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Mike van Graan

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Untitled Â¢ Willie Bester â\200\224 Visual Arts Group Â¢ (mixed media)

realise commonly agreed to goals and objectives. Each cultural organisation could make its individual contribution through training, organising, recruiting or hosting creative events.

In the absence of regional and national co-ordination and strategies, individual organisations determined their education and training priorities according to their own internal vision and ideology.

Whether they were trained for one, two, or three above, recruits had to be black. If they were being trained as individual practitioners, it was sufficient that they be black and have a degree of natural talent either displayed in an audition or a portfolio.

If they were being trained as community arts or theatre facilitators, they would need to pass the additional criterion of being committed to return to their communities on completion of their course, to pass on their skills there. To achieve this, recruits would be drawn mainly

from community organisations such as trade unions, womenâ\200\231s, youth and civic structures as well as cultural groups as this would imply that by virtue of belonging to such groups, they would have a commitment to their respective communities. Besides, on completion of their course, they would also have an organisational infrastructure and support-base to return to.

The identification of needs within â\200\230the communityâ\200\231 or within the progressive cultural movement generally, contributed to the drawing up of the curriculum. In other

words, knowing what trainees would be required to do on completion of their course and in what kinds of conditions they would have to work, would determine what they would need to learn to do their work effectively.

Some of the needs which influenced the development of CAP's full-time popular theatre and visual arts and crafts courses were:

1. To disseminate technical skills and critical knowledge