EDITORIAL

Welcome to our first edition of ReCap in 1995 (CAP is now 19). What is certainly a development in CAP’s existence is the launch of a three year plan, based on two years of soul searching and extensive research.

CAP has three main areas of operation - education in the non-formal context, resource provision and information dissemination via:

1. The Education Department - running modularised part-time courses, which we hope to gain accreditation for in the next three years with the view towards awarding diplomas. The introduction of student support services, including careers and course counselling and a commitment to learner centred training. An advocacy of the use of appropriate materials, training within the community context, and drawing on the existing knowledge of the learner (eg running courses in the other official languages where appropriate). CAP’s vision has its roots in the concept of a arts centred community college, the options of which we will be examining in the next few months (see article on accreditation). CAP staff have
also begun making explicit the organisations philosophical base and values which have been important in leading us to develop common approaches towards arts education and community development.

2. The Resource Centre and the Centre (see articles) are areas we hope to make more accessible to the public in the coming year. CAPs base in District 6 still requires a great deal of work to make it into a professional centre - however the funds for such an initiative are not yet available (any offers welcome!).

In addition to its ongoing work, CAP is working hard to strengthen its internal workings and we hope to extend the present board, continue with staff development (both on the management and the educational side), as well as increase our capacity through volunteers and community servers.

CAP has played an important role in the lobbying process, as a member of the Arts and Culture Development Network (ACDN) and as a participation in the WESTAG and ACTAG processes - the latter being government appointed task groups set up on the Provincial and National levels respectively to draw up policies and strategies for a new arts dispensation. While these initiatives have not been without problems, they have been positive in bringing together the diverse views of artists and educationalists. Following over 6 months of research both tasks groups have identified human resource training, access to material resources and supported networking as fundamental areas of concern - agreeing that an enabling environment is fundamental to community driven change.
KINDERONTWIKKELING
EN KUNSTIGHEID

Opleiding van kinder opvoedkundigers in skeppende bekwaamheid: Die belangrikheid van die leraar se eie ondervinding.

Kinder opvoedkundigers wat CAP bygewoon het, om spesifiek die kursus in kinder ontwikkeling en Kunstigheid aan te pak, kom van 'n verskeidenheid agtergronde. Hierdie leraars het tipies baie min twyfel in hul eie skeppende vermoëns.

Vir die deelnemende studente was hierdie kursus 'n onthulling. In die ontspannende atmosfeer van die klas/werkswinkel is dit moontlik vir hierdie studente om hulle innerlike reserves en gevoelens waarvan hulle baie onbewus was te ondek.

Met die nadink op hul eie ondervindings kan hierdie kursus die begin punt wees van 'n beteënissvolle kunstige uitdrukking.

In 'n rationale lig gesien is dit die daaglikse aktiwiteite, wat semi automatisies uit gevoer word. Ons het ons vermoë om te speel en verloor.

Die doelwit van hierdie kursus is om die belas in ons bewusheid te korrek. Vir die van ons wat gewillig is om die risiko te loop, om hul eie skeppende vermoë verder uit te brei, kan daar 'n ryker en meer bewuste ondervinding van die self wees.

Child educators who have attended CAP's courses in "Child Development and Creativity" have come from a wide variety of backgrounds: teachers working with mentally disabled children, community workers, some working with severely abused children, a librarian wanting to do creative activities with children. All these people educate in the new found context.

While most of these learners had little or no training or experience in any of the creative disciplines and may not be convinced about their own creativity, they are soon astonished to realise that indeed there is an inner reserve of ideas, images, memories and feelings available to them which can be utilised to produce poems, pictures or which can be expressed through drama or movement.

How is it possible for these people who have hardly considered themselves to be creative to access their own creativity? We have found that by creating an atmosphere which is conducive to reflecting about one's own experience a starting point for meaningful artistic expression can be made.

Adults are often not aware of the sensory richness of the most ordinary activities, e.g. washing one's hands. Learning to notice what different
CHILDE DEVELOPMENT AND CREATIVITY

TRAINING CHILD EDUCATORS IN CREATIVE SKILLS: THE IMPORTANCE OF THE LEARNER'S OWN EXPERIENCE

things feel, smell or sound like can be a bridge to one's creativity because these sensations can be included directly in art or they evoke a feeling which can be expressed through art.

Linked to sensory awareness is the experience of emotions. Adults who realise that emotional experience can not be divorced from human experience in general, become aware that we are constantly expressing our feelings through speech, gestures, even our handwriting. This insight is valuable for those wanting to develop their creativity since emotional expression in an art medium can be seen as something we are already familiar with and which is now only given a new avenue of expression. As one of our students put it: "I learned that all people are creative, it only varies to the degree that their creativity has been developed."

This IMAGE POEM produced by students attending the "Child Development and Creativity" course are the result of an exercise which links drawing (of emotions) with words associated with the emotion. The exercise was based on a similar one described by Jill Wenman in her book "Glimpsing the Dark: Using Art in Creative Writing", published by and available from Teaching and Learning Resources Centre, UCT.
Imbali nge Community Arts Project


Ubume be CAP
Ukusuka ku 1977 ukuya ku 1986 i CAP yayingumbutho, incedisana neminye imibutho eyayinemfundo zezifundo zenkucbeko Art, ikwanazo namaziyo eyayifundisela kuwe kwilokishichabantu (membership organisation) ubamba ne ntlanganiso zobulungu zonyaka (AGM) ngonyaka ka 1989 Ukuya ku yababonelwelwa ngezifundo ze nkucbeko Arts (education) Ikwabona i Art njenengekhonkco lokudibanisa intlanga ezahlukheneyo.

Ubonelelo Izezifundo
ICAP yayiphendula kwizicelo ezazithi zifikile nezazifuna izifuno ze Art ikwanazo nezifundo zethuthyana ezazikhutywa ngempela vekile, iye loMzantsi Afrika. Iinzjongo yakunxoxhobisa abafundi ngezifundo ukuse bakwazi ukwabelana noluntu kwindawo abasuka kuzo. Abafundi babelini ikwesha lokuba bahlehle kwindawo ezahlukheneyo, ukwenzela bafumane amava ngethuba lqeqesho labo. Ezifundo zazibonelwelwa kwezi lokalo zilandelayo ezokuzoba (Visual Arts and Crafts) ezeqhonga (Drama) kwakunye nezopapapasho. (Media) Bezikhona nezifundo zethuthyana ebezingorhatya nebezibonelwa abafundi abasebenzi kwakunye nabantu abangaphangeliyo.

Kwakholo bezikhona nezifundo zangemigqibelo nebezibonelwa abantwana abakwisithuba seminyaka emithandathu ukuya kwiminyaka elishumi elinesithandathu. Kuthe nyo 1993 sathi satshintsha sabonelwelwa abantu abangaphangeliyo, sakhwiphulo lokusondeza izifundo kufutshane noluntu, sikwanikezela ngo qeqesho kubantu.

1992 yaliziko lezifundo. Yaziyagwagwagwanga yayingumbutho ongekho phantsi kuka rhulumente (NGO)

Iinzjongo ke CAP
CAP's Cultural Studies Programme

Cap's Cultural Studies programme is aimed at discussing gender, race and class and runs over a period of three years. This year focuses on gender, re-interpreting visions and perceptions using art.

Our first presentation by United States artist Martha Rosler dealt with issues of stereotypes of women and Native Americans. Martha played us her seminal '60s video work set in Kitchen as well as earlier examples of her work (both video and collage) around women and their portrayal in the media. Besides raising interesting questions about gender and race, Martha also raised questions about the exhibitions of work - she rarely uses galleries, preferring to exhibit in left-wing newspapers or by post!

A second workshop by Carol Knowles introduced gender using poststructuralist thought. For poststructuralism "gender" is fiction and not a fact. If this is recognized, the role of art and imagination in showing and playing with the fantasies we think are realities gains a new importance. This was followed by a video on artist Paula Rego. Her art provides an example of the role of art in making our vision reflective and thus making re-imagined and emancipated identities possible.

For the May presentation, Simba, Pemhanyani and Tebelana used community theatre to involve the audience in a discussion on disabling factors affecting women's participation in theatre.

The next three month presentations include:

1. Mapping the politics of identity in works of selected contemporary women artists. Speaker: Jaqui Nolte.
2. Re-presenting women through the eyes of women artists eg Cindy Sherman and Frieda Kahlo. Speaker: Sandra Klopper.
3. "Women as 'witches': symbolic power, patriarchy and the Yoruba Efe/Gelede cult. Speaker: Mario Pissarra
WHAT CAN I DO WITH THIS CERTIFICATE?

WILL I GET A JOB WHEN I FINISH THIS COURSE?

These questions are very often asked by our students. They are very difficult questions to answer, and our answers are not always understood by our students. Below is an attempt to put this issue (briefly) in perspective.

1) CAP was formed in response to the lack of arts education provided to the majority of children, especially children classified as "black". As a result of this CAP was not "recognised" by the government. During this period CAP did not always give students certificates as it was seen to be a problem to give students a certificate which would not be recognised by other educational institutions or by industry. In some instances "certificates of attendance" were given.

2) With the political changes in the country non-governmental organisations (NGO's) like CAP suddenly began to be seen as having solutions to the many problems facing the future of arts education. A National Qualifications Framework (NQF) was developed which will make it possible for courses provided by CAP and others to be properly accredited in the future. It was also agreed that the NQF would be implemented by a South African Qualifications Authority (SAQA).

3) There has been a delay in the establishment of
SAQA, which is recognised will oversee accreditation (ensuring that "standards" are maintained) but do not all the actual accreditation of courses itself. Courses which are not "national" (such as CAP's) need to be accredited by provincial accreditation bodies. There are presently moves in this province to establish such a structure. However it is unclear when this will be properly functioning.

Given this context what is CAP doing about getting its course accredited?

1) We are networking with other organisations who are in a similar position to us (i.e organisations who are working towards accreditation). This means that we are keeping in touch with all developments around accreditation, and we are also contributing to shaping the new educational "system".

2) All our courses are being developed with a view to getting proper accreditation (when the accreditation bodies are established). What this means is that we are focussing on "learning outcomes" (what the learner will be able to do when s/he completes the course), evaluations and assessments (so that we can be sure that the learners can do what the course sets out to teach them).

(NOT A) CONCLUSION...

While we are busy preparing for SAQA (or its provincial arm) to be established it is still difficult (even impossible) to give students answers about when will our courses be properly accredited. In the meantime we are giving "Certificates of course completion". Unfortunately there are no shortcuts to accreditation.

The best advice we can give now:

1) register for courses which have intended "learning outcomes" which you feel would benefit you.

2) Develop "portfolios" of your work so that you can use these to get into other educational institutions (if this is something you want to do) or to get employed.

3) Keep on practicing and improving your skills. Don't think that you "know it all" because you have completed a course (or a number of courses).

UNLESS

By Simba Pemhenanyi

Unless you open-up
To new ideas
Ideas that you think don't work
It is only unless

Unless indeed you
Give-up old hopes
And expectations that you hold long ago
It is only unless

Unless we become ants
And learn for a tire mind
Regret existing

It is only unless.
THE RESOURCE CENTRE

The Resource Centre has been in existence for some time, however it is only recently, with the employment of a Resource Centre coordinator, that the Resource Centre has become accessible to the public.

The focus of the Resource Centre is community arts, we collect information specializing in that field. A lot of our most valuable material is given to us as donations. We are particularly fortunate to receive regular donations from the Smithsonian Institute on African Arts and the Community Arts network in Australia.

One of the main functions of the Resource Centre is to serve the needs of the Education Dept staff and students. For staff, we collect information and do research related to course and curriculum development. For students we aim to provide background reading which will deepen understanding of course content.

The other main function of the Resource Centre is information dissemination. This involves publication and distribution of newsletters, information sharing through computer networking, building a mailing list and directory with special emphasis on alternative arts organizations, running extramural interdisciplinary and cultural studies programmes, and generally serving the needs of the broader community, especially those marginalized by a capitalist society.

The Resource Centre welcomes voluntary workers who are interested in the field of community arts resources, and also appreciates relevant donations which would serve to develop our collection.

COURSES FOR

1. Arts towards Healing: (Mondays, 9h00 - 13h00, from 21/7 to 9/11). This course is an introduction to the therapeutic aspects of the creative arts. It is aimed at people working with children, particularly those working with emotionally abused or traumatised children. A sensitive and supportive facilita-
DRAWING AS A BASIC SKILL

Learning to draw does not only help you to become an artist, but can also help you in fields of design (textile, fashion, graphic, jewellery, interior and industrial design) as well as in architecture, carpentry, engineering.... the list can go on and on.

With this understanding of drawing as a basic skill, as well as a "portable" skill (i.e a skill which can be used for different purposes) CAP has developed several part-time drawing courses which have been designed for unemployed persons.

Drawing 1 and Drawing in Colour 1 are both aimed at beginners. Drawing 2 is for students who have completed Drawing 1. These courses all take place at Khayamandi Home for Boys in Langa where we have been teaching drawing to unemployed adults since 1993.

CHILD EDUCATORS : JULY - OCTOBER 1995

An exciting "new" approach to teaching drawing has been taking place in Khayelitsha where we have taught drawing to job creation trainees (sewing, welding and carpentry) registered with Zenzele Enterprises, a project established by the Christian organisation Mtesane which provides courses accredited by the Department of Manpower. The idea here has been to improve the quality of products produced by trainees by developing their drawing and design abilities. A follow up course in Design is being planned for this constituency.

2. Practical Art Skills for Educare (Thursdays, 9h00 - 13h00, from 3/8 to 26/10). This course is for educare or pre-school teachers or teaching assistants who would like to acquire skills in a variety of art media so as to enable them to implement and maintain creative art programmes in their centres. The emphasis is on art activities that will enhance the child's development physically, socially, emotionally, cognitively as well as creatively.
The minute the word community theatre is mentioned people start to think of who is around and what they think or understand about these two words. Many do not quite understand what this combination means. Probably they think poor theatre, or a free of charge entertainment coming from the "township" or theatre that can't be performed at the colonial theatre houses such as Baxter and The Nico.

With all due respect to the NGOs' that have and are still providing arts education in a non formal context to the formally marginalised community, a deep self-criticism is required to enable us to learn from the history of the theatre training, that has been provided.

In a Community Theatre History course running at CAP, it has been challenged that the kind of training that was offered in the whole country left trained actors in a very sad and disabling position in aspect to Community Theatre Practise and income generation.

Despite training, artists present are unable to create a decent living from their art. The kind of training given, forced trainers to seek work from anyone who wanted to use their
Theatre For Self-sufficiency
NOT For The Slave Masters

skin colour. Actors became instruments to entertain the slave masters during their leisure time. Most artists completed training and simply went back to their respective communities where they started children's art training groups "giving back to my community". This has today left many in frustration. Within this context it has been very comforting to shift the blame to other parties.

The attitude of most artists is: "CAP trained me and it should give me a job". CAP realised in 1994 that a new way of approaching training was needed. Having identified the need both to train in Community Theatre for development, income generation, management and using available knowledge and expertise while endeavouring to satisfy.

To satisfy the needs of community based artists, CAP is offering the following courses which have been specifically designed to enable artists to be self-sufficient:

1. Community theatre for development
2. Story-telling practice
3. Theatre dance and choreography
4. Theatre music
5. Theatre set and design
6. Arts administration.
MURAL PAINTING FOR INCOME GENERATION (AND MUCH MORE)

Mural painting has many possibilities. The qualities usually associated with murals often focus on how murals contribute to upgrading the environment or on educating (or communicating with) the public. While these are some of the important reasons for promoting murals the other important purpose that murals can fulfill is to generate income (make money). This is especially important when you are working with unemployed adults.

In order to develop murals for income generation CAP has developed a series of courses which deal with different aspects of murals. Mural Painting 1 aims at beginners and focuses on giving students the experience of painting murals. In contrast Mural Painting 2 focuses on mural design, more especially group design. Mural History 1 aims to give students an understanding of how murals have been used (why they have been made) historically (different times and places).

The income generating skills are not taught in the mural courses themselves but in the arts administration course. Together with the practical courses we offer, students should be able not only to design and paint murals, but also raise funds so that they can create their own work.

The other important use of mural art is as a community art form. Communities are drawn into locally based mural projects, and where these murals deal with the issues affecting specific communities. This is the focus of the Community Mural course which will
dio, printmaking studio (for lino-prints), a large multi-purpose hall (with a adaptable stage and chairs), as well as smaller rooms which are available for workshops. A number of organisations use CAP for regular meetings, and the Film and Allied Workers Organisation and Making Music Productions are based in the building. Besides hiring space CAP also has photostatting, faxing and binding facilities available. CAPs Shop (specialising in lino-prints, but stock ing a variety of art) is open during working hours only. Fees for use of facilities varies, but is generally far cheaper than commercial venues. Arrangements can be made for use of spaces over weekends and after hours. Further information as well as a price list may be obtained from Nigel at 453689/60/48.

CAPs Centre runs a volunteer programme and new volunteers are most welcome. Thanks is due to Kay Radjoo, Rochelle Davids, Adelle, Maria Bon'wa, Sharief White, Phumla and Thabo Xoliswe for their dedicated assistance. CAP is presently looking for a volunteer who will help organise our History of CAP project, as well as people who would like to get involved in organising CAPs quarterly newsletter, and regular events at CAP.

be based in Guguletu.

While we are presently focusing on mural painting this will later be broadened to mural arts (tile murals and mosaic murals as well as painted murals) and eventually into Public arts (including sculpture which can be linked to "environmental" arts such as building play grounds and recreational spaces). Unfortunately due to funding limitations our "vision" has to be restricted, and due to our focus on empowering the marginalised (especially the unemployed) we are presently limited to mural painting. However one day if you hear that CAP is providing Diplomas in Mural Arts or Public Arts don't be surprised...
COURSES BEING RUN BY CAP JULY-NOVEMBER 1995

Arts Towards Healing at CAP
To experience and explore the healing potential of the creative process using the visual arts, music and movement.
Monday 9am - 1pm
31 July - 30 October

Practical Art Skills for Educare (PAS) at CAP
To provide practical experience in various art media appropriate to preschool children.
Thursday 9am - 1pm
3 August - 9 November 1995

Story-Telling Practise (STA) at CAP
Learning how to apply and dramatise story-telling.
Wednesday 9am - 1pm
1 August - 15 November 1995

Drawing 2 (D2) at Khayamandi, Langa
To develop recently acquired drawing skills.
Thursday 9am - 1pm
1 August - 7 November 1995

Printmaking 1 (PRI) at CAP
To learn principles and techniques of printmaking.
Wednesday 9am - 1pm
2 August - 15 November 1995

Arts Administration (AA) at CAP
To develop the administrative skills of visual and performing artists and arts educators in order to ensure sound financial management and marketing skills.
Thursday 9am - 4pm
24 August - 9 November 1995

Design 1 (DN 1) at Zenzele Enterprises, Khayelitsha
Learning basic principles of design.
Mondays 9am - 1pm
31 July - 6 November 1995

Community Theatre for Development (CTD) at Uluntu Centre, Guguletu
To apply community theatre methods and to impart the necessary skills to perform community theatre.
Fridays 9am - 4.30pm
4 August - 17 November

Painting 1 (P1) at CAP
Learning basic painting skills.
Friday 9am - 1pm
4 August - 10 November

Please remember: application runs from 19 - 21 July 1995 at CAP, application forms and information are available from admin. Phone 453689/48

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