



Dancescape South Africa (REF: 168-724 NP)  
Western Cape, South Africa  
<http://dancescapesouthafrica.org.za/>  
[mr.mitya@gmail.com](mailto:mr.mitya@gmail.com)  
078 295 7879 / 023 614 3682  
Director: Mitya Sargeant

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## **The Dancescape South Africa Business Plan for 1<sup>st</sup> March 2022 to end February 2023:**

### **1. Executive Summary:**

If you were to drive or walk down the streets of historically disadvantaged township streets after school on any given afternoon you would notice that many children are playing or wondering around with nothing better to do. There is no adult supervision and most of the parents are not even aware of what their children are up to. Their seemingly innocent fun may lead to joining gangs, trying drugs, stealing to feed drug related problems like alcohol and hard drugs and general misbehavior. Dancescape South Africa wants the community, kids and parents to know that there is a safe, fun filled and constructive way to pass the time.

We strive to encourage these children to get off the dirty and dusty street and into dance classes.

We strive to expose these children to the arts and more specifically the performing arts and to a possible career in the performing arts.

Dance can develop confident, focused and disciplined learners who will grow up to be young adults who are an asset to society, well equipped to deal with life's challenges.

We would like to stimulate young choreographers and provide avenues for those who show the right aptitude the potential to further their studies and become professional dancers and teachers.

We strive to provide a safe and fun filled environment which allows a release from the trauma and hardships of township life.

### **2. Organizational Structure.**

Dancescape South Africa (DSA) is a Non-Profit organization (REF: 168-724 NP) established in March of 2016. DSA was founded by Mitya and Fiona Sargeant. The Late Fiona Sargeant had

taught dance in the Townships since 1994 until her untimely death in 2017. She was a professional ballet dancer who later became a trained teacher. Her passion was to uplift the youth of the townships. DSA was founded on preserving the Fiona Sargeant Legacy.

DSA currently facilitates our township dance classes from a Church/Community building called the Zolani Hope Centre. We do not own this building and pay a share of the municipal services. Our hope is to have a dedicated building of our own where we can honour the Fiona Sargeant legacy and keep the project alive to the benefit of the youth in the area. We also run an office in Montagu where most of the administrative work is done. The facility has arranged for space to accommodate the large wardrobe of costumes, shoes and general dance wear and off street parking for the Dancescape vehicle. Over the last five years of the organizations existence we have paid full time resident teachers, a director, general assistants, stipends for trainee teachers and hosted guest teachers coming from all over the world. Over the last few years (from 2018 to 2021) we have also covered the accommodation, living and transport expenses for several students attending various full time dance programs in Cape Town.

### **3. Products, Programs and Services**

Dancescape South Africa primary mission is to get the kids off the streets and into dance classes facilitated every afternoon of the school term week. We want all to benefit from what dance has to offer. In 2021 we were fortunate enough to be able to provide our students with a unique school uniform of leotards, skirts and tights for the girls and unitards for the boys all at no cost to the student. Providing these outfits is ongoing and brings business to our supplier, notably Ballet World in Cape Town. We have also provided our students with branded T-shirts which also brings business to a local supplier. Each child receives a sandwich when attending classes to help boost their energy and concentration levels for the afternoon. Once again purchasing the bread and whatever we fill the sandwiches with brings business to local supermarkets. We believe that we provide excellent teaching, offering a variety of ballet, contemporary, traditional, street and hip hop dance. We hope to add both Spanish and tap dance to the list in the future. DSA invites several guest teachers from far and wide throughout the year, however this has proved to be difficult of the last two years due to the Covid 19 Pandemic. One of these guest teachers is Kristine Elliot, a former American Ballet Theatre ballerina who prior to the pandemic would visit our project every year for a week or two at a time. Kristine is the founder of the Gugulethu Ballet Project. Kristine has also been instrumental in arranging Zoom classes for our students. Some of these zoom classes, held online, were

dance intensives hosted by the American Ballet Theatre and The Alonzo King LINES Ballet. We provide our student with a chance to perform at not only our own dance shows but at various festivals such as the Montagu Youth Arts Festival and the Baxter Dance Festival. Transport and costume making services has bought local business work opportunities. We encourage the students to choreograph with the intention of showcasing their work at our performances. Over the years we have arranged outings for the students to watch profession dance performances. Some students have attended international dance intensives in New York and San Francisco. We were participants of the 7th Biennale Tanzausbildung in Hamburg, Germany held in early 2020. For these student, all traveling for the first time internationally, the experience has changed their lives forever. For those students who show aptitude to become professional dancers and who have shown their commitment to working hard to achieve their goals we strive to support them with transport, accommodation and living expenses as they attend higher education programs in Cape Town. Again providing work opportunities in these industries and supporting the general economy. Two brothers who started their training with the Late Fiona Sargeant now work in London and Toronto. They are award winning dancers and choreographers which has changed their lives and uplifted their family who prior to this were living in adverse poverty.

DSA currently teach between 40 and 80 students on a daily bases. Both boys and girls from as young as four or five up to eighteen and nineteen attend, many rely on our classes as part of their daily routine. There are still many more children in this community who we would like to see in our classes. We know that there are about 1550 school going children in the Zolani Township and we currently only teach an average of 4% attending our classes. One of DSA's goals is to have at least 10% of the children attending classes, that is 150 students on average. We also know that attending dance classes makes for better school students. Some years ago an international photographer came to visit our project. Apart from taking pictures of the students in dance classes she decided to visit the local school to take pictures of the students in that environment. She found most of the classes very rowdy even with the class teacher in attendance. However the students which she had recognized from our studio were all sitting at their desks attentive and focused on the teacher and their work whilst most others were generally being mischievous.

We are unaware of any other organizations who offer what we do in the Zolani Township. We know of a choir who has similar objectives and seek to collaborate more with them especially once the pandemic has eased and life returns to normality. Dancescape South Africa has established itself in the community and we hope to keep what we have built up going for the

longest time so that those entering their schooling career have the same opportunities as those who are ending there's and entering adult life. We are certain that we are improving the lives of our students and changing their lives forever. This project gives hope to the youth and furthermore offers the hope of making the performing arts a career choice.

#### **4. Marketing Plan**

Dancescape South Africa recognizes a two pronged marketing plan. Firstly we need to continue to market and educate the local populous informing them that our project exists and that it has benefits to the youth and the community. Secondly we need to improve our marketing of the project to potential donors who can assist us financially to keep our project alive.

- DSA has built relationships with the local schools. There is only one large school in the Zolani area of which 95% of the youth attend. Before the pandemic we have had various performances at the school to make the learners aware of our project. However the pandemic years has not made this possible. We hope that the headmaster and his teachers promote our extra mural activity even though they have not been allowed to have their own extra mural programs once again due to the pandemic. We hope that in this financial year to be able to have street performances in the community with the primary aim to educate the community about our project and its benefits. Over the years we have had DSA open days where we have invited the parents to see for themselves what we do. We are also building relationships with the ward councilors in the area. Hoping to find ways in which they can help the project. We hope to be allocated some vacant land in the township to build our own dedicated studio. This could also provide a form of revenue as we manage the building offering a venue for hire, such as wedding receptions and other activities.
- The DSA project has been adopted as one of the local Montagu-Ashton Tourism Association projects. Our project is marketed to visiting tourists as an attraction. Visitors can visit the township and our project to view the classes in action. These visitors are potential donors. We have also been featured in the local press. The Montagu Mail and the Gazette have published various articles about us. Potentially attracting donors and always generating interest about our project. We have a website,

<https://dancescapesouthafrica.org.za/> On Social media you can find us on Facebook <https://www.facebook.com/DancescapeSA> and video on YouTube [https://www.youtube.com/results?search\\_query=dancescape+south+africa](https://www.youtube.com/results?search_query=dancescape+south+africa) We would like to outsource professions to help market a stronger internet presence and in doing so to attract more donors. DSA received a sizable amount of funding via a crowd funding campaign organized in 2017. These funds have made it possible to continue our work over the last 4 year and we are still using these funds to continue our work. However the fund will eventually be used up and that is the reason why we urgently need to market the project going forward to attract more investors and to guarantee that DSA continues its work. We hope to be able to repeat the crowd funding initiative which was so successful before and will be looking at professionals to help make this possible. Finally every festival and performance we attend is a form of marketing who we are and what we do. Sending students overseas to attend summer schools and other dance intensives has always stimulated much interest about the project. We have been approached by several who have offered to teach our students on these occasions.

## **5. Operational Plan**

Our current resident teacher lives and works in the Zolani community. When not teaching he interacts with the parents and general community striving to educate people on the benefits of the project. Dance classes resume at the Zolani Hope Centre every afternoon of the school term from 2pm and ending at 6pm. The week is divided up into teaching classical ballet, contemporary and a mix of street and traditional dancing. A sandwich is provided to each student. At the time of the pandemic, the teacher and assistant trainee teacher screens each child for fever and flue like symptoms before starting their classes. The two set aside time for choreography and rehearsals for upcoming performances or just to build the repertoire. This is all done under the watchful eye of the director who organizes performances, festivals and outings for the students. Closer to the time of performance the director attends rehearsals to direct and polish each piece. From time to time the students will have a guest teacher either for a day visit or for a week at a time once again organized by the director who makes sure that all is running smoothly. The general assistant is in charge of organizing the costumes for each performance and also manages the office and will liaise with the teachers and the director regarding specific tasks which need to be undertaken. Apart from directing the project the director is in charge of seeing to possible funding opportunities, managing the finances and payment of both staff and for other services such as transport and rentals. Currently the director also manages the Dancescape South Africa website and social media, however, we

hope to outsource this to a local professional. Special workshops needs to be arranged and guest teachers and choreographers scheduled. DSA have students who are attending higher education institutions and their rental, food and transport cost need to be paid for. Monthly and quarterly reports are currently compiled by the director and sent off to the various sponsors. Maintenance of the DSA car, studio and sound equipment are ongoing. Board meetings are scheduled. Replying to emails and general inquiries are also ongoing. Currently only the three full time staff members are running all these tasks, however DSA would like to employ, if funding is available, other dedicated staffing positions. As mentioned, the internet marketing side we hope to outsource. Going forward DSA would like to employ someone who would manage both resources and public relations, once again if funding would allow.

The resource and public relations manager would be responsible for the recruitment of new teachers. Finding appropriate venues to continue our project in various other locations. Organizing the rentals and logistics of these new locations. Organizing the education of the local schools staff and headmaster as to the benefits of our project and also the parents. Evaluating the progress of the new projects and making recommendations on how to improve, change or develop. Organizing training workshops for current teachers and trainee teachers to grow their skills. Furthermore the manager would be responsible for our public image, pitching stories to the media to promote and educate about the project. The person would need to liaison with the outsourced internet marketing organization to provide content and information regarding the project for the website and social media.

We hope to expand into the following areas:

2022 – 2023 financial year:	Teaching in Ashbury and Central Montagu for one afternoon of the week in each location.
2023 – 2024 financial year:	Teaching in Nkqubela township in Robertson for two afternoons of the week.
2024 – 2025 financial year	Teaching in Happy Valley township in Bonnievale for one afternoon of the week

From 2022 to 2025 we will only need to recruit one additional teacher. The plan is for this teacher to drive to each township from a central location to teach at a specific venue as

indicated in the table above. Once the locations grow in numbers and demand considerations would be made to increasing the frequency of teaching and recruitment of additional teachers.

### **6. Evaluation Plan:**

Evaluating the effectiveness of Dancescape South Africa could best be done by scrutinizing our monthly and quarterly reports. In these documents we report on the monthly activities carried out by our NPO. They are not only textual but rich in graphical content. These reports are sent out to some of our donor organizations on a monthly and quarterly bases and they continue to fund us. We have over the last five years of our existence delivered on facilitating dance classes throughout the school term time. We have indeed had our problems with the pandemic over recent years and alongside government school had to close our doors to curb the spread of the epidemic. Apart from that the studio has been functioning and attended by the children of the Zolani community. These reports keep a check on what we are doing. Our teachers continue to engage the youth and challenge them with several forms of dance. We have also had to prepare for various festivals and performances throughout the years. These events usually feature the choreography of either our trainee teacher and or fellow students proving that we stimulate and encourage young talented choreographers. We continue to provide sandwiches to the students and can testify to this by viewing the account details that we have set up with the local supermarket. We have also had outings to performances which have been an inspiration to our young dancers. DSA keeps a register of all those attending classes and these are on file. We have had guest teachers who can testify to their visits and often comment on our social media pages.

Is our teaching of adequate quality for what we are spending our money on? A clear and honest reflection would be on the performance results at our local Montagu Youth Festival. This is a quote from our August 2021 report:

*“This year’s festival was held from the 11<sup>th</sup> to the 21<sup>st</sup> of August 2021. We received the results on the 23<sup>rd</sup> of August. These are the results:*

- 1. Love someone (choreographed by Phelo Ngxukuma): Double Gold*
- 2. Amanikinike (choreographed by Liseza Magadla): Double Gold*
- 3. Charleston (choreographed by Nqaba Mafilika): Gold*
- 4. Izulu (choreographed by Nqaba Mafilika): Gold*
- 5. The Unseen (choreographed by Lihle Mfene): Double Gold*
- 6. West African(choreographed by Nqaba Mafilika): Silver*
- 7. Le Corsaire (choreographed by Nqaba Mafilika): Double Gold*
- 8. Sylvia (choreographed by Nqaba Mafilika): Gold Diploma*

9. *Chinese Dance (choreographed by Nqaba Mafilika): Double Gold*

10. *Russian Dance (choreographed by Nqaba Mafilika): Double Gold*

*Dancescape South Africa also received the following trophies:*

*Best Contemporary Group: Unseen*

*Best Ballet Solo: Chuma Mathiso*

*Best Ballet Duet / Trio: Chinese & Russian*

*Fiona du Plooy Trophy – Most Promising dancer: Aphiwe November*

*Best Dance Entry TROPHY – Senior: Dancescape South Africa*

*We are very proud of the results. This is the feedback that we received from the Judges:*

*“Very pleased to have the pleasure of Dancescape on board at the festival this year. We applaud Dancescape, for offering top class training to the dancers from Zolani. It is heartening to see so many young dancers continuing their training during these difficult times. Our admiration for the excellent memorization of the choreography the young dancers manage to execute with such ease. Congratulations and good wishes for the future endeavors in dance.”*

Furthermore, DSA has currently two students attending higher education in Cape Town. In 2020 one of our students graduated from the Cape Academy of Performing Arts (CAPA) and has worked professionally in 2021. Due to the pandemic CAPA closed its doors at the end of 2020 and the other two students are now attending pre-professional training programs with the Cape Town City Ballet and the Indoni Dance Academy respectively. All three students initially attained scholarships to attend CAPA, which was an accomplishment in its own right. It must be understood that only a small percentage of dancers actually become professionals. It's a highly demanding and competitive work environment but we have managed to support three and there are many more working towards these levels as they complete their high school education.

Regarding our marketing plans. We continue to post news worthy items on social media and upload movie clips to YouTube. However we understand that it would be more beneficial if this could be outsourced to professional people as it requires much more expertise which we don't have at this stage. We also acknowledge that more is needed to educate the local community in which we work and are planning street performances in the next year to create much more awareness and education.

Barnard Chartered Accountants based in Robertson, is a registered practice which takes care of all our financial statements and tax related issues. Our financials are all up to date and are an

honest reflection of all our income and expenditure throughout our financial year beginning in March and ending at the end of February every year.

## **7. Management:**

Director:

Mitya Sargeant, our director, started dancing at an early age and was taught by Patricia Clancy, Aileen Keegan, Dudley van Loggenberg and Dudley Tomlinson. He started working as a professional dancer in 1987 with the NAPAC Dance Company in Durban, South Africa. He danced many leading roles such as Albrecht in Giselle, Franz in Coppelia, Siegfried in Swan Lake, the Prince in Aurora's wedding and many other roles. In 1992 Mitya married the Late Fiona Sargeant and they traveled together in Europe and Britain where he worked with the London City Ballet. They later returned to South Africa where Mitya danced for the CAPAB Ballet Company in Cape Town. He retired as a professional dancer in 1996 and pursued careers in Ceramics, Web design, Information Technology and the visual Arts. Mitya had over the years of their married life watched Fiona's teaching progress in rural disadvantaged communities and felt the need to preserve her legacy. With this in mind he registered Dancescape South Africa as an NPO in early 2016. Fiona had been diagnosed with cancer in that year and passed away in September 2017. At the time of her illness Mitya was actively involved in teaching the students in the Zolani Township.

Resident Teacher:

Nqaba Mafalika is our current resident teacher. Nqaba was trained by the late Fiona Sargeant when she worked with Dance for All in Cape Town. He was trained to teach dance by Dance for All (Dance Teacher Certificate). He attended the Alvin Ailey American Dance School (Fellowship Course Certificate). He also attended the Stanford University (Dance Teacher Master Class Certificate). He worked for Known Associates and Caltex (Commercial Promoter). He is a trained instructor for Balletrip, and recently received a certificate for attending and passing the American Ballet Theatre National Teacher Curriculum course. He has danced and toured all over the world. He is assisted by Phelo Ngxukuma who is our current trainee teacher. Phelo attends the local government school and will be in his matric year in 2022. He is also a talented choreograph who has had his work performed on several occasions such as festivals and performances.

#### Guest Teachers:

Our most notable guest teacher, as previously mentioned, has been Kristine Elliot. She has been actively involved with DSA from providing funding from her organization to providing dance wear to the students. She has arranged dance intensives and zoom classes on a yearly bases. These intensives resulted in many students traveling to both San Francisco and New York in past years. We hope to maintain our ties with Kristine for many years to come. Other teachers would include Lihle Mfene, Mthuthuzeli November, Aphiwe November, Anica Louw, Adele Blank and Jen Mayers Kreichman to name just a few. Over the years of the pandemic we have not been able to host many guest teachers.

#### General Assistant:

Patricia Chamanga is our general assistant who keeps everything on the ground working smoothly. She liaises with the rest of the team regarding the Dancescape wardrobe and performs general office duties.

This small but dedicated team ensure that we continue to facilitate our dance program. An important point to state at this stage of our development is that the longevity of our project is paramount. For this reason we have kept our staff small with the hope of only expanding once further funding has been made available. There is no point in having a large staff to pay thereby draining our funds and reduce the life expectancy of the project. However if funding does become available we would like to add a project manager/public relations office in future years and to outsource our internet marketing strategies. The Late Fiona Sargeant planted the seed of dance in many of her previous pupils. Many of them have gone on the become professional dancers and some of these individuals have potential to become future teachers and directors for the Dancescape South Africa project.

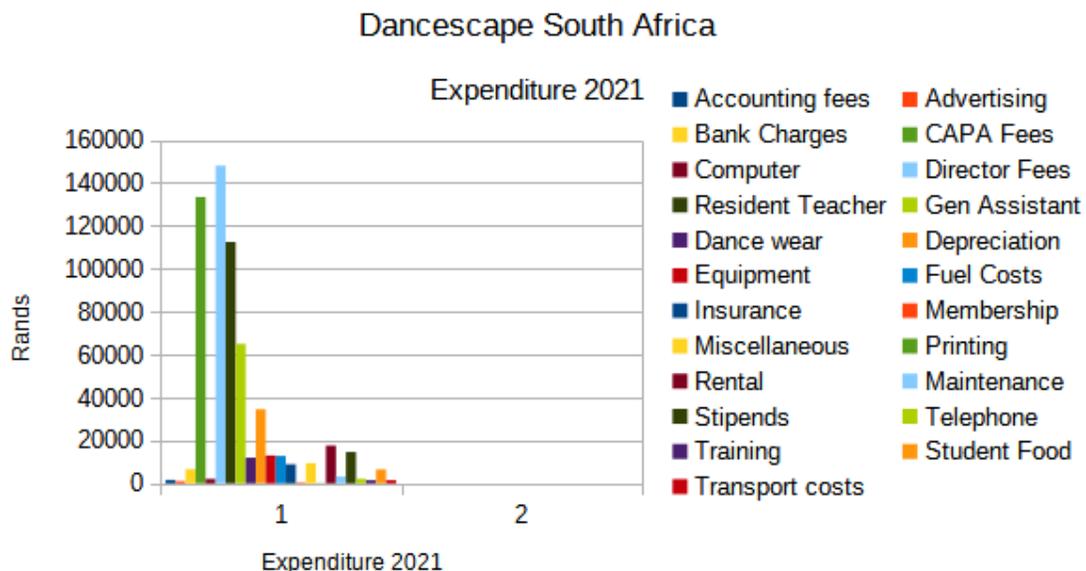
### **8. Financial Plan:**

In 2017 an international organization called Random Acts raised just over \$250000 by way of a crowd funding campaign for Dancescape South Africa. The funds remained with Random Acts but we are able to withdraw a portion of these funds on a quarterly bases. These funds have helped us with our running costs and paid salaries since the campaign. By the end of December 2021 we will only have just over \$50000 remaining to draw from. We have also received grants from:

- The Langeberg Municipality

- The Western Cape Department of Culture and Sport
- The Gugulethu Ballet Project
- Dance for Future
- Several individuals who have made donations
- Rescue among many (RAM)
- Ticket Sales from various performances
- Mooivallei Suiwel

Some of these mentioned above requested that their funds be spent on tangible items such speakers, dance wear and even renovations and upgrades to the building that we work. Others have allowed their funds to be spent on paying teachers and stipends. We apply for grants on a yearly bases. They have all helped in some way to keep our organization alive. Please review our financial statements to view our income through donations. Also review the proposed Dancescape South Africa budget for the financial year 2022 to 2023. In this budget we aim to receive funds to keep our project alive for the financial year 2023 in much the same way as we are in the 2021 financial year. We have not included the proposed addition of employing another teacher and outsourcing our internet marketing strategies. We have also not included the proposed dedicated building project should we receive a vacant plot on which to build. We hope to be funding these additions in subsequent grant funding proposals. At this stage we hope to at least continue to fund what we are doing and build upon expansion later. The chart below reflect our expenditure in the last financial year of 2021.



**DANCESCAPE SOUTH AFRICA**  
**REGISTRATION NUMBER 168-724 NPO**

**STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED**  
**28 FEBRUARY 2021**

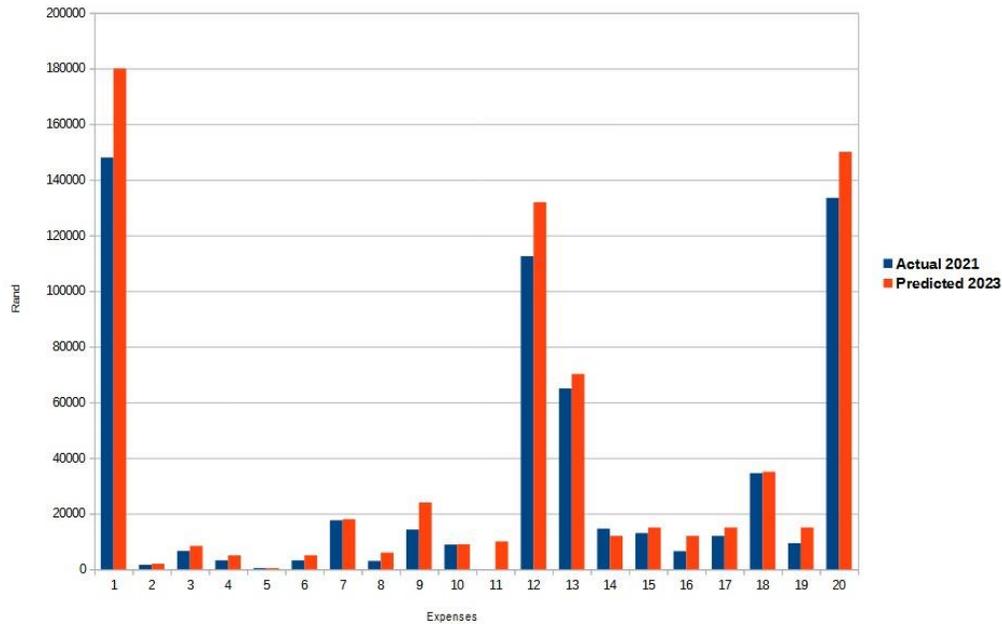
	<b>2021</b>	<b>2020</b>
	<b>R</b>	<b>R</b>
<b>INCOME</b>	<b>1,037,131.37</b>	<b>814,215.45</b>
Donations received - Gugulethu Ballet Project	38,914.34	44,812.79
Donations received - Langeberg Municipality	40,000.00	37,500.00
Donations received - Mooivallei Suiwel		12,000.00
Grant received - Department of sport and culture	37,592.29	31,754.44
Interest received	13,368.71	-
Other income	9,725.00	730.00
Random Acts	897,531.03	687,418.22
<b>LESS: EXPENSES</b>	<b>608,481.34</b>	<b>689,495.54</b>
Accounting fees	1,610.00	2,005.04
Accommodation fees	-	3,520.28
Advertising costs	1,000.00	-
Bank charges	6,587.75	7,093.41
Capa Students expenses	66,500.00	70,104.93
Capa Students expenses - Additional fees	12,000.00	13,500.00
Capa Students accommodation	55,050.00	55,350.00
Computer expenses	2,049.33	3,359.92
Consulting fees - Director	147,983.00	133,920.00
Consulting fees - Resident Teacher - Langeberg Municipality	37,260.00	35,200.00
Consulting fees - Resident Teacher - Gugulethu Ballet Project	39,307.00	35,250.00
Consulting fees - Resident Teacher	36,000.00	-
Consulting fees - Assistant	65,002.00	62,062.00
Constumes and dancewear - Langeberg Municipality	-	2,805.17
Constumes and dancewear - Department of sport and culture	11,990.00	23,176.75
Depreciation	34,506.00	34,949.00
Equipment - Department of sport and culture	13,010.00	-
Fuel costs	316.00	16,655.70
Fuel cost - Department of sport and culture	12,463.53	8,657.53
Guest teachers - accommodation and fees	-	65,360.00
Insurance	8,875.56	10,025.56
Membership fees - Langeberg Municipality	400.00	-
Miscellaneous expenses	9,382.84	41,687.75
Printing and stationery - Department of sport and culture	162.00	708.00
Rent paid - Building	17,620.00	16,410.00
Rent paid - Studio	-	2,400.00
Repairs and maintenance	3,206.33	594.50
Stipends - Mooivallei Suiwel	-	19,200.00
Stipends - Langeberg Municipality	1,000.00	-
Stipends for trainees	13,600.00	-
Telephone and postage	2,100.00	1,500.00
Training fees	1,500.00	3,400.00
Transport fees	-	9,000.00
Transport fees - Langeberg Municipality	1,500.00	-
Zolani Bread Basket	6,500.00	-
Zolani Bread Basket - Gugulethu Ballet Project	-	11,600.00
<b>NETT SURPLUS FOR THE YEAR</b>	<b>428,650.03</b>	<b>124,719.91</b>

As you can see our biggest expenditure is paying teachers, the director and the costs of supporting students who have attended the Cape Academy of Performing Arts (CAPA) in Cape Town. This is followed by paying a general assistant. At this point I must emphasize that without our human resources (Teacher, Director and General Assistant) this project would not be able to function. The most important being the Teacher and Administrative and Artistic Director. Furthermore being able to provide a pathway for talented individuals to pursue a career in the performing arts, in many ways, completes and validates our project, providing hope to the impoverished communities in which we work. At this stage we are fortunate to have the support of a local community centre (The Zolani Hope Centre) from which we can do our teaching. Most of our running costs are not exorbitant. We also have a surplus in the bank which will be used as a cushion in coming years especially as the funds we receive from Random Acts depletes completely.

As mentioned we apply for funding on a yearly bases at the Langeberg Municipality, the Gugulethu Ballet Project and the Department of Culture and Sport. We anticipate that this funding will continue in future years as long as we reapply. We would also be looking at crowd funding campaigns hoping to repeat the success of the initial campaign of 2017. Our ultimate hope is to keep the Dancescape South Africa project alive for the longest time and hope that you the reader will invest in our vision and goals. Going forward, the chart below is a comparison table of what we anticipate what we require to function in the 2023 financial year as compared to the 2021 financial year. We can't include the 2022 financial year as the year will only end at the end of February 2022 therefore these figures have not be compiled.

Dancescape South Africa

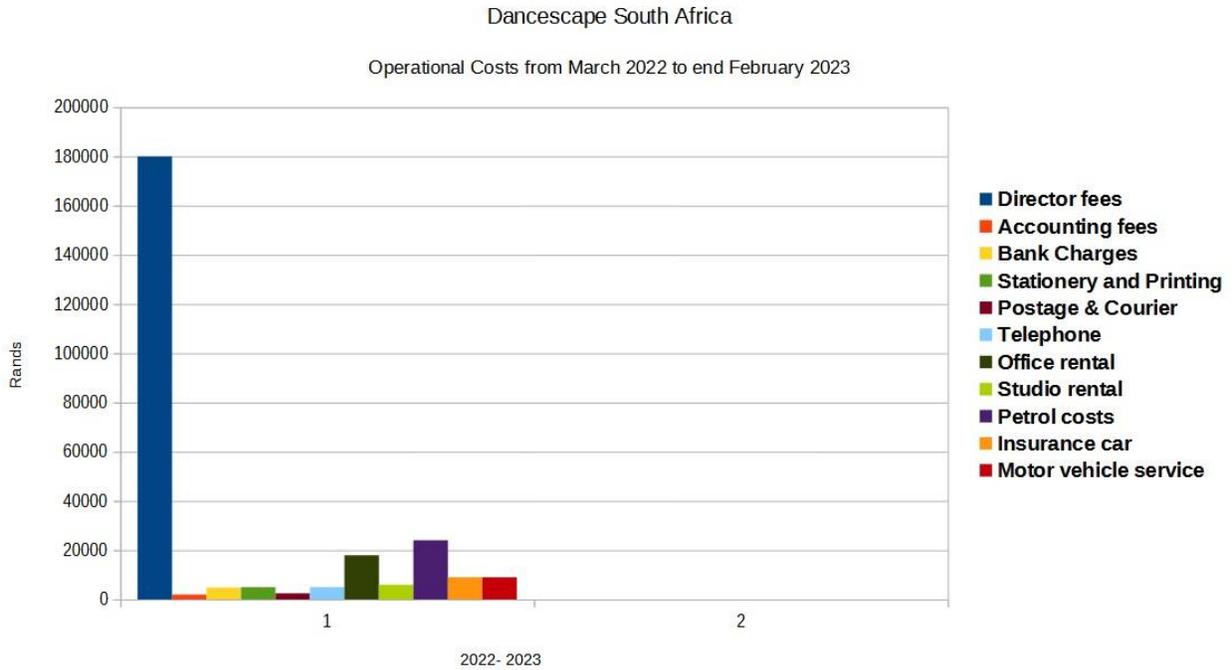
Expenditure comparison table 2021 and 2023



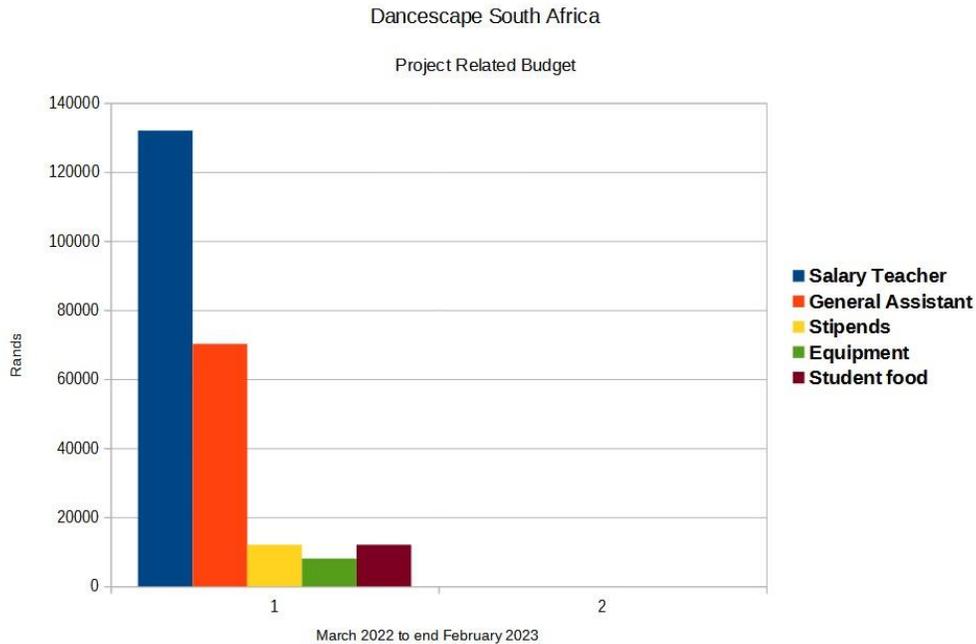
	Actual 2021	Predicted 2023
1 Director	147983	180000
2 Accounting	1610	2000
3 Bank Charges	6587	8400
4 Stationery, Design, Printing, cartridges and computer	3211	5000
5 Membership	400	400
6 Maintenance	3206	5000
7 Rental Office space	17620	18000
8 Rental Studio	3000	6000
9 Transport Costs	14279	24000
10 Insurance Fees	8875	9000
11 Motor Vehicle Service		10000
12 Salary Resident Teacher	112567	132000
13 Salary General Assistant	65002	70200
14 Trainee Teacher Stipend	14600	12000
15 Equipment such as speakers and sound systems	13010	15000
16 Student Food	6500	12000
17 Student Dance wear	11990	15000
18 Depreciation	34506	35000
19 Miscellaneous	9382	15000
20 Student support to attend higher education	133500	150000
	607828	724000

We are never sure of how many students will qualify for further training. Our primary goal is to get the kids off the streets and into dance classes. If we find potential talent we nurture and strive to support these students to attend higher education facilities as we have done in recent years. We may not have any students to support in the 2023 financial year and yet may have two or three at a level which is acceptable for further training in year 2024. Therefore

anticipating a budget for this is difficult and for that reason we have not included in our 2023 year budget proposal.



Above and below: The operation costs and project related budget.



**In Conclusion**

Dancescape South Africa was founded on the passion and dedication of the Late Fiona Sargeant who strived to uplift the youth of previously disadvantaged townships. We hope to continue the work which she started and to get the kids off the street and into dance classes providing a safe and fun filled environment where they can enjoy activities which are good for mind, body and spirit. We provide each child attending with a sandwich to boost their energy and focus levels. We stimulate those who show aptitude to choreograph and teach. We also nurture those who show the potential to pursue a career in the performing arts. Our classes are facilitated by accomplished teachers and guest teachers. Performances are planned and festivals attended throughout the year where a level of excellence has over past years been acknowledged. Some of our students are, through their hard work and commitment, working as professionals. Their success has uplifted their families many of which were previously living on the poverty line. Our students have gained from all that dance classes have to offer and our wish is for the community and parents to know that what we offer can be of benefit to their children. All we ask is to keep the Dancescape South Africa project alive so that we can continue to do what we are doing. We also hope to replicate our success in other communities who are crying out for what Dancescape South Africa can give them.

Thank you for taking the time to read our business plan for year 2023. We hope that you can share in our vision and assist our organization to continue its work.

We look forward to hearing from you soon.

Mitya Sargeant: Director and CEO of Dancescape South Africa

***Director and CEO: Mitya Sargeant***

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*Board members: Sandra Reichert (Chairperson) | Mareletta van Zyl Munday (Treasurer) | Mitya Sargeant (Director)*

*Banking Details: ABSA Business Cheque Account number: 4090224139 Branch: 334513*