SA Youth is free, no data needed.
- Register on [sayouth.mobi](https://sayouth.mobi) - The process will take  $\pm 4$  mins.
- If you have already registered on SA Youth, just log in using the same log in details.
- Once you have registered, NYS opportunities nearest to the address you provided will appear, enabling you to apply.
- Follow the instructions on the opportunity card and apply.
- No opportunities showing up? You can search for NYS in the search box.

Make sure your #SAYouthCV is complete before applying.

### Application Closing Dates

Closing dates differ by site, with the final application deadline on 1 September 2026.

### Need Help?

Call 0800 72 72 72 (Toll-free, Mon–Fri | 9:00am–4:30pm)

WhatsApp us 24/7 by saving the number and start the chat with a “Hi”

Visit any NYDA Centre for registration support

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# CALLS FOR SUBMISSIONS

## DSAC Publishing Hub Opens For Submissions



The Department of Sport, Arts and Culture (DSAC) in collaboration with the Academic and Non-Fiction Authors Association of South Africa (ANFASA) announces the 2026/27 Open Call for the submission of manuscripts for the DSAC Publishing Hub.

This is an industry stimulus project to support authors and revitalise the books and publishing industry. Also, encourage the creation of new literature telling our stories and preserving our heritage. It is essential for the Department to provide support for the literary

sector to foster a dynamic nation and sustain the creation of a wide range of significant literature including that written in the previously marginalised official languages.

The selection panel will consider manuscripts written in any of the official South African Languages and will consider submissions in the following categories:

Novels

Poetry Anthologies

Short Story Anthologies

Drama Book

Narrative non-fiction (e.g., politics, current affairs, history, military history, sport, true crime, biographies/autobiographies, health and well-being, humour, business and personal finance)

Children's and Young Adult books (without illustrations)

Please note that we will not consider the following submissions:

Religion

Television and Film Scripts

Novelette and Novellas

Self Help or motivational scripts

Successful authors will be awarded a sum of R25 000.00 for content development and in addition they will be paired with a publisher that will assist them through the production/publishing process.

An independent selection panel will assess the applications and recommend qualifying manuscripts. The selection panel aims to offer awards to a wide-ranging group of authors and subjects. A total of up to twenty (20) books will be published, and two (2) identified books will be converted to braille to accommodate the visually impaired community.

The closing date for submission is 26 June 2026 at midnight. To submit your manuscript, complete the form below.

In July 2023, the Department of Sport, Arts and Culture (DSAC) in partnership with the Academic and Non-Fiction Authors Association of South Africa (ANFASA) launched, the DSAC Publishing Hub, an industry stimulus project to support authors and revitalise the publishing industry. Also, to encourage the creation of new literature telling our stories, written by South African authors for edutainment and preservation of our heritage.

An impressive collection of fifty-seven works, comprising of forty-three physical books, eight audiobooks, and six books converted to braille were produced to date. Notably, four Khoi and San books written in Khwedam, !Xuhnthali, and Nama were published to further emphasising the importance of linguistic and cultural preservation.

In the previous year South Africa celebrated 30 years of democracy, it is an opportune moment to reflect on our rich history, diverse culture, and the journey towards freedom and equality. Through literature, we can further commemorate this milestone and continue to shape narratives that reflect the spirit of our nation."

If you are interested in participating in the "DSAC Publishing Hub" initiative, either as an author, a publisher or a member of the selection panel, complete the application form at <https://mailchi.mp/23b94c0f42da/dsac-publishing-hub-202627>

## **Sixth Gerald Kraak Anthology and Prize Opens For Submissions**

The anthology celebrates African voices on the topics of gender, human rights and sexuality, a continuing joint initiative of the Jacana Literary Foundation and the Other Foundation.

Writers, poets, visual artists and photographers across Africa, of all genders and sexualities, are encouraged to submit. This year's anthology theme is: Lesbian, bisexual and queer women.

Submissions for the sixth Gerald Kraak Anthology and Prize will be open from 25 May 2026 and will close on 18 August 2026.

Created in honour of the late activist Gerald Kraak's extraordinary legacy of supporting human rights, this prize advances his contribution to building a world that is safe and welcoming to all.

This unique prize calls for multi-layered, brave and stirring African voices that represent a new wave of fresh storytelling, one that provokes thought on and from writers, poets, visual artists and photographers across the spectrum of gender and sexuality.

Gerald Kraak (1956–2014) was a passionate champion of social justice, an anti-apartheid activist and the head of the Atlantic Philanthropies' Reconciliation and Human Rights Programme in South Africa.

### **About The Other Foundation**

The Other Foundation is an African trust that gathers support for those who are working to protect and advance the rights, wellbeing and social inclusion of people of all sexual orientations and gender identities – and gives support in a smart way that helps groups to work better for lasting change.

To learn more, please visit:

[www.theotherfoundation.org](http://www.theotherfoundation.org)

### **About The Jacana Literary Foundation**

The Jacana Literary Foundation (JLF) is a not-for-profit organisation that seeks to promote and foster writing excellence from Africa through a number of initiatives. By securing funding for key projects, the JLF aims to publish literature that might not otherwise see publication for purely commercial reasons.

### **About the Prize and Anthology**

Submissions must be in English and the creator from Africa. The winner and runner-up will be awarded cash prizes of R30 000 and R15 000 respectively. They shall be published in the anthology by Jacana Literary Foundation's publishing partner, Jacana Media.

For competition guidelines and entry form, go to:

<https://jacana.co.za/gerald-kraak-anthology-and-prize/#entry-form>

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## **Open Call: 2026 Indigenous Language iPendoring Awards**

Entries have opened for the 2026 edition of the iPendoring Awards, an annual programme recognising creative work produced in South Africa's indigenous languages.

The deadline for entries is 28 August.

The awards, now in their 31st year, focus on promoting the use of indigenous languages across advertising, media and communication industries.

### **Key dates and entry details**

Entries are open via the official website: [www.pendoring.co.za](http://www.pendoring.co.za)(link is external)

**Closing date:** 28 August 2026

**Awards ceremony:** November 2026

### **Entry fee structure**

**Early bird deadline:** 1 August 2026 (fees aligned with 2025 rates)

**1–21 August 2026:** 5% increase on 2025 fees

**22–28 August 2026:** 10% increase on 2025 fees

Full fee details will be published on the official website

### **Scope and categories**

The awards recognise work across multiple disciplines, including:

Radio

Design Communication

Digital Communication

Print Communication

Integrated Campaigns

Out of Home

Live Communication

Film

Student categories

Participation is open to agencies, independent creators and organisations producing content in indigenous languages.

### **Industry positioning**

Established to broaden a communications landscape historically dominated by English, the awards have expanded to include a wider range of creative sectors. These include publishing, digital content creation and filmmaking, reflecting changes in how audiences engage with media.

### **Umpetha Award**

The top honour, the Umpetha Award, recognises campaigns that:

Demonstrate high levels of creativity and cultural relevance

Contain at least 70% indigenous language content

The winner receives: A trophy and certificate

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## **Calling All Culture Kids, Arts Lovers, Critics and Creators**

It's your mid-winter call to leave the everyday world behind.

The 2026 National Arts Festival Curated Programme has been announced and it is bringing together groundbreaking works that ask urgent questions:

How do we preserve what preceded us while navigating technological transformation? What does Ubuntu mean in an age of algorithms? How do we heal from inherited trauma while building new worlds?

### **Programme highlights include:**

- The Standard Bank Young Artists (Jason Jacobs, Bronwyn Katz, Lee-Ché Janecke, Ndumiso Manana and Gabi Motuba) bring new works

- Works from Brazil, Australia, Canada and the UK, as well as films from South Korea, the Netherlands, Germany, Norway, Ireland and Eswatini.
- Award-winning international cinema: Sentimental Value (2026 Best International Feature Oscar winner), Park Chan-wook's No Other Choice (9-min Venice ovation), Jason Jacobs' Variations on a Theme (IFFR Tiger Award)
- Tech meets art with AI informed opera/dance and live to Tik-Tok performances
- Eastern Cape Literature Festival with Professor Zakes Mda, Dr Athambile Masola (who translated Steve Biko's I Write What I Like into isiXhosa), Ms Nozibele Mayaba (Let Me Tell You Something), Ms Nozipho Tshabalala (After the Fires) and more
- The Gabrielle Goliath Tribunal on censorship and artistic freedom
- The Very Big Comedy Show is back!

25 June - 5 July 2026 | Makhanda

Tickets on sale: 20 May

Read the Curated Programme announcement: <https://tinyurl.com/2s3p8y46>

## The Achmat Dangor Literary Prize

The Achmat Dangor Literary Prize is dedicated to nurturing young, previously disadvantaged writers by providing the financial support needed to pursue an MA in Creative Writing at Wits University. This prestigious award aims to ensure the enduring legacy of Achmat Dangor, an acclaimed South African writer and activist.

### Application Criteria

**Who Can Apply:** Young creative writers working in any genre (poetry, fiction, script writing, creative nonfiction).

### Eligibility:

Young, previously disadvantaged writers.

Completion of, or current enrolment in, an Honours Degree

or equivalent writing/publishing experience (candidates without an Honours may be considered based on their writing or extensive publishing history).

Open to South African citizens and citizens of other African countries residing in South Africa whose writing reflects or engages with South African experiences, themes, voices, and the country's place in the world.

Open to writers working in English or in the diverse "Englishes" that reflect the fluid mix of languages in South Africa.

### **Application Requirements**

**CV:** A comprehensive curriculum vitae.

**Cover Letter:** A detailed letter outlining motivations and challenges faced, as well as:

A brief explanation of your reading and writing interests;

details of your publishing history;

a brief sketch of the project you would like to explore should you be awarded the Prize.

your motivations for writing;

your personal challenges or obstacles to writing; and

any awards or accolades received for your writing; and

whether you would still like to be considered for the MA in Creative Writing at Wits if you do not receive the award.

### **Writing Portfolio:**

If you intend to write a novel, collection of short fiction, or a memoir or work of creative nonfiction, at least fifty pages (1.5 spacing) of prose (fiction or creative nonfiction).

If you intend to write a poetry manuscript, at least twenty-five poems or twenty-five pages of poetry.

If you intend to write a play for the MA: a full-length play manuscript.

You may include examples of your published work, but at least half of the writing submitted should be unpublished. Academic papers, journalism, and press releases will not be accepted as part of the portfolio but can be listed in your CV.

### **Application Deadline**

**Closing Date:** September 15, 2026

Send your application (including all the required documents) to [stacy.hardy@wits.ac.za](mailto:stacy.hardy@wits.ac.za)

Announcement of Recipient: Mid to late October 2026, during a special ceremony celebrating Dangor's birthday month.

### **Selection Process**

The selection process, overseen by the Wits Creative Writing Department and a dedicated selection committee, will ensure fairness and transparency in awarding the prize.

### **Prize Details**

The Achmat Dangor Literary Prize will be awarded every two years, starting in 2024, supporting at least four students over the next eight years. This initiative is part of the Achmat Dangor Legacy Project (ADLP), which celebrates and preserves Achmat's life and work.

The winner will be expected to attend the award ceremony at Wits University and write two reflective pieces about the award– one upon being awarded the prize and another upon successful completion of the MA programme.

### **Contact Information**

For more information, please contact the Wits Creative Writing Department:

Email: [stacy.hardy@wits.ac.za](mailto:stacy.hardy@wits.ac.za)

Phone: (011) 717 4211

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## **Calling All Emerging Writers From Around the World!**

Think you've got a story worth telling?

The Writers' College Short Story Competition is your chance to prove it! The Writers' College is on the hunt for fresh, original voices in fiction.

Open to unpublished writers or those with fewer than four publications, from any country.

Win cash prizes, industry recognition, and a chance to impress our expert judges.

### **Competition Rules**

#### **Who Can Enter**

This competition is designed to support beginner writers aged 16 and up from any country. We accept entries from writers who:

Have never been published or

Have been published four or fewer times in any genre (fiction or non-fiction), in any publication (paid or unpaid).

If you have had more than four pieces published, you are not eligible to enter.

**Not eligible:**

Journalists, copywriters, web writers, or content writers.

Writers who have ever earned a living from writing, even if it was decades ago.

**Exceptions:**

Unpaid articles for community or workplace newsletters or blogs with a circulation of under 5,000 do not count as published work.

**What to Submit**

**Story length:** Maximum 2,000 words.

**Word count limit:** If your story exceeds the word count by more than 50 words, it will not be considered.

**Theme for 2026:** The End of the Line.

Writers are free to interpret the theme in any way they choose.

The exact phrase “The end of the line” must appear somewhere in the story.

Writers must create their own title.

**Genres accepted:** All genres are welcome (literary, horror, sci-fi, fantasy, speculative fiction). However, literary fiction tends to perform best with our judges.

**Entry Requirements**

Only one story per entrant.

Entries must be written in English.

Stories must be original and unpublished (including online).

Entrants must have written the story 100% themselves.

### **Competition Timeline**

**Free entry deadline:** 31 May 2026 (midnight, UTC).

**Paid entry period:** After 31 May, a R 150 entry fee applies.

**Final deadline:** 30 September 2026.

**Longlist announcement:** 31 October 2026.

**Winners announced:** 15 November 2026 (published on Writers College website).

### **Prizes and Publication**

Winners will be notified by email and announced on the website.

Prize money will be paid via electronic transfer or PayPal.

Writers retain copyright but grant permission for their story to be published on our website and in an anthology.

### **Important Notes**

The judges' decision is final. No correspondence will be entered into.

If you do not receive an entry confirmation within three working days, please re-send it. Your submission may have been lost in transit.

No generative AI (ChatGPT, etc.) may be used. If a story appears to be AI-generated, it will be disqualified, and the author will be banned from future competitions.

Submission fees are non-refundable. Please ensure you wish to enter before submitting.

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## **Open Call For Universities**

### **Dance Pages Festival Submission Invitation**

The Dance Pages Festival hereby invites universities and higher learning institutions across South Africa to submit contemporary dance works for consideration as part of the upcoming edition of Dance Pages.

This special open call seeks to encourage the creation and presentation of works that engage with mental health challenges affecting young people, particularly within university spaces and

student life. Through movement, storytelling and performance, the festival hopes to create space for dialogue, awareness, healing, reflection and social engagement around issues impacting youth today.

**DANCE PAGES SUBMISSION INVITATION**  
2026 OPEN CALL FOR UNIVERSITIES

THE DANCE PAGES FESTIVAL HEREBY INVITES UNIVERSITIES AND HIGHER LEARNING INSTITUTIONS ACROSS SOUTH AFRICA TO SUBMIT CONTEMPORARY DANCE WORKS FOR CONSIDERATION AS PART OF THE UPCOMING EDITION OF DANCE PAGES. WE INVITE CHOREOGRAPHERS, STUDENTS, LECTURERS AND COLLABORATORS TO PRESENT WORKS THAT SPEAK TO EXPERIENCES SUCH AS:

**ANXIETY, DEPRESSION, ACADEMIC PRESSURE, IDENTITY AND BELONGING, ISOLATION AND LONELINESS, GENDER-BASED VIOLENCE, SUBSTANCE ABUSE, SUICIDE AWARENESS, SOCIAL PRESSURES, FAMILY AND ECONOMIC STRUGGLES, HEALING, RESILIENCE AND HOPE.**

**SUBMISSION REQUIREMENTS**  
PLEASE SUBMIT A PROPOSAL CONTAINING THE FOLLOWING:  
**1. TITLE OF WORK** (PROVIDE THE OFFICIAL TITLE OF THE PRODUCTION.)  
**2. SYNOPSIS** (A CONCISE DESCRIPTION OF THE WORK, INCLUDING HOW THE WORK ENGAGES WITH YOUTH MENTAL HEALTH AND STUDENT EXPERIENCES)  
**3. DURATION** (INDICATE THE FULL RUNNING TIME OF THE WORK.)  
**4. CAST NUMBER** (STATE THE TOTAL NUMBER OF PERFORMERS INVOLVED.)  
**5. PROVINCE** (INDICATE THE PROVINCE IN WHICH THE UNIVERSITY IS BASED.)  
**6. NAME OF UNIVERSITY / INSTITUTION** (PROVIDE THE FULL INSTITUTIONAL NAME.)

**ATTACH:**  
 - PRODUCTION PHOTOGRAPHS  
 - VIDEO LINK (YOUTUBE/VIMEO/GOOGLE DRIVE)  
 - PROMOTIONAL POSTER OR TEASER MATERIAL IF AVAILABLE

**SUBMISSION DEADLINE: 14<sup>TH</sup> JUNE 2026**

**SUBMISSION EMAIL:** [dancepagesproductions@gmail.com](mailto:dancepagesproductions@gmail.com)

**SUBJECT LINE**  
DANCE PAGES UNIVERSITY SUBMISSION [UNIVERSITY NAME]

**OUTCOME: 29/30 JUNE 2026**

**MORE INFORMATION:**  
[dancepagesproductions@gmail.com](mailto:dancepagesproductions@gmail.com)

Logos for Department of Sport, Arts & Culture, Republic of South Africa; DSAC, Department of Sport, Arts & Culture, Northern Cape Province; and Northern Cape Arts & Culture, Northern Cape Province are displayed at the bottom.

We invite choreographers, students, lecturers and collaborators to present works that speak to experiences such as:

Anxiety

Depression

Academic pressure

Identity and belonging

Isolation and loneliness

Gender-based violence

Substance abuse

Suicide awareness

Social pressures

Family and economic struggles

Healing, resilience and hope

The festival aims to use dance as a powerful platform for advocacy, expression and community conversation.

### **Submission Requirements**

#### **Page One**

Please submit a proposal containing the following:

1. Title of Work

Provide the official title of the production.

2. Synopsis

A concise description of the work (maximum 300 words), including how the work engages with youth mental health and student experiences.

3. Duration

Indicate the full running time of the work.

4. Cast Number

State the total number of performers involved.

5. Province

Indicate the province in which the university is based.

6. Name of University / Institution

Provide the full institutional name.

7. Artistic Motivation

**Briefly explain:**

Why this work is important

What conversations it seeks to provoke

How it contributes to awareness and dialogue around mental health challenges affecting young people

#### 8. Contact Details

**Include:**

Contact person

Email address

Telephone number

**Attach:**

- Production photographs
- Video link (YouTube/\*Vimeo/Google Drive)
- Promotional poster or teaser material if available

#### **Festival Support**

The festival is in a position to provide a professional performance platform in the form of a fully equipped theatre venue, including basic technical support and infrastructure required for presentation. **This may include:**

1. Performance venue and theatre space
2. Standard stage lighting
3. Basic sound facilities
4. Technical coordination and stage management support
5. Front of house and audience management
6. Scheduled rehearsal and technical session allocations

Participating universities are encouraged to seek additional external funding and institutional support to assist with:

- Accommodation
- Meals and catering
- Transportation and travel costs

- Additional technical or production requirements
- Per diems where necessary

The festival remains committed to collaborating with institutions in making participation possible and accessible for young artists.

**Submission Deadline**

14th June 2026

**Submission Email**

dancepagesproductions@gmail.com

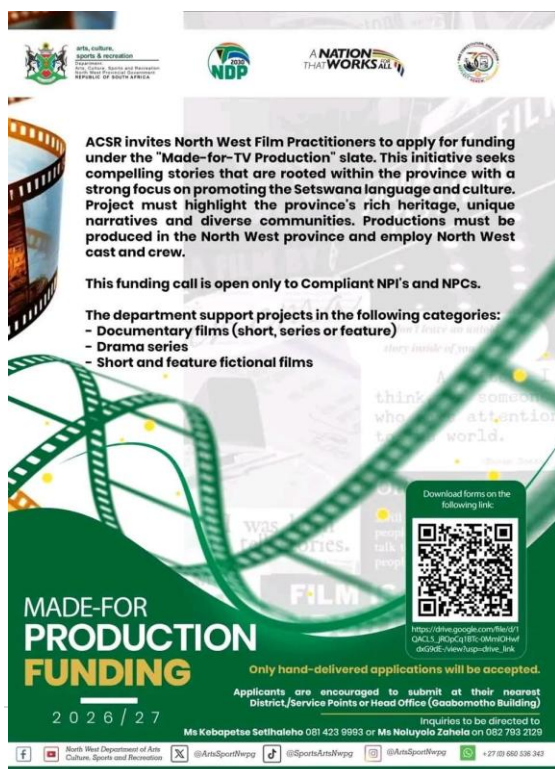
**Subject Line**

Dance Pages University Submission [University Name]

**Outcome:**

29/30 June 2026

**Made For Tv Productions Funding 2026/27**



ACSR invites North West Film Practitioners to apply for funding under the "Made-for-TV Production" slate.

This initiative seeks compelling stories that are rooted within the North West province with a strong focus on promoting the Setswana language and culture. Projects must highlight the province's rich heritage, unique narratives and diverse communities. Productions must be produced in the North West province and employ North West cast and crew.

This funding call is open only to compliant NPO's, NPI's and NPC's. Applicants are encouraged to submit at their nearest District/Service Points or Head Office (Gaabomotho Building).

The department supports projects in the following categories:

Documentary films (short, series or feature)

Drama series

Short and feature fictional films

Inquiries to be directed to Ms Kebapetse Setlhaleho 081 423 9993 or Ms Noluyolo Zahela on 082 793 2129.

**Opening Date:** 27 May 2026

**Closing Date:** 19 June 2026

Only hand-delivered applications will be accepted.

Download forms on the following link:

[https://drive.google.com/file/d/1QACL5\\_jROpCq1BTc-0MmlOHwfdxG9dE-/view?usp=drive\\_link](https://drive.google.com/file/d/1QACL5_jROpCq1BTc-0MmlOHwfdxG9dE-/view?usp=drive_link)

#nwacsr #buildinganorthwestthatworksforall #NWFilmFunding2026 #NWPG

---

## Young Adult Literature Prize 2026: Call For Entries

The TY Buratai Literary Initiative is calling on writers focused on young adult literature to submit their novella/novel for consideration in the 3rd Young Adult Literature Prize.

### Guidelines:

The prize is open to Nigerians within or outside the country

- Entries must be original work of the author, of minimum 6000 words and maximum 10000 words, in Arial Font, Size 12
- Only unpublished manuscripts are acceptable. TYBLI intends to grow this genre by publishing the best ten entries in a post-event anthology.
- Submitted manuscripts must not be published before announcement of Prize winners on October 31, 2026
- The language should be age- appropriate, easy to read, and may include slangs and

**TY BURATAI LITERARY INITIATIVE**

**YOUNG ADULT LITERATURE PRIZE 2026:**

**CALL FOR ENTRIES**

The TY Buratai Literary Initiative is calling on writers focused on young adult literature to submit their novella/novel for consideration in the 3<sup>rd</sup> Young Adult Literature Prize.

**GUIDELINES:**

- The prize is open to Nigerians within or outside the country
- Entries should be original, with a minimum of 6000 words and maximum of 10,000 words, in Arial Font, Size 12.
- Only unpublished manuscripts are acceptable. TYBLI intends to grow this genre by publishing the best ten entries in a post-event anthology.
- Submitted manuscripts must not be published before announcement of Prize winners on **October 31, 2026**
- The language should be age-appropriate, easy to read, and may include slangs and colloquial terms.
- Suitable for Target Reading Ages/Audience of **13-19 years of age**.
- Entries should reflect one or more of the common themes and archetypes of young adult literature, such as solo quest to change the world, rag-to-riches, diversity, identity, or recreating classic stories.
- Previous judges are eligible to participate after two years of their adjudication service. This is to maintain the integrity of the competition.
- Family members of the TYBLI Prize Administrators and the judges for the previous year are not eligible to participate in this competition.
- Previous participants, including winners in different categories may participate but with a different entry from the previous one.
- Each participant is required to fill out the application form on the website with relevant information, given which your entry, even though received, might not be eligible.
- Entries should be sent as a Word document attachment, to TYBLITERARYI@GMAIL.COM on or before midnight of **July 31, 2026**.
- Entries sent as pdf or in the body of the mail will not be processed.
- Please put in the subject line **"TYBLI Young Adults Literature Prize 2026."**

**PRIZES**

- All participants will receive Certificates of Participation.
- Six regional winners will receive **N500,000.00/each**, Certificates Of Merit and will qualify for the grand prize.
- The Grand Prize Winner will receive the sum of **N1, 500,000.00** only.

Enquiries: tybliteraryi@gmail.com | 08034530786

colloquial terms.

- Specifically for young reading/target audience between ages 13-19.

- Entries should reflect one or more of the common themes and archetypes of young adult literature, such as solo quest to change the world, rag-to-riches, diversity, identity, or recreating classic stories.

- Previous judges are eligible to participate after two years of their adjudication service. This is to maintain the integrity of the competition.

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The Grand Prize Winner will receive the sum of N1, 500,000.00 only

Enquiries: tybliteraryi@gmail.com, 08034530786

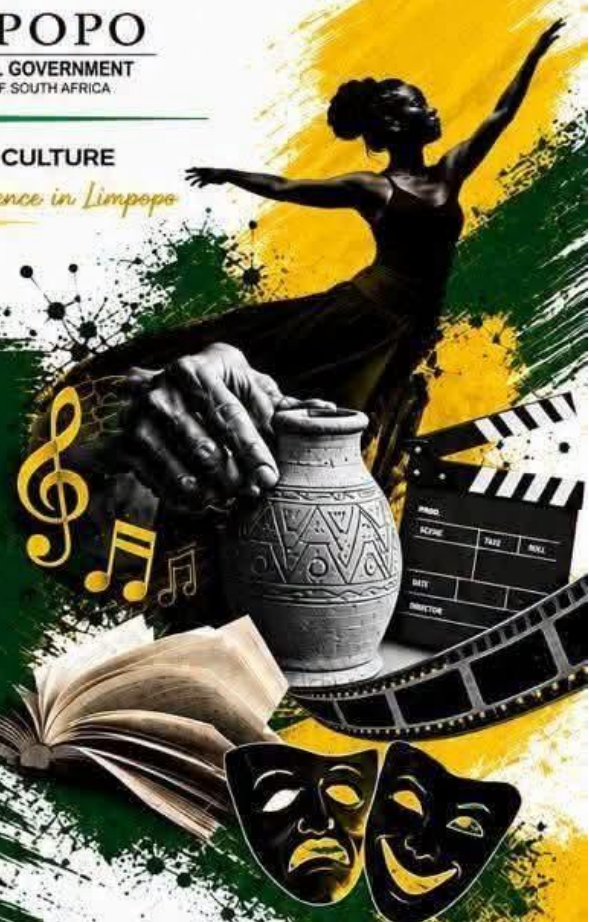


**LIMPOPO**  
PROVINCIAL GOVERNMENT  
REPUBLIC OF SOUTH AFRICA

DEPARTMENT OF  
SPORT, ARTS AND CULTURE

*Supporting Creative Excellence in Limpopo*

# CALL FOR CCI PROJECT FUNDING APPLICATIONS 2026 – 2027



DSAC Provincial invites Limpopo creatives and arts practitioners to apply for project funding for the 2026–2027 financial year. We hereby invite individual arts practitioners and registered arts organisations from Limpopo to submit their applications.

We encourage Limpopo creatives to present projects that promote indigenous arts, social cohesion, digital innovation, vulnerable groups, and arts entrepreneurship.

**OPEN NOW!**

**CLOSING DATE**  
**19 JUNE 2026**  
**@ 23H59**

## WHO CAN APPLY?

**ONLY LIMPOPO CREATIVES ARE TO APPLY.**

The invitation is open to active art practitioners in the following disciplines:



CRAFT



DANCE



LITERATURE



MUSIC



THEATRE &  
MUSICAL THEATRE



VISUAL ARTS



FILM



MULTIPURPOSE /  
MULTIDISCIPLINE

Only 10 applicants will be approved across all sectors, be it an individual or an organization/company, be it a natural person or a juristic person.

## PROJECTS MUST ADDRESS AT LEAST TWO (2) OF THE SIX (6) CRITICAL FOCUS AREAS



1. SOCIAL COHESION &  
NATIONAL BUILDING



2. MARGINALISED &  
INDIGENOUS ARTS



3. ADDRESSING  
SOCIAL ILLS



4. SUPPORTING  
VULNERABLE GROUPS



5. NEW WORKS &  
DIGITAL ARTS



6. CAPACITY BUILDING  
& ARTS ENTREPRENEURSHIP

UP TO

**R100 000**

PROJECT FUNDING AVAILABLE

The maximum amount applied should not be more than R100 000.00.



## HOW TO APPLY

- Download and complete the application form available on the DSAC Official website: [www.sac.limpopo.gov.za](http://www.sac.limpopo.gov.za)
- Submit your application on or before Monday, 20 June 2026 at 23h59.
- Submit at DSAC Head Office (Olympic Towers, 21 Biccard Street) or at your nearest District DSAC office.



Please note that late and incomplete applications will not be considered, and no exceptions will be made.

Funding guidelines can be downloaded from:  
[www.sac.limpopo.gov.za](http://www.sac.limpopo.gov.za)



# LITERARY CREATIVE WAVE

## CALL FOR SUBMISSIONS CREATIVE WRITING, POETRY & PRAISE POETRY

Are you a young creative with a powerful voice and a story to share? Literary Creative Wave invites you to be part of a dynamic platform that celebrates storytelling, poetry, and the rich tradition of praise poetry (imbongi). This is your opportunity to express your identity, culture, and lived experiences through words—spoken or written (Strictly in English, Afrikaans, and IsiXhosa).

### WHO CAN APPLY:

- Youth aged 18-35
- Based in the Garden Route, West Coast, and Cape Metro

### SUBMISSION CATEGORIES:

#### 1. Video Submission

- Maximum duration: 2 minutes
- **Must include:**
  - A brief introduction of yourself
  - A performance of your poem or praise poetry

#### 2. Written Submission

- **Submit either:**
  - A complete written piece, OR
  - A summary/overview of your written work

### FOCUS AREAS:

We are looking for authentic, bold, and creative expressions that reflect your voice. Submissions may explore themes such as identity, heritage, social issues, personal journeys, and cultural storytelling.

### WHY BE PART OF CREATIVE WAVE:

- Showcase your talent on a recognised creative platform
- Connect with a network of emerging writers and performers
- Contribute to the preservation and growth of literary and oral traditions

### SUBMISSION DETAILS:

- Send your entries to:  
[Masixole.Heshu@westerncape.gov.za](mailto:Masixole.Heshu@westerncape.gov.za)
- **Closing Date: 12 June 2026**

**LET YOUR VOICE RISE. BE PART OF THE  
CREATIVE WAVE.**





