FROM THE MARGINS TO THE CENTRE

In December 1994 CAP launched and celebrated its new vision and plans for the next 3 years at the Laphumilanga Festival (Rising Sun/Son Opkoms). This year CAP will be reflecting on how far it has moved from the “Margins to the Centre”. The festival is being opened by Dr Roger Jardine the Director General of the Department of Arts, Culture, Science and Technology (who have given a sizable grant to the organisation in 1995/6), in itself a reflection of how far CAP has moved. This is in stark contrast to the days when CAP was viewed as a problem to the previous government who went as far as detaining staff members and students and banning some of the organisations activities and events which were seen as subversive.

In the new era of Reconstruction and Development, CAP and other community arts organisations have begun to be seen as the saving forces for the country as far as service delivery in the arts goes. Not only have structures such as CAP been dealing almost entirely with marginalised communities, but they also have their pulse on new methodologies, have links with overseas donors and a track record of delivering relatively good services with smaller budgets than any of the existing state and parastatal institutions. These departments, fettered by their bureaucracies and histories are still looking at the future through the glasses tainted by the past era, instigating changes that as yet still benefit the minority.

CAP has played a prominent role in placing community arts on the agenda, and defining future arts and arts education policies for the province and the country through the ACTAG (Arts and Culture Task Group) and WESTAG (Western Cape Task Group on Arts) processes, with CAP’s co-ordinator serving as vice-chair on the latter structure. CAP has begun to play an important role in defining possible directions for arts education, pioneering in the Western Cape a modularised part-time approach to learning arts using the outcomes model.

Working towards accreditation of these courses CAP’s education convenor has been active in various forums amongst them the ABET (Provincial Interim Advisory Committee).

Our courses in performing and visual arts aimed at the unemployed (allowing them to earn an income, or bridge to other institutions or industries) and development workers (mainly child educators) have been successful and popular.

Based on some of these and similar experiences, other Arts Education NGOs - Young Peoples Theatre Education Trust, Action Workshop and New Africa Theatre Project have together with CAP been working towards the concept of a Community Arts College, where learner centred education would take place at centres in peoples communities.

It is hoped that working together towards the college will sharpen our collective work and assist us in servicing our communities better. In the meantime CAP has continued working in communities running drawing courses (at Khayamandi in Langa and at Zenzile Enterprises in Khayelitsha) and Community Theatre for Development courses (at Uluntu Centre, Guguletu), with other courses running at CAP.
As a centre CAP has been providing a service to artists and the geographic communities with facilities and resources. The extra-mural programme of cultural studies and the seminars by artists and academics from other parts of the world have been well received. We are actively examining how these activities can be strengthened and improved, although a lack of funding has seriously affected our ability to deliver with centre activities - where choices have to be made, the educational activities are usually given preference. While the state has acknowledged the fundamental contribution of arts education NGO's, supporting us entering the centre stage, the lack of funds and the state's massive financial commitments in maintaining a top-heavy government bureaucracy in cultural management, together with the monolithic performing arts councils threatens the future of arts education and development in the country. These obstacles while preventing CAP moving fully from its marginal role to that of centre stage in 1995/6 has not prevented CAP's dedicated staff from keeping the organisation on the cutting edge. "Consolidation" is the buzzword for CAP in 1996 - an examination of our courses for 1996 shows a commitment to building on both our strengths and our constituencies needs.

We look forward to the continuing support of all our friends, students and donors in helping us deliver our promises to you in 1996 and we thank you for your support in 1995.

CAP STAFF IN DECEMBER 1995

From top left hand side clockwise - Zayd Minty (Co-ordinator), Theo Nikoela (Fieldworker), Mario Pissarra (Education Convenor), Simba Pemhenyai (Performing Arts Educator), Liz Brouckaert (Child Art Educator), Nigel Mentor (Centre Manager), Lungile Bam (Visual Arts Educator), Lynette Davids (Administrator), absent from photo is Lawrence Makhinana (Caretaker).

Acknowledgements and thanks to the following contract staffed and consultants in 1995 - Mike Abrahams, Lionel Davis, Sipho Hlati, Sophie Peters, Tinny Rosser, Xola Lusa, Cathy Williams, Heidi Erdemann, Sonia Staven, Antoinette Zanda and Dirk Marais.

Goodbyes and thank you to Barbara Voss (ex administrator and Child art educator), Carol Knowles (resource centre co-ordinator), Klare Stock (work study placement), Jacqui Nobel, Pethu Serote, Lionel Davis, Andrew Steyn and Rochelle Kapp (trustees).
We would like to thank the following funders who supported us this financial year - Anglovaal, CAFOD, Donaldson Trust, Department of Arts, Culture, Science and Technology, First National Bank, Foundation for the Creative Arts, HIVOS, HEKS, Kulturhuset/Swedish Travelling Exhibitions, Royal Netherlands Embassy, SCIAF, WACC, Woolworths. The following donors helped make our festival possible - Bakke Packaging, Berco Indoor Gardens, Blue Continent, Busy Corner Butchery, Clicks, Epping Avenue Meat Suppliers, Golden Arrow Bus Co., Hotspice Products, Hulet Aluminium, M&D Catering, Nederburg Wines, Restaurant Food Supplies, S&S Manufacturing, Salmarine.

Thanks to the invaluable help of our volunteers, and friends - Sharief White, Heidi Bolton, Adele Beaunoir, Maria Beaunoir, Penelope Mdingi, Zachari Roman, Pablo, Thabo Xoliliswe, Phumla Manngali, Louis Christians, Rochelle Wilsnach, Liesel Davids, Mario Wilsnach, Jacqui Nolte, Dirk Marais, Sandra Klopper. A special thank you to our trustees - Jill Pointer, Jan Webster, Andrea Fine, Pumlan Tyali, Randy Hartzenberg.
COURSES IN 1996

The following Visual and Performing Arts courses for Child Educators, unemployed youths and adults, and visual and performing artists and groups will be run:

MUSIC & MOVEMENT FOR EDUCARE (MME)
Tuesdays 9am - 1pm
Course runs: 13 April - 28 May

PAINTING 1 (P1)
Tuesdays 9am to 4 pm
Course runs: 13 February - 28 May

ACTING 1 (A1)
Wednesdays, 9 am to 4 pm
Course runs: 13 February - 28 May

DRAWING 2 (D2)
Wednesdays, 9 am to 4 pm
Course runs: 14 February - 13 May

DRAWING 1 (D1)
Wednesdays, 9 am to 4 pm
Course runs: 14 February - 29 May

COMMUNITY THEATRE FOR DEVELOPMENT (CTD)
Wednesdays, 9 am to 4 pm and Thursdays, 9 am to 1 pm
Course runs: 14 February - 29 May

COMMUNITY THEATRE HISTORY (CTH)
Thursdays, 9 am to 4 pm
Course starts: 14 February - 30 May

VISUAL ART SKILLS FOR EDUCARE (VASE)
Thursdays, 9 am to 1 pm
Course runs: 15 February - 30 May

PRINTING 1 (PR1)
Thursdays, 9 am to 4 pm
Course runs: 15 February - 30 May

ARTS ADMINISTRATION
Dates to be confirmed

COURSES RUNNING IN THE SECOND SEMESTER

- Storytelling
- Mural Painting 1
- Drawing 1 and 2
- Music and Movement for Educare

Visual Arts Skills for Educare
Introduction to Elements of Art
Community Theatre for Development
Community Theatre History

Application forms, fee structure and a detailed programme are available from CAP.
Phone 021-453-689/660/648 or come to CAP at 106 Chapel Street, District 6. Applications close 31 January 1996.
PAINTING 1
This beginners course in painting was facilitated by Lungile Bam. He felt that the development of the 16 students who enrolled and then went on to complete the course was remarkable. During the short span of the course the students not only mastered the basic techniques of painting, but they had the opportunity to create a portfolio. This body of work can now be used as a stepping stone for future studies. Lungile felt that the success of the course can be measured in terms of what has been produced.

DRAWING IN COLOUR I
Sipho Hlati was appointed by CAP as the part-time teacher for this course. He was free to plan and design each lesson, using the CAP Learning Outcomes as guidelines. The course was offered at Khayamandini in Langa and 18 students completed the course.

DRAWING 2
This was the advance course in drawing offered at Khayamandini in Langa. Lionel Davis was the teacher who designed and planned the lessons. The 10 students who completed the course developed their drawing abilities to include constructing compositions. They were encouraged to find their inspirations in the community and use the daily-life scenes as the subject for compositions.

PRINTMAKING 1
CAP identified a course in printmaking as necessary and important. During the past semester, Lungile Bam went on to facilitate the first course in this field. He thought that it was a very challenging course for the 14 students who completed the course. All the students could draw, but they were confronted with interpreting their designs into prints. The students managed the transformation successfully. Lungile designed the course in such a way that it also accommodated discussions, topics such as the "ethics" of printmaking. Students realised that a course in printmaking has far reaching benefits and possibilities and that it was not restricted to producing a woodcut or linocut.

ARTS ADMINISTRATION
The purpose with this course is to develop the administrative skills of visual and performing artists and arts educators, and to ensure sound financial management and marketing skills. The course focused on financial administration, budgets, planning, communication and marketing skills. Mike Abrams was the facilitator.

STORY-TELLING PRACTICE COURSE
Simba Pombenayi facilitated the course and according to him, the nine students who attended and completed the course deserve to pass with honours. These students have managed to acquire a life skill. This was a practical course, which meant that each new development was tried and practised satisfactorily before moving on. The advantage of doing a practical course was that students gained confidence, in themselves, in what they were doing. They managed to put the magic back into story-telling. Simba would like the students to go out and share their skills with the community. A good avenue to explore would be community radio.

COMMUNITY THEATRE for DEVELOPMENT
Bearing in mind that this was an introductory course, one could imagine Simba's excitement when a fulltime community theatre group was established as a result of the course. One of the students who completed the course took the initiative. What is even more exciting is that they are already generating their own funds. Simba is confident that a community theatre industry would be established within the next five years. It was decided that the course should be an open process, where members of the public would be invited to attend the lessons. Simba said that some of the guests never missed any of the lessons. The students benefitted from this external enthusiasm and were prompted to perform and deliver their best through-out the course.

ART TOWARDS HEALING
This multi-faceted and complex course was introduced during the past semester. As with all first courses, it proved to be a necessary learning curve for both facilitators and participants. CAP facilitator, Liz Brouckaert, explored the healing potential of the creative process using the visual arts, music and movement with seven participants. The content and nature of the course provided an environment for action-research.

PRACTICAL ART SKILLS for EDUCARE
This course provided practical experience in various art media. Liz Brouckaert facilitated the course, with Sophie Peters as the visual art facilitator. The participants who attended were mostly teachers working at Educare Centres. Practical workshops in drawing, painting, clay, printing and puppet making were conducted. Liz felt that the success of the course was because of its practical nature, and the overwhelming enthusiasm of the fifteen participants.
HISTORY OF CAP

Did you know that Cecil Skotnes and Wille Bester, amongst other prominent South African Artists taught at CAP, or that CAP staff and students are in various educational institutions and arts bodies all over the country and some have become very famous - Brenda Fassie the popular singer for example was in CAPs classes in the 80s? And did you know that CAP has taught and supported everything from film, dance, creative writing, music, all forms of visual arts, and theatre, has had a thriving child arts programme running in numerous township venues, produced a number of publications, theatre productions and exhibitions - and has even taught Yoga and Karate?

It all began in the early 70’s with artists in the city and various bodies like NUSAS talking about the needs in artistic promotion for those denied by apartheid, and culminated in a decision following the ’76 uprising to form a centre where people would learn by doing. In April 1977 a group of concerned artists and educationalists signed a Trust Deed that established the Community Arts Project. 18 years later, having trained and influenced numerous artists (from all media and forms) individuals and organisations, CAP has begun a process of researching its own history.

An exhibition has been planned for the South African National Gallery in April 1998 and we are still examining the possibility of touring it nationally and internationally. We also intend celebrating the birthday with events at CAP. We will be embarking on preparing a publication to be launched at the exhibition - this may be in book form or as a CD-ROM. Leading up to the exhibition will be a range of discussion forums and events to popularise the idea and to gather information for the publication. We hope to embark on a substantial oral history project on the CAP believing that the history of a CAP is one which acknowledges the experiences and perceptions of all people who have been involved in CAP whether these be negative or positive. We look forward to any comments, assistance or material you may have at your disposal for us and hope you will be able to assist us in remaking our and your histories through this process.

Remember the debates!
A cartoon by Stacey Stent from the '80s.