

Community Arts Project

Quarterly Newsletter



To Albie or not to Albie ...

is that still the question?



Just in case no one's noticed, the proverbial winds of change have been blowing at gale force recently. Eastern Europe has said bye-bye to its dictators, SWAPO has been relocated south of the Angolan border, the Soviet Union's going multiparty, Release Mandela T-shirts are no longer fashionable and someone's been playing dominoes with the bantustans.

Oh yes, and a little upstart called Albie Sachs has caused not a few political heart attacks because he nogal wants to ban culture as a weapon of struggle!

So who says that we aren't living in exciting times? But exciting times bring daunting challenges, new demands and greater responsibilities.

As we are pushed from the "us-them" era to a mutually suspicious and anxious but hopeful "we", no longer are we simply building a project, an organisation, a movement - we are being called to build a nation!

Those who once were enemies are now obliged to become partners, co-workers, compatriots. But are we in the

progressive movement ready for this? In a word, no. Why? Mostly because of the legacy of apartheid and repression, true, but also because of our own short-sightedness. Our tendency to simply react rather than plan, strategise and act in the long term, has now caught up with us. The weapons we forged to fight a different battle in different conditions in a different time are no longer appropriate, yet we cling to them because of our insecurity about how to act in the present. History now demands new ideas, new strategies, indeed, a greater sophistication on our part. And we want to contribute, to intervene; we don't want history to leave us behind. But we are caught between a history of deprivation and denial (and the limited ideas and strategies born in that context), and a future which demands inspired decisions and actions now but for which we do not seem to have the skills, resources, ideas, sophistication and leadership. We are told by those who have ruled us for so long that we are now on equal terms with them and on the

face of it, we are. Our organisations are unbanned and are free to organise, we have access to SATV as never before, we are accepted as partners in the negotiation process and so and so forth. But the economy has not been restructured to serve the poor, apartheid has not been abolished and we are not convinced that the military, the police and their death squads have been put on a leash. Now there are those who would say that these things cannot happen overnight. To which we would say, Exactly! And neither can the effects of decades of gutter education, of psychological and physical oppression, of social and technical deprivation be wiped out overnight and we be expected to compete on equal terms or contribute as equal partners. That we must compete, that we must contribute are obligations of history, but to do so effectively, we must have time for rigorous analysis, for reshaping and sharpening our ideas, for changing our strategies, for improving the quality of our work, for rebuilding our organisations and for

developing the sophistication necessary to do hegemonic battle in the present "glasnost" conditions. Within the "us-them" era of the past, the arts were seen to either serve the interests of the ruling class or as that which served resistance to the status quo. It was a stark era of bourgeois art versus progressive art, a time when we progressive cultural workers could feel safe, secure and self-righteous in our artistic practices which were morally sanctified because they were part of "the cause" even though they were often aesthetically poor. Now, however, as we begin a process of reconstruction, of nation building, cultural struggle has become a lot more complex; conditions are more fluid, less stark. We have been stripped of some of our major themes and the nakedness of our artistic practices stands exposed for all to see. We now need to be forging new forms, new critical traditions, new ways of creating and disseminating art, new ways of looking at and understanding our world which reflect a growing South

Africaness. And as if this were not an awesome enough task, we are called upon to do this with those who only a few months ago, were our enemies. But our tendency within the progressive cultural movement to simply service the political issues of the day has left us without the skills, the theory and the vision to contribute significantly to a new South African art. This shortsightedness - which unfortunately does not appear to be changing, Albie Sachs notwithstanding - means that a future government will have little option but to reinforce what today are the dominant art forms, practices and structures because there is no coherent, vibrant alternative. In this context, the importance of CAP as a progressive arts education and training organisation cannot be overemphasised. It is our task to be training a new cultural leadership, to facilitate the emergence of grassroots cultural structures, to encourage debate and the development of theory, to experiment with new aesthetic forms and to provide a space for exciting cultural work so that we may


build the influence of the progressive movement in the cultural sphere - not through playing political power games - but through the quality of our aesthetic work and the sophistication of our ideas and strategies. History is beckoning. The challenges are enormous. The work is overwhelming. It is not a time for the fainthearted, the lazy, the petty, the negative. Let us move forward with vision, with courage and humility in building the arts, crafts and media so that in their creative processes, forms, content and dissemination, they reflect a new nation in the making.





CAP

Staff and Structure



1989 - the last year of the decade and for CAP both a difficult and an exciting one. November saw the implementation of the new management structure workshoped earlier by CAP staff. The structure, with clear lines of accountability and responsibility, recognises that the basic components of CAP are the projects - media, drama, visual arts and crafts and children's arts - and the administration department. The projects are relatively autonomous and provide training in the different disciplines, while the administration department services all of these. The coordinators of each project/department, together with the chairperson/director, a staff rep and a student rep (this position is currently vacant), sit on the CAP Executive which is responsible for the day to day management of the organisation. The CAP Committee (CAPCOM) is the twice yearly meeting of all of CAP's constituencies and is the body that makes policy and programme and evaluates the work of CAP. Then there is the Board of Trustees who are ultimately responsible for the organisation.

The new structure consolidates the organisation's transformation into one which offers training in the arts, crafts and media. While there have been some teething problems since November, the structure has given us the mechanism and confidence to ensure CAP's interests and work. We have just come through our first CAPCOM under the new structure - and survived! This was a special CAPCOM in that it adopted the new management structure and all the new and revised principles, policies and procedures which established CAP as a much clearer organisation. And now there's a sense that we can really get down to the important work of ensuring that CAP makes the best use of its resources to provide skills and training in the arts for students who will ultimately be placed in communities where these skills are lacking. We are also planning a programme of events at CAP that will develop a larger audience for CAP. So there's an air of new beginnings at CAP - and this hopefulness and excitement about CAP's future has translated itself into very positive working relations among CAP staff. Earlier tensions seem largely to have been resolved, and surprise, surprise we even socialise together now - regularly!

The braai at Oudekraal on the last day of work last year was apparently the first time CAP staff had done something to celebrate the festive season together. Since then we've shared staff birthdays and 'Feathers' in Mowbray has become a bit of a post-staff meeting watering hole. Hooray for good vibes. The atmosphere of cooperation and commitment to the organisation as a whole has had other positive spinoffs. While people have recognised the importance of a common curriculum and sharing of skills and experiences between projects - more attention is now being paid to setting up mechanisms for making this happen. For example, the theatre students have spent some time in the media project learning silk screening techniques and producing posters and T-shirt designs. And media project workers, impressed by the confidence and maturity the students have gained through their course, have mooted the idea of sending future media students on a group skills course in the theatre project. Plans for the seminar programme this year also recognise the need for projects to share their learnings with each other.

We now feel that we are in a much better position to effectively meet the challenges of the present times than we were two years ago. 1988 saw CAP change from a reactive service organisation to an education and training one with long term vision and programme. 1989 was a year in which we gave practical effect to this vision with new full-time and part-time courses, a winter school, a festival and consistent work with community organisations. This year is one of consolidation, of getting our structures into place, of finding the right staff, of equipping our facilities, of securing our funding base and planning for the next three years so that we may develop a CAP that abuzz with activity, yet activity that is educationally sound, politically effective and aesthetically exciting.





Community Arts Project

FULL-TIME COURSE FOR CULTURAL WORKERS
SPECIALISING IN VISUAL ARTS / CRAFTS

COURSE BROCHURES AND APPLICATION FORMS ARE AVAILABLE FROM:
THE VISUAL ARTS/CRAFTS COORDINATOR, CAP, BOX 168 RONDEBOSCH
7700, CAPE TOWN OR 106 CHAPEL STR. WOODSTOCK. PH 453689/48

CLOSING DATE FOR APPLICATIONS IS 18 MAY 1990

LET IT BE DONE BEFORE DAWN



Looking back - CAP's 1989 Festival

The highlight of 1989 was certainly the end-of-year festival organised by all the projects in CAP.

The festival with its theme "Building a National Culture" was an ambitious project run over a period of ten days. It opened on 1 December with an exhibition of works from the Visual Arts and Media Project. Titled "Let it be done before dawn", it provided an appropriate introduction to the work happening in CAP in media, fine arts and crafts, and marked the culmination of weeks of frantic planning and hard work.

Almost before the catalogue was quite complete, the first visitors started streaming in. So much for our fears that 5 pm on a Friday afternoon was not a good time to open an exhibition!

Dean of St Georges Cathedral and a member of CAP's Board of Trustees, Colin Jones, opened the exhibition with his reminiscences of his childhood days in District Six when he attended school in the very building in which CAP is housed. His very special input, the effects of the sun sneaking through the windows to highlight an exhibit here and there and the fact that about two hundred people passed through to attend the opening left us all feeling quite euphoric.

This opening set the tone for the rest of the festival and indicated the vibrant centre that CAP has the potential to become.

Theatre students took a roadshow to community centres and their children's programme - particularly the one held at CAP for children in our immediate community - was a great success.

There was very little participation in the People's Creative Space organised for the first Sunday of the festival. Organisations challenged to present short programmes that went "Beyond the Boundaries" were hampered by a lack of time and by the demands of their own organisations and were not able to prepare something new. In spite of this and the small audience, the atmosphere and the excitement generated for those who were present suggest that it is imperative that CAP plans further PCSs.

Seminars

To a large extent though, it was the seminar programme focussing on "Building a National Culture" that impacted most significantly on the Cape Town cultural scene. The programme was made up of five seminar sessions which looked at the broad issue of a national culture and then more specifically at the contributions that art, theatre and music could make to this national

culture. Again the timing - with seminars starting at 5.30 pm (so that they didn't clash with the evening theatre roadshows) - was thought to be problematic. But the good attendances revealed how important these debates were and affirmed CAP's belief in facilitating debate and discussion with people from largely different backgrounds and experiences.

Children's Festival

The Children's Arts Project, with its mid-week classes happening in the townships, appropriately held a children's festival at St Gabriel's church hall in Langa. The programme included an exhibition of the work produced in their art classes, theatre performances by CAP students and a marimba band.

Music Event

CAP's festival ended with a music event organised for Sunday afternoon. Groups like The Feedbacks and Artvark generously offered to play for free and clement weather

helped our plans to have an open air concert. This event showed that we have a long way to go in terms of organising skills for events of this nature. Technical hitches and delays were the order of the day and we did not get the crowds we expected. In spite of this, CAP's '89 festival was a nice way of rounding off a year of hard work for the organisation and has provided inspiration and ideas for this year's programme.



Plans and Activities for 1990

CAPtions/Calendar

Quite apart from specific project activities like the training courses, the overall CAP programme for the year promises to be a full one. First there's our commitment to producing CAPtions, CAP's newsletter, every three months this year. The newsletter will focus on internal CAP affairs, plans and events and feature articles on current issues and debates that influence CAP's work. Also we are planning to come out with a CAP calendar/year planner for 1991.

Performances

Then we're hoping to establish CAP as a venue for local musicians to jam and share their work with an audience. By the second half of this year we're hoping to have established a monthly Sunday evening music/performance event.

Following on from the People's Creative Space hosted during our festival last year, CAP hopes to provide regular creative spaces for cultural groupings and organisations to extend their work through exploring new aesthetics and showing these to audiences. The first one is planned for Sunday 29 April.

Seminars

The response to and interest generated by the seminar programme at the end of last year underscored the need for a forum for debating current issues and theory relating to our work in the field of culture. A regular seminar programme is therefore being planned. Three kinds of seminar programmes have been identified as necessary for CAP to host: an internal education one for CAP staff and students, a forum for sharing learnings and skills between projects and a series of public seminars focussing on issues relevant to cultural work.

Winter School

Last year's weeklong winter school held for high school pupils has helped CAP make very good contacts in schools. In some cases schools have requested help with programmes and drama students have been involved in helping to set up or run drama societies. This year the winter school will run from 18 to 22 June. Once again there will be training in Print Making, Drawing, Silkscreening, Banner Making. This year the programme will be extended to include primary school children with the children's arts

projects planning interdisciplinary workshops for them.

Socials

To develop and maintain regular contact and the opportunity for an exchange of ideas and just to give CAP staff and students to get together, regular socials are planned throughout the year.

Festival of Theatre

A theatre festival is being planned from 21 to 28 September. CAP hopes to host debates and performances by a wide range of cultural groups or organisations. The idea is that people will be invited to challenge each other in terms of theory and aesthetics through examples of their work as well as through discussions and practical workshops.



Literacy in the Arts

1990 has been declared International Literacy Year, and CAP has adopted the theme 'Literacy in the Arts' to guide its educational work and activities during the year. But what does literacy mean, and what does literacy in the arts mean?

Generally speaking, when we say somebody is literate, we mean they can read and write. But being literate might mean different things to different people. Some people want to read and write so that they can get a better job, others want to be able to read the Bible and still others want to write and read plays or critically discuss a painting or a poster. The meaning of literacy then depends on the context in which people want to read and write.

But in the South African situation literacy might have a slightly broader meaning. For example, we live in a country where at the moment English is a second language for the majority, and yet it is often necessary that people be able to communicate in English. So literacy would refer to developing English language skills like reading, writing and speaking.

Lastly, as 1976 clearly showed us, language is not a neutral issue in South Africa. In other words it can be used to entrench people's oppression and exploitation or, if developing language skills is done simultaneously with developing critical skills, language can play an important part in the process transforming the situation for



the oppressed majority. So what does this mean for CAP and our theme 'Literacy in the Arts'?

Our CONTEXT is one in which students study 'art', media and theatre; we make plays, paintings and posters. But we

also need to read about plays, paintings and posters. We also want to discuss and criticise these things, so that we can develop our abilities at making plays, paintings and posters, and so that we can better challenge our own ideas about what we make, and also,

challenge apartheid values and ideas in this regard. CAP needs to assist its students in developing their CRITICAL SKILLS AND LANGUAGE SKILLS so that they can talk about their plays, paintings and media in a constructive and critical way. This can be done so as to develop students' confidence to talk, and so empower them to participate in discussions around issues that concern them and their work. We can say then that at CAP, literacy in the arts is an important part of building democratic participation in the arts, crafts and media at all levels, and ensure that the needs, interests, values, ideas and so on of all CAP students and staff are heard.

We would like to know from staff and students what all this would mean practically for CAP. For example, how do we encourage our students to read and do research? How do we encourage our students to write about their work and discuss other people's work critically? How does CAP and its students begin to make what we do more accessible? What principles should guide our work around Literacy in the Arts? CAPions would welcome suggestions, discussion and debate from staff and students.

Talking about Art

Cap, together with the University of Cape Town's Extra-Mural Studies Department, will be hosting a series of six seminars around the topic 'Talking about Art'. This is part of an effort to encourage and stimulate interest in the history and theory of art. This course of seminars will be

of interest to those who do not have training in history and theory of art and is aimed particularly at students working at community centres. The course seeks to broaden participants' awareness of art, both past and present, and to introduce some of the possible ways of interpreting some of the themes that have emerged out of the visual arts produced in South Africa. The seminars will be structured for participation and will aim to empower participants to talk

about their own work and that of other people by developing the critical and language skills necessary to do so.

The seminars will start on Wednesday 23 May and take place every Wednesday from 5.00 - 7.00 pm, until Wednesday 27 June 1990. There will be a cost of

R12 for the series. Bursaries will be available on application for interested CAP students. For further information, please contact Andrew Steyn at CAP, 106 Chapel Street, Woodstock. Phone 45 3689/45 3648.

THE CHILDREN'S POTENTIAL WORKSHOP

ASK THE CHILDREN
JUNE 1
INTERNATIONAL CHILDREN'S DAY



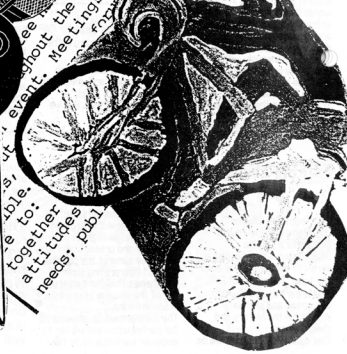
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INTERNATIONAL CHILDREN'S DAY
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The Children's Arts Project

After a long period of operating at a 'survival' level and uncertainty about its role and function at CAP, the Children's Arts Project has been injected with new purpose and vitality with the appointment of enthusiastic and multi-talented Beverley Barry as its coordinator. The six part-time teachers will now have the benefit of support, guidance, planning and ongoing training, and above all effective communication facilitated by the presence of a full-time coordinator.

Provided with a freshly painted and decorated room, the children's arts staff are at present busy organising and preparing for a variety of activities and projects which will bring them into contact with children ranging in age from five to 18 from all over the peninsula, as well as with the adult facilitators and teachers connected with numerous schools and community organisations.

Visual Arts

Curriculum Planning

Curricula have been worked out for the age groups: five to eight years, nine to 13 years and 14 to 18 years, the last (being a bridge between the children's programme and the adult part-time art programme).

Included in the curricula are:

- * creating a personal work file
- * the use of waste materials
- * drawing
- * painting
- * printing
- * group work - murals

Classes

The classes in the visual arts have in the past been the main focus of activity for children's art at CAP. This tradition is



being continued in the running of Saturday morning classes at Chapel Street catering for about 75 children from various areas in Cape Town. Also continuing are the art classes run during the week by Hamilton Budaza and Tshidi Sefako at Chumisa and Lehololo Primary Schools, at Mfesane Centre and at the Masifundise Centre. These classes cater for about 200 children.

Service to Organisations

The Shoku Centre in Khayelitsha and the New World Foundation in Lavender Hill have approached CAP about running classes for them. CAP believes that these organisations should eventually be able to run classes independently and therefore has agreed to supply a teacher (Lungile Bam - a past CAP visual arts student) provided that the organisations themselves organise the necessary venue and materials and commit themselves to paying the teacher and to providing an assistant facilitator who would gain hands-on experience and who would eventually take over the teacher's job.

Art Workshops

A request for a holiday programme was received from the Child Welfare Society and took place on the 26 and 27 March at the Athlone Library. Also as part of their holiday programme, Elsie River Library requested that the Children's Art Project run an art workshop for primary school children on 2 April. A request for an art workshop was also made by Pleinvlei Senior Secondary School. A half day workshop will take place there on the 10 April.

Interdisciplinary Activities

From this year onwards CAP is widening the scope of its children's art programme by including and integrating drama,

story-telling, movement and the exploration of rhythm and sound with the visual arts.

Ongoing training for teachers

All present part-time teachers working for CHAP are required to attend regular monthly workshops to introduce them to the inter-disciplinary approach to teaching art.

Drama Students

Three of CAP's full-time drama students, Nomkita Bavuma, Matai Npinda and Colleen Cupido-Mathews, are taking an active part in the children's arts interdisciplinary programme and will be working with the Children's Arts Project for three and a half months from April. The students, who are now in their second year and concentrating on applying their skills in their communities, will be participating in art workshops and helping to facilitate inter-disciplinary workshops for interested organisations, schools and tertiary institutions. They will also be involved in doing research around the interdisciplinary programme as well as in acquiring administrative skills. They will be working under the guidance of, and in close cooperation with, Bev Barry.

Workshops

'Learn to Live', an alternative school for street children, have requested workshops to introduce the children to drama, music and movement as part of their informal programme. This will take place in April.

Vumani, which runs pre-schools in various places in the peninsula has requested workshops for their staff. These workshops will aim to integrate all art forms into a teaching programme and to



impart to facilitators the skills they will need in a teaching situation. These workshops are planned for May. On 15 March CAP invited 20 service organisations who work with children's groupings to a meeting to assess interest in an inter-disciplinary programme. Of these, 15 organisations responded positively and three attended the meeting.

Projects

A number of projects are being planned for 1990 in conjunction with community organisations, schools and educational institutions.

Saturday teacher Kathy Coates and her group of 14 to 18 year olds are participating in a project with Khayelitsha Garden Cooperative which grows vegetables and fruit. The children are to draw and paint around the themes of gardens and ecology. A mural project is planned for the Diocesan College for Boys, Diocesan College, which has a service policy for organisations, have offered to run workshops for the children's arts teachers. The first of these will take place on 7 April and be facilitated by Peter Hyslop.

A mural project has been confirmed with the Princess Nursery School in Woodstock to decorate the walls surrounding the school. Bev and the drama students will be running workshops for the students of Wesley Teacher Training College during the second term.

Exhibitions

An exhibition of children's art is planned for 25 and 26 May at CAP.

As part of their EXPO week, Hewart College is showing a joint exhibition of CAP's Visual Art Project and the Children's Arts Project. The dates are 9 to 18 April. The purpose of this exhibition is to introduce students to CAP and the possibility of running workshops with Hewart students.

The Media Project

Ever since the establishment of CAP's screen printing workshop in 1983, poster and T-shirt production has become an important alternate media weapon in an attempt to help counter the might and control of state media such as the newspapers, TV and radio. With the release of most political prisoners and the unbanning of political organisations the Media Project has come to realise that its role as a media training unit will not diminish. The focus and energy might change, but as long as the Nats have control of their powerful propaganda machinery, there remains the need for an alternative media network. Even in a post-apartheid society there will be a need for this kind of work to overcome the heritage of apartheid education. This is the Media Project is continuing with its three-pronged media training approach:

- * The service work which has been a feature since 1983 continues and is coordinated by Lionel, with assistance from Gaby and Mike.
- * The short term training courses which are conducted by Mike and Gaby over weekends.
- * A full-time course conducted by John.

appeals from some rural structures for our services. Although service work is necessary, we do encourage the people we work with to come for short-term training courses. This ensures that people are better able to design and produce posters, T-shirts and banners on their own. They are also encouraged to start thinking about setting up their own media production.

Short-term courses

These courses are run over four weekends. The courses are often run in

Similarly, successful workshops were run for Cosatu (with MAY DAY as a theme) from 25 to 27 March.

The following courses have been planned:

- * April - ILRIG and the National Unemployed Coordinating Committee and Unemployed Workers Movement
- * June - for CAYCO
- * 21 and 22 July and 4 and 5 August - UWCO - focussing on National Women's Day
- * 16 July to 14 August - National Education and Health Workers Union (NEHAWU)
- * 15 and 16 September and 20 and 21 October - further

start Media facilitation within their own organisations. John will be doing follow-up work with these trainees at CAP, starting with Cosatu in May for one month, CAYCO in June and UWCO in July and August.

In April John will be visiting Oudsthoorn and Namaqualand to investigate possibilities for his 1991 course. In September he will start drawing up plans for his 1991 course. For six weeks in October and November he will run an advanced layout course for pamphlets, books, posters etc., for organisations. Besides the planned work for the year there is the likelihood that the Media Project will be available to produce a one-page CAP calendar/year planner for 1991.

In conclusion one can say that workwise, up to now, the media project has gone from strength to strength, and with local initiatives to establish a more effective and professional alternate media production in the Western Cape, the project is excited about the contribution it can make in this field.



Service Work

There is an ever-increasing demand for service work, which entails organisations coming in to produce a poster and/or a T-shirt to advertise, propagate, commemorate or celebrate events.

The project has worked with Cosatu, Nactu, UWCO, SAYCO, CAYCO and their affiliates; with church, youth, cultural, education and service organisations such as CWC and CACE. There have also been

response to requests from organisations. But the Media Project has also initiated courses. For example, the project has consulted organisations like SATU, ILRIG, UWM and others to run training courses for their membership. The CAP Winter School planned for June this year will include a short course in media skills. To date CAP's full-time drama students spent eight days in the workshop acquiring a basic working knowledge of both T-shirt and poster printing. This knowledge, and a basic screen printing kit, will assist them in their work in their respective communities.

workshops with women other request will be accommodated after July.

Full-time course

This year John, the full-time Media course coordinator has continued working with two trainees from UWCO and Cosatu and one from CAYCO. This course ends at the end of March. These trainees will now



The Visual Arts and Crafts Project

This project is running part-time evening courses and is starting a full-time course for cultural workers specialising in the visual arts and crafts in July this year.

Part-time Courses

Registration for these courses took place on the 17 March and at present there are 75 registered students and 35 on the waiting list. The majority of these students are new to CAP. The courses offered this year are Drawing, Painting, Print Making, Ceramics and Sculpture. Both beginners and advanced students are being catered for. Classes take place from 5.00 to 7.00 on Monday to Thursday evenings and there is a sculpture class from 9.30 to 12.30 on a Saturday morning.

In addition, a series of History of Art workshops will be run over a period of six weeks starting on 20 May.

Full-time Course for Cultural Workers

This course is at present being advertised in the press. The course has been specially designed to meet the needs of individuals who are not only interested in improving their abilities and skills in the visual arts and crafts, but who are also committed to working within the progressive cultural movement. Although the course is open to all who meet certain basic requirements, preference will be given to those involved in or linked to progressive community organisations. Ten applicants will be selected according to a number of criteria. While present level of ability in the arts and crafts will be considered, this is not the most important prerequisite for participation in the course. Other selection criteria are:

- * commitment to the aims and working principles of the course
 - * past involvement in community organisations and cultural work
 - * basic educational ability and personal maturity and life experience.
- The course will be run over two years. During the first year trainees will receive intensive training in the areas covered by the course. Only three months of the second year will be devoted to developing the trainees' skills in these areas, while the final nine months will be spent preparing them for their return to work in their respective organisations and communities by running "in-service" training programmes under the supervision and assistance of course staff.

The course will cover:

- * Fine art, graphic and craft skills
 - * Designing and leading workshops
 - * Administration and organisation
 - * Introduction to art and craft history and theory
 - * Cultural Studies
- The course also hopes to equip the students with some basic skills in music, dance, theatre and media and so to encourage interdisciplinary growth of the programme.

Critical Insight

One of the aims of the course is to develop the trainees' critical insight of the world around them and of their own ideas and feelings and the way they represent and express them. To facilitate these aims, a

learner-centred approach is used, which means that trainees are expected to think independently and use a great deal of personal initiative and discipline in the learning situation.

Much of the learning will take place in small groups where their tasks will encourage them to cooperate rather than compete with each other. Although there will be no examinations, trainees will be assessed regularly and thoroughly. Reports of the trainees' progress will be sent to their respective organisations.

Trainees who complete the course will be issued with a certificate. This however, will not necessarily be recognised by other education institutions for salary purposes.



The Theatre Project

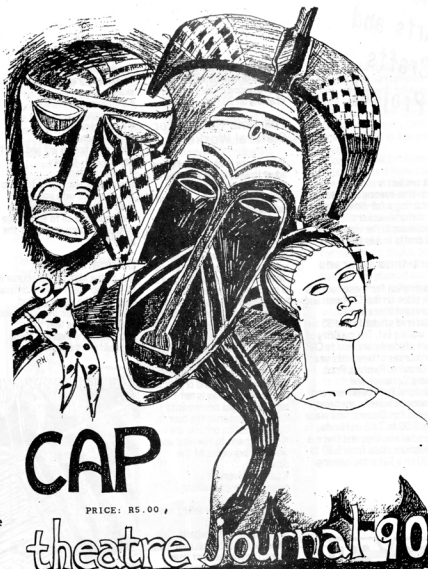
Of the 13 students who completed the full-time course last year, four found jobs and nine returned early in February for further training. This training concentrated on media skills and planning and organisational skills such as how to plan a cultural event and how to start a drama group, to prepare students for their three-and-a-half month stint of fieldwork.

The term ended at the end of March with an event which the students had to plan and organise themselves. They also had to practice the technical skills they had been taught last year by preparing and performing music, sketches, dances and poetry as part of the event.

Students are now working with their respective organisations in Beaufort West, De Aar, Springs, Jane Furse and locally, imparting skills and building cultural structures. They will return in July to reflect on their experiences and gain further training in problem areas that they encountered. While they are away, the full-time staff will assist worker groups in preparing for May Day cultural events. There will also be a five week, full-time course for workers from around the country from the beginning of May. The aim of this intensive course is to equip workers with basic theatre and organisational skills so that they may further advance the union cultural work that has emerged over the last few years.

Theatre Festival

The big event for this year is a theatre festival which we are planning for September. Up till now, theatre has been shaped by apartheid. On the one hand, it has reinforced white, ruling



PRICE: R5.00

theatre Journal 90

class values, ideas and beliefs while on the other hand it has served essentially as a propaganda vehicle for those struggling for a new order. But as conditions change, what is the role of the theatre in a reconstruction, nation-building process?

Instead of debating this subject abstractly in seminars, we plan to host a festival to which we will invite all theatre groups and institutions in the western Cape to present original works which in their content and form will reflect their respective visions of a new South Africa. These plays will be presented as part of a weekend festival which will be followed by a week

of seminars and practical workshops in which creators and performers and teachers from a range of backgrounds can exchange ideas and skills and debate the future role and shape of South African theatre. The rest of the year will be spent preparing next year's full-time course and planning the Theatre Project generally which we hope to expand to

include short, intensive courses, part-time classes and seminars.

CAP Theatre Journal

Finally, the exciting CAP Theatre Journal which includes practical guidelines for theatre groups, theoretical articles such as 'Towards a Definition of a Cultural Worker' and information about popular theatre groups in other parts of the world, is now available at R5 per copy.

FRIENDS OF CAP

The local tendency to make acronyms might lead us to change the name of this group just set up by CAP. But the idea remains a good one.

The idea entails developing a mailing list of thousands of people to whom we would send publicity materials, CAPtions, information about and invitations to CAP events for two reasons:

- to build a wide audience for the kinds of cultural work that happens at CAP so that CAP becomes known and supported throughout the Western Cape, and
 - to begin to generate 20 to 30 percent of our budget internally.
- The idea arose out of our festival at the end of last year



which attracted a whole new audience which we would like to maintain links with. And also out of our chairperson's fundraising trip to Europe in January which revealed that donor agencies will fund local organisations less as political conditions change. Therefore internal sources of funds need to be developed.

Everyone is entitled to be on our mailing list and we would encourage readers to give us names and addresses of people whom they think might be interested in being on CAP's mailing list. Besides being asked to



support CAP activities through attendance, those on the mailing list will also be given the option of offering skills, resources and ideas for CAP. For example, we foresee the possibility of hosting short evening courses to cater for some of the needs identified by Friends of CAP and it is possible that others on our mailing list may be able to teach such courses. Or they could assist in the box office or in painting the building or assisting students with accommodation. In other words, we would like CAP to

become a vibrant centre in which there are opportunities for the broader community to become involved in our activities.

Those on our mailing list will also be given an option to contribute financially to CAP on an annual basis. People may contribute R50, R100 or more towards general running costs or may earmark their contributions for specific items such as renovations, bursaries, equipment or one-off projects. While CAP may never be self-sufficient, we hope to raise much more of our budget through the support of our local community and trust that Friends of CAP will contribute significantly towards that goal.





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