

# ESOKUQALA DANCE PRODUCTION



an agency of the  
Department of Sport, Arts & Culture

## ESOKUQALA DANCE PRODUCTION

Written and choreographed by Lucky Cele

**30TH NOV 2024 /  
1ST DEC 2024**

**STABLE  
THEATRE**

**SCHOOL SHOWS: 2-4PM  
ADULT SHOWS: 6-8PM**



National Arts Council **NAC**  
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REPUBLIC OF SOUTH AFRICA

**ULOZOLO**  
youth organization



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ESOKUQALA DANCE PRODUCTION

ULOZOLO YOUTH ORGANISATION

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## Rationale.

Sociologists and theologians agree that religion operates within the context of culture. And that religion is the primary influencer of culture. Religion is influenced by culture and triggers cultural change. Just like the Islamic and Christian religion, it is largely influenced by European art, medicine and architecture. Religion in other parts of the world is highly demonstrated through buildings designs, the colour of the scenery, rituals that promotes the behaviour to humanity and habits that forms life patterns. Its is a norm to witness a country's behaviour being highly aligned to the cultural and religious beliefs that dominates that country and its people.

Africa being the continent that received civilisation later is still highly embedded to its own cultural aspects, even though it was colonised and later introduced to a hypnotise which mostly promotes other religion and cultures, but there is still a high percentage of people who still regard African culture as the original culture for all humanities, and that life began in Africa. Africa being the mother continent and the source of spiritual journey for many, after civilisation has witnessed several improvements and the emerging of many religions and cultures, many being introduced as part of civilisation and modernisation of the ancient world. It is proven that many churches since civilisation began in Africa were introduced and many of our people, especially indigenous African people formed part of those as part of spiritual growth and spiritual upliftment. To date religion constituents in South Africa is at 68% Christians, Muslim 2%, Hindus 1.5% and indigenous believers at 28.5%. This evidence demonstrate that Christianity is the dominant religion in South Africa, even though South Africa within its population scale has 90% indigenous people.

Civilisation has taken it course, and many South Africans living in a free and democratic environment has made their choices in life, given the freedom and diversity of life. We are a very diverse country, and people are spoilt for choice, hence we see through evidence, that indigenous people have migrated from their indigenous beliefs and cultures and have merged and taken a stand to follow western cultures and beliefs as its suit their spiritual journey and spiritual upliftment. To date we have a variety of cultures in South Africa, Zulu's, Xhosa's, Pedi's, Ndebele's, Khoisan's, Hindu's. Muslims, Afrikaners and Europeans. And due to unity, inclusion and democratic rights all these cultures, people have changed and witness a new life, a new dawn and a new revelation of life. The new revelation comes with new cultural practices, re-imagining of life and a new interpretation to life. Given those circumstances and behavioural change, to some it's an easy transition, but to some it comes with so many challenges, challenges that can sometimes lead to mortalities and dismantling of life.

## Organisation Background.

Ulozolo Youth Organisation is a Non-Profit organisation established in 2013 by a group of young artists, who saw a need to play a pivotal role in the development and sustainability of young artists within the creative and cultural economy.

The organisation was formed with an aim of developing business acumen to young people, create sustainable jobs, create a creative consultation space where artists can gather and innovatively brainstorm and engage on creating programmes and initiatives that can best serve the interest of the artists while servicing communities. The organisation consulted with various stakeholders within the sector, to ascertain hindering factors for youth to survive within this thriving sector, and major outcomes were that young people lack understanding of arts business, minimal resource centres to provide information for emerging arts organisations and arts practitioners, lack of funding and access to arts spaces where young people can practice their arts, unfair distribution of funds and limitations in terms of occupying influential positions within the sector.

Ulozolo Youth Organisation will work as a mortar, a collaborator, and a unifier of all likeminded young people in KZN. The organisation also works as a creative hub where through skills development, community outreach programmes and professional entertainment activities, artists can explore their creativity. Since inception Ulozolo has produced renowned artists, directors, and writers, who are now very influential in the sector and some owning their businesses.

## Product and services.

➤ Concept development. ➤ Training and development. ➤ Skills training. ➤ Script writing. ➤ Theatre. ➤ Dance. ➤ Music. ➤ Campaigns. ➤ Outreach programmes. ➤ Events Management.

## Our vision.

Ulozolo Youth Organisation is a team of young, vibrant, and energetic leaders who are willing to eradicate the scandal of poverty amongst creative and cultural workers. We have a vision of providing training and skills to empower our young artists to easily design and develop their businesses, create a conducive environment for artists to perform and earn a living, boost the province's economy through creative work and to professionally produce work for nation building and preservation of our heritage and culture.



## Our mission.

Ulozolo Youth Organisation was conceived with a mandate of capacitating young people with business acumen, and provide trainings and skills on how to turn arts into business, it is for that reason that the mission of the organisation is to trade as a social enterprise , where social ills are addressed through performance , and artists from previously disadvantaged communities are given an opportunity to turn their talent to gold, We have a mission of having our own record label and film department , where all trained artists can be recruited to work on commercial projects conceptualised by the organisation. The revenue generated through commercial projects will be donated to the organisation to continue with it social mandate.

# Esokuqala

## DANCE PRODUCTION

# AUDITIONS!!

**Day 1**  
Stable theatre  
20 October 2024  
9:00 - 16:00

**Day 2**  
Adams Mission Community Hall  
21 October 2024  
9:00 - 16:00

**More info**  
+27 76 843 5499



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## Executive Summary.

Indigenous cultures and beliefs are mostly generational cultures and beliefs impacted to generations and generations through spiritual attachment, prophesy and revelation. It is also practical that these beliefs and cultures can be transferred from one generation to the other through teachings and practical knowledge.

As Africans were colonised , many beliefs and cultures were enforced to them , which was slowly removing their indigenous cultures , and gaining independency and the formation of an inclusive government also came with diversity and numerous outcomes which were good and bad for the indigenous people , but peoples choices and rights should never be suppressed , given the fact that our constitutional rights allows us as human a right to life and freedom to live. In South Africa alone, we have witnessed how modernisation have changed the way we live, and how many South Africans, due to modernisation have suffered the spiritual lost and spiritual dilution, this is seen in many communities, where culture is seen as barbaric, evil and uncivilised, and many people choosing or aligning themselves to Christianity basically because they view cultural practices as demonic, illusive and unconstitutional. But with that narrative that still exists within our communities, there are still those who still appreciate, love and celebrate their original cultures, which then creates a very strong clash between the two, and more often seen as colliding forces, where Christianity is always seen as competition to culture and traditional beliefs.

This an ongoing clash, where there are churches newly formed to specifically give clarity and understanding that culture and tradition is not evil but is who we are as South Africans. And there has been much evidence where people who always promoted Christianity as angelic are now seen practising cultural customs, and many people from the cultural perspective seen practising Christianity, which then leave many people confused about the truth of the matter. Whether these two really clashes, or if there should be any segregation and choices of what to believe. Some people have opted to just not involve themselves in any of these and remain neutral, because they are not sure of the authenticity and true evidence of the matter. But at the end of it all, we humans and for us to find direction, truth should be told, but where do we find the truth in such matters.

Ulozolo Youth Organisation has written and produced a dance production, to challenge and interrogate such matters, to give people a chance to voice out their own understanding and interpretation to such matters. This is production will be staged for many people to have their say, and a stance on what transpired and how as people, we can find common grounds in dealing with the matter at hand. The project titled "Esokuqala" will unpack where its started,

our view on the topic and how to move forward given the fact that we can't change who we are and what we have accomplished as a country.

## **Project Overview.**

Esokuqala dance production is a newly produced production, written and choreographed by KZN'S award winning choreographer Lucky Cele. The production will employ 30 KZN dancers, from all levels of dancing profession, for information sharing, capacity building, skills development and employment equity. The show was staged on the 30<sup>th</sup> of November 2024 in KZN, with 3 performances for schools and the public.

The production takes us through the journey of Skhendevu, a boy born from the rural areas of Mbumbulu, born from a family of doctors, very educated parents, loved and appreciated by both their families and communities. They gave to such an angelic boy, who was never a disappointment but a blessing to them and following on their footsteps. But life once again revealed itself through the boy which changed the view of life, and demonstrating how a good life can turn to horror by just one incident. La Sizwe's forefather was a great traditional dancer, with strong beliefs in traditional rituals and beliefs, out of all his grandchildren, he finds La Sizwe, being the chosen one to continue with the traditions within the family and to continue with his legacy of promoting traditional dance and by being the best traditional dancer in the village. This is a taboo to a family of doctors, they are not aware of anything attached to the rituals and the dance, so they choose to ignore and denied the spiritual access to their child but taking him to church. That's where spiritual clashes between tradition and Christianity is being unveiled on the story.

The story will take us through the different spiritual beliefs, rituals and whether we connected to other beliefs, and if so, how is Africa and African beliefs feature in this puzzle. This is a beautiful story evoking spiritual beliefs in every aspect of life, and seeing how Christianity connects and is interjected into African beliefs. La Sizwe's journey starts at home, where spirits reveal themselves, then he is taken to different churches for healing, which includes Zion, Weseli, Roman Catholic, St Johns apostolic church, Happy Clappy Churches and Shembe church. The Shembe church is the one that brings him closer to his spiritual gift and glory, and that's when his forefather reveals himself.

This is a beautiful dance production , aimed at demonstrating how dance can be used as a tool to convey messages and to educate our people about certain aspect of life , this production will work as evidence and true reflection that as people we are connected , whether through movement , a song a dialogue , but the fact that we exist , and move , we are then communicating and connected.

It is high time we take theatre to the people, and we develop our very own audiences through the work we produce and the stories we want to share. The production will tour 4 KZN district with a cast of 30 dancers, 5 production team and 2 drivers, who will be responsible for transportation of dancers and the production from point A to point B.

Our provincial tour is mandated to create employment opportunities for the sector while also improving and empowering artists and emerging artists with skills and business acumen so to boost the creative economy. We will also run workshops and seminars after every district performance with a nearby arts centre of the visited district to empower and grow the artistic capabilities of that area.

## Project Objectives.

- Preservation of culture history and heritage.
- Spiritual growth and unity.
- Employment opportunities.
- Skills development and transfers.
- Community development.
- National Unity.
- Social Cohesion.
- Audience development.

## Activity Plan.

Description.	Duration.	Outcomes.
Re- assembling of the production team, cast members and partners. Signing of contracts and MOUs for the engagement. Booking of venues for rehearsals and districts consultations with theatres and local municipalities.	2 weeks	. All role players in the production will be notified telephonically that the production team is re-assembling, and rehearsal will commence very soon so to revamp the production.
Rehearsals	1 month	The rehearsal process will commence, where all production members will be available to revamp the production and getting it ready for the provincial tour.



Consultations, Marketing and promotion of the production in each district, targeting for major districts in KZN. We will be focusing on districts with Theatres or proper community halls.	1 month	All community-based arts organisations, arts centres, local municipalities, schools, community leaders and potential partners will be engaged to support and form part of this amazing initiative.
Performances	4 months	The production will visit 4 districts in KZN namely Zululand, Mkhanyakude , Pietermaritzburg , and South Coast. Each month will be dedicated to each district, where the production team will visit, workshop artists of that area, perform for them and open a question-and-answer session, where they can grow from each other.
Feedback session	1 week	For every development to happen, the organisation needs also to develop itself by reflecting at what transpired during the tour and how to better do it the following time. The management committee will meet the team to discuss the outcomes of the tour and how to better improve service to the sector.

## Sustainability plan.

The project celebrates spirituality from all aspect of life, and it doesn't discriminate or upraise other spirituality over the other, it's a celebration and understanding of how spirituality works and how we should embrace all realms.

The project will invite all churches, in all their respective structures, as they will all be represented by the production. It will also invite traditional leaders and churches to witness such show, filled with spiritual growth and upliftment. The entire project will be evidence that no matter where you from, which church you represent, but Gods spirit is the same. Through ticket sales as they will be certain audience from the church, more revenue will be generated through the show, and this will help in the sustainability process of the production. We will also engage local schools, area-based municipality offices, to buy tickets for community members willing to be part of the show. We will also contact training centres such as Stable Theatre, Ekhaya Multi Arts Centre, Playhouse, Creative Arts College, Durban Music School and the Bat Centre to also send in trainees at a discount rate to come and watch the show to generate more revenue for the project.

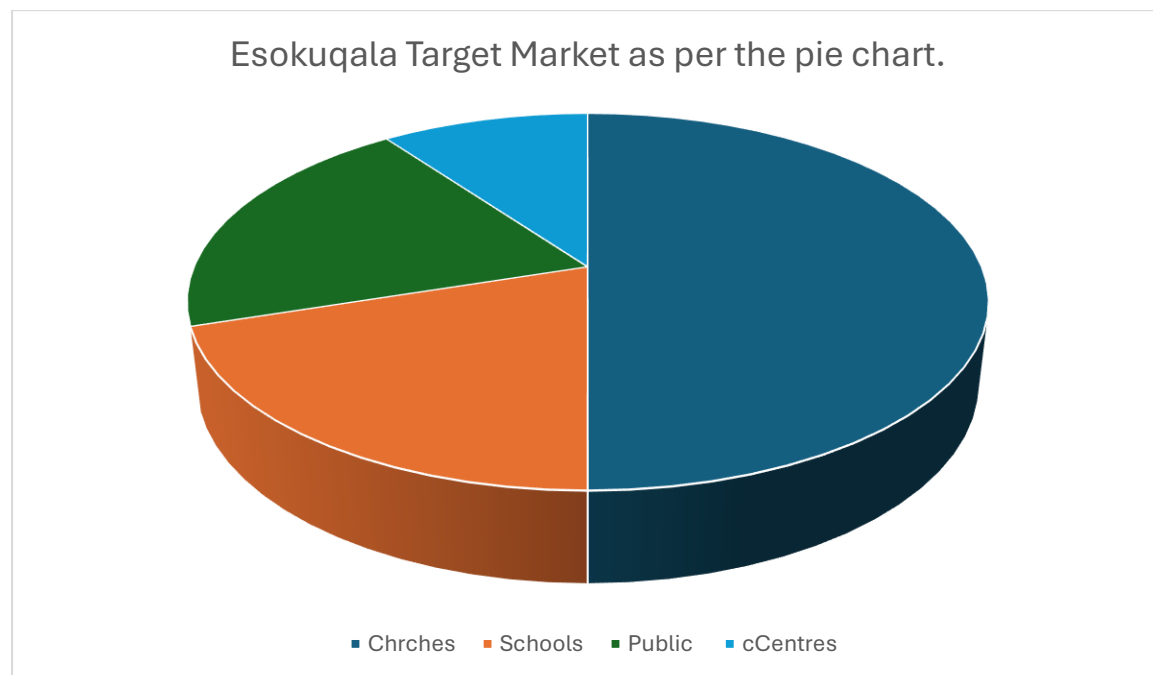
The management will also create partnerships with like-minded organisations, government departments and community-based organisations to get more funding for the project, this will include NAC, DSAC, Arts and Living Cultures, Community participation and the Department of Economic Development. We will also engage theatres from other provinces, livestream our performances for royalty generation and creating more avenues for revenue.



## Target audience.

The show is suitable for people of all ages, races and ethnicities. It's a concept that might interest quite a large number of audiences, as it specially touches on topic that interest us all as South Africans. The project focus is on rural development and capacity building for artists living with disability. We will make sure that we keep this programme as inclusive as possible.

Our major focus will be on churches, both western and traditional churches, but we will also attract learners and trainees from arts centres across KZN. We will use all marketing and promotion tools and strategies market and promote the production. Audience development happens when you strategically tap into new audiences, create content relevant to new lovers of the theatre industry, and to promote current content, relevant to the current era. The concept is design for young and old, traditional and modern from all socio-economic standards.



This is our target market based on our geographic view and socio-economic standards. We are expecting a strong turn out as the project is evoking and expected to mainstream the arts even to people within religious diaspora.

***NB: we are also aware that social media and the digital world have changed how we feel, see and think. Even in our churches, schools and public areas, our people are communicating using social media. So, this will be time and platform for us to be in touch with the market we need on the show.***

## Esokuqala Marketing and branding.

Esokuqala means the beginning, the name on its own has a message attached to it. So, the project will also use variables within the name itself to create controversy and interest to attract more people to the show. The project will go on a robust marketing plan which will include a variety of tools in place. This will be done so that every person is aware of the project regardless of where they are national or international.

The project will use a variety of tools to embark on a robust marketing campaign. The campaign will demonstrate a vivid marketing drive, with all the necessary tools for audiences to buy into the project.

**Website:** Ulozolo Youth Organisation has an active website that is usually updated for all the events hosted by the company, we will develop a digital banner, which will comprise of all the event details, performers, and sponsors. The banner will always be visible to all people visiting our website. Our website has a traffic of more than 500 people viewing our website every day, so the website will serve as a viable tool for marketing the project.

**Social media:** social media is one of South Africa's best marketing tools, we cannot deny the impact social media has portrayed in our society, people require more easy access to information and a much more portable way of getting information and knowledge. The company will develop posters, trailers and teasers which will be posted on social media, optimized, and boosted for all audiences to reach the information created for them. We will use colours that are friendly to eye, very catchy and bubbling. We will also create designs that are current, fresh to the eye and very catchy. The event will also use social media influencers with high number of followers, to push and promote the event on their pages. We will also use trends and hashtags aligned to the event we are promoting, tagging aligned organisations and people to support the event.

**Radio:** radio is always one of the best marketing tools, mostly when there is a consistent drive and motive behind the marketing campaign. Fortunately for us we have over the years, created a very strong relationship with KZN based radio stations, we already have a partnership with Inanda FM, Izwi Lomzansi FM and many others, where we have a package of free airtime to promote our events. An advert will be created, recorded, and being aired 3 weeks prior to the event, up until the staging of the event. This year we are planning on expanding the scope and doing even more to attract other partners for marketing purposes.

**Media:** an article will be written and submitted to all media houses, follow up on the press releases will be done by our office to make sure that we do get media attention. We also planning on conducting a media briefing where details pertaining to the show will be cascaded to the media for more publicity

mileage. Livestreaming: The event will be livestreamed for viewers across the board to enjoy being part of the festival, there will be an open line for comments on the discussions and clear view on all the logistics until the event is completed.

**Traditional marketing:** a marketing strategy through a traditional approach, which will include erection of posters, distribution of flyers, word of mouth, visiting of malls, shopping centres, taxi ranks, and community gatherings will be fully implemented, so that we left no stone unturned when it comes to marketing and promotion of the event.

## Conclusion.

We were all once created, our creator gave us languages, colour and belongings, so to beautify his world, not for us to discriminate against each other, and suppress one another.

We live in a society highly faced with challenges, and most of these challenges are mostly caused by spiritual attacks, when you are entered by evil spirits, you do evil things, ancestral spirits prompt you to fulfil ancestral rituals, Christianity, and its spirits leads you to a life lived in a Christian way. It is very pivotal and essential that we pay attention to spirits surrounding us, how they operate and our contribution towards our generation and spiritual life. We are all influenced by our spirits, and if our spirits are dirty, evil and illusive, we are bound to behave in an unethical manner. So, by understanding our spirits and who we are, can lead into a peaceful and environmentally friendly community.

This production will be an instrument for understanding what to feed our spirits and why are spirits always need to be fed. Upon completion of the projects, new interpretation to life will be demonstrated and a manifestation of spiritual growth will be achieved. The outcomes and the expectations will guide the policy of how the project was effective in changing young people's mind, and how theatre and creativity can help grow and maintain spiritual stability.







# Esokuqala

## DANCE PRODUCTION AUDITIONS!!

### Day 1

Stable theatre  
20 October 2024  
9:00 - 16:00

### Day 2

Adams Mission Community Hall  
21 October 2024  
9:00 - 16:00

### More info

+27 76 843 5499



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## Budget

Esokuqala Dance Production Budget 20		
Touring venture		
Description	Unit Price	Total Price
Project Manager x 6 months	R 15 000,00	R90 000,00
Project co-ordinator x 6 months	R 12 000,00	R72 000,00
Writer once off	R 35 000,00	R35 000,00
Choreographer once off	R 50 000,00	R50 000,00
venue hire * 4 district venues	R 20 000,00	R80 000,00
Rehearsal venue hire x 1 month	R 12 000,00	R12 000,00
Rehearsal fees x 30 dancers x 1 minth	R 2 500,00	R75 000,00
Performance fees x 12 performances x 30 dancers	R 1 500,00	R135 000,00
Marketing and promotions	R 30 000,00	R30 000,00
Costumes	R 30 000,00	R30 000,00
Props	R 15 000,00	R15 000,00
Sets	R 30 000,00	R30 000,00
Transportation x 4 districts bus hire return trip	R 10 000,00	R40 000,00
Accommodation x 35 people local accomodation area	R 40 000,00	R160 000,00
Catering x 35 people x 4 districts visists	R 25 000,00	R100 000,00
Administration x 6 months	R 10 000,00	R60 000,00
	<b>Subtotal</b>	<b>R1 014 000,00</b>