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- DAKAWA ART &
CRAFT PROJECT
WORKSHOP
17-18 SEPT 1992

A C T I O N P L A N

OCTOBER 1992 - JUNE 1993

GENERAL AIMS:

In South Africa people have been denied high quality skills for such a long time, that, that becomes a priority in a project like Dakawa. Actually one of its prime aims from the beginning was: "to be an example for Cultural Community Centres to be developed in the liberated South African reality and a firm cultural thrust in our reconstruction period" (quote from 5th March 1985, ANC document)

We, as the Dakawa Project are aiming to set up a whole new tradition of culture and training, aiming at the highest quality skills and certificates.

We want to give the best possible training appropriate to peoples' skills and abilities.

The training must lead to a job and an income for the trainee, whether in the production or training unit.

The Project will give every talent a chance by not demanding any formal education or special age from the applicants, but the applicants should have some skills and experience in skills related to handwork.

The composition of the group of trainees should be as balanced as possible regarding sex, age, group belonging and political affiliation.

The trainees will be accepted on the basis of their skills and attitude, not on certificates. A priority will be given to underprivileged groups.

1. AIMS of PRODUCTION UNITS with TRAINING PROGRAM:

1.1 AIMS OF PRODUCTION:

To produce unique art and craft made by the trainees/artists of the Project

Not to compromise on the artistic and technical standard of that work.

To produce to be self-reliant as soon as possible.

To be "trend setters" by introducing an Art and Craft, which has its roots outside the "European" culture.

1.2 TRAINING PROGRAMME for 1992-3 for the PROJECT'S OWN PRODUCTION

This programme started with thirteen trainees in June -92. They will continue until December 1992.

January 1993 ten of them will be offered a permanent position in the production. The other three, if they are good, will continue in the trainee group.

In January 1993 twelve more trainees for the workshops' own production will be accepted.

They are basically following the phase training syllabus, but more emphasis and time is given to the production itself.

1.3 RECRUITMENT OF TRAINEES FOR THE PROJECT'S PRODUCTION:

The trainees come from Grahamstown and they can take up permanent posts at the Project, if they pass the initial six months training.

1.4 GENERAL COMMITMENT EXPECTED OF THE TRAINEE:

The trainee is expected to have a real interest in making things by hand and must be confident to develop their own designs.

The trainee is expected to follow the code of conduct of the Project.

1.5 TEXTILE PRINTING WORKSHOP:

HISTORY:

This workshop has been moved from Tanzania where it was in production since 1987 in a temporary structure in a refugee camp as a joint ANC/SIDA project. All the materials and equipment have been shipped to Grahamstown as well as new equipment which was never installed in Tanzania.

The workshop was "half-way" in its training and production program when it was moved to Grahamstown.

One of its students, Vusi Khumalo, who led the production in Dakawa two years before the workshop was packed up, was appointed co-ordinator of the workshop.

At the time of the political changes in South Africa, the workshop was just about to have new buildings erected in Dakawa, not only for an extended textile printing workshop, but also for two new workshops, i.e. graphics and weaving. The new textile printing equipment and the weaving materials and equipment were already in containers on their way to Tanzania and the graphic materials and equipment were awaiting transport in containers in Sweden.

ASSETS:

In Grahamstown the workshop has the following assets:

- One 28.5 meter table (1.7 meter wide) for PRODUCTION
- One 6.0 meter table (1.7 meter wide) for SAMPLE PRINTING
- One 8 colour T-shirt printing machine (new)
- One 4 colour T-shirt printing machine (used in Tanzania)
- One ironing machine (new)
- One rolling-band heater for fixing T-shirts (new)
- One infra-red dryer for T-shirt printing (new)
- One reproduction camera (A3 size) (used in Tanzania)
- Two 10 kg washing machines (used in Tanzania)
- One 8 kg spinner (new)
- One 6 kg spinner (used and broken in Tanzania)
- 100 small wooden frames with designs (used in Tanzania)
- 10 large aluminium frames with designs (used in Tanzania)
- 50 small wooden frames without designs
- 10 large aluminium frames without designs
- 10 design tables
- 8 design chest of drawers
- A fair amount of dyestuffs and other materials.

PROGRAMME:

As soon as the workshop is finished (October-92) it can start to produce.

To start with the co-ordinator needs six-eight trainees to work with in the production.

As soon as it is possible the co-ordinator needs an assistant or a "foreman" for the workshop, as the co-ordinator also needs time for creating his own designs to further his education.

The idea is that the PRODUCTION GROUP is divided into two groups, where; one is producing according to order and needs with the leadership of the co-ordinator and teacher, while; the other is making their own designs and transferring them onto screens with the assistance of the teacher or co-ordinator.

This should be done on a two-week basis, which means a 50 to 50 PARTICIPATION in PRODUCTION and TRAINING.

ESTIMATED PRODUCTION:

(the first six month)

FABRICS by the meter:

An average of 30 meter per week x 4 x 6 = 720 meter finished fabrics of 1st class quality.

A provisional selling price R 40 per meter x 720 = R 28 800.

(see under sales and marketing)

T-SHIRTS:

Only printed in large quantities on order.

Otherwise printed as samples and for training purposes.

Not possible to estimate sales as yet.

PICTURES (serigraphics):

Unique pictures will be printed during the trainees design periods. Successful pictures/printed series will be used in exhibitions.

Not possible to estimate sales as yet.

1.5 WEAVING WORKSHOP:

HISTORY:

This workshop was never started in Tanzania. It has up until now been funded by ABF in Ostergotland, Sweden. ("Worker's Educational Association")

The workshop has a consultant/teacher but no co-ordinator has been identified as yet.

Five trainees have got 3 weeks training on the loom with the teacher and six weeks practical work without teacher.

ASSETS:

The workshop has the following assets:

- Six looms (new)

- Two looms (new, but with some parts missing)

- Two warp winders/mills (new)

- Some dyed and spun yarn and carding combs

PROGRAMME:

The consultant/teacher is returning for another three months in September, during which time the problem of co-ordinator and teacher will have to be solved.

In the near future we will start to spin and dye the Project's own wool, aiming at a unique quality, that cannot be found elsewhere.

Primarily with the use of Merino wool purchased at the local market.

The ABF wants to continue to support the project in some way or another.

ESTIMATED PRODUCTION:

There will be no significant production from this workshop during the first six months, as the technical side of weaving takes a considerable time to learn.

The trainees will learn all different techniques and materials, but always making their own designs and colour choices.

1.6 GRAPHIC ART WORKSHOP:

HISTORY:

This workshop was never started in Tanzania. It has up until now been funded by Artists' Against Apartheid, Stockholm, Sweden.

The workshop has a consultant/teacher and a co-ordinator was appointed by ANC DAC in Lusaka in 1991, while the workshop was in its planning stage. The appointed co-ordinator had no experience in Art Graphics, but was chosen according to his experience in the ANC book printing workshop and with Desktop Publishing at the department of Arts and Culture.

Four trainees were engaged in this workshop and have received "on the job" training over a period of 12 weeks with the consultant as instructor and teacher.

They have learnt linocuts and will as from the end of September continue with linocuts without a teacher, but with the guidance of the textile printing teacher.

ASSETS:

The workshop has the following assets:

- One linoleum press
- One etching press
- One etching bath with exhaust fan
- Ten design tables
- Four design chest of drawers
- A substantial amount of materials and paper.

PROGRAMME:

In February 1993 there will be an introduction course in etchings by a qualified teacher.

There is a chance that the same organisation, Artists against Apartheid, who has supported the Graphic workshop up till now can extend its support to include this three months etching course.

The Graphic Art Workshop is presently equipped to produce artistic unique prints of a high quality. As there is a limited market for such prints and the trainees will be employed on a fulltime basis, there need to be another production as well.

The best proposal for such a production is a POSTER PRINTING WORKSHOP with DESKTOP PUBLISHING and the construction of SCREEN EXHIBITIONS. There is a good market for such a production and it fits well in on the techniques and equipment we already have for the other workshops.

The Textile Printing with its T-shirt printing and the Graphic Art are very closely linked technically and artistically, which means both the textile printers and the graphic art trainees can serve in the production unit of the Poster Printing Workshop.

The Graphic Consultant will work on a budget for such an expansion and present it to the Artists Against Apartheid and the Dakawa Project, so as to give a basis for discussion.

ESTIMATED PRODUCTION:

There will be quite a considerable production of pictures in the Graphic workshop right from the beginning.

The trainees are told to make an a limited edition of 100 prints of each of their linocuts, but they will only print 10 -20 at a time, and see to that there will always be some prints in stock.

These prints can be used in exhibitions and be for sale as soon as the project has been organised in this regard. (see under sales and marketing)

Five prints of each edition will be kept in the Project's archive and will NOT be for SALE.

1.7 DESIGN STUDIO:

The design studio behind the Textile Printing building is to be used for ALL WORKSHOPS.

Here trainees, who form the PRODUCTION GROUP in each workshop, will come for their design periods.

When the courses start for trainees from outside, they will also use this studio for part of their time.

Teachers (sometimes recruited outside the project) and/or co-ordinators will have teaching duties in the design studio, according to a weekly time table.

1.8 COMMENTS ON PRODUCTION/TRAINING:

It is good for the training process, that the trainees are left without a teacher for a certain period, because that enforces the productivity within the trainees and exposes at an early stage their skills and shortcomings. Important, though, is the continuity in teacher/trainee relationship in the initial stages.

2. SALES AND MARKETING UNIT:

2.1 AIMS:

We aim to sell at such prices so as to get a surplus to cover the Project's running expenses as soon as possible.

We aim to have an exhibition and a sales programme that also reaches out to communities presently without Museums and Galleries.

2.2 PROGRAMME:

The most important way of selling and marketing the production of the Project is through EXHIBITIONS and through NON-PROFIT SHOPS.

It is therefore of ut-most importance that the DAKAWA PROJECT AS SOON AS POSSIBLE;

- a) gets its own TRADEMARK.
- b) gets its own SHOP and EXHIBITION HALL at the site of the Project.
- c) gets invitations TO EXHIBIT in official Art galleries and Museums.
- d) finds non-profit OUTLETS (such as African Art Centre in Durban) to STOCK the Projects production ON A CONSIGNMENT BASIS.
- e) plans for participation in next years ARTS FESTIVAL.
- f) print a catalogue on the Dakawa Project, its history and aims for the future with photos.
- g) prepare a press release for immediate use.

SPECIAL ATTENTION MUST BE GIVEN TO THE FACT THAT the project is not only selling artifacts with its TRADE MARK on, but also with the NAME of the ARTIST and/or DESIGNER who actually designed and/or created the product.

We will therefore carefully consider how to re-numerate the designer/artist for his contribution.

The most common system is some kind of percentage on actual sales or on estimated/set selling prices.

With regard to printed editions we will decide who owns the copy right to the block and the block itself.

With regard to the printed textiles by the meter, we will decide if the designer should get a lump sum for the design, when it is used in the production or be paid according to meter printed and sold.

2.3 COMMENTS SALES/MARKETING:

(Extracts from the first document on Dakawa workshops drawn up in 1986.) These comments will still be discussed by the Trust.

The products of the workshops are unique pieces of Art and Craft sold at world market prices, and thus the main market for them is to be found in the metropolitan areas.

The Project should as far as possible do its own selling through EXHIBITIONS in ART MUSEUMS/GALLERIES all over the world or through ITS OWN SELLING AGENCIES, or through NON-PROFIT AGENCIES.

If PRIVATE GALLERIES or SHOPS want to sell the artifacts they must pay cash and buy direct from the Project's own EXHIBITION HALL. Cash discount will be given in accordance with the amount purchased. This is to avoid an inevitable steering by the buyers who sooner or later will want to have a say in the design or colouring of the artifacts, if they get artifacts on consignment and thus can keep a large stock without economic consideration. This might make the project too dependent on one outlet and thus the project will lose independence and integrity.

It's also to avoid all the problems of having to check the stock at a customer far away, who has the artifacts on consignment, but might not be so careful and honest in paying the Project directly after sales. (Or who after some years bring back dirty artifacts demanding new stock)

If the WORKSHOPS ACCEPTS AN ORDER/CONSIGNMENT, that must be under the condition that the artist/craftsman has full freedom in working out the design and colouring.

Then the buyer is free to reject or accept the design. After acceptance the buyer pays a design charge of 10% of the total cost.

When the order is finished the buyer has the right to reject it, but he will not be refunded the design charge. If the order is very large he/she will have to inspect it halfway, and if acceptable pay a third of the total price of the order at that stage.

This procedure is also important as some artists/craftsmen do not have the formal practical skill of making a design, which will give a true picture of the finished artifact. Their creative artistic work is done when they actually produce the artifact, with the design only serving as a guideline.

It is also important to be able to sell less expensive artifacts on the local market. This will be done in the Project's shop, where sales can be arranged of second class materials. The Project can also take part in events in the community with screen exhibitions and sales.

3. TRAINING UNIT:

3.1 AIM:

All three workshops will in the future have a training programme for trainees from outside Grahamstown, i.e. A TRAINING PROGRAMME IN ITS OWN RIGHT.

The aim of this training program is to invite organisations with a need for one of the technical and artistic skills we have, to send trainees to us at the expense of the organisation itself.

Each of the present workshops will take ten trainees at the most in their "outside" training programme.

3.2 TRAINING PROGRAMME SYLLABUS:

The idea is to follow the same syllabus, divided into ten phases, as was used for the textile printing workshop in Tanzania, which is as follows:

Phase 1:

Six month training in the basic technique and designing. The trainees must make their own designs right from the beginning.

Inspiration will be derived from lectures in Textile Art history and the exploration of local indigenous art and craft.

The emphasis in phase 1 will be the practical side, with the use of basic techniques.

Towards the end of phase one a cost analyze will be made and selling prices calculated on the proposed product the new workshop, to be set up by the trainee back home, is going to produce.

The training will be half the time in the design studio with lectures and individual design work and the other half as apprenticeship in respective workshop.

Due to the 50/50 participation in the production, the trainees will be getting a remuneration in accordance with their productivity, when in the production unit.

The donor is not only committing himself to paying the cost fees for their trainee/s at the project, but equally committed to paying for basic equipment, materials and workshop space for setting up a small workshop on the return of the trainee.

The Dakawa Project is committed to selling running materials in small quantities to the newly established workshop, i.e. dyestuffs, mesh, chemicals, which otherwise cannot be obtained in small quantities.

Assistance in setting up the new workshop "back home" will be given by a staff member of the Dakawa Project.

Phase 2:

The trainee returns home to set up a small workshop there and to train others. Possibly with the help of a staff member from Dakawa project.

They continue for a period of six months.

If problems occur, Dakawa Project staff is there to assist.

Phase 3:

After six months the same trainee or someone else from the newly established workshop, will return to the Dakawa Project for another six months training. More technical skills will be introduced and time will be allocated for practical and theoretical lessons in designing and colouring.

Subjects like Art history, English, Mathematic, Administration and Marketing will be introduced.

Phase 4:

The trainee goes back home to "his/her" workshop, introducing the new skills and training his colleagues in the workshop.

Phase 5 - 8:

The same procedure of inter-changing six months periods of training at the Dakawa Project for one or two from a project, to practical implementations at their own workshops.

Phase 9 - 10:

This is the final theoretical period meant for those who wish to write an exam for a formal certificate.

The certificate has in some way to be recognised by a formal Art and Craft school with a similar type of training, and that does not seem to exist in this country.

The idea right from the beginning, when the project started in Tanzania, was to involve a Swedish Art and Craft School in this regard.

At the moment the most natural would be to open up contact with Konstfackskolan in Stockholm, as the training given in the project's workshops is highly influenced by their curriculum through consultants/teachers presently working in the Dakawa Project. Contact has already been made with prof. Veronika Nygren at the Textile department of Konstfack, and she is very interested in co-operation for the future.

3.3 COMMENTS ON THE TRAINING UNIT:

All trainees starting up in this training programme do NOT have to go through all the phases, to be able to qualify as a workshop leader.

A trainee might also have a lot of experience in Art through other techniques and merely want to acquire some technical skills.

Therefore each phase is a separate entity, which can be regarded as sufficient for the needs of the organisation, who sent the trainee.

Each phase will give a CERTIFIED REPORT, which in the end will form the basis for A FULL CERTIFICATE.

There will be a PRACTICAL EXAMINATION halfway in the programme, in PHASE 5, with a Certificate.

This is for trainees who need a certificate, but for some reasons cannot go through the full program.

3.4 TEACHERS FOR THE TRAINING UNIT:

The aim of the project is to find all its permanent and temporary personnel within South Africa.

Overseas teachers should be used only when there is no available expertise locally at that particular moment.

Short term teachers and expertise will work with the co-ordinator of the respective workshop as a counterpart.

4. TRAINING PROGRAMME for OUTSIDE TRAINEES for 1993.

4.1 RECRUITMENT OF TRAINEES FOR THE "OUTSIDE" TRAINING UNIT:

We will invite organisations with a need for one of the technical and artistic skills of the Project, to send trainees to the Project at the expense of the organisation itself.

We will ensure that the organisation has plans of using the trainees for its own needs and has secured the necessary funds for setting up a workshop for the trainee on his/her return after phase one, and that there are people for him/her to train.

We will assist the trainee in his work to set up a new workshop by assisting technically and by selling small amounts of such materials, that are not available on the open market.

4.2 THE START OF THE FIRST COURSE, PHASE 1:

The first course for OUTSIDE TRAINEES will start in February 1993, IN TEXTILE PRINTING, with PHASE 1. It will accommodate 6-8 trainees.

At this stage it is difficult to say when a course for outside trainees can start in WEAVING and GRAPHICS.

4.3 ENGAGEMENT OF SHORT TERM TEACHING STAFF:

The Weaving and Graphic workshops will engage local teachers/artists for shorter periods in the workshops and the design studio. This will give guidance to the project in its search for future staff of those workshops.

4.4 WORKSHOPS FOR ARTISTS:

In connection with the ARTS FESTIVAL 1993, workshops will be arranged with specially invited artists.

They will be invited to work in respective workshop one month before the festival and then exhibit their works together with the trainees work.

It will provide a good opportunity for the project and the invited artists to get acquainted with each other.

4.5 SATURDAY CLASSES:

The project will also start to run Saturday classes for local people, which will provide the trainees with an experience in training others.

5. RESEARCH PROGRAMME 1992/3

- * A business plan will be worked out by a working group.
- * A curriculum will be worked out by a working group.
- * Research will be done into other training projects.

6. PROPOSED NEW DEVELOPMENTS 1992/3:

6.1 The Project has an immediate need for an EXHIBITION HALL and a SHOP.

There are two options for this.

- A. There is the empty plot of the project, even 684, on which a building can be erected.
- B. The project is offered to buy the neighbouring "old Icecream factory".

After lengthy discussions in the Management Committee, in the Workshop, in the Trust Meeting, in the Executive and in consultation with the ANC DAC, the decision is as follows for the following reasons:

6.2 DECISION:

Through the assistance of ANC DAC, the project is suggesting the purchase of the "Icecream" factory with the use of the Norwegian Aid Money. An application to that extent has been submitted to Inger Heldal of the Norwegian Foreign Aid by the DAC.

6.3 COMMENTARY:

- * There could not be a better exhibition hall built today for a reasonable price.
- * The money the Project has spent on purchasing and repairing its present 1 500 square meters, divided in four buildings, would have been enough for one 500 square meter new building, and without the heights and large windows.
- * If the same amount of money, which will be needed for purchasing the "Icecream" factory, should be used for erecting a new building, an area of not more than 200 square meter can be built, and only a rectangular normal height square building.

* The purchase of the building will also give the GRAPHIC workshop the chance of expanding into POSTER PRINTING and DESKTOP PUBLISHING, with the aim of getting a more income generating production for the Graphic workshop. As part of this workshop we will introduce the PRODUCTION of SCREEN EXHIBITIONS, for our own needs and on commission for others. This is an important development of the project in its aim to spread the Art and Craft of the project into communities without reach of Museums and Art Galleries.

* During the Arts Festival 1993, the exhibition hall will be used for performances in the "fringe" programme, thus encouraging an alternative progressive Arts Festival. A good partner for such a venture will be Riksutställningar (National exhibitions) in Stockholm, with their extensive contact net since many years back with the progressive Art and Culture movements in South Africa and neighbouring states.

* If we rent the buildings we will become dependent on the buildings and thus have no chance of bargaining the price.

* If the Project does not take the chance of buying this building now, there is a chance of getting neighbours in the future with activities that do not correspond well with the Project.

* Actually there is little room for expansion of the project, unless the project purchases the large old "Ice-cream factory", which originally belonged to the projects buildings.

* The owners have repeatedly expressed willingness to sell. They have tried various means to generate income from the buildings. The last in that regard was an application to start a night club at the premises. Luckily that application was not accepted by the Town Council.

* By securing the ice-cream factory for exhibition hall and shop, the Project has the chance of, at a later stage, use the empty plot for other future expansions according to the developments of the Project.

7. STAFF and STAFF DUTIES:

DIRECTOR:

DUTIES:

To be in charge of the Art and Craft Project, with overall responsibility of the day to day running of the Project as a whole in conjunction with the Management Committee.

To be accountable directly to the Trust for matters which cannot be solved in the Management Committee.

To be the administrative and artistic leader of the Project ensuring high standards in all regards.

To compile a report each month on the progress of the Project, and submit it to the Trust members and Donors.

To see to it that a financial statement is submitted to the Trust and Donors each month.

To compile an annual report with audited financial statement.

To compile an action plan and a budget for the coming year four months before the end of the current budget year.

TEACHER:

To teach according to instruction and time table.

To be responsible for the running of the workshop where the teaching takes place in conjunction with the co-ordinator/s of respective workshop/s, and/or be responsible for the design studio.

CO-ORDINATOR:

To be responsible for the running of respective workshop in accordance with the aims, plans and obligations set for the workshop in the Management Committee.

To compile a progress report on a monthly basis submitted to the Management Committee.

To share responsibility for the design studio together with the other co-ordinators and teacher/s.

STAFF MEMBERS:

To perform tasks entrusted with.

TRAINEES:

To be trained in the respective Workshops that they are attached to and to be responsible to their co-ordinators and/or teachers.

8. PRESENT STAFF and PENDING STAFF ENGAGEMENT:

Director:	Malin Sellmann
Assistant/Director:	vacant (before Aug.-93)
Co-ordinator Textile Printing:	Vusi Khumalo
Assistant/Co-ordinator:	vacant (before Aug.-93)
Co-ordinator Graphics:	vacant (before Feb.-93)
Assistant/Co-ordinator Graphics:	Tebogo Dithlakanyane
Co-ordinator Weaving :	vacant (immediately)
Assistant/Co-ordinator:	vacant (immediately)
Teacher in Repro/Photo/desktop/:	vacant (for discussion)
Assistant/ " " "	
Secretary/adm/:	Heidi Wessels, part time
Secretary:	vacant (to train ourselves)
Storekeeper:	
and/or Maintenance Officer:	vacant (before Feb.)
Assistant:	vacant (before Feb)
Night/weekend security:	temporary engagement
Fulltime Employees in:	
Textile Printing 1:	vacant (for discussion)
Textile Printing 2:	vacant "
Textile Printing 3:	vacant "
Textile Printing 4:	vacant "
Textile Printing 5:	vacant "
Textile Printing 6:	vacant "
Graphics 2:	vacant "
Weaving 2:	vacant "

SHORT TERM TEACHER/CONSULTANT STAFF:

Teacher Textile Printing	Malin Sellmann (2 years)
vacant	Aug.-94
Teacher Graphic Art	Kristina Anshelm (5 months)
	vacant Feb.-93, 3 months
Teacher Weaving	Ann Giertz (3 + 3 months)
	vacant Feb.-93, (3 months)