

# Butterfly Art Project

ENCOURAGING CREATIVITY AND HEALING THROUGH ART

## ANNUAL REPORT 2019







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# FROM THE DESK OF OUR MANAGING DIRECTOR

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## Dear Friends & Supporters,

The Butterfly Art Project (BAP) turned nine years old on the 10th of October! When a child turns nine it faces a crisis caused by deeper and stronger self-awareness.

He or she begins to see the world through different eyes, starts to question him/herself and what their purpose in the world is; ponders about existing rules and fairness; questions the authority of adults: Do they really know everything? In Waldorf terms this is called the nine-year change. Organisations also have a biography, and similar developmental stages as the human being can be found. At BAP I have witnessed that nine-year change of critical thinking and assessing who we are and what we are really able to deliver. Also, a sense of urgency amongst management to have fair and clear rules in place. The HR policy was updated, a child safeguarding policy put in place and an Anti-Fraud Policy added to BAP's existing policies. What does each team member need to be able to build a team focussed on our objective with passion and commitment?

During our process work, the management team defined the core values of the Butterfly Art Project as an organisation, with the values that have been here forever and drive us. They are generosity, creativity and commitment to change, all of which I witnessed in 2019:

### GENEROSITY

Many working for and with BAP have been generous with their time and resources. In the NGO sector we rely on generosity, and what a privilege it is to work every

day with generous human beings creating a sense of abundance with very limited resources. My warmest thank you goes out to all BAP volunteers.

In May the magic of generosity caught us off guard.

We were invited to partner with Casa Labia Cultural Centre/Casa Labia Fondazione. Not only were we offered generous funding for our programmes, we were also offered a rent-free training space on their very own premises on the Main Road in Muizenberg, with a view of the ocean. We moved in June and are all very, very happy in our new home with our new friends. This development took some urgency out of our building project and put it on hold for a while.

Our annual July exhibition was themed "Gratitude".

From January to June, children all over the Cape engaged with the virtue of gratitude to counteract effects of the immense social challenges in their lives. Gratitude promotes strong relationships, health on a psychological level that affects physical health, and most importantly empathy for the other, thereby reducing antisocial behaviours. What a positive theme we invested in!

In October the Gala Dinner at the Casa Labia, a beautiful villa built in 1929 for the Labia family (who were diplomats from Italy), served to launch the partnership between Casa Labia Fondazione and the Butterfly Art Project. Eighty guests came for this fundraising event paired with a most delicious four course meal and inspiring company to give their support during auctions, raffles and being the most generous audience.

### CREATIVITY

We endeavoured to further develop the effectiveness of our Love Bug project, which is for children ages six or older who have been denied the opportunity to go to school due to lack of available educational space. This required us to think out of the box. A daily timetable was adapted to fine tune our activities with these vulnerable children's rhythm. We improved the quality and nutritional value of the refreshments we offered them. The art activities are now designed for two different age groups. The children older than seven meet in their own group for more schoolwork based on Waldorf Education. The Love Bug Programme is now fully developed with a Parent Engagement Plan, Monitoring and Evaluation tools and the enhanced skills of the implementation team who are trained by Waldorf teacher, Charlene Jefferies.

Sonja Niederhumer and her team from Graphic Harvesting worked on a video clip about trauma in



childhood. We spent many hours drawing like five year olds with our non-dominant hand, what fun! Sonja generously shared her skill and passion with us, gifting us and many more with this important informative teaching tool. Please find the video on our website or on YouTube: <https://www.youtube.com/watch?v=Yu3PG8ATpUk>

After surveying our Community Art Facilitators (CAF) regarding the theme of the art campaign in 2020, "I have a future" was chosen. Our challenge was how this theme could be packaged into an enticing art project which would inspire many to contribute. Most of the BAP team were involved in brain storming during creative get-togethers until we came up with a new campaign theme now called "My Monster Project". We are so excited for 2020. Watch this space!

### **COMMITMENT TO CHANGE:**

We find the highest commitment to change in our beneficiaries who, through self-exploration to learn new skills, created endless amounts of art works to through which to explore their personal pain and search for healing, and to grow into more stable and fulfilled human beings. I admire you all for your striving and endurance!

On November 10th we were awarded the Impumelelo Innovation Award for our new training module for learning methods designed to address and prevent post-traumatic stress in large groups of children following disasters. Community Chest saw the crucial importance of this Traumatic-Stress Relief Module and honoured us with a prize in the category Change Maker in the Arts and Culture Sector. We celebrated at the Artscape Theatre and enjoyed the public acknowledgment and recognition. BAP is now on the map!

Change is happening in and around us all the time. Gardie Judge, our Assistant Director, applied herself wholeheartedly to support the processes of our team members growth in self-leadership and their own leadership skills. Gardie you are a change maker and colleague of the year!

Three BAP staff members had the opportunity to attend the African Regional Child Trauma Conference which ran over four days in Cape Town. BAP offered a one and a half hour clay session to interested participants on the opening day of the conference and had the opportunity to offer first-hand experience in clay work and market our services and training. We are proud to have been invited to contribute to a policy makers conference fighting for child safety and well-being in Africa!

With our 14 training modules we can call the CAF Training Programme fully developed and the training faculty in place. Our beneficiaries are carefully selected during orientation days, when they get an overview about what BAP has to offer as well as an opportunity to

share their motivation and intentions. This year we count 148 CAFs working actively with children of 55 different disadvantaged communities in the Western Cape. Imagine how much change they create in their worlds.

The annual Michaelmas Conference provides an enormous platform for inner change. Observation exercises offer an awakening into the world around us. In study groups we confronted ourselves with the theory of Rudolf Steiner about education and the moral life, and walked away with deep inspiration for our classrooms. In the afternoons we explored our inner selves in practical artistic workshops around trauma, selfcare, the artistic mediums and Traumatic-Stress Relief for children. It brought me the greatest joy seeing so many engaging with Anthroposophy which has always been my source for inspiration and striving for change in the world around me.

Where would we be without our funders, sponsors, donors and supporters, the Butterfly Art Project staff members, volunteers, Community Art Facilitator training team, board members, and project partners being generous, creative and committed to change? All of you enabled BAP to negotiate a safe and creative passage through our nine year crisis.

A hurray and a most serious "Thank you"!

Our board has held and guided the organisation with the highest degree of commitment and competence. My warmest thanks go out to our chair Waleed Dawood and our secretary Naziema Jappie for their extra support to me by encouraging and advising me in my leadership role. I would like to welcome two new board members: Karen Morris working for the SACBC Parliamentary Liaison Office (CPLO) as their Finance Manager, who took on the role of the BAP Treasurer with her excellent expertise in finance, and Nicky Corker a BAP trained Community Art Facilitator who is building her own art organisation to serve her home community of Bishop Lavis. Dr. Bärbel Brandes and Nerina de Villiers who have been board members from our inception have committed another year of loyalty and dedication to BAP. With much gratitude I say thank you for all your excellent governance, patience, engagement and love for me and the Butterfly Art Project.

I close this year with a full heart, with a sense of pride and in celebration of what our beneficiaries in all age groups have achieved.

Yours,

ANGELA KATSCHKE

BAP Managing Director



# LETTER FROM OUR ASSISTANT DIRECTOR



The overarching theme at the Butterfly Art Project (BAP) this year was **GRATITUDE** and I am happy to be filled to the brim with it. There are so many apt definitions of the word but the one I like is "the quality of being thankful; readiness to show appreciation for and to return kindness". This has been my inspiration and go-to place for the year and it has taught and fortified me a great deal. Let me share the things I am most grateful for this year:

I am grateful to our **beneficiaries** for their willingness to engage with BAP with honesty, informing about their context and how best BAP can effectively meet their needs. They accept BAP's boundaries and return the love and respect given to them in equal measure. The children the organisation serves are remarkable little human beings, always showing their appreciation as BAP strives to continue building their stability to confront the huge social challenges they face. The adults who partner with BAP to build their capacity to work with children are courageous and selfless. They have their own, often overwhelming, challenges but commit to making a meaningful and sustainable difference in their communities by working with children according to the methodologies learned through BAP.

They are always thankful for the partnership and enhance BAP's contributions with rich peer learning.

I am grateful for the diverse and dedicated BAP **team** that contributes toward the organisation's work being meaningful, effective and impactful. Our differences and strong leadership are organisational magic. All levels of the organisation: the management board, programme implementors, operational and co-ordination staff and the management team work with dedication, accountability and a deep sense of purpose. We strengthen each other, we challenge one another, and we are thankful for everyone that makes up the whole. The organisation is based in two venues, one in the heart of Vrygrond where it predominantly serves children and the other on Main Road, Muizenberg where BAP trains and mentors adults. The team works smart and ensures that it utilises the two spaces together whenever possible to keep collegial relationships nurtured.

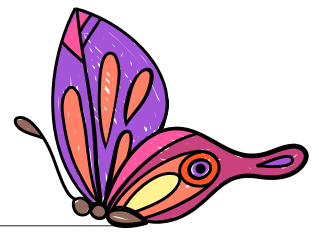
I am grateful for BAP's **supporters**, including volunteers, donors and partners because they enable the organisation to carry out quality work. The organisation receives assistance in many forms. People volunteer their time in various programmes with no expectation of reward. Their charitable spirit is inspiring, without them the organisation would not be able to impact the number of people that it does. Our donors, including all donations in kind, are another lifeline. This generosity enables the organisation to deliver quality service to its large beneficiary base. Partnerships keep the organisation informed, bolster in times of need, challenge with supportive kindness and inspire the sector to strive to do better.

I am grateful for my **family** who support me in my belief in the organisation, commitment to its beneficiaries and my belonging in the team. In return, my family benefit from the fact that through working for the Butterfly Art Project, I have personal fulfilment, purpose and conscious gratitude for everything in my life, including them.

With much gratitude,  
**GARDIE JUDGE**  
Assistant Director



# MESSAGE FROM THE MANAGEMENT BOARD



The last year of the decade has been a very productive one for the Butterfly Art Project...

Congratulations to all concerned. It is with gratitude that we can reflect on the growth and increased sustainability of this organization, against the odds of our country's struggling economy.

In a financial climate

where businesses and hence NPO's face huge challenges we are grateful for the support of many who enabled BAP to keep its doors and arms wide open.

When times are tough economically, we see the effects in the surrounding communities. Not only in terms of poverty, but in terms of instability and sometimes lessening of hope. This is where BAP reaches out to its neighbours. In disrupted times: street protests, fires of protest, violence, thuggery, sweeping fires (e.g. at Overcome Heights), BAP has often been seen as a haven. Certainly, our team offered support to children, adapting programmes to be most relevant, and to address trauma and advance healing. Thus, much of the theory taught in our Community Art Facilitator (CAF) modules is applied in everyday circumstances, proving how essential and relevant it is.

We, the Management Board, wish to express our appreciation to everyone who has supported BAP, whether financially or in kind. We indeed thank the many generous donors. We also do appreciate those who assure us in advance of sponsorship, enabling BAP to plan ahead sustainably. You ensure the continuation of ART reaching lives of seeking people, in our communities. We look forward to continued relationship with you, as we strive together to bring positive change!

The Management Board members thank the staff for their dedication, hard work and good humour! You are indeed a team, role-models, approachable to your beneficiaries. You may not realise what your love and care mean to a child...even in years to come. I see many teens now in High School and beyond, with the self-confidence and resilience, ability to give, not to mention the ART abilities they discovered in our Chrysalis and Butterfly studios! (When I went through Riebeeck Kasteel

district, I was delighted to see where CAFs had initiated a training module for 'Help the Rural Child').

We appreciate the commitment and applied creativity of Angela, Managing Director and founder of BAP. Her unstoppable vision, drive and outreaching nature show how to lead by example. She respects everyone, whether they share the same outlook or not; accepts cultural diversity, sometimes seeking new geographical areas, as far as Ethiopia, to spread BAP. She is like the captain of the ship, now that BAP overlooks the ocean, from the deck of Casa Labia. Gardie would be the first mate, Assistant Director, whose leadership brings managerial expertise and insight to this extensive, diversified fleet. She is no sergeant-major, however, she is on excellent terms with the crew.

To keep BAP ship-shape, there has been a structure and planned strategy, being fine planned over more than ten years. The Management Board sees its role as giving support and taking responsibility, complementary to the steering of this organization. The Management Board has a duty to consider policies, values, offer leadership support, be accountable, and more. I am pleased to report that for 2020 the Management Board are on board, united in resolve to offer assistance where required, looking at the charts and weather. In a time of climate change, we cannot predict the future, but can try to be prepared.

We thank our outgoing Chairperson Waleed Dawood (now resigned) for his hard work over the past years. He invested much time, especially in applying his legal know-how in drafting policies and revising others, for carrying responsibility and for his general contribution to the organization.

The Management Board would also like to thank member Baerbel Brandes, a tireless but humble fundraiser, supporting us from her home ground, Germany. Also for doing her best to attend meetings when in SA, and keeping her pulse on current matters, giving constructive criticism.

We look forward to this opening year; the route has been charted, yet we are open to change, yes! There will be news, opportunities and highlights to share with you. Together we aim to advance BAP's presence and growth, and to strengthen its affect in people's lives. We value continued contact with you and wish all a meaningful and significant year ahead!

Best regards

NERINA DE VILLIERS

Interim Chairperson of BAP's Management Board





# OUR TEAM IN 2019



**CHAIRPERSON 2019:** Waleed Dawood

**CHAIRPERSON 2020:** Nerina de Villiers

**TREASURER:** Karen Morris

**SECRETARY:** Naziema Jappie

**MEMBER:** Bärbel Brandes

**MEMBER:** Nicky Corker

**MANAGING DIRECTOR:** Angela Katschke

**ASSISTANT DIRECTOR:** Gardie Judge

## PROGRAMME MANAGERS

Nikita Campbell, *Training & Mentoring (January till April)*

Zaid Philander, *Programme Manager*

## OPERATIONS, M&E AND ADMINISTRATION

Dirk Stassen, *Operations & Finance Coordinator*

Howard Williams, *Training Administrator*

Rameez Davids, *Art Partner Support Coordinator*

**MENTORING:** Zain Nazier, *Training & Mentoring Liaison*

## IMPLEMENTATION STAFF

Charles Jansen, *Heart for Art Team Leader*

Courtney Snyman, *Heart for Art*

## CAF TRAINERS

- Barbara Chisvo, *Early Beginnings*
- Zain Nazier, *Art in Youth Development*
- Angela Hough-Maxwell & Charlene Jefferies & Nicole Sparks, *Child Development*
- Charlene Jefferies, *Traumatic Stress Relief*
- Sanet Visser, *Creative Interaction*
- Zaid Philander/ Iscream and Red, *Handcraft*
- Kseniya Filinova-Bruton/Educape, *Drama for Personal Development*

- Vincent Meyburg, *Healing Power of Stories*

- Angela Katschke, *BAP Method*

- Mara Fleischer, *Sustainability & Income Generation*

- Barbara Chisvo, *Toy Making*

- Melanie Godfrey/Foundations for Life, *Social & Emotional Well-being*

- Jacqui Farr, *How to Become an Effective Mentor*

## CAF TRAINERS IN TRAINING

Charles Jansen, *Creative Interaction*

Courtney Snyman, *Early Beginnings*

Shona Saayman, *BAP Method*

Galiema Isaacs, *Early Beginnings*

Faika Green, *Early Beginnings*

Zain Nazier, *How to Become an Effective Mentor*

Barbara Chisvo, *BAP Method*

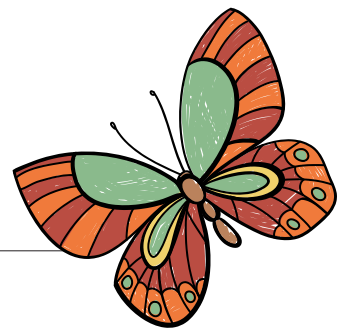
## LONG TERM VOLUNTEERS:

Axa-Desiree Walters, Fayna Ebel, Fezeka Madikizela, Freya Jaekel, Jerome Lewin, Josephine Hazel Nicholas, Jule Nestler, Krisztina Nagy, Marie Hozak, Marla Pleiderer, Mendy Funeka Thobinkosi, Mika Springer, Nancy Krisch, Salihou Harris, Thokozile Dhodho, Sekalela Kwatsha, Marielle Higler-van Hal, Katharine Nombi Manyandi (*In Loving memory*)

**OTHERS:** Akhona Gom, Angela Barry, Briar Grimley, C2M Chartered, Accountants Inc., Chantelle Wyley, Charlene Jefferies, EduCape, Francis White, Kirstie Rae Samson, Lorenzo Hendricks, Luciano De Nobrega, Lucinda Hartzenberg, Mara Fleischer, Megy Designs, Michael Grimley, Nerina de Villiers, Nicolette Corker, Noy Pullen, Paula Hathorn, Philip van Zyl, Sanet Visser, Shona Saayman, Vernon Schwemmer, Cathey Douwes, Christine Hall, Leonie Mckenzie, Sandra Cloete



# WHAT WE DO



Over the past decades, art therapy has developed worldwide as a well-recognised form of non-verbal therapy to deal with health disorders. South Africans know about the healing properties of the artistic process and the need for training programmes for art therapeutic skills. From 2020 onwards South Africa will finally have two formal institutions (Universities of Johannesburg and Pretoria) where one may gain these skills, though registration can only follow a degree qualification, something the majority of South Africans do not have the means for or access to. BAP therefore offers to meet the growing need for art therapeutic skills for those working with children in marginalised communities.

While BAP's target group is predominantly children and youth, the organisation's other focus is an adult target group by providing capacity building in creative skills, observation skills and tools for increased understanding in the foundations of the healing process. These beneficiaries are BAP's Community Art Facilitators (CAFs). BAP enables and equips CAFs to establish art groups, in which their learnt psycho-social skills are utilized and the child's (CAF beneficiaries, BAP's indirect beneficiaries) uniqueness is encouraged.

The Butterfly Art Project encourages creativity and healing through art. We do this by building strong communities of active, artistic and stable citizens that can recognise and utilise opportunities through partnering with diverse educational institutions, offering mentorships, training for educators and art practitioners to run healing art classes in vulnerable communities.

## HISTORY

The Butterfly Art Project (BAP) was founded in 2010 in Cape Town, South Africa by Angela Katschke, a German art therapist. From February 2011 the community of Vrygrond and the Capricorn Primary School became a focus area for BAP's activities. In March 2013 BAP opened its double storey building in Vrygrond with 4 teaching studios to serve traumatised children from the community and other disadvantaged areas. From 2010-2016 several programmes and projects were developed and tested by a team of staff and volunteers. The BAP team then made an organisational shift from only serving children to training educators in art therapeutic skills, formalising its adult training for Community Art Facilitators (CAFs). BAP now offers 14 different training modules, mentoring and other support to Community Art Facilitators working in 55 communities in the Western Cape.

## MOTIVATION

In South Africa people face overwhelming levels of trauma, toxic and traumatic stress, lack of resources, lack of safe developmental space and a lack of reliable role models in childhood. These issues constantly confront those who work with children. A real understanding of child development and the skills required to meet children's needs is seriously lacking. BAP equips adults with psycho-social skills to bring healing to traumatised children through art.

## THEORY OF ART THERAPY

### - THE HEALING POWER OF ART

Studies show that to be able to reflect on the realm of feelings and deal appropriately with emotions, a human being needs to develop healthily on all levels of its existence, particularly in the course of its early life:

- The first seven years of childhood focusses on physical development. Universally, the growth of adult teeth is an indicator for school readiness. The foundations for seeing the healthy development of the physical body are now evident - now the child has the inner resources to be able start learning at primary school level.





- The next seven years the child develops its life force body. They become independent from their parents/ guardians and educators' life forces, e.g. will be able to manage their sleep and wake rhythm on their own. To support this development of the life force body, primary school education needs to offer a rhythmical and stable environment.
- The next seven years (age 14-21) is when youth focus on the maturing of the soul with its three soul qualities: Thinking, Feeling and Willing. In observing youth, it becomes evident that this does not come easily and they are quickly and too often labelled as "difficult". To find their individuality they argue and discuss, fall in love and have their hearts broken, take part in adventurous expeditions and protest injustices. That way they explore and discover their very own identity and life purpose.

There are many streams and ways to effectively apply art therapy. Art therapy is helpful for both children and adults when dealing with obstacles that hinder normal well-being. Art therapy is a special gift which enables non-verbal interaction and learning. It allows the creator to express things they may not feel equipped or ready to share verbally. Even more importantly, the actual art process in different mediums strengthens emotional resilience, decreasing the risk of post-traumatic stress disorders.



Art therapy in childhood and youth supports and enables age appropriate development and has remedial characteristics. Any educator with some basic medical knowledge, understanding of the stages of childhood and the nature of children can work in a healing way in a child's life. If an educator holds knowledge of the different effects of the different mediums of art on the human being, art therapeutic skills are built quickly.

At BAP we use basic and affordable materials and techniques to enhance the children's creative process and contribute towards their emotional resilience:

- Clay stabilizes and grounds the child, offers great possibilities for stress relief and works like a gym on the untrained hands of children.
- Paint speaks to the feeling world and strengthens the middle space of the human being which you need to have nurtured to be empathetic for the world and others despite of all the hurt and pain experienced.
- The drawing medium is used in many ways; like form drawing to strengthen the thinking and the life forces, the free drawing and illustrating of life experiences and circumstances or the sketching of the real world to grow observation skills and an awareness for the world around.

BAP also offers handcraft activities such as sewing and knitting because these repetitive activities are proven to have therapeutic benefits improving mental and emotional wellbeing because of the resultant increase in serotonin levels. Serotonin impacts every part of the body, from emotions to motor skills. Serotonin is considered a natural mood stabiliser and helps reduce depression, regulates anxiety and heals wounds.

Rhythm is key in a child's education. It builds stronger life forces and emotional stability in all human beings. Children growing up in volatile communities too often have to deal with unexpected, shocking and unpredictable circumstances and we provide them with rhythmical stability to counteract the negative effects of this. We provide them with a reliable space where things are predictable, stable and consistent. Rhythm is the foundation and structure of each Heart for Art lesson, reinforced by the repetition of stories, verses, songs and rhymes.

The artistic process can't stand alone and do its magic, the educator/art therapist needs to enhance its effect with the correct classroom set-up and the considered social interactions with each other. BAP works with children in groups to promote a spirit of inclusion within diverse groups, fosters teamwork, breaks down social barriers and builds trust that is



important to relate to peers and others. Kindness, respect and interest for each other set the tone for free expression and development. Our CAFs are trained in these skills.

During the artistic process we are creative and become creators. Once we learn to feel free and are allowed to create what we want to see in the world, we set ourselves on the road to becoming a healthy and stable adult. We can learn to find truth and values in our very own being and be independent and resistant to challenging surroundings and circumstances that bring toxic stress and trauma into our lives.

### **TRAINING OF COMMUNITY ART FACILITATORS**

BAP's Community Art Facilitators (CAF) training provides participants with the opportunity to gain insight into multiple aspects of art, widen their own artistic skills, develop lesson plans for teaching art in marginalised communities and gain a unique understanding of the value of creative development.

BAP's training is structured in modular formats, which are themed for a specific artistic or child development concept and consist of eight sessions of three hours each per module, totalling 24 hours of training per module. After completing either of our entry modules, Early Beginnings or Art in Youth Development, participants qualify to be part of BAP's Community Art Facilitators network.

#### **Requirements:**

1. Participation in eight workshop sessions of three hours each
2. Facilitation of learned skills with a group of at least seven children from a vulnerable community (of the trainee's choice) for a minimum of 24 hours
3. Monitoring and evaluation of community work
4. Submission of a portfolio of evidence (including learnings, lesson plans, artworks and photographic evidence)

### **THE FOLLOWING IS A SUMMARY OF THE TRAINING MODULES WE TOFFER:**

**EARLY BEGINNINGS:** (CAF entry module) This module introduces facilitators to four artistic mediums: clay, watercolour paint, free drawing and mixed media. This equips them to develop lessons to support and grow resilience, concentration, social skills, interest in learning, confidence and fine motor skills within their own groups of beneficiaries. The Early Beginnings module is great foundation for training as a Community Art Facilitator as it also covers the important topics of monitoring and evaluation, observation skills, classroom management and how to enter a community with the offer of psycho-social support.



#### **ART IN YOUTH DEVELOPMENT:** (CAF entry module)

Youth are the leaders of the future. Through this module participants will build their capacity through peer learning and be able to share their experience of working with youth. They will learn how to engage with youth and understand more about their developmental stages. Trainees will learn how to map out their community, identify safe spaces and the assets already in place. Participants will explore their facilitator role and get to understand healthy boundaries while working with youth. Exploring themes around abuse, self-awareness, communication, sexual-orientation-gender-identity (SOGI) and role modelling are also part of this module. The training stresses the importance of constant experiential learning and personal growth through art.

**CHILD DEVELOPMENT:** This module exposes CAFs to the anthroposophical understanding of childhood development, psychological and psychiatric challenges in children, what children need for a balanced and healthy life and the development of play in the different phases of childhood. Through this module CAFs are equipped with tools such as remedial storytelling and exercises for crossing the midline to help children with present-day challenges. This module is taught by specialised facilitators who bring knowledge and experiences from their professional practice. The module is delivered in 3-hour sessions, once monthly, spread over the year.

**TRAUMATIC-STRESS RELIEF:** Using tested methods and tools, the TSR training will provide insight into how to prevent post-traumatic stress from developing in children after a traumatic event, especially after disasters such as floods and fires. Participants will improve their understanding of human needs and how to provide stabilising mechanisms on-site for children who are caught in such situations. Based on Rudolf Steiner's methodology, participants will get to know practical ways of combining their understanding of child development

and trauma to more effectively address the challenges that children in disadvantaged communities face whenever disaster strikes.

**CREATIVE INTERACTION:** This module enables adults to understand how to form relationships between individuals using artistic group exercises. The focus is on the ways in which a group can bond through art, read group dynamics and produce team effort to reach one artistic goal, while creating a meaningful experience for each participant involved. Participants will perform practical exercises for group facilitation, gain insight in how to get a group to process complex concepts, understand group productivity and build team effectiveness through artistic expression.

**HANDCRAFT:** Crafts and handwork are important media especially for primary school aged children. This module introduces and prepares Community Art Facilitators to teach different disciplines like embroidery, felting, sewing, knitting, weaving and crochet inspired by Waldorf education. CAFs get inspiration for possible projects in their classrooms and deepen their understanding of the therapeutic and educational benefits of crafts and handwork. The rhythmic, and repetitive tasks needed in these activities improve mental health and emotional wellbeing by strengthening the life forces of the child and support children to grasp literacy and numeracy more easily.

**DRAMA FOR PERSONAL DEVELOPMENT:** Educators work on the most influential stages of this world. As children learn through imitation, educators must be aware of their action, acting and way of being

with children. Drama for personal development is an opportunity to grow more awareness and confidence for public speaking, being more assertive and influential as an educator of any subject. This module grows individuals to build stronger stage presence, improves vocal skills in public speaking, advances the levels of concentration, re-charges and reminds us of what is important to us, to make a difference in our own lives and leave a positive impact on others.

**CREATING THEATRE (HEALING POWER OF STORIES):** Children use role play from an early age to imitate the adult world and to work through their challenges. Educators need to provide learning spaces for children throughout their childhood. In this module, CAFs learn that adults and children all have stories to express. Everyone's culture is filled with stories about animals and people. These stories are discovered in this module and participants will play games with them. They will go on an adventure into their imagination and will find how the story is part of their lives. Participants will make masks, become the characters, act, sing, dance and have fun telling their story in their own language.

**BAP METHOD:** This module is an introduction to the artistic healing process. The stages of the butterfly metamorphosis become images for inner development. BAP offers participants the space to experience the transforming power of art, through their own painting and case studies of the children from the community they work in. Each participant will practically dive into the medium of paint and explore art therapy concepts that will benefit their community facilitation. Participants will learn how to take a group through art projects, the





platform for a transformational experience. Workshops on trauma, how to engage with a child that has experienced trauma and skills for referring and helping the child deal with their experiences will be covered.

### **SUSTAINABILITY AND INCOME GENERATION:**

This module introduces participants to the concept of generating sustainable art materials, innovating resources, while developing and celebrating your creative self. Each participant will walk away with innovative ideas on how to generate income and how to grow their individual programmes. Through this effective process, participants will discover new ways of resolving challenges and be inspired by a new way of thinking. Participants will understand the basics of business in the NGO sector and explore fundraising opportunities to enable sustainability and self-reliance relevant to their programme. This is great workshop if you need a boost yourself and your programme to the next level.

**TOY MAKING:** Our toy making module empowers and enables educators to equip their classrooms with educational toys made from up-cycled materials and materials sourced from nature. Inspired by a Waldorf educational approach, we teach about collecting and producing nonspecific toys which encourage free and creative play, nurturing the senses – particularly for preparing children for primary school. The facilitators have an opportunity to grow their woodwork and sewing skills in order to create age appropriate toys that stimulate a young child's senses.

**SOCIAL & EMOTIONAL LEARNING:** This module aims to assist adults in becoming socially and emotionally competent and self-aware. Participants learn to grow their emotional capability and assess their strengths and weaknesses while learning to generate positive emotions in order to motivate learning both within themselves as well as the children they work with. When participants have a combined competency in all eight social and emotional areas (such as self-awareness, self-management, social awareness, relationship skills, goal directed behaviour, responsible decision making and optimistic thinking) they are equipped with the skills to create safe classroom environments that encourage optimum social and emotional development in the children they serve.

**HOW TO BE AN EFFECTIVE MENTOR:** This module aims to provide both practical and theoretical knowledge and skills for effective mentoring at a community level. You will receive guidance in developing the qualities of a mentor, understanding the process of mentoring, practising the tools we use for mentoring

and understanding the importance of monitoring the development of mentees. The shared methodology is based on the idea of self-discovery and development for both mentor and mentee.

**HOW TO START A COMMUNITY ART CENTRE:** This is a practical handbook for planning and establishing an art-based community centre. Our handbook focuses predominantly on starting an art centre as a non-profit, including some information on what to consider should it be decided to run an art centre as a profitable pursuit. This module is shared with CAF's as an on-line self-help reference guide; and BAP programme staff are available to those who use this resource to assist and mentor them as they implement this challenging but needed activity. <https://www.butterflyartproject.org/artcentrehandbook>

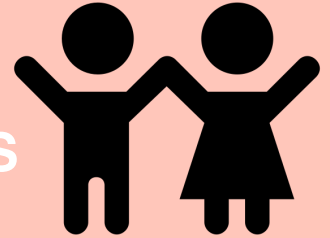




# 2019 REPORT

11973

DIRECT INTERACTIONS  
WITH 485 CHILDREN



SERVED  
**4800**  
MEALS TO  
LOVE BUGS  
CHILDREN

GUIDED MORE THAN

80



CHILDREN IN  
GENERATING  
THEIR OWN  
INCOME  
THROUGH THE  
SALE OF THEIR  
ARTWORK

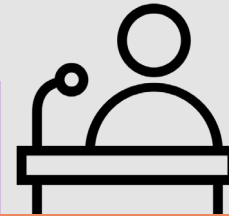
CELEBRATED  
**18**  
FUNDERS  
FOR THEIR  
GENEROSITY,  
LOYALTY  
AND TRUST



FACILITATED 20 TRAINING  
MODULES WITH  
**281 PARTICIPANTS**



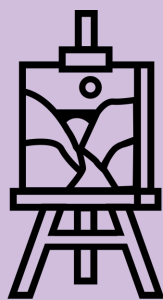
**132**



VERIFIED  
CAFS AS  
ACTIVE  
FACILITATORS  
IN 2019

**790**

MENTORING  
ENGAGEMENTS  
WITH ACTIVE CAFS



**9**

ART EXHIBITIONS,  
ENGAGING WITH  
**813 VISITORS**

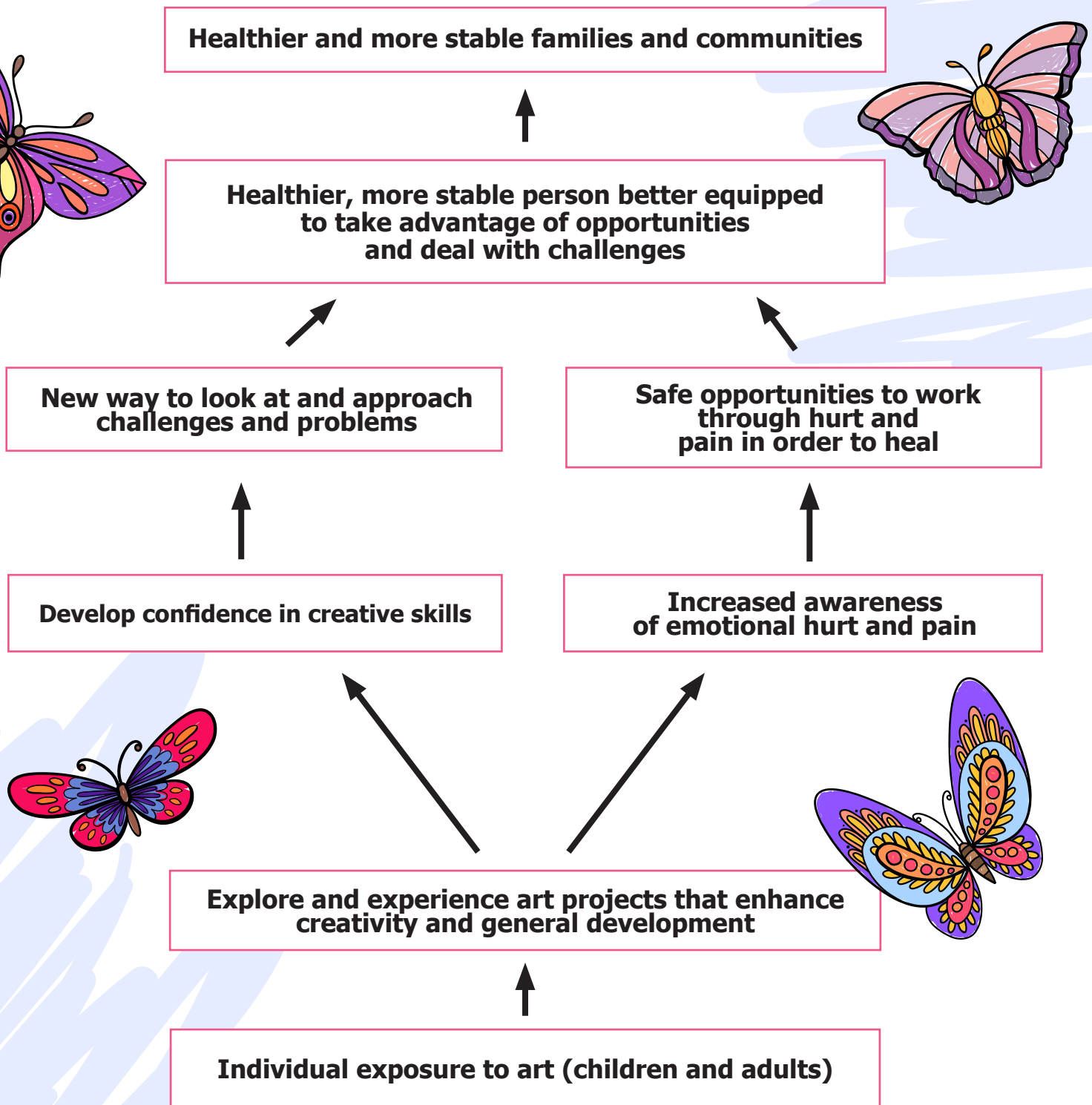
**3948**

BENEFICIARIES  
SERVED VIA CAFS IN  
**55 COMMUNITIES**

**108**

ARTWORKS CREATED BY  
CHILD BENEFICIARIES SOLD

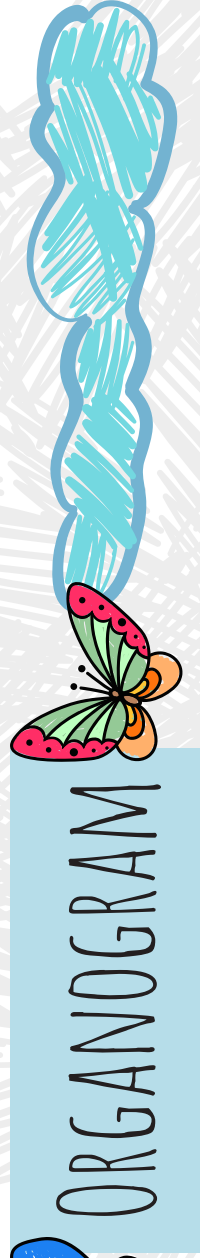
# THE THEORY OF CHANGE FOR BAP'S ART PROJECTS:



BAP's theory of change illustrates the journey to stability for those it serves (both children and adults) as we work with them long-term through art. Art has powerful healing qualities, particularly when provided by capacitated facilitators in safe learning spaces. Our art projects with children and curriculum with adults provides them with opportunities to explore and experience their creativity which enables increased awareness of trauma and finding

appropriate ways of dealing with emotional hurt and pain, leading to healing and stability through art. In the long term this equips them to look at and approach life's challenges and problems in new, more helpful ways. Stable people can better take advantage of opportunities that present themselves. The impact of emotionally healthier individuals is that their families are healthier which contributes significantly towards stable communities.





# ORGANOGRAM

**Board**

**Managing Director**

**Assistant Director**

**Leadership and Management**

**Programme Manager**

**Operations Team**

**Programme Coordinator**

**Programme Administrator**

**Heart for Art Team Leader**

**Operations & Finance Coordinator**

**Implementation Team**

**Mentoring Liaison**

**ECD Specialist Trainer**

**Art Facilitators**

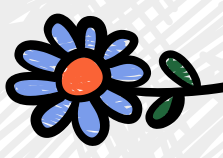
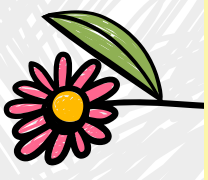
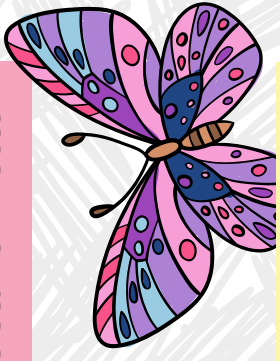
**Art Facilitators**

**Outsourced: Bookkeeper & Consultants**

**Contractors**

**Interns**

**Volunteers**





# WHAT WE ACHIEVED IN 2019



The Butterfly Art Project has had major success across all its programmes in 2019. Here are some of our 2019 highlights and milestones.

## **In the Training Programme we...**

- Facilitated 20 training modules with 281 participants
- Developed and trained two new modules: Traumatic-Stress Relief and Child Development
- Trained 127 Community Art Facilitators in our entry modules: Early Beginnings and Art in Youth Development
- Welcomed CAFs from 58 different NGOs and schools into our training programme
- Contacted 879 CAF Alumni dating back to 2012 up to 2019 as a part of our database updates
- Verified 132 CAFs as active facilitators in their communities in 2019, managing to serve 3948 beneficiaries (predominantly children) in 55 communities in South Africa

## **In the Mentoring Programme we...**

- Mentored four ECD Centres in Vrygrond (Little Caterpillars, Rising Stars, Grace Educare and Jo's School) to the point of self-sustainability, where they were able to hold their own healing art interventions

- Mentored CAFs through 790 engagements in their portfolio of evidence development (during & post training)
- Supported 116 CAFs through one-on-one sessions, enhancing their effective implementation of BAP tools
- Held an annual Michaelmas Conference for CAF Alumni and the BAP team, with 49 participants in attendance with 100% of participants saying that the event increased their work capacity

## **In the Art Partner Support Programme we...**

- Hosted 15 various event hubs for 171 participants facilitated by specialists in their fields of art, craft, psychology, disaster management, Waldorf education and eurythmy.
- Organised artist hubs for 210 participants to increase their artistic skills and build their resilience for working with traumatised children
- Hosted 33 child case study hubs to support 219 participants in dealing with their most challenging cases
- Published eight newsletters in English and German reaching an audience of 1649 recipients
- Sold over 108 artworks created by child beneficiaries
- Held nine art exhibitions, engaging with 813 visitors
- Engaged 121,044 times with the public via our social media platforms (Facebook and Instagram)

## **The Heart for Art team...**

- Facilitated 719 healing art classes
- Recorded 11973 direct interactions with 485 children
- Hosted an average of 22-36 children three times a week in our Love Bug programme
- Assessed the stability of all beneficiaries using our Child Development Assessment Tool - 2447 ratings were recorded in these assessments
- Served 4800 meals to children in the Love Bugs programme
- Placed ten Love Bug children beneficiaries into formal schooling
- Facilitated art activities for 85 children on an Ubomi self-leadership camp
- Hosted nine CAFs (minimum of three months internship) at our Art Centre in Vrygrond to experience healing art class implementation
- Maintained partnerships with four key organisations including Capricorn Primary School, Sozo Foundation, Thornton Road Primary and Akhuko Mida - No Limits
- Curated a children's art exhibition at Thornton Road Primary
- Held an end of the year Harvest Exhibition that

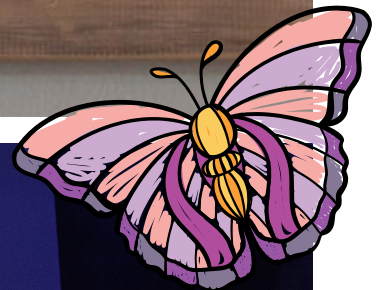




- displayed artwork from the Heart for Art Project
- Guided more than 80 children in generating their own income through the sale of their artwork
- Took all Vrygrond beneficiaries on excursions, including art galleries and nature reserves

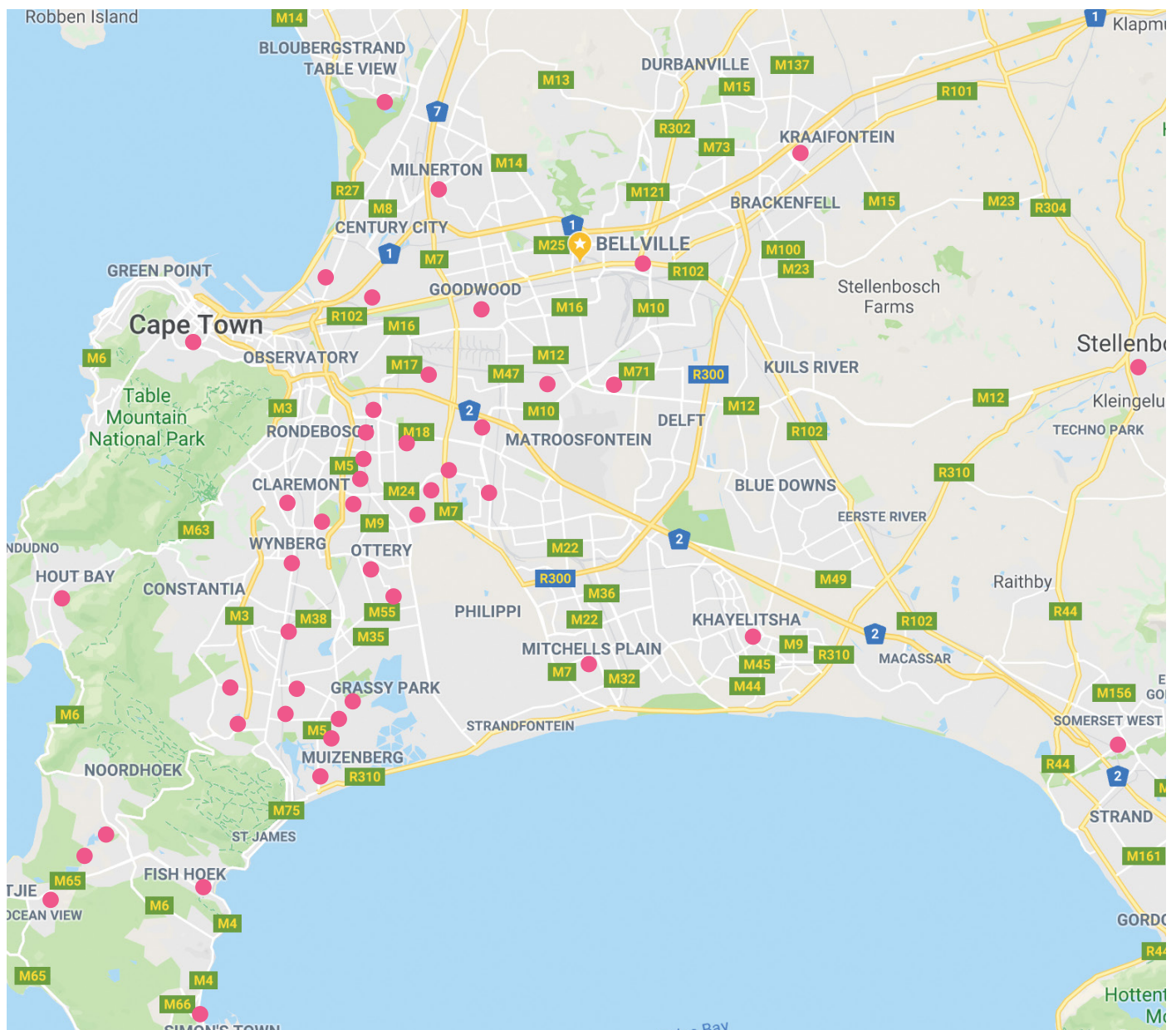
### General Achievements

- BAP was awarded Community Chest Impumelelo Social Innovation for Change Maker in the Arts and Culture sector
- The Training Programme moved into our adult training space at the Casa Labia Cultural Centre
- Secured R 3 683 570.00 to ensure full implementation of all programmes
- Celebrated 18 funders for their generosity, loyalty and trust in us
- Secured new partnerships with one international and three local funders
- Held four Board meetings and the 2019 AGM
- Adopted two new BAP policies: child safeguarding and anti-fraud
- Held five internal strategic planning workshops to align BAP's direction with its vision
- Passed the due diligence evaluation of Community Chest
- Assessed for level of Broad Based Black Economic Empowerment (BBBEE) and BAP verified level one
- Developed a disaster management plan to increase BAP's responsiveness to disasters in Vrygrond
- Partnered with Graphic Harvest in the creation of a video about trauma in childhood
- Spoiled our team with four outings to art related venues





# CAF COMMUNITIES MAP:



## BAP NOW WORKS IN 55 COMMUNITIES

- Athlone
- Atlantis
- Belgravia
- Belhar
- Bellville
- Bishop Lavis
- Bloubergstrand
- Brooklyn
- Cape Town
- Capricorn
- Claremont
- Crawford
- Diep River
- Dunoon
- Fish Hoek
- Gansbaai
- Goodwood
- Greenvale
- Gugulethu
- Hanover Park
- Hazendal
- Heideveld
- Hout Bay
- Kenilworth
- Kensington
- Kenwyn
- Khayelitsha
- Kraaifontein
- Langa
- Lansdowne
- Lavendar Hill
- Lotus River
- Manenberg
- Masiphumelele
- Milnerton
- Mitchells Plain
- Muizenberg
- Newfields
- Ocean View
- Ottery
- Overberg
- Pearly Beach
- Retreat
- Riebeeck Kasteel
- Seawinds
- Simons Town
- Somerset West
- Stanford
- Steenberg
- Stellenbosch
- Sunnydale
- Tokai
- Vrygrond
- Westlake
- Wynberg

# WHAT THE BUTTERFLIES SAY ABOUT US



**We helped to place 10 (35%) of the Love Bug child beneficiaries into formal schooling. Marielle Higler-van Hal became volunteer of the year for her determination and ongoing support to see these children receiving the necessary legal documents to apply for a school placement. In the picture our first success case showing proudly his birth certificate.**

"All children are formed by the structure and circumstances of their family and environment. So are we, the adults. The Child Case Study sessions help me recognize my reactions and emotions when I interact with the Love Bugs and at the same time, they teach me to recognize the process these young people are involved in. It helps me to "see" the children as they truly manifest themselves through their art. I want to think that that makes me a more effective volunteer, more sensitive/better tuned in to their needs. Another window in my brain to let the light in.

...I would make it mandatory to attend at least four or five sessions (half a term?) after the Early Art Beginnings training, during the first few months of community work. It has helped me a lot to know the children we took a closer look at. Not sure if it would have been as effective for me before I volunteered at BAP and got to know the children."

- MARIELLE HIGLER-VAN HAL, COMMUNITY ART FACILITATOR AND HEART FOR ART VOLUNTEER

"I did my Early Beginning training in 2018 with Barbara at the Butterfly Art Project. I took ten kids from a disadvantaged school and would occasionally see other kids outside of this group once a week. I noticed the kids wanted to be in my class as they eagerly awaited the next day for me. After a few months, the Principal had a talk with me and has now offered me a bigger space at the school to work with more kids and on a more consistent basis. The teachers had informed the Principal that the behaviour of the children I worked with has improved so dramatically that they want to roll it out and make it available to more kids. The principal even commended me for a sterling job which made me feel so good. It's amazing to see how this training has transformed the school and the children. Thank you to Butterfly Art Project!"

- ROKAYAH ISMAIL, COMMUNITY ART FACILITATOR

"I come to the art class to learn from other people so I can correct what I want to improve in my art. The first time I came to this project I learnt the basics of art and how to plan out a drawing. I learnt that my mistakes in my drawing I need to find a way to integrate it into my artwork, and that 'mistakes' are allowed in art. I like the Butterfly Art Project as the teachers understand and know me, because of the amount of time I spend with them. I started at the Butterfly Art Project when the building was first built. I was here before most of the teachers currently at the Butterfly Art Project. I still feel excited coming here as I never enjoyed clay but after doing clay at the Butterfly Art Project I learnt to like it. I also wish to volunteer one day to help children in the way the Butterfly Art Project helped me."

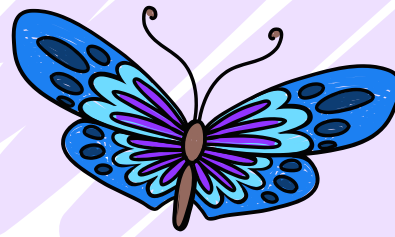
- FRANKLIN LIEVIN, 15 YEARS OLD  
(HEART FOR ART BENEFICIARY)

"I was with the Butterfly Art project since grade R and that was 8 years ago, I learned a lot being at the Butterfly Art Project about art, I never really knew how to draw but now I can with the help of all the art teachers and volunteers that worked with me. When I was in grade 6 after we did the gratitude project it made me realise what I am most grateful for in life and it was all because of the Butterfly Art Project. It's a wonderful experience every time I come to the art class. I am now part of the open studio and this is where I can do whichever art activity I choose to do. It gives me a lot of freedom and that is what I love specifically about this class."

- VANESSA CHITERA, 12 YEARS OLD  
(HEART FOR ART BENEFICIARY)



# FROM THE DESK OF OUR PROGRAMME MANAGER



A few years ago when I was still in the early stages at the Butterfly Art Project, I was introduced to a learning style quiz facilitated by one of our consultants. The quiz itself is a set of questions from 1 to 12 and at the end, it informs you of how you learn as an individual. The results of my quiz indicated that my learning style and personality strength are informed by a strong motivation for goal directed actions that integrate people and tasks. It went on to say that I learn through experimentation and experience. I agreed with the result and it made me more conscious of being a person that learns on the job and applies technical knowledge and learning through experience and testing methods rather than researching first. The shadow side of this learning method is that often action based people do not take the time to reflect. They consistently try something new through experiments, but fail to reflect and actually analyse findings from the last experiment. The theme we used this year was gratitude. A much needed trait that is not natural to the action learning style personality. Gratitude allows one to stop and appreciate what one does have instead of focussing on what was lost. It is a

way to reflect and act differently. Gratitude provides an opportunity for the person practicing, to rethink and see their current situation with a positive outlook. A fresh new positive perspective.

Through the beginning of the year, I had the privilege of teaching the gratitude project through a set of lessons that incorporated needlework that would depict an image of what that person is most grateful for. For me, where the real magic happened was teaching the same games and gratitude practices that these trainees would have to take to their own classroom spaces or disadvantaged communities. One particular game I taught at every training that practiced gratitude, was the simple toss of a bean bag. The game is quite simple. One has to toss a bean bag to a partner and say out loud what he/she is grateful for. Teaching this over and over resulted in my trying to think up new examples every time I illustrated the game to newcomers. This was such a pleasant exercise, as all of a sudden I had to reflect and think about what I was grateful for each time. From very superficial things in the beginning of the training, like appreciating the view of my window, to identifying the things that really matter: my ability to move, to still be able to care for others, to love and to have a meaningful existence with the people I work with and those in my home environment.

I got to really appreciate the things I have and how much my life has changed since identifying my action learning style personality so many years ago when I started at BAP. It also made me able to imagine and share other things we should appreciate. Small things that carry the most of weight in this life and the one hereafter. I therefore wrote a short note in the back of my diary that I would like to share:

Be grateful for the simple things and wish the same upon others.

Wish others the joy of handwritten letters full of praise.

Wish others the beauty of thanks with unexpected appreciation.

Wish others the relief of kicking off their shoes after a long days' work,

A budding flower that they thought had died,

Of serene nights with multiple stars and no clouds,

Of melting butter on hot baked rolls,

Of circle times with colleagues and sharing of childhood stories with no judgement.

Wish others the chance to see the northern lights,  
To witness love in its truest form and  
To discover the things that they are really good at.  
Wish others the courage and luck to reach their dreams,  
The calm when the world is full of sound and fury and  
May they always have the right words to put their bullies  
in their place.

Wish others always the best and grant them the ability to  
always be grateful for what they have.

In turn, may they wish the same for you.

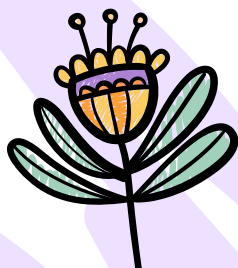
The biggest blessing I can say, is that I get to be a  
part of a movement that really changes lives. I get to  
see change in others, growth in me and the belief that  
all of us get to be better at who we are. I get to be in  
touch with my emotions, share my ideas and be valued  
for it. I trust that this letter does not simply sound like  
a long rant of things I get to boast about, but teaches  
everyone reading it the importance of what we should be  
grateful for and hopefully in turn pursue a life of utmost  
appreciation and happiness. I trust that all of you reading  
this will be inspired to pursue a work life that one can be  
appreciative for.

Happy gratitude days ahead!

Yours in creativity and art,

Zaid Philander

Programme Manager

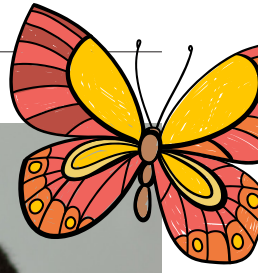




# LETTER FROM OUR HEART FOR ART TEAM LEADER

Where do I begin? There is so much that happened in 2019 one can talk about. The Heart for Art team had our fair share of successes and challenges on a professional level, but what I would like to share are the challenges and highlights that the children we worked with faced during this year. Being a local, I thought I knew what is happening in my community. I thought I knew the struggles, I thought I knew what made the people happy. Of course I did, I am a community member, so why would I not know the highs and lows of my own community? At least that's what I thought.

This year I saw the extent of the suffering children in my community face. The simple everyday pleasures we enjoy are what some children in Capricorn are longing for. Working with the children and witnessing what their lives at home are like made me realise how lucky I was as a member of this community. For me to be able to live in this place and have a comfortable life, not knowing that just around the corner from where I live is a boy or girl who is hoping that one day they can go to school, ride a bus or train and see the outside of their community. For most of us riding in a car is an activity that we do not give a second thought because we are so used to it. I never thought I would see someone be so happy because they were going to ride in a taxi, going on an outing to a forest. The expression on the learner's face just to get in the taxi was priceless, and that made me realise how numb we become to the wonders and creations of humanity. What do you do when at the age of eight you have lost both your mother and father? These are the two people whom you love the most at that age. Where do you go from there; what do you think of the world; can you even make sense of the situation when the people who are supposed to comfort you in times of hurt are gone, what do you do where do you go? You go where you feel loved and cared for. You go where there are loving and caring adults, people who see you and can make you feel loved and safe in these dark times. For most of the children in the Heart for Art program the art class is exactly that. For them it is a safe space with loving and caring adults, who guide and nurture them through the different mediums of art through these dark times in their lives. For many of them, their art work can be an escape from the harsh realities of life. I am happy to be where I am today,



working with the children of my community. For me this is a chance to help heal some of the hurt and pain children experience in life and help steer them back to a healthier, stable and more resilient life.

I am grateful for my team as they are so strong and resilient. It is in their classrooms that they receive these children. I am thankful for all the hard work they put in working with the children, they are the people on the ground holding the space and making sure it is safe, welcoming and free from all the negatives of the world. It has been a good year and I am looking forward to the next when I will witness our children continue to grow.

Yours in creativity,  
**CHARLES JANSEN**  
Heart for Art Team Leader



# FINANCIAL SUMMARY

## THE BUTTERFLY ART PROJECT

(REGISTRATION NUMBER: NPO 124-968)

ANNUAL FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

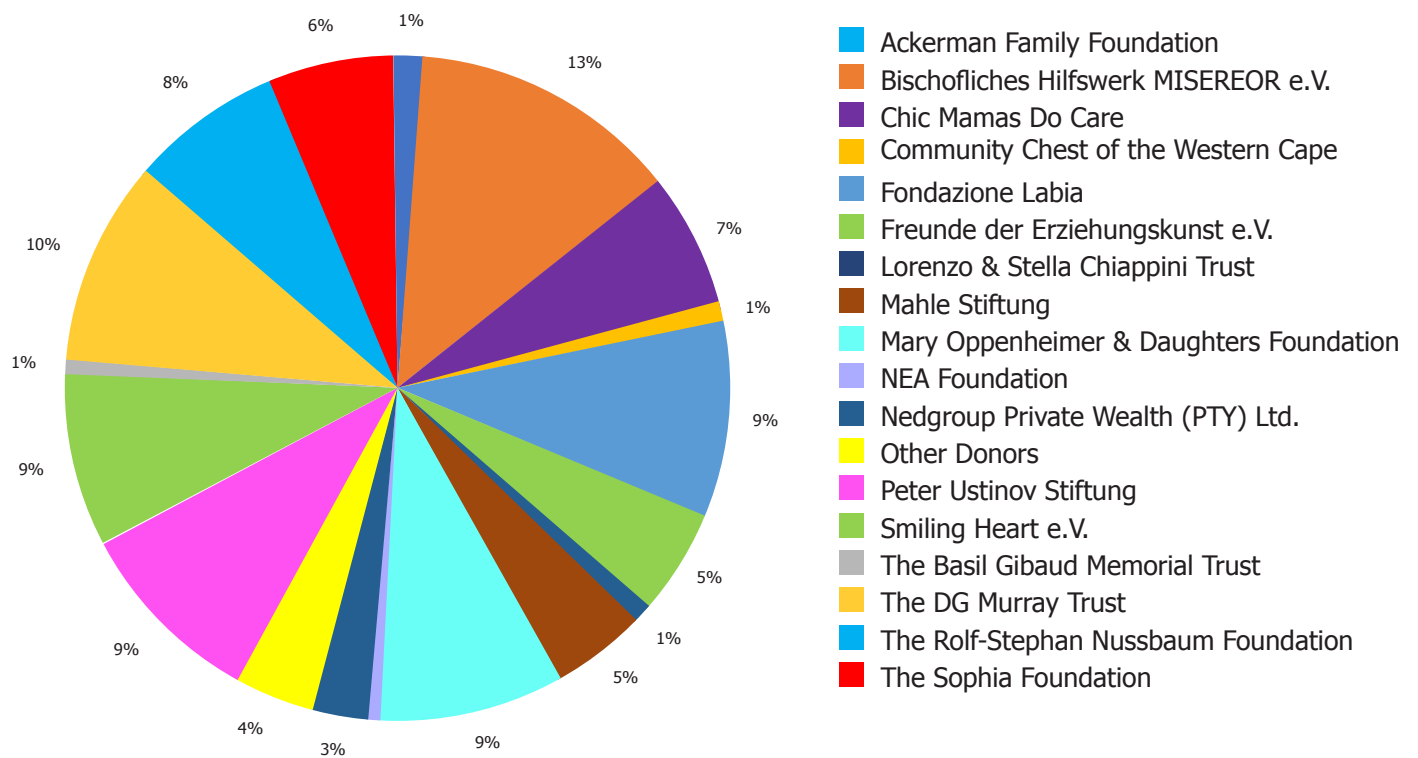
### DETAILED INCOME STATEMENT

Figures in Rand	Note(s)	2019	2018
<b>Revenue</b>			
Sale of goods		131,050	81,689
Interest received		27,337	55,220
Donations received		3,488,969	3,307,914
	6	<b>3,647,356</b>	<b>3,444,823</b>
<b>Other income</b>			
eBucks		12,103	-
<b>Expenses (Refer to page 18)</b>		<b>(3,720,761)</b>	<b>(3,444,390)</b>
<b>(Deficit) surplus for the year</b>		<b>(61,302)</b>	<b>433</b>

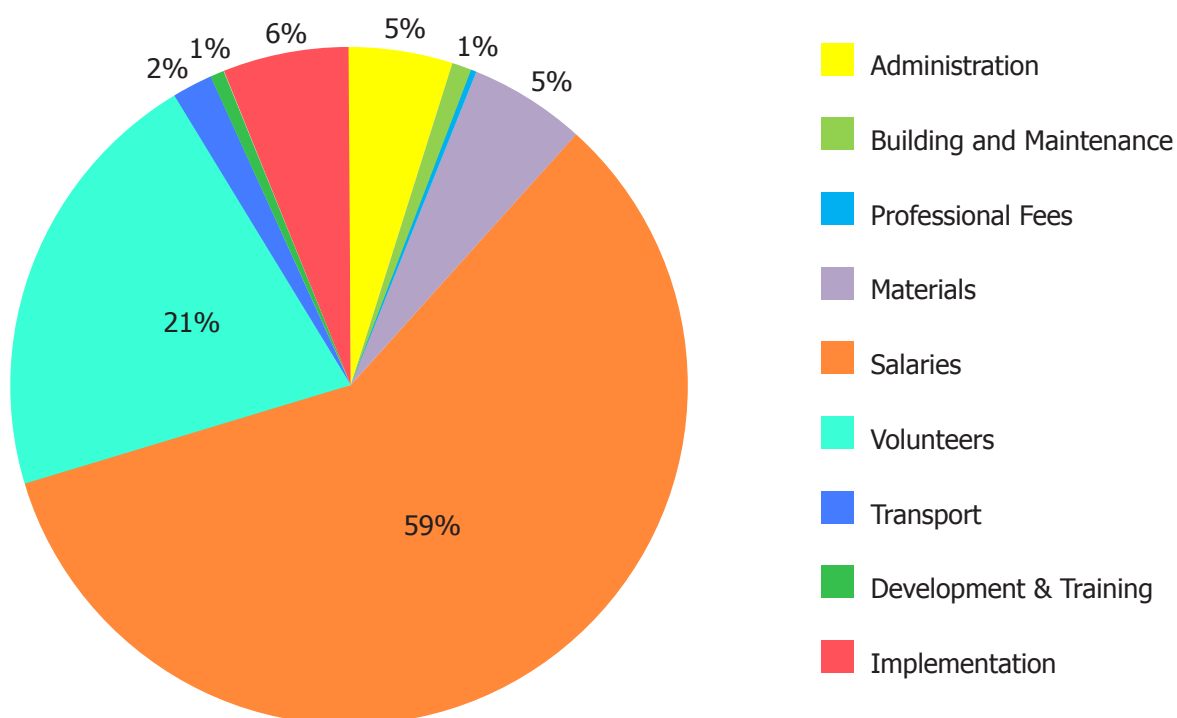
<b>Operating expenses</b>			
Accommodation - volunteers		(108,000)	(91,950)
Accounting fees		(11,100)	(9,184)
Advertising		(12,426)	(12,234)
Bank charges		(12,889)	(13,074)
Cleaning		(8,206)	(6,922)
Computer expenses		(7,337)	(6,555)
Depreciation, amortisation and impairments		(59,285)	(54,198)
Development and training		(22,443)	(43,730)
Donations		(10,145)	(16,826)
Electricity and water		(2,314)	(5,352)
Food stipend volunteers		(56,332)	(36,680)
General expenses		(6,183)	(7,478)
Independent contractors		(609,638)	(365,369)
Insurance		(27,434)	(26,065)
Internet expense		(23,735)	(25,878)
Lease rentals on operating lease		(38,236)	(66,550)
Materials		(204,880)	(197,108)
Permit fees		(4,965)	(3,591)
Postage		(1,470)	(2,113)
Printing and stationery		(46,495)	(46,738)
Refreshments and catering		(122,440)	(95,551)
Repairs and maintenance		(39,153)	(28,627)
Salaries		(2,195,284)	(2,149,695)
Security		(3,530)	(4,834)
Telephone and fax		(19,324)	(22,318)
Transport		(67,517)	(105,770)
		<b>(3,720,761)</b>	<b>(3,444,390)</b>



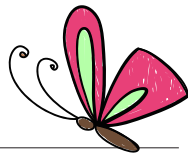
# INFLOW OF FUNDS



# OUTFLOW OF FUNDS



# WISHLIST 2020



## ART MATERIALS

A3/A4 Paper (120gsm)  
A3/A4 Paper (80gsm)  
Acrylic Paint  
Black A3 paper  
Black A4 paper  
Black board paint  
Black fine liners  
Black markers  
Black permanent markers  
Canvas  
Cardboard  
Cello tape, 7cm width  
Clay  
Coloured card  
Coloured markers  
Coloured paper  
Coloured pencils  
Coloured water-based ink  
Crayons  
Cutting Mat various sizes  
Erasers  
Fabric paint  
Flip charts - plus stand  
Foam material  
Foil  
Glazes (ceramics)  
Glitter glue  
Glue sticks  
Knitting needles  
Knitting wool  
Lino  
Masking tape (various widths)  
Matt medium  
Oil pastels  
Paint brushes  
Paint-boxes  
Pencils  
Pencils  
Pens (Black; Blue; Red)  
Picture frames  
Pigments  
Podge  
Prestik  
Ribbon  
Rulers  
Sharpies - various colours  
Silicone

Soft pastels  
Sponges  
String  
Tempura paints  
Wallpaper glue  
Watercolour paints  
Watercolour paper  
Wax crayons  
White board markers  
Wire  
Wood blocks  
Wood glue  
Wooden boards (various sizes)  
Wool raw, unspun  
X-Acto hobby knives set

## ART TOOLS

Aprons  
Art books  
Brushes  
Cameras (Digital SLR, small point & shoot)  
Cardboard portfolios A3, A2, A1  
Clay tools  
Desks  
Disposable cameras  
Earbuds  
Easels  
Guillotine  
Knitting needles  
Over locker machine  
Painting boards  
Pottery tools  
Scissors  
Sewing machines  
Tripods

## OFFICE

A4 & A3 printing paper  
External Hard Drive 1tb/ for picture storage  
Fibre - better/faster  
Internet  
Flash Drives (USB Storage)  
Newsprint  
Office filing folders  
Printer A4 & A3



Radio  
Working Laptops/ computers

## HOUSEHOLD

Buckets  
Cleaning aids of all kinds  
Coffee machine - replacement  
Coffee, milk, sugar, etc.  
Containers/basins  
Crockery, cake plates  
Cutlery  
First aid materials  
Glass jars  
Groceries (biscuits, fruits, tea, coffee)  
Hand towels  
Jam (Large tubs)  
Kitchenware  
Microwave  
Oats (or healthy cereals)  
Peanut Butter (large tubs)  
Plastic bags/black bags  
Plastic tablecloths  
Second-hand clothing  
Security gates  
Shelves

Soap  
Toilet paper  
Tools of all kind  
Toothbrushes

## GARDENING MATERIALS

Compost  
Indigenous plants  
Logs & tree trunks  
Seedlings  
Seeds for vegetables

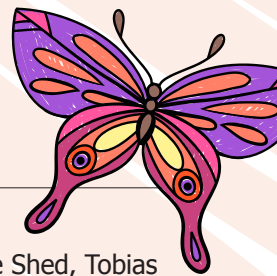
## OTHER ITEMS

Balls  
Beanies/warm hats  
Christmas & Birthday presents  
Dress-up costumes  
Educational toys  
Gum boots (kids sizes)  
Projectors  
Scarves  
Storage boxes  
T-shirts  
Track suits  
Waldorf' dolls  
Yearly Planner





# FUNDERS, DONORS AND SUPPORTERS



## FUNDERS

Ackerman Family Foundation, Bischöfliches Hilfswerk Misereor e.V., Chic Mamas Do Care, Community Chest of the Western Cape, Fondazione Labia, Freunde der Erziehungskunst e.V., Lorenzo & Stella Chiappini Trust, Mahle Stiftung, Mary Oppenheimer & Daughters Foundation, NEA Foundation, Nedgroup Private Wealth (Pty) Ltd, Peter Ustinov Stiftung, Smiling Heart e.V., The Basil Gibaud Memorial Trust, The DG Murray Trust, The Rolf-Stephan Nussbaum Foundation, The Sophia Foundation.

## MATERIAL DONATIONS AND DONORS

1st Muizenberg Cubs, Amie Robinson, Andrea Brand, Angela & Zeke (Sustainable.co.za), Angela Hough Maxwell, Angela-Lee Wright, Antonia Labia, Artsauce, Barbara Wiegard, Bärbel Brandes, Brandice Thompson, Bronwyn and Jordi Hesketh, Cape Guild of Weavers, Cape Town Carnival, Carol Bishop, Casa Labia Cultural Centre, Cassidy Urie, Cathy Pouret, Chad Keys and Party, Chantal Burns, Chantel Whyley, Chic Mamas Do Care, Chris Gleason, Patrick March Middel School Educator, Christoph Karl, City of Cape Town (Gillian), Cucina Labia Restaurant, Culture Connect, Dale Langford, Delecia Forbes, Divya Rajan, Edna Swart, Elisabeth Wankerl, Els Dorrat, Epic Print, Farm 2 Table, Food Jams, Freya Oliver, Gabreil Tanglao, Gadija Abraham, Global Unique Fabrics, Hadeco, Hannes Bernatzeder, I Framez, I Scream & Red, Jarod Hanson, Karen de Klerk, Karen Suskin, Kate Crane Briggs, Katharina Hemmers, Katja Kröger, Kelso Frames, Kirstie Samson, Lasse Presting (Cape Cola Company), Life and Brand Portfolio, Lionel Chanarin, Lisa Storey, Mara Fleischer, Margie Peacock, Marielle Higler - van Hal, Mary Ellen Wolfinger, Matthew James Owen, Matthias Wankerl, Maya Faye Maxwell, Meghan Buchanan, Melanie Stewart, Melissa Collins, Michael A Pope, Michelle & Lauren (dog ear editions), Mike Hercules, Mirjam Macleod, Monica and Carole Nevin Designs, Montebello Design Centre, Muizenberg High school, Mujaahid Philander, Nicky Schwenkert, Nicola Dugmore, Norval Foundation, Pam Deiner, Pam Tilley, Paul Kahanowitz, Paul Quirk, Paul Train, Paula Dugmore, Petra Lemmer (The Joinery), Philippa Clemo, PrimeArt, Rachel Arens, Rae Red Puppetry, Real Bakery, Romans Pizza, Ruppert Museum Stellenbosh, Ruth Friedmann, Sandra Makielski, Davisville Middle School Teacher, Sarah Hicks, Saul Aaron Mirkin, Selina Orsi-Coutts, Sigrid Glemnitz, Simba Chisvo, Sonja Niederhumer, Sonya le Roux, Sustainable.co.za, Sylvia Labia, Tamryn Coats, Tavia la Folette, Tavish Forsyth, Terry Witter

(Horizon Capital (Pty)Ltd), The Joinery, The Shed, Tobias Wrona, Tom Boardman, Travel Click, Trevor Dix, Twaits Family, Uli Albrecht, Veronique Susman-Savigne, Vineyard Hotel, Virginia Ogilvie Thompson, Wendy Turner, Wiebke Nedel, Wilfried Kröger, Wordworks (Tina Harcourt-Wood), Zeitz MOCAA, Zeke Murphy, Zubair Philander.

## CASH DONATIONS

Andrea Kamml, Andrew Quenitore, Anka Draugelates, Annegret Hildegard Drost, Annike Pienaar, Beatrice Roggenbach, Bettina Ravanelli, Brandice Thompson, Bruno Killias, Cape Cola Company, Chris O'Connor, Christa Hennig, Christina Rakebrandt, David Deetlefs, Divja Rajan, Edward Williams, Elisabeth Wankerl, Francois Duminy, Goetheschule Goslar, Heide Schallenberg, Hildegard Kröger, Jana Pedrotti, Jarod Hanson, Jocelyn Rodenbach, Karl Otto Hopf, Kate Hewson, Kate Crane Briggs, Katja Kröger, Klaus Bubenzer, Klaus Schmidt, Klaus Zehndbauer, Kreszenz Fuerst, Lee van Zyl, Lorenz & Astrid Haeckl, Matthis Wankerl, Murray Turner, M.u.M. Wiehen, Nicola Schwenkert, Oswald Kurr, Paul Gerhard Trocha, Paul Quirk, Paola Giachetti, Rae Red Puppetry, Richard Mulholland, Run Walk for Life Somerset West Ladies, Saul Aaron Mirkin, Sigrid Glemnitz, Stephanie Mayer-Staley, Sylvia Labia, Tavish Forsyth, Tom Boardman, Tracky Willig, Ulrike Albrecht, Ulrike Schmidt, Veronique Susman, Wiebke Nedel, Wilfried Kröger.

## SUPPORTERS

Artsauce, Andrew Gorman, Anette Brandes, Angela Gorman, Barbara Kelly, Birgit Eckl, CAFDA, Cape Cola Company, Casa Labia Cultural Centre, Creative Skills Factory, Dr. Petra Stemplinger, Dream Center Educare, Edna Swart, Erika Hauff-Cramer, Goetheschule Goslar, Hannes Bernatzeder, Hildegund Kurr, Emanuele Pollio, Graham Finlayson, Ihata Shelter, Isa-Lee Jacobs, Julie Killias, Proff. Joachim Schuler, John Winshield, Jonathan Schrire, Kevin Kelly, Lions Club Tokai (Peace Poster), Marielle Higler - van Hal, Michelle Jones Phillipson, Montebello Design Centre, Muizenberg High School, New World Foundation, Norval Foundation, Oswald Kurr, Rupert Museum, Seidler Roland, Shawco, Shona Saayman, Smart Kingdom, Steernberg Primary School, Susanne French, Sunflower Project, Ulrike Schmidt, Tamryn Coats, The Bread Company Artisan Bakery, The Wild Goose Artisan Bakery, Travel Click, True North, Ubomi, Young Blood Africa.

# FUNDERS, DONORS AND SUPPORTERS



## SHORT-TERM VOLUNTEERS

Akhona Gom, Angela Gorman, Axe-Desiree Walters, Bronwen Beckett, Courtney Lee Smith, Fezeka Madikizela, Jerome Lewin, Marielle Higler-van Hal, Melissa McLaren, Nicky Corker, Robyn, Sandra Cloete, Shelley McLaren, Sihle Mpoyiya, Tanya Oktober, Thokozile Dhodho.

## PARTNERS

A Gorman Photography, After School Game Changer, Capricorn Business Park, Capricorn Primary School, Casa Labia Cultural Centre, Charlene Jefferies, City of Cape Town Parks and Recreation Department, Communiversity of South Africa, Culture Connect, Edu-Africa Volunteers, Educape, Foundations for Life, Freunde der Erziehungskunst, I Scream & Red, Imibala Trust, Irma Stern Museum, iThemba Primary School, IZIKO South African National Gallery, Jacqui Farr, Kate Crane Briggs, Kseniya Fullinova, Kunst und Kultur Bastei Ingolstadt, Lefika il Phodiso, Lionel Chanarin, Living Arts Foundation, Mara Fleischer, Montebello Design Centre, Muizenberg High School, Norval Foundation, Novalis Ubuntu Institute, Party with a Purpose (Kit the Kid), Rupert Museum Stellenbosh, Russel Brown, Smiling Heart e.V., Surf Board, Tekioo Design Technology, The Jungle Theatre Company, The Learning Trust, The Trust Connection, The Shed, The Sozo Foundation, The Trust Connection, Thornton Road Primary, Towson University, Trevor Minny, True North, Women for Change Programme (City of Cape Town), Your True Colours, Zeitz MOCAA.

## ACTIVE COMMUNITY ART FACILITATORS 2019

Aldrige Brickles, Almarie Pelser, Amina Abdool, Ammaarah Hendricks, Amy Townsend, Aneekah Brown, Angy Dibakwana, Annebel Bailey, Aveleigh Gateman, Axa-Desiree Walters, Barbara Chisvo, Beyonifer Mcgee, Malia Parker, Nosabatha Lukubeni, Bilkees Davis-Ahmed, Blessings R. Dzimiri, Bronwen Jean Beckett, Bulelwa Desemela, Carole Scott, Tinyiko Mambana, Charlene Jefferies, Charles Jansen, Babalwa Kobo, Cheslyn Petersen, Heather Adonis, Christiane Savoia, Mary Mfunye, Christine Dube, Courtney Snyman, Cynthia Lewis, Dieudonne Sarels, Dilshaad Esau, Dorah Siduka, Edward Luddik, Elbie Botha, Ella Petousis, Faika Green, Fatima Isaacs, Fazlin Ebrahim, Fiona Hutcheon, Fiona Weitz, Florence Chakanyuka, Gadija Tyer, Galeema Reynolds, Galiema Isaacs,

Geraldine Linde, Gershon Van Wyk, Glendalene Samuels, Gloria Aploan, Greta McMahon, Theresa Jones, Heinrich Jacobs, Inge Burman, Jade Rodgers, Jennifer Monk, Jerome Lewin, Jill van Dugteren, Jocelyn Rodenbach, Joemarie Hoffman, Katrin Dorje, Katya Mendelson, Kayla Grové, Kholeka Matiwane, Kieran Whitley, Kimendhri Pillay- Constant, Kirsty MacLennan, Lavinia Staddon, Leonie MacKenzie, Lilian Williams, Luciano De Nobrega, Madale Huckins, Madge Preyser-Grantham, Madiega Jacobs, Malany May, Manzanita Manzy Pietersen, Marelize Raubenheimer, Marielle Higler - van Hal, Marla Pfeider, Martin Gumpo, Mercia Bezuidenhoudt, Moegamat Zain Nazier, Monica Xala, Mothepana Agnes Louw, Munouwarah Abrahams, Naeema Williams, Natalie Wheeler, Natasha Dial, Nawhaal Jacobs, Nichol Ann Barends, Nicky Corker, Nicole Arendse, Nicole Padua, Nombulelo Mpayiphele, Nosabatha Lakubeni, Nthabiseng Mossenohi, Nyameka Memani, Octavia Louw, Patsy Daniels, Penelope Colly, Rachel Van Rooyen, Rebecca Mogale, Regina Broenner, Richard John Kilpert, Richard Clarke, Rita Alawie, Robin Vorster, Robyn McMillian, Rokayah Ismail, Roshini Adams, Rudo Saunyama, Ruwayda Adriaanse, Sandiswa Mpela, Sandra Cloete, Sanet Visser, Seemah Toefy, Selina Mandyera, Shafiq Toefy, Shereen Corker, Shihaam Abrahams, Shona Saayman, Sikelela Kwatsha, Sindiswa Vokwana, Sinethemba Kweleta, Sue Buchalter, Tayane Lee Williams, Terence Snyman, Theorria Najar-Philander, Thokozile Dhodho, Tina Lewis, Vicki Badenhorst, Shanaaz Dollie, Adwina Brown, Wafeeka Rylands, Wassanga (Deborah) Kyalumba, Shihaam Abrahams, William Ross, Wisaal Abrahams, Xoliswa Mfiki, Yusuf Cassiem, Zaid Philander, Zimkhitha Mlanzeli.





# OUR DETAILS

## BUTTERFLY ART PROJECT

### REGISTRATION INFORMATION:

- Non-Profit Organisation No.: 124-968 NPO
- Public Benefit Organisation (PBO): 930046145
- VAT Registration No.: 4580267344
- The Butterfly Art Project is a registered Section 18A Public Benefit Organisation
- The Butterfly Art Project is currently verified BBBEE Level 1

WEBSITE: [www.butterflyartproject.org](http://www.butterflyartproject.org)

EMAIL: [info@butterflyartproject.org](mailto:info@butterflyartproject.org)

### Art Centre Vrygrond:

+27 (0)72 190 2149

### Community Art Facilitator Workshop

### Casa Labia Garden Courtyard:

+27 (0)60 805 6482

### Managing Director:

Angela Katschke

Cell: +27 (0)83 899 1883

### Assistant Director:

Gardie Judge

Cell: +27 (0)83 461 4679

### Programme Manager:

Zaid Philander

Cell: +27 (0)74 545 9938

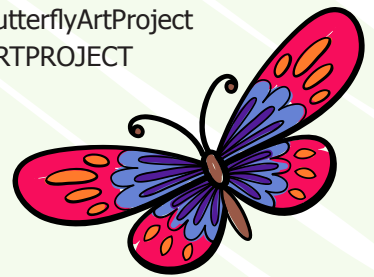
### SOCIAL MEDIA

WEBSITE: [www.butterflyartproject.org](http://www.butterflyartproject.org)

YOUTUBE: Butterfly Art Project, South Africa

FACEBOOK: [facebook.com/ButterflyArtProject](https://facebook.com/ButterflyArtProject)

INSTAGRAM: @BUTTERFLYARTPROJECT



# DIRECTIONS TO OUR VENUES

## DIRECTIONS TO OUR VENUES:

### ART CENTRE VRYGROND

at Capricorn Primary School

1115 Vrygrond Avenue

Vrygrond 7945

Cape Town. South Africa

Phone: +27 (0)72 190 2149

GPS Coordinates: -34.084804, 18.487904

**FROM CAPE TOWN** take M3/M2 Muizenberg and then keep left onto N2 towards Cape Town International Airport/Somerses West.

Exit left onto M5 South toward Muizenberg.

M5 turns into Prince George Drive.

Turn left onto Vrygrond Ave after you cross Military Road.

**FROM MUIZENBERG** get onto the M5/Prince George Drive toward Steenberg.

Pass Capricorn Park and shopping centre.

At the traffic light, take a right into Vrygrond Ave.

After turning from either direction, go straight down Vrygrond Avenue through 2 stop signs.

Capricorn Primary School will be on your right.

Enter via the main school gate.

Turn left into the open field parking.

The Art Centre Vrygrond is a two-story blue building with a little garden around it.

### COMMUNITY ART FACILITATOR TRAINING WORKSHOP -

Casa Labia Garden Courtyard

at Casa Labia Cultural Centre

192 Main Road

Muizenberg 7950

Cape Town. South Africa

Phone: +27 (0)60 805 6482

GPS Coordinates: -34.110915, 18.466267

### FROM M5

Get onto the R310/Royal Road, drive toward Muizenberg.

Keep left at the Muizenberg water slides.

Beach Road will take you past the putt-putt and swimming pools on your left.

Pass under the railway bridge and turn left at the traffic light into Main Road.

Head straight until you reach the SAPS Museum on the right.

The beautiful Casa Labia building will be the next building.

# SUPPORT US

## BANKING DETAILS

Butterfly Art Project

First National Bank FNB  
Plumstead Branch Code: 201109  
Account: 62446579635

Swift code : Firnzajj

Signatories: Angela Katschke, Karen Morris

## GERMAN DONATIONS

Smiling Heart e.V.  
Eschenschlag 10  
37154 Northeim  
Stichwort: Butterfly Art Project

Evangelische Bank e.G.  
Georgsplatz 10, 30159 Hannover  
BIC: GENODEF1EK1  
IBAN: DE 17 5206 0410 0006 8088 08  
Swift code: EKKBDE52





The background of the entire page is a solid blue color. It is decorated with several hand-drawn white clouds and numerous colorful butterflies in various sizes and patterns, including purple, orange, pink, and blue. The text is centered in the upper half of the image.

THANKS TO EVERYONE FOR MAKING  
THE BUTTERFLY ART PROJECT HAPPEN!

PICTURES ARE GENEROUSLY TAKEN BY STAFF,  
COMMUNITY ART FACILITATORS, ANGELA GORMAN AND MARTIN BESCHNITT.

