

# Onkweni Royal Cultural Festival

## *International*

Partnership Proposal for ORCF INTERNATIONAL  
2021



Attention – Department of Art and Culture

**13<sup>th</sup> Onkweni Royal Cultural Festival – International**



## Executive Summary

The Onkweni Royal Cultural Festival is the brain child of HRH Prince Africa Zulu who has successfully worked with numerous groups, businesses and community organisations in the past to deliver a world renowned programme addressing the indigenous culture and heritage of South Africa.

The goal of the Onkweni Royal Cultural Festival is to facilitate the expression of national pride, creative excellence and to strengthen the role of indigenous culture and heritage in South Africa. The festival highlights the depth and scope of South Africa's own home-grown artistic talent, including musicians, dancers, poets and designers from various cultures of South Africa and to emphasise the ethos of sharing each other's cultural identities through a dedicated three day festival program.

Since 2008, HRH Prince Africa Zulu has managed and produced the successive Onkweni Royal Cultural Festival events, in partnership with key stakeholders. The Onkweni Royal Cultural Festival has provided a strong platform to promote diverse traditional dance genres in KwaZulu Natal. Initially the festival focused on Zulu cultural expressions and live show performances, these included the likes of Ladysmith Black Mambazo, the Mahotella Queens, however; over the last four years, the festival has grown to include the diverse cultural groups throughout the provinces of South Africa.

The festival continues to expand its programs. This year the festival features an indigenous craft marketplace, a traditional fashion show and traditional praise poets as well as other developmental programs aimed at improving the lives of women, youth and disabled persons in the rural and peri-urban communities by applying a broad-based Black Economic Empowerment approach.

Nation building is the core value of our mission because through it, we are able to celebrate unity in diversity.

Based on the core principles and objectives of the ORCF and its organisers, our Organisation has partnered with the organizers to implement the 2018 ORCF in order to bring about needed collaboration and diversity within local communities to express our cultural heritage.

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## 1. Organisational Details

- a) The Onkweni Royal Cultural Festival is a programme developed by Prince Africa Zulu of Onkweni.
- b) **Physical Address of Organisation : ORCF International**  
Savannah Park ,082 Summer Way Lane ,Umhlanga Ridge ,Kwazulu-Natal, South Africa
- c) **Nature of Organisation**  
MADE is provincially Based but implements programmes Nationally.

## 2. Main Objectives

### 2.1. *Main Objectives of the project, in line with objectives in the Founding Document/Constitution*

- 2.1.1. To stimulate demand for the cultural arts and the intangible heritage sector in the Zululand region and the city of Ulundi. The result of these efforts contributes to rural economic development and the creation of employment opportunities through the creative and cultural industries.
- 2.1.2. To create an entertaining and educational festival about the South African Heritage at large.
- 2.1.3. To provide a space for traditional artists, crafters and designers to gain exposure to new audiences.
- 2.1.4. To develop and increase artists potential and professional performing experience by inviting the key stakeholder to attend and spot talent. (Theatre Producers, Festival organizers, Entertainment gurus, Tourism Houses.)
- 2.1.5. Grow creative and artistic talent in the rural areas of all provinces of South Africa.
- 2.1.6. Promote social cohesion and nation building while maintaining our cultural vision.
- 2.1.7. To scale-up traditional arts, crafts and music genres to become significant attractors of South African audiences thereby driving demand and consumption of indigenous arts and heritage products generated by this sector.

- 2.1.8. To link all provinces cultures with markets locally and internationally.
- 2.1.9. To revitalize new/ underdeveloped heritage sites, routes and destinations for the growing regional cultural tourism market.
- 2.1.10. To host a craft market and forum aimed at providing support, marketing and networking for rural crafters and traders.
- 2.1.11. To boost and stimulate economic growth through crafty market and the buying of crafts.

***2.2. These objectives are integrated with the organisation's objectives of MADE which are listed below:***

- 2.2.1. Develop, promote and sustain arts in rural, urban and peri-urban communities;
- 2.2.2. Promote and re-inculcate young women and men, who respect and see value in the different cultures, to accept and tolerate different cultural norms and differences;
- 2.2.3. Use arts for social and economic development, and upliftment of communities;
- 2.2.4. Introduce and promote relevant training, education, skills development and capacity building initiatives;
- 2.2.5. Utilise specific activities such as dance, music, theatre / drama, fine arts and craft, and other related activities in a more constructive and meaningful manner; and
- 2.2.6. Provide a platform and an environment conducive to re-inculcating, re-evoking and reestablishing moral regeneration;

***2.3. Project Scope: Hostel Economy and Artistical Development***

The Onkweni Royal Cultural Festival will run from December September 2021 in Kwazulu Natal/Free Strate/gauteng, KwaZulu Natal. The hostel population is over 6 million holds significance in South African history and is situated through out the country. This annual event results in a burst of economic investment and hostel economy and tourism to and the surrounding areas. The primary goal is to encourage and promote rural development through arts culture and intangible heritage sectors through an integrated approach. The vision is to enkindle an interest in cultural arts and heritage, thereby moving people to rediscover and value their heritage. The ORCF is a community development initiative aimed at facilitating local

development processes by providing a focal space for local producers- particularly local craft workers- to exhibit their wares and attract new business in the rural area. We want to promote

We believe this produces positive socio-economic dividends for public education and self-awareness through sustainable cultural activities, that contribute to economic empowerment of all those involved. This process can fast-track efforts by various roleplayers aimed at producing meaningful change and support national programs on poverty alleviation, particularly in rural communities.

### **2.3.1. Performances**

The festival invites 80 percent (non-recorded) artists from traditional dance genres throughout all South African Cultures from all provinces and 20 percent woman owned bands like Mahhotela Queens and other legendary groups such as Ladymith Black Mambazo to participate in the festival and inspire our coming up groups to gain exposure to new audiences. The festival anticipates over 300 traditional dance groups to perform on stage. The groups come from nine South African Provinces such as Limpopo, Gauteng, Eastern Cape, Northern Cape, Eastern Cape, Kwazulu Natal, North West, Free States and Mpumalanga.

### **2.3.2. Hostel Craft Market Development – Economic Development within the Hostels in South Africa**

The festival expanded to include a market for local crafts woman and traders to come and sell their products to support the rural economy and this year our focus is the inclusion of hostels into the economy. The local women and youth of rural South Africa and hosterl dwellers ,and the surrounding areas sold homemade crafts, as well as fresh produce to the performers and audience members. The market was well received and patronized by various visitors who came to the hostels to watch the festival. This has been included again in the 2021 program as planned.

success of the event.

### **2.3.5. Advisory Structure and Alliances**

We have a council from the hostel leadership guiding the artistic process.

### **2.3.6. Oral History**

We have been working with the department of art and culture oral history section to educate and conduct successful research about the history of HRH Prince Shingana kaMpande ,King Dinizulu and Prince Ndabuko. Our wishes are to work with others in moving forward and sharing others the history of our South African heroes eg Khoi Khoi history, BaSotho ,BaTswana heroes and many others.

### **2.3.7. Cultural Parade (All South African Provinces)**

There will be a cultural parade of performers as has usually characterized the opening of the Onkweni Festival. The parade will go from the old parliament buildings to the festival grounds. The Sotho, Xhosa, Zulu, Tshivenda, Ndebele, Khoisan, Afrikaans, Indian, Tswana, Pedi, and other Cultures Irish cultures living in SA, will participate in the Parade in the future.

### **2.3.8. Traditional Fashion Show – Economic (Depending on budget)**

New activities and inclusion in 2021 will be the addition of an exciting fashion show evening to showcase various cultures of South Africa e.g. Sotho, Xhosa, Zulu, Tshivenda, Ndebele, Swati through fashion and profile some of South Africa traditional designers. The fashion show will feature a range of beautiful traditional regalia representing numerous cultures within South Africa. The fashion show will also be a forum for the traditional designers (the majority of whom are women) to gain critical exposure to new audiences and potential markets for their products and create an opportunity to educate festival spectators.

### **2.3.9. Praise Poets (We had poets from all 9 South African Provinces who speaks different Languages)**

Building this year's initiative, this year (2021) will continue to include of izinyosi again (Poets), traditional Praise Poets from the Zulu, Xhosa Tswana and Swazi and all other ethic languages to support this vibrant and ancient form of verbal art. The poets will perform throughout the festival on both the fashion show stage, as well as be showcased along with the traditional dance groups. We ran a successful festival last year where we had all the poets taking part from all the 9 provinces of South Africa.

### **2.3.10. Reception Gala Dinner – (Networking Gala for All provinces and VIP's)**

Due to the high number of requests from eminent members of the National government, provincial administrations, the City Mayor, leaders of the corporate sector, members of the diplomatic corps, traditional leaders from all provinces of South Africa as well as all the cultural performing groups; the 2021 installation of the ORCF will host a formal Gala dinner event on the eve of the ORCF Festival program.

The purpose of the dinner is to:


- Formally welcome all guests,
- Present the ORCF 2021 program
- Provide a space for special and invited guests to acquaint themselves with the background and history of the festival
- Create a space for all attendees to network and interact with each other within a social environment in lieu of the extensive cultural program to be presented during the three days of festival activities. The dinner will be formal and reserved exclusively to important guests and perming traditional groups anticipated to have up to the limit given by covid 19 protocols.

### 3. Identify your priority activities, timeframes and outcomes for this project: Project Plan.

Activity	Time Frame	Outcomes
Partner Timeline created	One Month – 25 June - 25 July 2021	<ul style="list-style-type: none"> <li>• National/Provincial partnership agreements are in place and signed.</li> <li>• Funding organisations are on onboard.</li> </ul>
Creating/funding/revising the festival program and line-up	One Month – 1 July 2021– 31 July 2021	<ul style="list-style-type: none"> <li>• A feasible project Plan is developed in line with Buy-in from relevant stakeholders.</li> <li>• Project Sponsors buy-in is finalized.</li> <li>• Project execution plan is approved with risks addressed.</li> </ul>
Developing Festival operations plan and Resource Mobilization	One Month – 15 July 2021 – 15 August 2021	<ul style="list-style-type: none"> <li>• Project resources are allocated to specific activities in line with project objectives.</li> <li>• Operations plan is developed and approved in order to implement project requirements in line with project outcomes.</li> <li>• ORCF temporary office for the event is secured.</li> <li>• Website updates, public activities and promotional videos are created to promote the event.</li> <li>• Long term partnerships and cooperation agreements secured.</li> </ul>
Secure Partnerships with	Two Months: 05	<input type="checkbox"/> Buy-in from participating



Activity	Time Frame	Outcomes
national stakeholders (including community and local artists in each participating province)	July 2021 – 25 August 2021	<p>stakeholders is finalized in order for the event to meet its objectives and outcomes achieved.</p> <p>☐ Contractual agreements are in place to validate the authenticity of the event and hold stakeholders accountable.</p>
Design and Develop Partnership Proposals for the ORCF	Two Months: 01 July 2021 – 31 August 2021	<p>☐ Partnership agreements and proposals are established and approved.</p>
Conduct recruitn and selection of participating groups, artists, cultural SMMEs	Two Months: 15 July 2021 – 15 September 2021	<ul style="list-style-type: none"> <li>• Appropriate cultural and heritage groups are individuals are identified to participate in the event.</li> <li>• Gaps analysis is conducted and training needs identified.</li> <li>• Groups are trained and are able to implement effective execution of performance and products for the event.</li> </ul>
Conduct Talent Search	Three Months: 15 July 2021 – 15 October 2021	<ul style="list-style-type: none"> <li>• Various genres of South African Cultural Heritage in the performing arts are secured.</li> <li>• Talented youth are recruited to participate in the event across South Africa's rainbow nation.</li> <li>• Young people and women who would have not been normally identified are catered for from rural Talent Searches.</li> </ul>

Reach agreements and procuring services with suppliers aligned to SMME, BBBEE objectives in line with the merit of the event. Localization and value add through sourcing of service providers.	Two Months: 01 February – 2021	 <ul style="list-style-type: none"> <li><input type="checkbox"/> Partnerships with suppliers, municipalities, artists, cultural groups, and other stakeholders are established.</li> <li><input type="checkbox"/> Procurement of services initiated in order to ensure success of event.</li> <li><input type="checkbox"/> A detailed database of participants, stakeholders and community organizations is developed.</li> </ul>
Completion of final Festival Programming and logistics	One Month: April - 2021, August	<ul style="list-style-type: none"> <li><input type="checkbox"/> Lease agreements signed in order to implement project administration and management</li> </ul>

Activity	Time Frame	Outcomes
		<p>for the event.</p> <ul style="list-style-type: none"> <li>• Artists contracts are assigned to participating artists, reviewed and signed.</li> <li>• Indemnity forms signed by participants and beneficiaries</li> <li>• Final database of travelling artists is verified and completed</li> <li>• Supplier contract agreements are in place and signed authentically</li> <li>• Procurement and relationship manager is outsourced.</li> <li>• ORCF 2021 Programme is finalised</li> </ul>

Marketing and Advertising of Event	March 2021	<ul style="list-style-type: none"> <li>• Guest appearances and public promotions are conducted.</li> <li>• Press Conferences and venue logistics are finalized and confirmed.</li> <li>• The event is marketed successfully with maximum participants during the event.</li> <li>• Objectives are carried out.</li> </ul>
Conduct Training and Choreography for the festival	March 2021	<ul style="list-style-type: none"> <li>• Participants are equipped to effectively execute performances with exceptional showcase ability of international standards.</li> <li>• Participants are trained with the relevant skills to manage similar events, use their talent to generate income through the execution of local events.</li> <li>• Participants understand the basics of entrepreneurship and new venture creation to sustain the arts and cultural heritage in their communities.</li> <li>• Participants are able to formalize their skills through further study and mastery of their talents.</li> </ul>
Print Festival Program	March 2021	<input type="checkbox"/> Festival program is finalized and adopted.

Activity	Time Frame	Outcomes
		<ul style="list-style-type: none"> <li>• Festival program is distributed to relevant participants and stakeholders.</li> <li>• Festival activities are finalized and ready for execution.</li> </ul>
Host Gala event and Reception of Participating groups and stakeholders/concert	14th of April 2021	<ul style="list-style-type: none"> <li>• Stakeholders and artists are orientated.</li> <li>• Guests are welcomed and informed about the festival in order for effective execution of the event.</li> </ul>
The Festival Programme is rehearsed and rehashed.	March 2021	<ul style="list-style-type: none"> <li>• Cultural dance presentations from the diverse indigenous performance groups including:</li> <li>• amaZulu, amaXhosa, baTswana, maPedi, amaSwati, baSotho, amaNdebele and the Khoisan are performed at rehearsals.</li> <li>• Guest appearances from public entertainers.</li> <li>• Presence from united, diversified, cultures and heritage of South Africa are secured at rehearsals.</li> </ul>
Execution of Festival Program	14 <sup>th</sup> April 2021	<ul style="list-style-type: none"> <li>□ Onkweni Royal Concert is successfully run with performances from well-known musicians, DJ's and best traditional artist groups, with keynote addresses from prominent public figures.</li> </ul>
ORCF Briefing Retreat	03 January 2021	<ul style="list-style-type: none"> <li>• Project reflections and report back from festival implantation teams.</li> <li>• Developing guideline for project evaluation and reporting procedures is carried out.</li> <li>• Evaluation of the event is documented for funders and stakeholders.</li> </ul>

#### **4. Area of implementation of Project**

##### ***a) In which province/s will the project be implemented?***

The project, in the past has run in the KwaZulu-Natal Province, however, for this particular year the event will be run in the Province of the Free State. The actual preimplantation and auditions for the festival will take place in all 9 provinces respectively:

- Eastern Cape
- Free State
- Gauteng
- KwaZulu Natal
- Limpopo
- Mpumalanga
- Northern Cape
- North West
- Western Cape

##### ***b) Where will the project you are applying for be implemented?***

The festival will be hosted at Bloemfontein at the University with prelims implemented in:

- Rural Area
- Townships
- Semi-urban
- Informal Settlement



The festival will be implemented in Bloemfontein . While the actual festival will take place in this municipality the prelims and preparation for the event will take place in various municipalities across the nine provinces of South Africa.

The ORCF has been able to achieve great success over the years, positively impacting the communities where the festival was hosted. The project will be a ble to impact the Local

***c) In which municipality will the project be implemented?***

***d) Community***

In Bloemfontein city in the university campuses,

## **5. Impact of the project on the community**

Municipality as follows:

- Job creation for young people and women during the period of August 2021 to January 2021
- Create awareness of the cultural diversity, performing arts and craft sales within the Free State province through the festival and market events.
- Promote effective communication between employers and employees in the area as the national heritage of the community is showcased through cultural arts, crafts and dance; giving employers and investors a better understanding of the requirements.

- Enable participants and entrepreneurs to develop practical skills to sustain economic growth and job creation in their area of expertise through training and entrepreneurship skills aligned to arts and cultural business' in South Africa.
- Promote arts and crafts industry in the Free State area through showcasing products, arts, and cultural heritage during the festival; both pre and post festival.
- Increase the number of tourists traveling to the Free State through the festival by working with local communities, Bed and breakfasts, Tourism agencies, arts and craft organisations to promote the South African Heritage with a focus on Zulu history, culture and its impact on other cultures in South Africa.

These impacts are achieved through the success of the Onkweni Royal Cultural Festival that has been implemented in the past. Below is a summary of the purpose and success of the event.

The Onkweni Royal Cultural Festival has run since 2008, with each year building upon the success of the previous year. When it was launched the festival was dedicated to promoting the Zulu culture and artists. However in 2009 since the Xenophobia (Namibia, Mozambique, Nigeria, Zimbabwe, Zambia, Botswana, Congo, Swaziland, Lesotho, and Angola) attacks where we witnessed a major killing of our African people refugees, the festival took a once decision to be more inclusive towards African renaissance and then created two categories which were both local and continental.

Then the following year the festival program expanded to include other South African cultures from all over the Provinces of South Africa. As from last year's program there is the consideration to include other groups from our neighbors in SADC. This is being done through a program called United Diversified Cultures and Heritages of South Africa. Our festival is about building social cohesion in South Africa while creating temporal jobs and long term jobs. We believe that traditional dance will grow if it's given the platform and the stage it needed to be taken seriously as a viable form of business and Art to promote development.

In the first few years the festival relied on established well-known artists, but the festival made a conscious shift in 2010 to focus on non-recorded artists who could use the stage to gain professional recognition, exposure to new audiences, and valuable experience performing in front of a crowd of thousands. In 2011 the program featured 12 local Zulu and South African performance groups who included: Izintombi Zemvelo; Amathole Amahle; Ulind 'umthetho; Uthuli Lwezinyathi; Izihlaba; Isangena; Ofisokuhle; Amaphika Nkani; Amaqhingendoda; Umoya Obandayo; and Ubuhle Besintu. Tradional sama awards and SATMA award winning Thokozani Langa and many developing Maskanda groups entertained in the evening at the Onkweni Festival.

Other past performance have included the Grammy award winning Ladysmith Black Mambazo, legendary Madala Kunene, Maskandi hit Thokozani Langa, Gospel sensational Sfiso Ncwane, Shaun G, Kwaito star L'vovo Derango, and Zakes Bantwini, Bongie Dube, Izimpande, Shabalala Rhythym. In 2011 the festival expanded to include a market for local crafts woman and traders

to come and sell their products. The local women from Ulundi and the surrounding areas use the the space to promote their homemade crafts as well as fresh produce to the performers and audience members. In the past, the festival has also included an educational component with lectures from academic professors on Zulu history. It was decided in 2010 that the festival in Ulundi was not the best forum for educational workshops, so these lectures were discontinued.

The festival hosted over 300 traditional groups from all SA provinces in 2013 and booked over 33 buses (luxury coaches) from all our provinces to collect our dancers from all the villages of South Africa. We also provided meals stipends per person in each bus for both going to and departure. The journey was exciting and very educational at the same time.

It was during the organizing and hosting of the Onkweni Royal Cultural Festival that we observed a gap that exists in the development and the growth of the traditional dance genre. This event addresses this gap.

## 6. Beneficiaries

The primary beneficiaries of the Onkweni Royal Cultural Festival are over 300 dance groups who perform (includes approximately 1300 individuals from hostels through the country, the majority of whom are young adults and women), the local craft women and vendors in the market, the traditional fashion designers, izinyosi - praise poets, and generally the Municipality of Ulundi economy and tourism industry.

In the past, the festival has relied upon a team of local volunteers from the Ulundi area who were paid a token amount each day they volunteered to cover their transportation costs. This year, the festival will strive to transfer those past volunteers to paid employees of the Foundation in order to create (temporary) paying jobs in a rural area that has high unemployment. The shift from volunteering to paid employment will support the local economy, increase local household incomes, create positive self-esteem and recognize past volunteers for their dedication to the festival.

### 6.1. Nature of Service (Service Area)

Service Area	Target Group						
	Women	Children	Men	Youth	Disability	Older Persons	Total
Craft	300	20	50	60	10	30	460
Dance	1500	1200	600	1600	50	600	5550
Theatre	500	1200	400	1500	50	500	5550
Film	50	0	50	50	10	15	125



Intangible Cultural Heritage	1000	800	600	1300	5	500	4205
Built heritage	0	0	0	0	0	0	0
Underwater Archaeology	0	0	0	0	0	0	0
Environment	600	400	500	2000	5	500	4005
Visual arts	50	0	50	100	0	0	100
Music	10	5	15	20	5	12	67
Festival	1800	800	1500	2000	50	200	6300
Language	400	800	1200	2000	5	600	5005
Literature	10	10	20	20	20	10	90
<b>Total</b>	<b>1680</b>	<b>220</b>	<b>1150</b>	<b>1510</b>	<b>120</b>	<b>345</b>	<b>3375</b>

Race	Tick	Number
African	✓	5000
Coloured	✓	600
Indian/Asian	✓	300
White	✓	400

## 6.2. *Racial Profile of Beneficiaries*



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## 7. Management Committee

The Onkweni Royal Cultural Festival is a grand festival that involves the cooperation and integration of key role players and value supply chain of the Arts and Crafts, logistics, event coordination, project management, visual arts, sound technology, etc. In order to achieve good Corporate Governance, the Board of the Organisation assigns responsibilities to a Project Steering Committee which acts as the authorized Management Committee of the event. The Project Steering Committee consist of individuals from the various participating suppliers, the NPO and the Onkweni Royal Cultural Festival team.

### 7.1. *Project Steering Committee*

The Project Steering Committee consist of Festival Designers, the NPO and representatives from the funding organisation and Management Committee of the NPO. The committee makes management and financial decisions. This committee is also responsible for managing the finances of this project. The committee is also responsible for the appointing of consultants, service providers and / or employees who will be responsible for implementing and managing the deliverables of the project. There will be

temporary or short term employment or contractual agreements drawn up for the duration of the project.

## **7.2. *Consultant***

The Contracted Consultant/s or employee/s will be responsible to report back to the Committee and regularly update committee and stakeholders on the progress of the project. The consultant/s is the appointed project managing representative on behalf of the committee is responsible for the coordination and delivery of project milestones. The consultant/s will have to submit budgets and invoices for the approval of the committee to which all decisions are minuted. It will be the responsibility of the consultant/s to draw up all the relevant contracts and submit the relevant documentation to the committee (responsible for paying the learner stipends each month). The consultant will have to submit a report on the 15th of each month to the committee chairperson, who is to be the project manager, or lead supplier, who is to sign off the document for to various suppliers and participants.

## **7.3. *Team Managers***

Team Managers will be responsible for the monitoring and implementation of the various project Milestones and the signing reports and financial statements for the purposes of payments within specific milestones. In the event that the committee decides that the Team Members are responsible for various contractors in their designated sub-committees, the project manager and project steering committee will assign certain duties and rights to the team members which will be managed by the Project Financial Director according to the Procurement policies of the organization.

## **7.4. *Other Industry Partners***

These partners are partners that are networked during the implementation of the project to determine or identify a reasonable solution to utilize the skills and expertise and resources to implement the overall project objectives. These partners are to develop a sustainable post-festival working relationship that will build capacity of participants to run similar festivals within various regions across South Africa, monitored by the ORCF trustees in which talent searches will run throughout the year and miniature cultural events and stalls are to be run in order to promote entrepreneurship and sustainable living through integration of arts and culture through local events and markets. These industry partners will form long term relationship with the organisers of the event and local communities to train, develop and promote cultural heritage.



## 8. 8. Personnel / Staff

a) **The total staff members, currently employed by the organization?**

\_\_\_\_\_

b) **Number of Volunteers currently in place for the project:**

No. of Part Time:  No. of Full time:

c) **Staff Developmental Needs**

After a skills analysis has been conducted on the organization and its partners a key component for development is as follows:

- **Project Management** : to train current staff and members to effectively implement the project through project management principles.
- **Financial Management:** While the services is outsourced it is essential that the management committee understand the principles of financial management in relation to national standards and reporting procedures for government funding.
- **Fundraising:** Fundraising for the NPO and participating community organisations, dance groups, artist, etc. becomes a critical part of the project to sustain the outcomes of the festival once it has been completed.
- **Entrepreneurship for Participating groups:** The various groups and individuals participating in the event need to be trained on event management and entrepreneurial skills.

## 9. Job Creation Opportunities

- a) **Job Creation:** The Onkweni Royal Cultural Festival (ORCF) vision is to become the biggest buyer of craft through its annual festival markets and also assure quality control over the industry in rural areas. Crafts from various vendors will be bought and distributed to the different markets; pre, during and post-festival.

The ORCF encourages local economic development through attracting visitors, artists, government and media attention to the historical significance and heritage of the town or area where the event is hosted.

Local craft market producers in rural areas have unique designs and articles, which visitors, tourists, and artists from other regions have the opportunity to buy and in some cases form lasting business relations that have the potential to distribute their wares in other provinces, even internationally; thereby increasing market opportunities for local industries.

An increase in local tourism industry (tour guide operators; accommodation and other local industries) is expected as a result of the event thus further creating jobs within the area. In addition to this, a rise in job creation in the complimentary industries in the area can be expected as the event will also attract 'big name' celebrities as well as high level dignitaries from across the country to witness the cultural program potential in bringing a turn-around in social cohesion diversity tolerance and management among SA various diverse groups.

In the past, the festival has relied upon a team of local volunteers from the Ulundi area in KZN, Free State Qwaqwa and other rural areas who were paid a token amount each day they volunteered to cover their transportation costs. This year, the festival will transfer those past volunteers to paid employees of the Festival in order to create (temporary) paying jobs in a rural area that has high unemployment. The shift from volunteering to paid employment will support the local economy, increase local household incomes, create positive self-esteem and recognize past volunteers for their dedication to the festival.

Furthermore; the project is anticipates creating 1782 employment positions in the following areas as indicated in point C.

**b) ORCF and participating NPO expects to create 1782 jobs within the respective complimentary and primary industries linked to this event.**

**c) Nature of employment and number of jobs created**

In the past the ORCF has attracted over 60 thousand spectators over the last 6 years. The audience comes from local surrounding areas, as well as Durban and other provinces. An estimate of 1500 domestic tourists from outside KwaZulu Natal attended the festival in 2013. This year we are expecting approximately 10,000 domestic and 500 new international tourists to join the festival and festival events. This means that we will be able to create the following number of employment and jobs:

<b>Nature of Employment</b>	<b>Number of jobs created through this project</b>
Full-time	20
Part-time	1612
Volunteers	150

<b>Nature of Employment</b>	<b>Number of Jobs Created through this project</b>
Project Manager	1
Public Relations and Marketing officer	1

The jobs created are categorized as follows:

#### **Full-time employment**



<b>Nature of Employment</b>	<b>Number of Jobs Created through this project</b>
Project Administration	9
Provincial Coordinators	9

A total of 20 full-time positions of whom 60% will be women, youth and differently-abled persons.

#### **Short-term employment per day**

<b>Nature of Employment</b>	<b>Number of Jobs Created through this project</b>
TV Crew members	81
Medics	18
Bus Operators and Tour Companies	50
Infrastructure Crew	25
Artists Liaisons	15
Transport Crew	126
Marketing & Distribution Crew	108
Catering Crew	150
Logistics Crew	90
Security Officers	460

Hospitality Crew	135
Production Crew	40

*A total of 1612 Short-term positions*

Nature of Volunteering	Number of volunteer positions created through this project
Data Capturers	70
Ushers	80

#### **Volunteers**

*A Total of 150 Volunteers*

## **10. Representivity of the Organisation**

While the project does not discriminate against any cultural heritage or racial group, the focus of the event is to highlight the Zulu heritage and its impact on the other cultures in South Africa. A key focus on rural areas and the long neglected African culture highlights the history of key members of the royal family with a specific emphasis on HRH Prince Shingana Zulu KaMpande of Onkwini.







Prince Shingana was one of the three Zulu Royal Family members who was tried for treason and was sentenced to exile in Saint Helena by the British Colonial administration after the Rebellion of 1888 (also known as the Bambatha Rebellion) along with his nephew HM King Dinizulu kaCetshwayo ka Mpande and brother Prince Ndabuko kaMpande. Prince Shingana was a military hero and statesman of the Zulu Nation who has been forgotten by official history. He was the Head of the Onkweni Dynasty of the Zulu Royal House and the son of King Mpande ka Senzangakhona Zulu. Prince Shingana was the first Prince of Onkweni who was appointed by his father King Mpande

who ruled the Zulu Nation from 1840 to 1872. He passed away on the 22nd March and was buried on the 27th March 1911.

HRH Prince Africa Zulu kaMxhegu kaBabasekele kaShingana KaMpande launched the Onkweni Royal Cultural Festival (ORCF) in honour of the late HRH Prince Shingana KaMpande of Onkweni. The ORCF endeavours to keep his memory alive through awareness- raising about our country's multiple histories and foster appreciation for all South African heroes of his time from other indigenous cultures, facing a similar risk; thereby contributing to the task of nation building and social cohesion.

The aim is to incorporate all the various cultures of South Africa without neglecting our cultural heritage in South Africa.

#### **b) Board, Management Committee and Staff representative according to Race of Beneficiaries**

The beneficiaries of the project are mainly African followed by the Coloured and other race groups represented in South Africa. The Project Steering Committee (management committee) is made up largely of the African race in order to address the key issues of the festival in line with the Royal Family and the traditions and culture. This is done to ensure that the key role players in the event are treated with utmost respect and dignity without creating cultural tensions due to the lack of knowledge or understanding of the African culture in South Africa. There is representation on the Committee of Coloured, White and Indian mainly from the aim of supply chain and other expertise. Nonetheless, a fair representation is maintained on a ratio basis to ensure that the key beneficiaries are catered for.

## 11. Sustainability

Do you have a sustainability plan?

The ORCF has run with this end in mind, to sustain the implementation of the festival on a yearly basis through networking with other government organisations, prominent celebrities, industry experts, chiefs of the rural areas in which the festival is run and suppliers. By creating both a national and international network an ongoing short and long-term sustainability plan is regularly updated to ensure the outcomes of the festival are met.

### 11.1. Partnerships

The Onkweni Royal Festival has adopted a multi-partnership approach aimed at involving key partners. Each partner brings a unique area of expertise and experience which has contributed to making the event a success. The festival has succeeded largely due to the on-going resource contributions of all the sponsors who support the vision of the festival. Through hard work, dedication and the love of God, the festival is growing strong while many other festivals have disappeared over the years. We have also received many requests for partnerships from significant international festivals who seek to collaborate with our events. Currently Prince Africa Zulu of Onkweni (Festival Director) serves in the Global World Peace Board based in New York and the festival has representation in Florence- Italy and Paris- France as well as a network of organizations worldwide.

***The key current strategic partners include:***

1. IDC ( Building up funding )

### 11.2. Past Partnerships

The Onkweni Royal Festival has succeeded largely due to the on-going financial contributions of all the sponsors who continue to support the vision of the festival. Past partners and sponsors include:

- 2008 - MTN, Telkom, Coca Cola, ABI, Ithala, Grindrod, Mercer Computers, Ukhozi, Ulundi Municipality.
- 2009 - MTN, Coca-Cola, ABI, Ukhozi, Grind rod, Ulundi Municipality

- 2010 - MTN, Department of Art and Culture, Ukhozi, Ithala, Mandeni Municipality, DBSA, IDC
- 2011 - MTN, Department of Art and Culture, Coca Cola, Ukhozi, NHC, IDC, NEF, Ithala, DBSA, Ulundi Municipality
- 2012- Transnet, Ukhozi, IDC, Ithala, DBSA, Department of Energy
- 2013- National DAC, Total South Africa, Department of Rural Development, IDC, DBSA, Ukhozi.
- 2014 Department of rural development, Total South Africa, IDC, and other provinces
  - 2015 Art and Culture, IDC, Rural Development, Spa
  - 2016 Art and Culture, Rural development, Spa, IDC
  - 2017 Art and Culture, Rural Development, Spa, IDC, SABC □ Pending – no funding
  - 2019 Art and culture
  - IDC 2021

Our past partnerships have made room for increased reliability of the event attracting additional funders and partners to participate in the event. Our sustainability plan is based largely on the Prince Africa Zulu Foundation Trust and the ORCF success in the past.

Form Completed by:

Date: Jan 2021

Lead Compiler: HRH Prince Africa Zulu of Onkweni

