This was meant to be a photo' of CAP staff, but ..... 

- Patti was having hysterics
- Barbara wasn’t there because it was taken in the afternoon.
- Mike Rautenbach forgot
- Gaby was whingeing at Mike again
- Andrew was still walking to the chair
- Itumeleng was absent
- Mike v left because nobody would be on the photo' with him
- Dipuo was still at lunch
- Jon refused on principle
- Ernest was driving the CAP kombi 500 kms to look for a carpet for the office
- Mario was setting up a still life of potatoes
- Hamilton and Tshidi were at the small claims court
- Lorelle was still busy bumping into her quota of things for the day
- And Lionel is the only one who knows how to promote himself.
CAP COMMENT

It's been a long time since a CAP newsletter has been produced to inform students and staff of CAP goings-on. This first edition of 'CAPtions' comes to bring you an update on the past year's activities and on the people working at CAP.

This time round we feature the Media, Popular Theatre and Visual Arts projects and their staff. In the next edition the Admin department and the Children's Arts project will be covered.

In the future we hope to keep you in touch with everything that CAP is involved in and to focus on cultural events and debates on issues relevant to the organisation and to culture in South Africa.

The past year and a half has been marked by introspection, evaluation and consolidation at CAP. So the period of silence has not been one of a lack of industry. Instead in looking inwards, the organisation seems to have found new energy and spark and this is reflected both in the volume of work being produced by CAP and in the impact CAP is making on the community.

Physically CAP has also changed. While the Community House based Media Project has been lucky to operate in a bright, dynamic environment, CAP's home-base at Chapel Street used to be dour and depressing and quite frankly uninspiring for an organisation that is providing training in the arts.

But things are looking up! St Phillips church has taken on the responsibility of doing much needed external sprucing up. And the new roof and cleaned-up masonry have given CAP an air of determined permanence - an indication that CAP is here to stay.

Inside, the hall has been brightened with a coat of paint and sanded floors - going some way towards mirroring the exuberance of the students whose activities are focussed there.

And plans are in the offing for a new-look reception area that will be more welcoming and hopefully help CAP attract more interest from the local community.
CAP CHAT
Lionel reflects on 12 years at CAP

Over the last weekend in September CAP staff will be engaged in the difficult but exciting task of determining a new management structure — one that we hope will lead the organisation into the next decade with renewed vigour.

Lionel Davis, longest serving CAP staffer and a student from CAP's Mowbray days, reflects on the organisation.

"The road to success is often littered with wreckage. CAP, in its twelfth year of existence, is still on this road. There have been times when we have experienced breakdowns, and at times we have had to go slowly, but in spite of our problems we have remained on course.

Way back in 1977 when CAP was established, there were no role-models on which we could fashion ourselves. Our trials, our errors, our successes, have all served to inform other organisations/projects that are now active in the community.

In our formative years, one of the many problems was the lack of commitment from the countless individuals (with a few notable exceptions) who came to CAP, making use of our facilities and our expertise without ploughing back into CAP or into the community. This lack of commitment stemmed largely from the fact that as a 'so-called' community arts organisation, we were ill-defined, insensitive to community needs and not serving their interests.

Today this sensitivity to the needs of our community can be seen in our popular theatre course where our trainees have been drawn from both urban and rural areas and will eventually return to those communities as drama facilitators. It can also be experienced when trainees participate at functions celebrating or commemorating dates on our political calendar such as Heroes Day, May Day, Children's Day in Ocean View, in their anti-election campaign presentations and in their CAP-based performances.

Our media/screen printing workshop has over the years been pivotal in the production of anti-state propaganda T-shirts, posters and banners and in the teaching of such skills to all progressive organisations.

Our fine art students in their final year in the Visual Arts Project are seriously concentrating on the acquisition of teacher-training skills in order to work with children in the disadvantaged areas of Cape Town and further afield.
CAP, to its credit, has never been self-satisfied with its image. Because of this we have over the years been able to remould our project to meet the challenges of the very volatile political climate in which we live. CAP has always been worthy of such challenges and, as an education and training project together with other organisations working in this area, we have dedicated ourselves to serve the interests and the needs of the oppressed majority.

Even at this time in CAP's life we have been compelled to evolve a new management structure to ensure greater participation in decision-making by CAP staff and students and a more efficient and effective organisation.

For all we have achieved we have to thank our trustees, our administrative staff, teachers and students and most of all the community we serve which has given us many votes of confidence."
MEDIA

Servicing the community

Since the silkscreen workshop or Media Project moved to Community House in September 1987, a steady stream of workers, students and members of progressive organisations from all over the Western Cape has been picking up the skills necessary to design and produce posters and T-shirts there.

Most of the workshops have in the past taken the form of one day courses. These proved to be unsatisfactory and so this year the project started a longer course for those wishing to improve their skills or get more in-depth knowledge of the silk-screen medium. A full-time course is being run for the first time this year.

All the courses at the media project share the common purpose of spreading media skills in the community, thereby enabling groups to use graphic representation and language as a tool against oppression.

The five people involved in running the project have all been connected to CAP in one way or another for several years.
JON BERNDT, one-time CAP trustee, has in the past run workshops in film animation for CAP. This year he was appointed to run the Media Project's first year long full-time course for six students.

With a Fine Arts degree from Michaelis and experience of working as a carpenter, Jon appears equally at home discussing Frere's "culture of silence" and getting down to the nitty-gritty of sharing with his students the technical skills of producing a banner.

This being a pilot course, Jon has been able to experiment and he has been testing out some of his ideas about "empowering".

Jon feels that along with technical skills, students need to develop a critical approach to their work. And sometimes Jon has had to deal with the tricky and often painful need for criticism.

His students' progress and growing confidence have meant a lot to Jon. This has sometimes been dramatic, as with the student who initially refused to do any writing, believing that "left-handed people are unable to write". This person now uses his left hand very confidently to draw straight lines and to write beautiful letters.

For Jon, the value of his work at CAP lies in enabling people to pass on skills to others in their organisations and communities, thereby empowering people.

Outside CAP Jon is involved in setting up media forums for the CWC and in caring for his two children. He sometimes finds the time to dream about cycling.
Apart from a spell as CAP coordinator in 1988, LIONEL DAVIS has been part of the media project since 1983.

Lionel facilitates one-day workshops aimed at producing T-shirt or poster designs to meet a group's particular needs.

In line with CAP's purpose as an educational organisation, the aim of the workshop at Community House is to get groups to produce their own posters or T-shirts with minimal interference from the CAP facilitator. The workshop has come a long way from the early Chapel Street days when CAP staff used to come up with the finished product without passing on skills to, or getting much input from, groups requesting it.

Lionel's experience allows him to suggest ways of turning an idea into a visually satisfying design, but he insists that the participants themselves do at least 80% of the work.

Lionel, who is a "people's person" in every sense of the word, feels very much at home in the camaraderie atmosphere of Community House and thrives on the interaction with people coming to the CAP workshops. He is also an enthusiastic table tennis player and can be seen working up a sweat in the canteen at lunch times.

Because of the strong emphasis placed on the group producing their own work, Lionel himself now seldom gets the chance to design a poster. He regrets this lack of scope for his own creativity and hopes to devote more time to his art work in the not too distant future.

MIKE RAUTENBACH came to media work through his involvement with the ECC.

He has been working for the CAP media project since April 1988. Having worked initially as a service worker, this year Mike took over the daunting task of media project coordinator. This means that in addition to running workshops with Gaby, Mike is also responsible for a host of administrative tasks.

Chatting to Mike, it soon becomes clear which aspect of his work he prefers. While admin tasks fall into the category of "necessary evil", he evidently enjoys working with people. He talks enthusiastically about witnessing creative abilities in workers who have no previous experience in design and drawing, who leave the workshop proudly, knowing that they will be able to sell the T-shirts they have designed.

As teacher and workshop facilitator Mike has to grapple with difficulties such as knowing when to give direction and when to allow learners' creativity to emerge. Mike believes that direction should be kept to a minimum and that it is his task to create the right conditions to convince the learner that she can draw and be creative.

One thing Mike really likes about his job is the opportunity to meet lots of people. This and the project's location in Community House keeps him in touch with political movements and thinking in the Western Cape.

Outside his CAP work, Mike is active in anti-military work and is on the executive of the Conscientious Objectors Support Group.
Likened to a spinning top, GABY CHEMINALS is on the go all day, setting a fast pace for herself and those working with her.

Gaby took up a full time position as media worker in March this year. She plans and runs short courses and workshops aimed at teaching the theory and practice of media to students, women and workers. A need for these courses arose out of the service work done by CAP’s media project for several years. And the courses are designed to develop skills which the participants can take back to their organisations.

In teaching theory, Gaby believes it is important to get away from “talk and chalk” and to incorporate techniques such as games to elicit the participants’ ideas. She finds it satisfying to see the whole process of turning ideas into graphically workable designs. From beginning to end she shares her students’ excitement when they see their own drawings on a T-shirt or poster.

Gaby’s job also includes helping Lionel with his one-day workshops, office organisation and a hundred and one little tasks. Known for being able to talk to ten different people at the same time, Gaby is a familiar sight dashing between telephone, photocopier and groups working on banners.

Trained in ceramics, with a Fine Arts degree from Michaelis, Gaby’s varied background includes teaching first year Technikon students, working at UCT creche and freelancing as a ceramic artist. After hours Gaby is active in organising visual artists into a body for the CWC.

Gaby has a daughter and admits that combining full-time parenthood with a more than full working life is difficult.
The CAP winter school went off with a bang and rejuvenated our flagging spirits. Twenty-five young people joined us from 19 - 24 June for a week of silkscreening, drama and print and banner-making.

The drama workshop took students through improvisation, poetry, traditional dance, song making and sketch building. Other students joined the artists creating beautiful images in print and a large colourful banner combining parts of each person's image. Still other students joined the media group to learn how to print T-shirts and how to create designs for posters and T-shirts.
The presence of these high school students provided a nice touch to the closing week of the second term. Their cheerfulness, energy and enthusiasm generated an atmosphere of excitement at CAP. After four and a half days on the various courses the students did CAP proud. On the Friday afternoon about a hundred people attended an exhibition and performance at Chapel Street.

**SONG**

Our mothers, our fathers, our sisters all drink
The neighbours are doing it too
When I come home, late at night
I don’t know what to do

Chorus:
The children are hungry and nobody cares
I have to cook, clean the house
and sweep the stairs

Now you might say this problem ends at home
but no it gets bigger and bigger
I survive because I’m strong and tough
And to keep myself going, my dreams are enough
And to keep herself going, her dreams are enough

Dealers, shebeeners, you beware
Don’t use our brothers, sisters
as dealers there.
We know what you do
We see what you do
You want to be rich
Go sweat for it too

Chorus X 2
(workshopped by one of the drama groups and set to saaba/jazzy tune)
Rev. Colin Johns (trustee) church leader in historic march.

Andrew, Jon, Mike refuse to serve in SADF.

Mike R. arrested on day of purple rain.

CWC builds monument in District Six.
RES PEOPLE'S SPACE

Shirley Walters (trustee) arrested in academics march

Bulelani Nguka (trustee) detained released with restrictions

Gertrude Fester (trustee) still on trial

Gaby arrested on women's march
POEMS

Woman

When you were born
Your joy became less
'Cause you were seen to be useless
Today you were seen to be senseless
'Cause you were put on the side of the voiceless

You gave birth to children
Hoping to see them flourishing and flowering
But they have been swallowed up by the mouth of a gun
Their minds have been crippled by the evil winds of this society
And others have been eaten up by the death of hunger

......

Woman! Throw yourselves to the heavy winds of change
and be blown up until you reach
that free, fresh air of happiness
where there is no sorrow
where a man knows no superiority
where a man and a woman treat each other as equals
where your children know no starvation

Yes woman that would be the time when
you reap the harvest of what you have planted
centuries ago

(Makhosi Khosa - Popular Theatre)

Angry Hearts (September 1989)

Come, gather you pigs
And hear the echo of my heart
For when blood flows rapidly through my veins
You must know that
Trees don't grow from rainfalls only
It is my hand that will stick it firm

When winter shakes naked all trees
And the branches spike like spears
You will fear the call of nature
For when an angry heart beats
Through the branches of that tree
Then the spear sheds its tears

Come, gather swine
Then you will soon know
For one day all trees will be naked spears
in winter in South Africa

Shamiela Francis (Popular Theatre)
Community Theatre in the Western Cape is rarely mentioned these days without reference to CAP’s Popular Theatre course, running for the first time this year. The course trains cultural workers to share theatre skills in their communities and the students’ progress has been dramatic.

Course facilitators and participants are constantly working on exploring new forms and improving aesthetic standards, so that audiences are educated in an entertaining way, while at the same time, their cultural tastes are cultivated.

The project has had a very busy and productive year so far. Programmes have been devised to coincide with important dates on the political calendar and “The rise and fall of Temba the activist”, the May Day Performances and “Tricameral Blues” have been performed at CAP and been available to service the cultural programmes of community organisations and schools.

Each production has been progressively more impressive, showing students’ growing skills and confidence.

The only pity about the performances has been that often people working in the community cultural arena have not been to see them. Those involved in the course feel that much could be learnt from the critiques of people working in the field. At the same time other cultural workers might gain something from the work of the people on the CAP course. This exchange of ideas is vital if we are to ensure that a “people’s culture” develops beyond being synonymous with second rate aesthetics.

STUDENTS HAVE A SAY ON THE POPULAR THEATRE COURSE:
Nomikita Bavuma has been involved in theatre for 12 years. “I have many years of experience,” she says. “But this course has given me new direction. The improvisation process helps us to explore and use our own ideas. Doing research before working on a play has helped my writing as well, as I feel that I can balance them and content now. The course has also given me many valuable practical skills.

Experienced traditional dancer and actor Fatman Mgcawu is from Upington. He likes the lack of hierarchy on the course. “The students work collectively and there is no person giving orders.” Fatman has years of theatre experience and feels that the course has given him much-needed skills. “My community will benefit from my training,” he says, “but we need a lot of support. Cultural organisation in my town is hampered by a lack of finances.”

Shamiela Francis from Kewtown wishes that the course could be longer. A youth activist, Shamiela says, “All the skills I acquire here will be implemented in the community.”
Pioneering CAP's Popular Theatre course are three apparently dissimilar people whose commitment to community theatre and to providing future cultural workers with theatre skills, binds them together.

Music facilitator, PATTI HENDERSON - a gifted puppet-maker, musician and writer of children's stories - speaks about her involvement in theatre and about the two "enigmas" she calls her colleagues in the Popular Theatre Project.

Patti's MA in Social Anthropology from Wits University, gave her a sense of the richness of cultural expression in South Africa.

She is passionately interested in exploring new theatrical forms and says, "I have tried to look at music dramatically and to test the potential of the human voice for communicating without language.

"The course has allowed space for experimentation and the students have been encouraged to create music from a range of objects that include rusty pipes, bottles and tubing.

"On the course we've also collected songs from around the country and tried to write relevant lyrics in the styles of some of the songs."

She has also taught students how to create plays from scratch and is greatly admired for making musical instruments and the most elaborate props from scratch too.

Before coming to CAP Patti worked for the Culture and Working Life Project, running workshops with the SARMCOL workers before they took 'The Long March' to Britain and working with them on 'Bambatha's Children'.

Leaving Pietermaritzburg was difficult because of her strong attachment to the people and the intensity of the work there. "I felt that we were breaking new ground through the work that we were doing and that we making an impact nationally.

But the strain of the constant violence and the isolation she experienced made her decide to accept the CAP job.

"This has been my first involvement in a teaching institution and I am excited by the way the students have developed this year. Although I sometimes feel that they could go further but often don't seem to be able to sustain the energy.

"Still, the pace has been very hectic. We have produced so much this year."
Having worked with Mike van Graan and Itumeleng Wa-Lahulere since the beginning of this year, Patti is well placed to provide some insights into their characters.

Course coordinator, Mike van Graan, has an Honours degree in drama from UCT, has worked for SUCA; as the organising secretary on the Kairos document for the Institute of Contextual Theology; and as full time organiser of the Arts Festival planned for 1986.

He spent 1985 travelling through Brazil, Nicaragua, North America and Canada on a Theology Exchange Programme scholarship.

Patti describes Mike as "an elusive creature - both warm and aloof".

His formidable intellect and penchant for hard work is offset with a zaniness that is too often hidden.

"Mike's creative work brings out the side of him that wants to boo at all the tin gods, the side that is playfully provocative and most enjoyable about him," says Patti.

Unfortunately his administrative responsibilities leave little space for him to be creative. "Mike is deeply committed to CAP," says Patti. "And his organisational skills and efficiency have meant that he has been increasingly drawn into administration."

"He is an extremely effective coordinator and very easy to work with. He's good at nurturing colleagues and at ensuring that work and performances are always evaluated. We need his level-headedness for the smooth-running of the project.

"Still, he's difficult to get to know. There's a real sense that he's not as mortal as the rest of us, perhaps because he doesn't seem to get embroiled in any pettiness."

"Mike teaches mainly Cultural Studies and Theatre theory and organises debates for students around cultural issues. These have been very effective in broadening students' critical faculties and helping to raise their aesthetic consciousness.

"He is highly respected by the students. He always teaches in a very calm, clear way, which is a good thing because Itumeleng and I are both very excitable."
ITUMELENG WA-LAHULERE is the dynamic, intense assistant coordinator in the project.

His is the personality that can charm students while socialising with them over weekends —as he frequently does—and make them quiver on Mondays with the exacting standards he sets in his acting, improvisation and mime classes.

Itumeleng is the one project member with a wealth of acting experience. In 1988 he was nominated by the Sunday Times as the most promising young actor —at 25 capping an acting career that has included parts in "Uburoi", "Thina Bantu" and "Indaba" at the Baxter, and "Carnival of the Bear", "Amabali" and "Thina Bantu" again at the Market Theatre.

A product of CAP's 84/85 drama course, Itumeleng is currently directing students in "The Trial of Dedan Kimathi", in which he himself played the lead as a student here.

Patti says of him, "Itumeleng is happiest working on a total production like 'Dedan Kimathi' and is absolutely absorbed by the challenge of getting students through the difficult task of interpreting the intentions behind the script and internalising an understanding of the characters.

"He has extraordinary energy and works at a very fast pace, getting students to do what he has already visualised."

But while he can be charming and sensitive, according to Patti, he does tend to keep his distance. "While Mike and I have both acted in CAP productions, Itumeleng has been reluctant to do so. This is a shame because he is a very skilled actor and it would be lovely to see him sharing his talents in a performance at CAP.

Patti is amused that while he can be extremely disciplinarian, he doesn't always apply the same standards of discipline to himself.

Theatre students and staff are currently engaged in intensive rehearsals and organisation for the end of year CAP festival. Besides Dedan Kimathi, students are devising a dance production with the Jazzart company for presentation at the festival.
The full-time visual arts course is in its third and final year. Course coordinator, Andrew Steyn, has been busy planning a new course with a new vision. The CAP Visual Arts and Crafts Programme begins next year. Andrew provides background to the course.

"Next year's course is not designed to produce specialised artists or crafts people. Instead it will be based on the 'barefoot doctor' principle where participants are given basic training which they can use to facilitate cultural structures and arts and crafts programmes in their organisations and communities.

"In countries where people have been oppressed and exploited, and where the state and military have tried to suppress or smash the creativity and cultural power of the majority, the visual arts and crafts have been used as a means of social transformation and human development. In Chile, for example, the craft of applice, as well as the painting of murals, has been used as a form of protest and a weapon of struggle. The formation of craft cooperatives like the Oodi Weavers cooperative in Botswana, have been used to develop alternative ways of producing and distributing cultural products that can better serve the interest of both individual and community.

"In South Africa repression has forced community organisations to explore and develop alternative forms of political resistance and struggle against apartheid. It is in this context that 'people's culture' has mushroomed with the 'arts' (music, theatre, visual art, video, poetry, photography, etc.) being used to celebrate the ideals and values of the broad democratic movement, to spread its hegemony and to galvanise broad resistance to apartheid.

"But the potential for developing arts and crafts as a means of social transformation and development is being realised in only limited ways. This is because there is a lack of practical skills and theoretical knowledge when it comes to using visual arts and crafts effectively for these purposes on the one hand, and a lack of resources to support this kind of work on the other.

"In addition, in attempting to develop the arts and crafts in this way one is working against the dominant attitude towards art. The development of 'Art' in South Africa has been shaped largely by the markets and institutions of the white minority. It is through these structures that their ideas and assumptions about 'art' have become dominant. For example, the idea that 'art' is based on individual genius rather than being based on human and social needs, or that art is superior to the crafts.
"In this context, in which art has developed as an elitist and highly individualistic activity, and in which the white minority own the means of production and distribution, any cultural initiative is extremely vulnerable to being coopted into reinforcing the dominant cultural values and notions.

"The visual arts and crafts are media which are conducive to educational and organisational work. But in order to capitalise on this, we need to develop people with the necessary technical and organisational skills.

Organisations like CAP have to concentrate on providing people with these skills so that we don't lose the opportunity of establishing a people's hegemony."

"The potential of cooperatives as a means of democratic control in production and distribution needs to be looked at too. This role of cooperatives is being supported in the trade union movement and in various church and craft groups. But it is not being fully utilised in the field of visual arts and crafts largely because of the lack of expertise and knowledge concerning cooperative and collective forms of organising.

"In the new course we plan to explore the cooperative and collective as alternative social and economic forms for production and distribution of the visual arts and crafts in a post apartheid South Africa.

"We also hope to experiment with and develop new forms and content which would sow some of the seeds for a developing indigenous visual arts and crafts. This will not occur under the patronage of local or international commercial galleries, but rather among grassroots audiences and buyers.

VISUAL ARTS STUDENTS ON THEIR COURSE:
Students on the full-time visual arts course are nearing the end of their three-year stint at CAP.

These are the people one often sees working in the quad alone or in groups, providing variations on the theme of the artist at his easel in the park.

Students come from Guguletu, Paarl, East London and Transkei, and their occupations before joining the course are equally varied. One was a 'milking herdboy', another a mineworker and a third a 'designer for shops'. Some were unemployed.

The students feel that they have achieved much on the course and that those who have put the most into the course will ultimately get the most out of it.

They would like to see women included in a future course and suggest that accommodation and transport for educational tours be arranged.

This being their final year, they look forward to going into their communities and ploughing back the skills they have gained at CAP.
MARIO SICKLE spent four years doing a diploma course at the Foundation School of Art. He was also a student in the sculpture class when CAP was still based in Mowbray.

His hands signal that he is a man who lives by them. Strong, rough and expressive, they give little indication that before he threw in his lot with community artists, his world was the grey-suited one of business management.

Mario joined CAP as a full time teacher in 1988. Passionate about teaching, Mario’s primary loyalty lies always with the students in the part-time and full-time classes who are picking up skills in print making, drawing and sculpture from him. Reticent when one first meets him, Mario communicates best through his art, but can be explosive when his students’ interests are threatened.

Just lately events in the townships have resulted in a drop in attendance at the evening art classes and Mario finds it difficult to hide his disappointment at this.

"Perhaps," he says," the problem lies in the location of CAP. It’s so far from the townships. Either we should move closer or we should be organising transport so that students can attend regularly."

Having studied art at Rhodes, ANDREW STEYN joined CAP in 1985, after tutoring in English Second language at SACHED and Khanya College and working on publications for CACE.

Showing signs of the strain of having come through nearly three years of the current full-time visual arts course, Andrew is often teased for being a little too serious and a little too slow sometimes at catching jokes. But this doesn’t mean that he doesn’t have a sense of humour. He often has colleagues hooting at his droll comments and is a delight when he allows himself to let go.

Currently co-ordinating the part-time and full-time art courses, Andrew is looking forward to next year when fine arts, graphic design and crafts will be integrated into one programme.

Andrew is proud that the students on the present full-time and part-time courses are producing very high standards of work and feels that they have made an influential impact on the Cape Town art scene. He is confident that most of them will make a similar impact on their communities as art teachers/facilitators.
WOODSTOCK ON CAP

So you thought we'd decided exactly what kind of organisation CAP was. Here's what some of our immediate neighbours think about CAP:

"Kinders seem dear and distaste good."

"CAP is fine. It's been there all the years. No little daughter acts like she owns CAP and is constantly in and out of the building especially when the volleyballers are there."

"I don't really know what it's about. I'm too shy to go there. But I know it's good for children."

"It's about children having art classes there and if it's a benefit I should think it's okay. I don't really know."

"This place means something like CAP. Our District Six volleyball club trains there and it's useful. I always see people going for pottery and music classes. It's good."

CAP CHILDREN

CAP's children's art classes are flourishing with children teaming into the Chapel Street venue on Saturday mornings.

Their excitement and enthusiasm for the puppet-making, printing, clay and drawing skills they're acquiring, are a constant source of inspiration to the team of dedicated part-time teachers who help make it all happen. And their noisy industry imbues CAP with a carnival atmosphere every Saturday morning.

Ex-CAP students Tshidi Sefako and Hamilton Budaza travel the township route, taking CAP art to children in Langla, Guguletu and Khayelitsha.

CAP's commitment to children and to ensuring the development of the whole child, has led to a rethink of the Children's Art Project. The new project will incorporate all the disciplines and provide classes in music, dance, drama and visual arts for children.

CAP is currently looking for someone to coordinate and develop its Children's Arts Project.