Introduction

First of all, we apologise for this newsletter arriving so late in the year. CAP, like many other centres and organisations are at a stage now where they are undergoing an intense re-evaluation period. While struggle has intensified and repression worsened, we have seen the need to re-evaluate our own strengths. This re-assessment is part of an ongoing dynamic process where the progress made is seen in terms of the direction things are moving towards, rather than forming absolute fixed frameworks as solutions.

During the course of last year, CAP’s role and direction were discussed in many workshops and meetings. CAPCOM saw the need for a unified vision of CAP. They came up with the following mission statement which came close to expressing this:

CAP TRAINS CULTURAL WORKERS BY PARTICIPATING IN BUILDING THE GROWING CULTURAL MOVEMENT AND DEVELOPING AND SUPPORTING GRASSROOTS CULTURAL ACTIVITIES.

What does it mean? Well, first—what is the cultural movement?

Culture takes shape with the working mass and its allies, terms such as “peoples Culture” and “Cultural Worker” are being debated on many occasions. Initially when cultural events worked with progressive organisations, they were mostly seen as a recruiting or propaganda aid.

Since the declaration of the first emergency, and the difficulties experienced in having mass meetings etc., cultural events have become very popular with community based organisations. They provide not only a means for people and organisations to make contact, but can also serve the purpose of commemorating an event or communicating news.
The Arts Festival 86: Towards a People’s Culture”, despite its banning, helped to place culture firmly on the political agenda.

The word “culture” has a broader meaning than just the arts. It implies an ideology or a value system.
Our culture is not only a reflection of society, it's actually involved in shaping that society.

Our culture isn't only a stand against the apartheid culture, it's a motivation and a framework of reference for the future.

Our culture can therefore not be separated from the struggle.

So to get back to CAP's

MISSION STATEMENT

So it means that as cultural workers, we can receive further training at CAP.

And with that training, help develop the cultural movement

In various ways
CAP has had to make some significant changes to implement the mission statement. These changes have had, and will continue to have, an effect on full-time and part-time classes and projects.

Before any significant change can happen CAP has had to look at how to apply the historical corrective.

**HISTORICAL CORRECTIVE?**

Historically, people from the upper or upper middle classes have had access to higher and/or better education than people from the working class. So when a job becomes available, it is most likely to be occupied by a person from the upper classes. The historical corrective is the undoing of this - to broaden education thus allowing equal opportunity for all.

Recently CAP developed a policy to encourage staff members to participate in other CAP activities. Dipuo Makhetla, who has been at the switchboard has taken over as co-ordinator of the part-time classes and is doing extra education course at UCT.

Ernest Cona, who has always been caretaker, driver and pianist has extended his job to becoming part-time music co-ordinator.

Tshidi Sebaka, who teaches art at Langa has been doing the morning spot on the switchboard.

There have been some changes to the trustees list since last year as well as changes and additions to staff members.

**NEW TRUSTEES:**

- Morgan Mntwana
- Godfrey Mpolo
- Julian Smith
- Gertrude Fester
- Shirley Walters
- Bulelani Ngcuka

All these new trustees not only have a personal interest in CAP, but all of them, either through their work (eg lawyers, teachers) or through their community involvement can be of assistance to CAP.

Previous trustees, Richard Budaza, Jack Barnett, David Poole and Esther Wides will be remaining with CAP.

STOP PRESS.......DURING THE WRITING OF THIS GERTRUDE FESTER HAS BEEN DETAINED.
PARTNER CENTRES
A lot of the co-ordinator's work is spent at the partner centres. (These are CAP venues based in Gugs, Langa and Site B.) This involves looking at community needs, liaising for space and organising classes with the teachers. It is also very important to make contact with the political organisations in any area where CAP opens a new venue and to invite participation. At present the partner centres include:

Langa:
St Francis - Dance classes
Masifundise - Art classes (children)
Vineyard Christian Fellowship - 2 art classes - children and teenagers.

Guguletu:
Uluntu - Dance classes
Ekwezi Centre - Art Classes
Luyolo - Art classes

Site B:
2 classes - one clay making class for women and a children's art class. The classes came about through a request from the community who helped erect the shed where they are held.

Khayalitsha:
Space has recently been obtained at the old Day Hospital building which is partly run by the Mfane Centre. There will be one class on Mondays for children and a clay class on Friday for the aged.

New Crossroads:
Drawing and painting classes will be starting in June for teenagers.

New staff members include:
Lynn Brown - administrator and education officer
Lizo Nkonki - assistant art teacher
Nomkhitha Balvuma - assistant teacher in the theatre section.

Mike Rautenbach - full time worker in the media project
Mike van Graan - co-ordinator of full-time drama section
Deborah Ross - Part-time teacher in painting

Wandi Holo from Nyanga Arts is at present running a course in ceramics with the full-time students.
Hamilton Budaza who has been running classes in Gugs for a long time is also teaching sculpture to the full time students.

Lionel Davis, as some of you may already know, is no longer in the Media Workshop, but was appointed co-ordinator of CAP last year.
The week-end covering April 15-16 saw the FEDSAW Festival at the Samaj Centre. Various women’s organisations joined together to celebrate many aspects of women's strength. Friday night’s crammed programme of cultural events spilled over to Saturday’s fete and onto Saturday evening. An exhibition of visual arts was on view upstairs. It was a pleasure to see the tremendous range of our cultural heritage. Plays, poems, dances, paintings, printed cloths, painted plates, all representing different perspectives, but all displaying women’s roles in the formation and continuation of our history.

Women’s history is hidden history. The organisations involved in the festival are all committed to giving it a platform. The strong spirit of cooperation that prevailed the whole week-end culminated in an excellent gumba on the Saturday night. As someone said: "If women can organise a joll like this, it’s time we took over.”
UMTAPO CENTRE

In April, Lionel Davis, CAP's co-ordinator went to Durban to attend the Umtapo launch.

Umtapo Centre is an organisation divided into 3 units:
1) Advice: consists of legal personnel and trade unionists who offer free advice.
2) Information and research: This unit serves 3 functions.
   a) A resource library.
   b) Publications: A regular newsletter (Umtapo Focus), worker advice booklets, and a quarterly journal.
   c) Seminars, lectures and symposia. These are open to organisations and individuals from different ideological backgrounds.
3) Cultural and community programmes which encourage community involvement. The cultural unit was initially started because of a need for self-generated funds. Though its purpose has broadened, Umtapo remains strong on holding onto its philosophy of self-reliance. They established themselves in an atmosphere where the oppressed had lost the ability to communicate with each other and one of their main aims was to bring people together. They believe that this can only be successful through self-reliance and independence.

It is important for CAP to make contact and be aware of the progress of organisations like UMTAPO. Community and cultural organisations, country-wide can benefit each other by regularly exchanging ideas and experiences.
Cultural Desk/
Cultural Workers Congress

Last year steps were taken towards forming a UDF Cultural Desk. Various cultural disciplines such as Drama, Visual Arts, Photography, Writing and Dance came together to face some of the problems involving cultural workers in South Africa and also to unify and promote people’s culture and to share ideas and projects. There were several meetings. The groups (disciplines) met both together and individually. Questions such as the role of the cultural worker, the survival of the artist, and the cultural boycott were addressed.

Since the banning of the UDF, the various disciplines have seen the need to continue meeting so that the threads of what had been started were not lost. The present steering committee of what is now the Cultural Workers Congress have listed their aims and objectives. These include the unification of cultural workers and organisations around a common political goal, to provide a political base for creative expression and to pool resources and skills.
In the mines, in the factories, in the world.

Mayday is ours! Mayday is ours! Mayday is ours!
THE CULTURAL BOYCOTT

The cultural boycott continues to be discussed at meetings and workshops. It is a subject that is open to a lot of input and interpretation because it is a flexible tactic. But some main points have emerged through discussion among organisational bodies:

1) The boycott is there to serve 2 main purposes.
   a) To isolate the apartheid culture
   b) To promote the peoples culture
2) The cultural boycott is seen as part of the national struggle to end apartheid.
3) The question of the boycott is not only academic. As culture is being used actively to fight apartheid, constant consultation on an organisational level must take place.
4) The cultural workers must organise themselves into a united voice to strive towards a democratic South Africa.

Many questions have come up about how the boycott should be implemented. There are a lot of grey areas here which are constantly being thrashed out. Most are based around CONTENT and CONTEXT of work produced.

e.g. Is it enough that a work shows some political awareness or is more required from the cultural worker such as involvement in community or organisational work as well?
If a work seems to be impressive in what it is saying, but has to date only been seen in elite or state funded institutions, does this change one’s view of the work or the cultural worker?
It is around such issues that discussion and argument can get tied up in academic knots. Questions such as where and how one can and cannot perform, exhibit, etc. need to be resolved, but there cannot be any sure answers to these questions until a firm organisational base for cultural workers is established.

CONTENT AND CONTEXT

Oh look, here's a painting of a Casspir.

Yes, but is not showing the destruction and pain it causes and in this gallery, few would care.
CHILDREN'S ART TEACHER TRAINING:
Teachers in the children's art section are on the whole highly skilled artistically and/or have had some experience in teaching. But teaching children is a skill of its own that CAP feels needs closer attention. And so a part-time course in children's art teacher training will start on the 18th July of this year. It will continue till the 26 November and will take place on Monday mornings from 9.30 - 12.30. This is to be a pilot project in preparation for a 2 year course starting in 1989.

The course will be aimed at teachers who are already running art programmes or who have some art experience and who wish to start an art programme in their community.

Aims and objectives of the course:
1) To provide an opportunity for community teachers to improve their skills and knowledge in art and art training.
2) To provide an opportunity for teachers to meet, to share their ideas and discuss problems.

Theory study will include obtaining materials with a limited budget, motivating children and ways of evaluating work.
Practically the course will cover drawing, painting, printing techniques and making 3D objects (ie working with clay, wire, cardboard, wood etc.)

The fees are R20 a month. Bursaries are available.

STUDENT EXHIBITION AT MBEKWENI
An exhibition of student work was shown at the Civic Hall in Mbekweni on the 23rd of May. The evening included music and poetry reading. Exhibitions of artwork are very rare in Mbekweni and this showing attracted a large group of school children. Unfortunately, the work could only remain on view for the three hours that evening as it had been previously arranged. It was CAP's first visit to Mbekweni, and judging by the enthusiastic response, could be followed up in some way in the future.

Shebeen Sketch
Looking
Eyes on their multiples
Are magnetised or staffed
on many colourful posters
Blessing unholy waters

Sitting
hands on our foreheads
On (our) cheeks and chins
Like jerks they are supporting
these worried and drunken heads.

Billy Mandini
MEDIA TRAINING

The history of the poster and T-shirt workshop is that it has often been seen as a service organisation rather than a training centre. In keeping with its policy to do away with its service image, the workshop has formalised its media training programme.

At first a year long course for trainees from organisations and unions was planned. However, further consultation with organisations established that there was a more immediate need for a range of short term courses. These courses have already been initiated and several organisations have already participated eg SADWU, UMH.

Vacancies exist for 3 full-time trainee-workers in the media project for an initial period of one year. Trainees will receive on the job training in:
- Silkscreening (posters, T-shirts, fabrics, banners)
- Layout
- Theory of media
- Teaching methods

Interested persons should contact
CAP Media Project
Community House
Salt River Road
Salt River. Ph: 478640
(Before 1 July 1982)

As CAP still sees it as necessary, to establish a programme that gives more extensive training, the workshop has decided to employ three trainee-workers on a permanent basis.

Aims of the project:
1) To make design, layout and silkscreen printing resources accessible to progressive organisations.
2) To provide training in the production of publicity material.
3) To provide a design and printing service on a limited basis.

There has been a great demand from organisations for media training and assistance, and it has become increasingly necessary to decentralise these skills, resources and leadership. There are rural organisations and projects which have no media resources and often have to depend on Cape Town. We see it as a high priority also to extend training programmes to these areas.
A new training programme has been drawn up for the Drama Section (which has not been very functional for the past couple of years.) Two new people have been employed to co-ordinate.... Mike van Graan and Nomkhitha Banvuma. Both are community based people with a strong background in theatre.

Mike and Nomkhitha will be working with one other assistant and at least 8 students. The basic aims are:
1) To spread theatrical skills among the oppressed - to develop a "theatre for struggle".
2) Develop a general interest in theatre in the communities.
3) To promote people's culture.
4) To encourage ORIGINALITY.

The course will last one year and will range from the history of African theatre to international popular theatre techniques. The course is to be very strong on technique, and where CAP doesn't have the means to give these skills to the full, we will draw on other resources e.g. having specialised people come in to teach courses.
INTERNAL EDUCATION

Many political and cultural organisations have seen the need for or have been embarking on, a system of INTERNAL EDUCATION (Cayco, UWCO) and CAP is no exception.

Internal education is when the people who are associated with a centre or organisation include a programme of political and social awareness with whatever course they're doing or function they may be serving. Such awareness courses are in the process of being set up for all staff members, students, full-time and part-time.

Lynne Brown does not only have the task of handling CAP's administration. She is also the education officer.

Lynne, Mike van Graan, Ann Schuster, Lionel Davis and Andrew Steyn make up the education committee. The education committee have been running a programme with CAPCOM and have also drawn up a programme for the part-time staff and students. The feeling is that if CAP wishes to train cultural workers, we should equip ourselves more fully to do so. A political and cultural formation course has been designed to cover a year.

These will deal with briefings on culture and cultural workers, an historical overview of the background leading up to the worker's struggle both national and international and the growth of culture within that context.

The courses will be included in the part-time curriculum and all staff and students will be expected to attend.

SAVE THE PRESS

Since the banning of New Nation and South as part of Stoffel Botha's press clampdown, delegates from about 45 media-related organisations in the Western Cape have launched the Save the Press Campaign. Participants ranged from representatives from glossy women's magazines like Cosmopolitan to editors of political journals who have already received direct warning like Grassroots. A draft declaration was adopted. Its demands included the right to air ideas, views, and opinions of people and organisations regardless of their political and ideological persuasions; the right to act and campaign on behalf of any cause deemed humane and in the interests of the people served.

It is hoped that this campaign will spark off similar campaigns in other parts of the country.
P.S. Stoffel Botha has also recently taken a warning swipe at resistance art. He clearly declared that "The purpose is obviously to make the viewer critical of the existing order and to create a spirit of general dissatisfaction and even revolt".

Rather less clearly, he stated, "Under the banner of art and literary merits, creators of resistance art want to bypass the publications act and attack the morality, religion and dignity of sections of the inhabitants and safety of the state."

And ominously, he added that "The states as well as bodies have noted the tendencies with concern and will, with all our available means, defend and protect the proper morals and customs acknowledged and accentuated by all the population and religious groups in our communities in the comprehensive of a proper Christian norm'.

Not to clear on the language there Stoffel, but we get the message.
CAP IN PROGRESS
On Saturday 25th June, CAP will be open to the public between 10 a.m. and 3 p.m. There will be open workshops in the morning and a short cultural programme in the afternoon.
An exhibition of artwork, pottery, and photography will be on view from 20-25 June
# Timetable

**Chapel St.**

<table>
<thead>
<tr>
<th>DAY</th>
<th>TIME</th>
<th>CLASS</th>
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<tbody>
<tr>
<td>MONDAY</td>
<td>6pm - 8pm</td>
<td>Drawing in colour</td>
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<tr>
<td></td>
<td>7pm - 8pm</td>
<td>Photography</td>
</tr>
<tr>
<td>TUESDAY</td>
<td>6pm - 8pm</td>
<td>Pottery</td>
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<tr>
<td></td>
<td>6pm - 8pm</td>
<td>Printmaking</td>
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<td></td>
<td>6pm - 8pm</td>
<td>Sculpture</td>
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<tr>
<td>WEDNESDAY</td>
<td>6pm - 8pm</td>
<td>Etching</td>
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<tr>
<td>THURSDAY</td>
<td>6pm - 8pm</td>
<td>Painting</td>
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<tr>
<td></td>
<td>6pm - 8pm</td>
<td>Pottery</td>
</tr>
<tr>
<td>SATURDAY</td>
<td></td>
<td>Children’s art class</td>
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**Langa St. Francis**

<table>
<thead>
<tr>
<th>DAY</th>
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<th>CLASS</th>
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<tbody>
<tr>
<td>MONDAY</td>
<td>4.30 - 6.00pm</td>
<td>ADVANCED</td>
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<tr>
<td>TUESDAYS 3.15 - 4.15pm</td>
<td>6 - 10 yrs</td>
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<tr>
<td></td>
<td>4.15 - 5.15pm</td>
<td>10 - 13 yrs</td>
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<tr>
<td></td>
<td>5.15 - 6.45pm</td>
<td>ADVANCED</td>
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THURSDAY - The same as Tuesday

GUGS: children's classes start on Sat mornings next term.

**SITE B: Art Classes**

<table>
<thead>
<tr>
<th>DAY</th>
<th>TIME</th>
<th>CLASS</th>
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<tbody>
<tr>
<td>MONDAY</td>
<td>2pm - 4pm</td>
<td>General</td>
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<tr>
<td>TUESDAY</td>
<td>2pm - 4pm</td>
<td>Art</td>
</tr>
<tr>
<td>THURSDAY</td>
<td>2pm - 4pm</td>
<td>Class</td>
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<tr>
<td>FRIDAY</td>
<td>2pm - 4pm</td>
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<tr>
<td>LANGA  - Masifundise:</td>
<td></td>
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<tr>
<td>WEDNESDAY</td>
<td>3.30pm - 6.00pm</td>
<td>Children's Art Class</td>
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**Guguletu**

<table>
<thead>
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<tr>
<td>MONDAY</td>
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<tr>
<td>THURSDAY</td>
<td>3.30pm - 5.30pm</td>
<td>Class</td>
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STUDENTS OF 1976 ARE THE WORKERS OF TODAY.
STUDENTS OF TODAY ARE THE WORKERS TOMORROW.