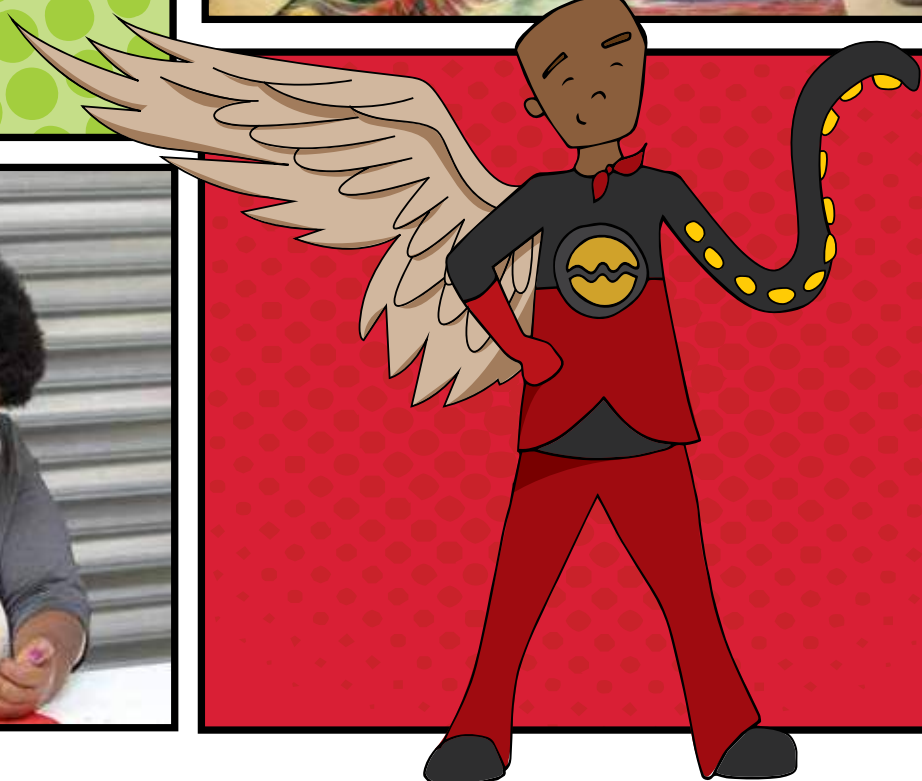


# Butterfly Art Project

ENCOURAGING CREATIVITY AND HEALING THROUGH ART

## ANNUAL REPORT 2018







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# FROM THE DESK OF OUR MANAGING DIRECTOR



## Dear Friends & Supporters,

In metamorphic terms, after the long time of eating and shedding skin and eating and shedding skin and eating and shedding skin, the caterpillar finally decides to attach itself to a twig to start building a chrysalis – home for its transformation, and a safe space where it can morph into a butterfly. Amazingly this all takes place, predictably, and the outcome is a beautiful butterfly.

In 2018 something magical happened: we witnessed superheroes emerge out of the chrysalis provided by BAP! Like a butterfly, a superhero has a long journey to transformation, and there is always some magic involved. Our superheroes/heroines are characters possessing supernatural or superhuman powers. They are often the survivors of very difficult circumstances in their childhood. Under special circumstances they gain superpowers they use to fight evil in the world. The year 2018 started in this spirit for BAP staff and

beneficiaries. In January we launched our first Superhero Puppet Workshop. In these workshops our Community Art Facilitators were trained in how to develop superhero characters and how to create hand puppets with children in their own communities. The children were asked the following questions:

- What is the tragedy and event that your superhero came from?
- What is the metamorphosis that happened?
- What is their new power?
- What is their weakness, and do they have a nemesis?
- What is their passion?

These questions seem to me more than superhero questions. During 2018, I have been asking the same questions of BAP, and reflecting on the answers I received. BAP certainly had a superhero year and even appears to have gained new super powers! The hiring of an Assistant Director (Gardie Judge) and an Operations Coordinator (Dirk Stassen) allowed me to focus more on programme development and fundraising. They both worked hand in hand, modelling good team work for the rest of the team. We have gotten to know Gardie Judge as a beautiful soul who is hardworking, very experienced in all leadership tasks and absolutely committed to BAP's vision and mission. Dirk Stassen's high standards and integrity were honoured at our last BAP function in 2018, at the famous watermelon ceremony. Our two Programme Managers, Nikita Campbell and Zaid Philander, worked endlessly to give birth to our newly designed programmes and it is astonishing to see how much was achieved in only a few months. Both managed to build up strong programme teams, able to implement our projects helping thousands of children growing up in the most disadvantaged communities. It was a joy to watch them grow and design their own work environment, which is thriving as evidenced by people loving to come to work. For both it has been a challenging year because of the many new experiences and projects. I admire them for their commitment, determination and love of their work. They are superheroes you want to be close to for their creativity, vibrancy and passion.

The Superhero Indaba, hosted by the Youngblood Beautiful Life Building, in July was a splendid event. Cape Town's 'First Thursday' open gallery evening provided 342 Visitors insights into BAPs work, and left many speechless. The prize giving gave our Community Art Facilitators a chance to bring their children, the beneficiaries, to a real gallery space where they saw their own art work successfully exhibited. It was heart-warming to see the joy of success in their eyes, combined with a cute shyness toward the big wide world they found themselves in.

To keep our team and beneficiaries capacitated to implement their superhero superpowers we held a couple of team trainings. "The 7 habits of Highly Effective People", offered team coaching sessions and designed a new annual 3-day conference where the BAP team and our CAF alumni study Waldorf related context and anthroposophy with experienced guest speakers and workshop leaders. For many, this was a highlight of 2018! In February we bid farewell to founding member and chairman of the BAP Board, Tobias Wrona, as he will be relocating and therefore no longer available. Waleed Dawood became our new chairman and has already invested much time in the smooth running of all board tasks and obligations. We are grateful to have found such a competent chairman who himself experienced the power of art as a child and totally believes in our endeavours. Due to the organisational change in our programmes we had to reword the purpose of the organisation. BAP Board members evaluated our constitution, and in March at our 6th AGM, the revised constitution was accepted. My warmest thanks go out to Waleed Dawood, Tobias Wrona, Naziema Jappie (Secretary), Yasmina Burton (Treasurer), Malia Parker, Dr. Bärbel Brandes, Nerina de Villiers for all the time and effort they invested in BAP during 2018. Their stable governance means a lot to us. In May and June, we experienced violent protests in Vrygrond because of the lack of service delivery. The compromised safety for our beneficiaries and BAP staff forced us to make a different work plan during the period of unrest. Many classes for the 360 children in our Art Programme Testing Centre in Vrygrond were cancelled and BAP staff had to work off site. This was a very energy draining time that we could only get through by activating our superhero intentions. The good news is that the Vrygrond community is progressing in the expression of their understandable anger and dialogue with government officials has started. We believe in the Vrygrond community and its resilience in overcoming the many challenges people are facing

here. BAP will always support the initiatives around a better education for its children and go the extra mile to help in crises.

For the past 3 years we had to rent additional premises outside Vrygrond to allow for the growth of BAP. This year we were granted permission of the Vrygrond Community Development Trust to build and extension to our existing double storey building and started fundraising. The idea that the team will be coming home again warms the hearts of the BAP team members. Child Case Study Hubs and Artist Hubs were formed as essential elements to practicing art therapeutic skills. All of this would not be happening without our funders, sponsors, donors and supporters, the Butterfly Art Project staff members, volunteers, Community Art Facilitator training team, board members, and our project partners. It is the generous community formed by all these people, striving for change and creative solutions for the healing of broken childhoods, that enables BAP to be successful in fulfilling its mission.

My everlasting heartfelt gratitude goes out to all of you.  
Thank you!

Yours,

ANGELA KATSCHKE  
Managing Director



# MEET GARDIE JUDGE OUR ASSISTANT DIRECTOR

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Meet Gardie Judge  
our assistant director

I was delighted and so blessed to be able to join the Butterfly Art Project team at the beginning of this year – the year I turn half a century! I was born and educated in the beautiful Eastern Cape; and have a Masters Degree in Fine Art from Rhodes University. I came to

BAP having worked as the director of Rural Development Support Program (RDSP), an Associate Body of the SACBC; and have been active in the NGO sector since 1999. Through RDSP, I had the privilege to serve diverse communities in Southern Africa and I am just as lucky to now be contributing to my local community and tapping into my artistic nature.

There have been numerous personal highlights for me this year, ranging from helping make sandwiches for our Love Bugs (community children not enrolled at school due to many challenging social factors), being greeted every morning by some of the hundreds of children we serve, meeting BAP supporters and donors and building close working relationships with the people (the heart) that make up our awesome BAP team.

My main work focus this year has been to ease BAP's transition as it moves out of a Pioneer Phase into a Structural Phase, making the following areas my priorities: coaching and mentoring BAP's new managers in effective ways of managing their programmes and projects, evaluating and aligning BAP's monitoring & evaluation system to its reporting and strategic needs, assessing financial management systems and making improvements as needed and contributing towards the organisations strategic direction.

One of my structural contributions has been reviewing and refining BAP's staff performance appraisal system.

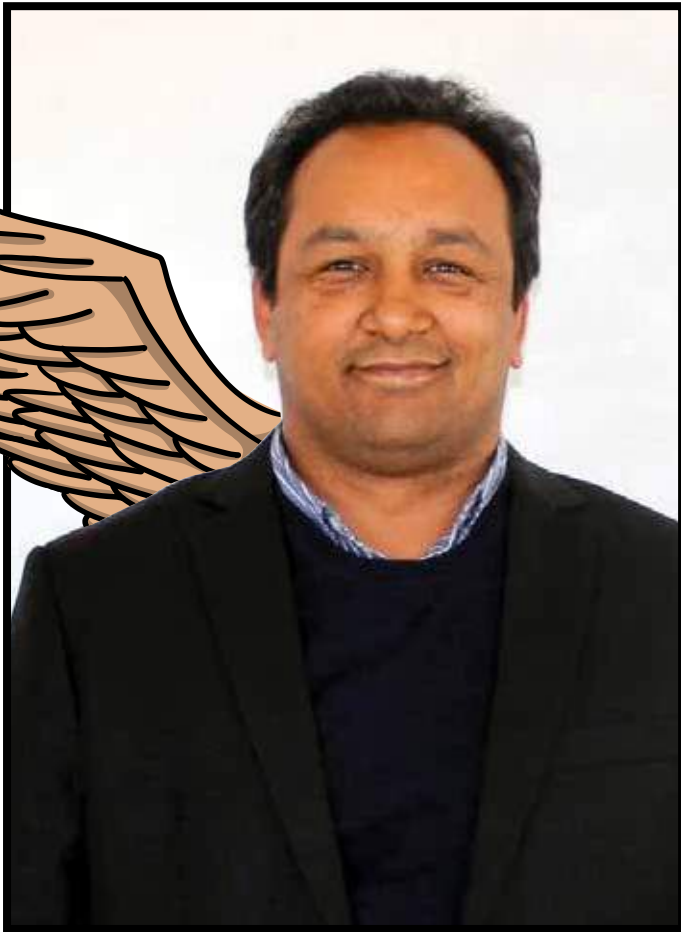
The review was to ensure that BAP continue to use the parts of the system that were working well and make changes to the areas that needed improving. The team decision, with the support of the board, was to develop a system that equally recognises qualitative and quantitative performance. It was important to ensure that the structuring of the system did not take away from the people-centred ethos of the organisation. Our qualitative assessment considers factors such as one's conduct in the organisation and with those it serves; essentially assessing staff conduct and social disciplines that contribute to the organisation's well-being and ethos. The quantitative assessment is entirely based on each staff members' job description - all based on their agreed-upon key performance areas. Our new performance appraisal system is holistic as it considers the person, not just the job.

Another important internal shift I have been able to contribute towards is changing our paradigm about monitoring and evaluation (M&E). As the sector has professionalized and the funding base has shrunk, so has the need to be able to report on "change" and "impact" increased. This year BAP's M&E system has evolved into practical measuring and monitoring tools that give us real insight not only into results but also about how what we do makes a difference in the lives of those we serve. Our biggest breakthrough was reworking our unique Child Development Assessment Tool. Generally, in M&E there is an obsession about being able to track development, growth or improvement as an indication of impact. At BAP we aim for and measure stability in our child beneficiaries – this is the foundation of our sought-after impact. High incidents of social problems, including drug abuse, murder, violence, gender violence, lack of normal social consciousness is experienced in unstable communities, where most of the children we serve live. The results of community instability are continuing and escalating social problems which become norms and learned by the younger generation. By providing stability mechanisms, we counteract this escalation child by child. We believe that only when a child is stable, despite the instability of the world they are in, can they have the mental space and general ability to learn, flourish and progress.

My deep wish for 2019 is for a more just and loving society for all, most especially for children.



# FROM THE DESK OF OUR CHAIRPERSON OF OUR BOARD



As my first year as chairperson of the Butterfly Art Project (BAP) draws to a close, I used this opportunity to reflect on my experience and harness my thoughts when I was asked to write this letter. It has been an honour to be part of this organisation and see the achievements of the inspired and dedicated staff to make a difference in South Africa.

I joined the BAP board in 2016, when it was under the leadership of Bernard Dudley. He left an amazing legacy of integrity and commitment, which has become part of BAP's culture. Tobias Wrona, his successor, was also present and involved with BAP from the beginning. Tobias has a calm and professional demeanour, which allowed BAP to grow and positively affect many more lives.

It has also been a privilege to work with the professional and experienced board members who have worked hard this year to ensure that BAP can grow. The board has remained stable throughout the year and their expertise has ensured that our oversight function has been competently fulfilled.

The management and staff have worked tirelessly in 2018 implementing BAP's objectives to provide mentorships and training to educators and art practitioners so that they can run healing art classes in vulnerable communities. The dedication and commitment of the staff has resulted in some amazing events this year and an increase in the variety of courses being offered, which saw our attendance figures reach new highs. A special mention must be made regarding the amazing fundraising efforts of the staff. Their commitment to "keeping the lights on" is an admirable feat and I am sure all the beneficiaries appreciate their efforts.

In addition to a worsening economic situation in 2018, the brunt of which was experienced by the less fortunate, devastating fires ravaged the Vrygrond community too. The resilience of the community to recover from the devastation and rebuild their lives reflects the human spirit and its ability to survive. I believe that BAP has a role to play in the advancement of the Vrygrond community and now communities of greater Cape Town as well.

The amendment of the BAP constitution at the last Annual General Meeting allowed the organisation to increase its footprint with regard to servicing other vulnerable communities in South Africa. We pledged to increase the number of Community Art Facilitators being trained through the training programme and the mentoring of Early Childhood Development educators.

These programmes, in conjunction with the current healing art classes, mean that the number of interactions with individuals (scholars, facilitators and educators) has increased significantly and is a testament to the successful implementation of BAP's strategy. In my time with BAP I have been struck by the commitment of staff, volunteers and management to the organisation's objectives of planting the seeds of hope in the lives of the children they come into contact with.

They are the heroes of BAP, our heroes.

Regards,

WALEED DAWOOD  
Chairperson of the Board  
Butterfly Art Project



# OUR TEAM IN 2018

## MANAGING DIRECTOR

Angela Katschke

## ASSISTANT DIRECTOR

Gardie Judge

## PROGRAMME MANAGERS

Nikita Campbell, *Training and Mentoring*

Zaid Philander, *Art Partner Support*

## OPERATIONS, M&E AND ADMINISTRATION

Dirk Stassen, *Operations & Finance Coordinator*

Howard Williams, *Programme Administrator*

Rameez Davids, *Fundraiser & Programme Coordinator*

## IMPLEMENTATION STAFF:

### HEART FOR ART

Charles Jansen, *Team Leader and Community Art Facilitator*

Courtney Snyman, *Community Art Facilitator*

Ruchelle Muller, *Community Art Facilitator*

### CAF TRAINER

Angela Katschke, *BAP Method*

Aveleigh Gateman, *Creative Interaction*

Barbara Chisvo, *Early Beginnings*

Edward Luddick, *Early Beginnings*

Melanie Mokgatla, *Creative Interaction*

Sanet Visser, *Early Beginnings and Creative Interaction*

## CAF TRAINERS IN TRAINING

Charlie Jansen

Courtney Snyman

Edward Luddick

Eunice Freeman

Nerina De Villiers

Nosabatha Lukubeni

Shona Saayman

## LONG TERM VOLUNTEERS

Fayna Ebel, Freya Jaekel, Magdalena Keilhofer, Marie Hozak, Marie Jennes, Nancy Krisch, Nerina de Villiers, Nona Sadey, Salihou Harris, Thomas Holvoet, Wiebke Becker, Josephine Hazel Nicholas, Mendy Funeka Thobinkosi, Catherine Mimi

## OTHERS

Akhona Gom, Alet Ackerman, Amilcar Matthews, Angela Barry (AC Gorman Photography), Barbara Meyer, Belinda Fellion, Brenda Snyders, Briar Grimley, Charlene Jefferies, Colin Adams, Edu Cape, Edward Luddick, Eunice Freeman, Eva Kissling, I Scream & Red, Isabel Essen, Jabulani Sculptors, Jacqui Farr, James Parker, Kirstie Rae Samson, Lorenzo Hendricks, Luciano De Nobrega, Lucinda Hartzenberg, Mara Fleischer, Megy Designs, Melanie Lippert, Melanie Mokgatla, Michael Grimley, Monica Madzanire, Nancy Krisch, Nerina de Villiers, Nosabatha Lukubeni, Noy Pullen, Paula Hathorn, Chantelle Wyley, Philip van Zyl, Professor Joachim Schuler, S.B.C Design Studio, Sanet Visser, Shona Saayman, Sinethemba Njotini, Susan Truben, Vernon Schwemmer, Volker Mann, Zain Nazier





# ORGANISATIONAL BACKGROUND

The Butterfly Art Project (BAP) is a non-profit organisation that encourages healing and creativity through the arts to disadvantaged, under-resourced communities. BAP uses the visual arts as a means for healing at an individual level and integrates art therapeutic principles into educational institutions.

Art therapist, founder and Managing Director, Angela Katschke, guides a team of passionate team members to implement BAP's programmes and projects.

Anthroposophy<sup>1</sup> is the base ethos for BAP staff and provides the tools and motivation for project implementation, it is the foundation of BAP's organisational culture.

While BAP's target group is predominantly children and youth, the organisation also reaches 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 are BAP's Community Art Facilitators (CAFs). BAP enables CAFs to establish art groups, in which their learned psycho-social skills are utilized and the child's (CAF beneficiaries, BAP's indirect beneficiaries) uniqueness is encouraged. Qualifying CAF's are also capacitated to be able to offer art training to the broader community.

Children living in low-income, under-resourced areas (townships), have limited exposure to the essential resources required for normal, creative childhood development. Through the introduction of art classes and by offering children paper, brushes, cloth, crayons, pencils, rhythm and movement, we enable them to achieve relative stability and maturity, appropriate for their age group.

Teaching children various art skills (watercolour, crayons, and clay) helps them start to develop the aptitudes needed to cope with and integrate into modern society, as well as being able to deal with their daily challenges.

BAP developed a unique tool for art projects to monitor the children's general development, artistic development, emotional development and social interaction which is available for all implementors and trained CAFs to create a reliable track record about not only the outcomes but also the impact of implemented art projects.



“EDUCATING THE MIND  
WITHOUT EDUCATING THE HEART  
IS NO EDUCATION AT ALL.”  
- ARISTOTLE

<sup>1</sup> Anthroposophy is the philosophy founded by Rudolf Steiner that suggests the existence of an objective, intellectually comprehensible spiritual world, accessible to human experience through inner development.”

# THEORY OF CHANGE

**Healthier and more stable families  
and communities**



**Healthier, more stable person  
better equipped to take advantage  
of opportunities and deal with  
challenges**



**New way to look at and approach  
challenges and problems**



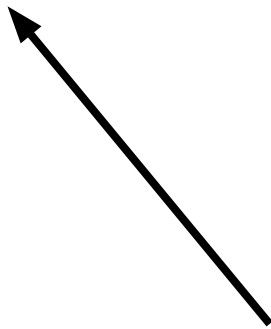
**Healing of hurt  
and pain**



**Develop confidence in  
creative skills**



**Safe place to heal and work  
through hurt and pain**



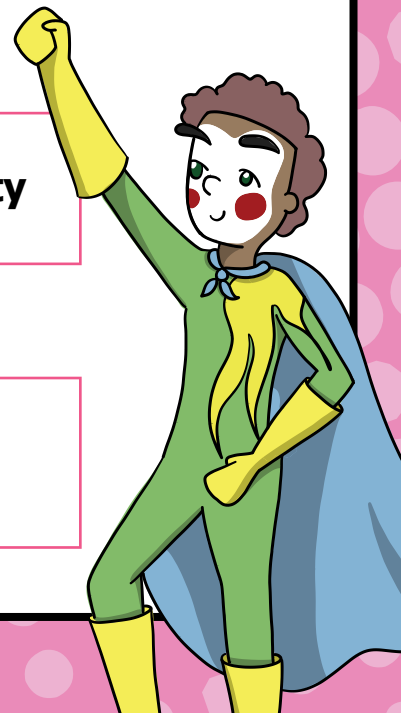
**Connection to emotional  
hurt and pain**



**Explore, experience and develop creativity**

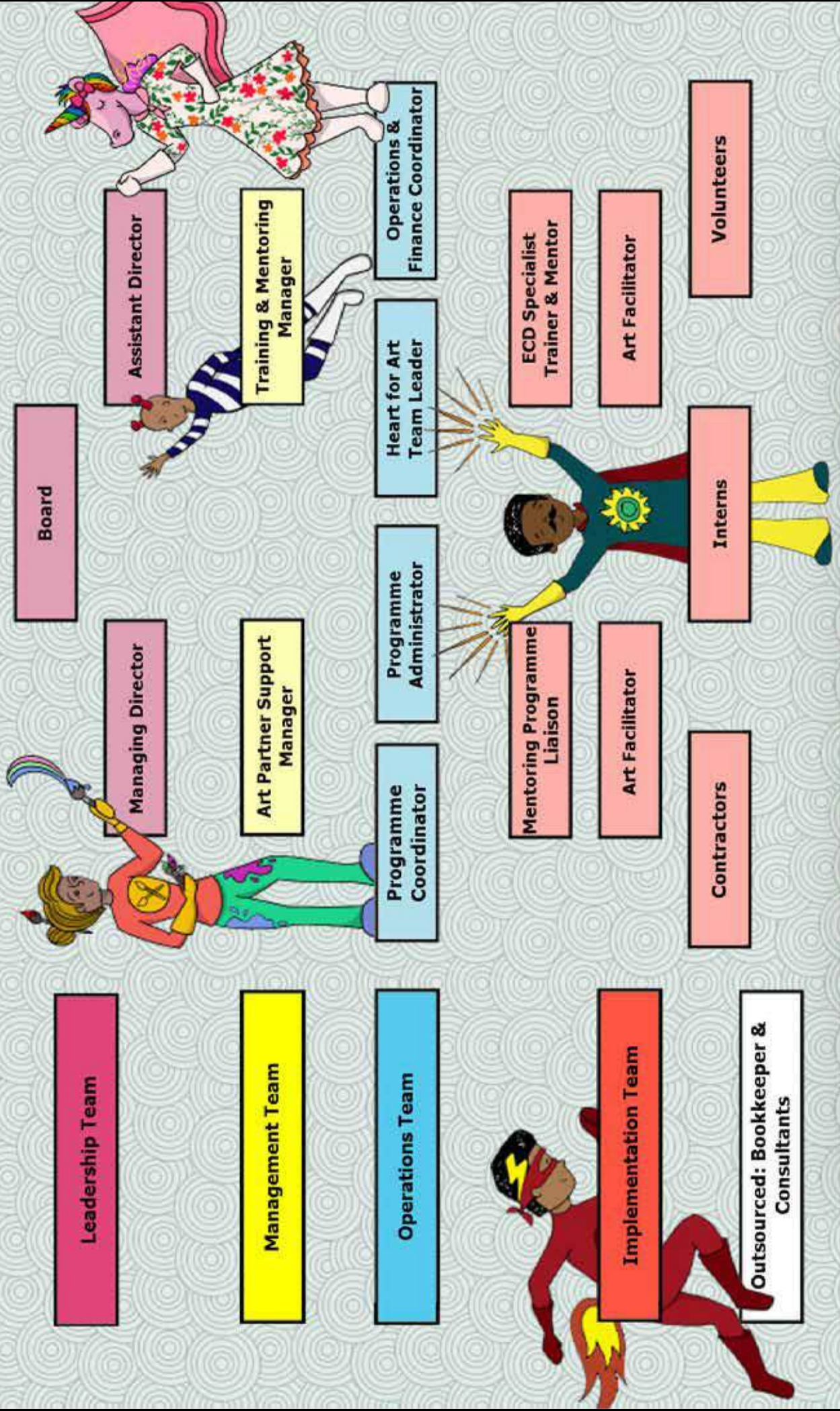


**Individual exposure to art  
(children and adults)**





# ORGANOGRAM





# THE BUTTERFLY ART PROJECT: VISION, MISSION, VALUES AND OBJECTIVES

## **Vision**

A community of active facilitators, who use their BAP skills in vulnerable communities to bring about healing, healthy social lives and inspire others through art.

## **Mission**

BAP encourages creativity and healing through art to build strong communities of active, artistic and stable citizens that are able to recognise and utilise opportunities. By partnering with diverse educational institutions, offering mentorships, training for educators and art practitioners to run healing art classes in vulnerable communities, we build resources for a creative network for a greater South Africa and beyond.

## **BAP core values**

- We know about the healing power of art.
- We act with courage, challenge the status quo and find new ways to enable our beneficiaries and each other.
- We promote cultural inclusion, diversity and equal opportunities for all.
- We create safe and reliable spaces for our beneficiaries and our team.
- We care for quality and transparency on all levels and hold ourselves accountable for results.
- We believe that art is not a luxury, but essential for healthy and holistic development.

## **Objectives**

- 1. Promoting:** We promote the power of art to heal by demonstrating sustainable art teaching methods
- 2. Enabling:** We enable our beneficiaries with skills, tools and materials needed to work within disadvantaged communities
- 3. Empowering:** We empower our beneficiaries by offering opportunities to explore and grow their artistic abilities to bring positive changes to themselves and with those that they work with
- 4. Healing:** We bring diverse people, who believe in the healing power of art, together, to become BAP qualified art facilitators trained to provide a safe space for our beneficiaries to experience healing through therapeutic art activities.

- 5. Developing:** We develop healing art projects, the Community Art Facilitator training curriculum, pilot projects and training methods to find local solutions for implementing art therapeutic principles in teaching.



# BAP PROGRAMMES AND ACTIVITIES

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## **The Butterfly Art Project carries out its mission through 3 main programmes:**

1. Training Programme
2. Mentoring Programme
3. Art Partner Support Programme

Each programme is responsible for projects and activities that contribute to the successful outputs and mission of the organization.

### **Training Programme**

This programme focuses on enabling and empowering participants to implement healing art classes within disadvantaged communities. The curriculum aims to create safe spaces that are a catalyst for holistic healthy development and that encourage exploration and creativity. Over the years our training modules have been refined based on our learning with children and collaboration with others in the development sector.

After completing our Early Beginnings module and any other two modules, participants qualify to become part of the Community Art Facilitators Network. The following is a summary of the training modules we have available for our CAFs:

**Early Beginnings:** This prerequisite module introduces participants to four artistic mediums: clay, water colour paint, free drawing and mixed media which equips facilitators to develop healing art lessons to grow resilience, concentration, social skills, interest in learning, confidence and fine motor skills within their own groups of beneficiaries in their chosen community.

**BAP Method:** This module is an introduction to the artistic healing process. The stages of the butterfly metamorphosis become images for inner development. This module 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. 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's experienced trauma and skills for referring and helping the child deal with their challenges will be covered.

**Creative Interaction:** In this module participants discover how to form relationships between individuals in artistic group exercises for the greater good of society. Groups can bond through creative artistic interaction. Participants will be given practical experience in group facilitation, how to understand group productivity, and how to read group dynamics. Participants are provided with the tools needed for designing and implementing activities for group problem solving in challenging times.

**Creating Theatre (Healing Power of Stories):** In this module, CAFs learn that we (adults and children) all have stories to express. Our cultures are filled with stories about animals and people. These stories are discovered, and we invite children to be part of it. We play games with the story. We go on an adventure into our imaginations. Together we find how the story is part of our lives. We make masks, become the characters, act, sing, dance and have fun telling the story in our own languages. We all express our emotions, connect with each other and experience the healing power of stories. [Produced by our partners, Jungle Theatre]

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

**How to be an Effective Mentor:** BAP offers an in-house Train-the-Trainer programme to selected CAFs - to capacitate them to become BAP trainers and mentors. Our How to be an Effective Mentor module takes participants through the foundations of coaching and mentoring skills. The module aims to provide both practical and theoretical knowledge and skills for effective mentoring, at community level. The module has been designed to help participants apply their mentoring skills at a practical level, integrating them into both their work and personal lives. The content includes developing

the qualities of a mentor and coach, the process of mentoring, the tools we use for mentoring and the importance of monitoring the development of mentees. The shared methodology is based on the ideal of self-discovery and development for both mentor and mentee.

**Art in Youth Development:** Youth are the leaders of the future. In this module facilitators will learn how to engage youth in the development of personal and community leadership skills by exploring themes around self-awareness, emotional development, agency, communication, and role modeling through creative experiential activities and challenges. Participants are guided through each session, while also exploring the psychology and brain development of this age group. The module will stress the importance of constant learning and growth, and facilitators will work on creating their own leadership vision portfolio throughout the module.

**Child Development:** The module exposes CAFs to what children need for a balanced and healthy life, considering the different phases of childhood. Psychological issues, sleep, development of play, school work, diet, family relationships and their impacts are explored. The CAFs will be equipped with tools to help the children with the present challenges they face.

**Social & Emotional Learning (Foundations for Life):** This module aims to assist adults in becoming socially and emotionally competent and self-aware. Participants will 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 these participants have a combined competency in all eight social and emotional areas (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.

**Drama for Personal Development:** This module is a unique combination of Stanislavsky's acting method, general drama elements and storytelling for participants to develop better communication skills, teaching and learning techniques, improved relationships and further personal development.

**How to Start a Community Art Centre:** This is a practical handbook for planning and establishing an art-based community centre. This guide provides an overview of the key aspects that would need to be considered when planning to offer art classes and/or start an art centre to your local community. Our handbook focuses predominantly on starting an art centre as a non-profit, including some information on what to consider should you decide to run your art centre as a profitable pursuit. This module is shared with CAFs 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.

**Handcraft:** This module trains Community Art Facilitators how to teach different disciplines in craft including: embroidery, felting, sewing, knitting, weaving and crochet inspired by Waldorf education. The rhythmic, and repetitive tasks needed in these activities are proven to have therapeutic benefits and improve mental health and emotional wellbeing. The practice of sewing increases serotonin production and increases a natural state of mindfulness. CAFs will also learn the importance of craft and possible projects for children of primary school age.

**Sustainability and Income Generation:** This module introduces participants to the concept of creating sustainable art projects and programmes through exploring sustainability of the creative self, sustainability within one's environment or capacity, people and resources. The module demonstrates practical ways of making and developing products, while providing and understanding the basics of business in the NGO sector and fundraising opportunities to enable sustainability and self-reliance.





## **Mentoring Programme**

### **Mentoring CAFs**

After training we guide and mentor CAFs to enable their ability to meet our assessment criteria, select their next module of training and effectively implement learnings at community level. We provide them with the following:

- One-on-one sessions (much of this is on-site) while they develop their POEs, implement in their communities and overcome community challenges to their work.
- Guidance and encouragement through WhatsApp group chats that are set up during each module of training. This also enables peer learning and the sharing of community implementation.

Mentoring offers guidance to BAP-trained participants and Community Art Facilitators (CAF) in developing their art therapeutic skills. The mentoring process includes support to trainees as they implement learnings in their teaching spaces in effective and sustainable ways. Our experienced mentors provide encouragement that motivates them to complete our CAF training. Mentors are also accessible to CAFs so they can learn skills to navigate and facilitate through crisis and offer psycho-social support to adults with, or who work with, traumatised children and youth. BAP offers support to locals so that they are capacitated through on-hand experience. We provide feedback sessions and further supervision and enlightenment on classroom structure, discipline and the developmental stages of children.

This programme also includes a Train the Trainer project where these adults are capacitated to become trainers of our modules and potentially mentors newer CAFs themselves.

### **Mentoring ECDs**

BAP has identified that there is a need for support to ECD educators that complete their training with BAP. There is generally a lack of support to community-based ECDs, especially to those based in violent and marginalised communities such as Vrygrond. ECD centres need guidance to efficiently develop the emotional, social and physical development of young children. Our mentoring support includes making sure these educators implement therapeutic and healing art lessons and we assist them with becoming more sustainable and self-reliant. Over the past 8 years BAP has developed a process for mentoring and supporting ECD educators to ensure that they practice and teach therapeutic and healing art lessons. This process is based on observation over the years which includes understanding the needs via feedback shared by our beneficiaries working in community-based ECDs. We provide support to ECD centres by incorporating healing art lessons into their curriculum - integrating art into learning. We achieve this initiative by mentoring them on-site to enable their self-reliance. The carrying out of ECD mentoring takes place in the following 3 phases:

#### **Phase 1 – Completion of the criteria of the Early Beginnings module**

- Submission of Portfolio of Evidence (POE) development, support and completion. (POE: A record of their implementation of the Early Beginnings Module: i.e. lesson plans, lesson implementation, child development assessment tool, attendance registers and photo evidence.)
- The verification of their community and the number of children being engaged with. A good indication of the number of secondary beneficiaries we reach.
- Evidence of the start of implementation in the BAP model of working.

#### **Phase 2 - Sustainability**

- We encourage sustainability. Experience shows us that mentoring on sustainable resource-light lessons is of far more use to the ECD than producing a fundraising plan. These ECD's are situated in areas with very little resources, and it is unrealistic to assume that the community it serves can sustain these ECD centres.
- Evidence of the continued implementation in the BAP model of working.

#### **Phase 3 - Self Reliance**

- Local ECD Educators to own lesson plans with art as the teaching medium and effective implementation is



evident. The creation of their own lesson plans for BAP is an indication of sustainability, if it is planned with the limited resources at their disposal.

- Evidence of good implementation in the BAP model of working.

### **Heart for Art**

Part of the Mentoring Programme, where CAFs gain practical first-hand experience in art facilitation, is BAP's Heart for Art project, based in our Art Centre in Vrygrond. This is a centre where CAFs have experiential learning of the teaching methodologies gained through our training with the support of qualified and experienced organisational managers, an occupational therapist and lesson implementors. At Heart for Art, CAFs who have qualified through our Training Programme implement classes with local children, testing the learnt teaching methodologies, taking on lesson plan development and learning how best to utilise BAP's Child Development Assessment Tool. This

centre is also where BAP continuously monitors the ability of CAFs to implement what they learned through our training. CAFs who wish to complete their POEs for the Early Beginnings module but who do not yet have a group of children to work with, are offered the opportunity to implement the required contact time at Heart for Art. This centre therefore:

- Enables BAP to monitor and refine the effectiveness of its training.
- Allows BAP to test that training can be implemented at the community level.
- Ensures that BAP remains current in its research and testing of best practice for working with traumatised children.
- Provides opportunities for CAFs to implement the BAP methods they learnt and complete their POEs.



## Art Partner Support

This programme offers further development opportunities for our Community Art Facilitator trainees to deepen their knowledge and enable them to help grow psycho-social support to disadvantaged communities. By creating spaces to engage in peer learning, to improve observation skills and to share art programme management tools, we respond to the needs of our participants. Projects under the Art Partner Support Programme aim to inspire and continuously create a hunger for learning.

The Art Partner Support Programme focuses on public communication regarding all three main programmes within the Butterfly Art Project by reporting and engaging with the public and stakeholders via digital platforms. Our programme also creates the opportunity for public engagement, networking and identifying potential partnerships and stakeholders, potential CAFs and increases the Butterfly Art Project footprint. Communicating with the public about our work means we remain accountable as a public benefit organisation, and keeps the plight of those in need of support to aid their development on the public agenda.

Communication on various social platforms, and via other verbal and written means, enables the promotion of partnerships with BAP. This strengthens our sustainability and boosts our capacity. Communication leads to organisational collaboration, circumvents duplication of work and promotes synergy with other organisations in the sector.

## The Art Partner Support Programme is responsible for four main activities:

### 1.) Annual Bonus Training Module

This module offers participants an opportunity to be part of a 7-month long project that includes 4 weeks of training, 8 weeks of implementation, on-site mentoring and a temporary exhibition with a prize giving ceremony. The indirect beneficiaries of this project are children and youth that are taught by our CAF participants. CAFs are mentored after the bonus module training through on-site visits which encourages implementation and monitors the effectiveness of our training. All final artworks are exhibited in an annual exhibition. All our CAF participants and their beneficiaries are invited to see their work professionally displayed in a public exhibition space. This inclusion instills pride, achievement and provides a link to an art-buying society that disadvantaged beneficiaries rarely have access to. The research, learning and step by step guide for implementation of this bonus module is then captured and developed into a mobile and distributable instructional kit for enabling implementation anywhere that art healing will be of benefit.

### 2.) Hubs

**Child Case Study Hubs:** We offer Child Case Study hubs through the year where participants can grow their skills in reading children's drawings/artwork using Goethean observation techniques to identify the future needs of each individual child. These Hubs provide opportunities for participants to engage with





one another about effective ways of working with their beneficiaries. Our Child Case Study hubs equip participants with skills needed for identifying and working with problematic and traumatised children. They also enable participants with ways to bring art therapeutic principles into lesson planning, enhanced by the sharing of lesson plans that meet the needs of children living in difficult circumstances.

**Artist Hubs:** A series of weekly hubs with a facilitator that guides, mentors and assists CAFs with finding their inner artist and identity through a variety of art mediums. These weekly hubs aim to enable participants to grow their artistic skills and centre themselves outside of their school and group environments. Through these hubs we work towards empowering each trainee with stability for them to grow their resilience to teach with more confidence in vulnerable environments.

**Event Hubs:** these hubs offer an environment for participants to improve their creative skills and are also an opportunity to engage with one another. This inspires them to learn creative skills and techniques outside of the set BAP Training Programme. The studio environment encourages peer learning and cross artist inspiration. Furthermore, exposure to established artists who lead the event Hubs, gives participants better accessibility to the art world, breaking down ideas of art as an esoteric subject and an un-teachable topic.

### 3.) Schools Project

Partnering with schools to help equip them with art classrooms within their own educational spaces. This project aims to encourage schools to run healing art classes independently by providing the skills needed for sustainable art practices that can be implemented long after BAP input. We assist these schools with tools for working more effectively with their learners by providing them with resources, training and understanding of art therapy principles. We achieve this by:

Training teachers in art education in order to implement in their own classrooms.

Teaching BAP methodologies in discipline and classroom structures across all subjects.

Equipping the school with the resources needed for healing art classes and sustainable art practices to take place (through renovations, conducive furniture, equipment and art materials).

### 4.) Communications & Public Engagement

The Art Partner Support Programme plays an important

role in creating public awareness about the needs of communities and how our programmes can counter and address them. We inform the public, supporters and partners on the progress of the Butterfly Art Project addressing the trauma that arises through social ills. We utilise various platforms to share our news, including social media, our Monthly Newsletter and our Art Drive activities. Our communication creates small income generation outlets and informs the public of our activities. Our monthly newsletter and social media posts (digital reporting) provide transparency as a Public Beneficiary Organisation and act as a catalyst for potential partnerships to take place. Our digital reporting provides opportunities for the public to donate and motivates the public or potential stakeholders to assist with donations. Our social media platforms also provide a network where CAFs can engage with one another and report on their successes whilst being able to share ideas and motivate one another. Our public engagement via mini exhibitions and events, provide the public with the opportunity to liaise with us directly. This often leads to the recruitment of new CAFs, finding small pockets of sponsorship/funding and identifying future partnerships that contribute to the sustainability of our activities



# WHAT WE ACHIEVED IN 2018



## TRAINING PROGRAMME'S 2018 ACHIEVEMENTS:

- Facilitated 27 modules with 346 Community Art Facilitator participants in various stages of their journey with BAP.
- Trained 153 adult participants who entered the Community Art Facilitator training process through BAP's Early Beginnings Module.
- Trained in 8 different training venues: Capricorn Park, IZIKO South African National Gallery, Athlone, Goedgedacht Farm, Thornton Road Primary School, Communiversity Westlake and Capricorn Campuses, Montbello Design Centre.
- Formalised partnerships with Jungle Theatre, Educare, Your True Colours, Foundations for Life, RDSP and Iziko South African National Gallery.
- Held 2 workshops for external organisations: University of Cape Town Educare Centre, City of Cape Town Parks and Recreation Department.
- Trained 3 Partner NGOs Community Art Facilitators (Catholic Welfare Development, Goedgedacht Farm, The Communiversity of South Africa).
- Partnered in the development and test running of the following 8 CAF modules:
  1. How to be an Effective Mentor
  2. Drama Skills for Personal Development
  3. Art in Youth Development
  4. Social and Emotional Learning
  5. How to Start an Art Centre
  6. Child Development
  7. Handcraft
  8. Sustainability and Income Generation
- Maintained partnerships with the Iziko South African National Gallery and the Irma Stern Museum who provided workshops and walkabouts to CAFs.
- Entered a working relationship with the Norval Foundation Art Museum who offer walkabouts to graduates of the Early Beginnings Module and an outing destination for Heart for Art children.
- Strengthened our network with 144 active CAFs.
- Reestablished and launched our CAF Masterlist to improve communication and support to 342 CAF alumni (CAF's trained from 2012 -2018)
- Reached a further 3874 children through the implementation of lessons by our active CAFs.

## MENTORING PROGRAMME'S 2018 ACHIEVEMENTS:

- Completed 113 on site mentoring sessions with 3 Vrygrond based ECD educators.
- Recorded 1166 mentoring engagements with Vrygrond based ECD educators through one-on-one sessions at our CAF Workshop, also through telephone calls and Whatsapp Group chats.
- Monitored 8 ECD Centres based in Vrygrond to follow up on mentees and to ensure that facilitators were

running their own art programmes.

- Mentored CAFs to assist with the completion and submission of POE's and recorded 1787 mentoring engagements with CAFs through one-on-one sessions at our CAF workshop, CAF module and alumni Whatsapp group chats.
- Launched annual Michaelmas Conference for CAF Alumni and the BAP team, with 42 participants attending the conference -100% of participants saying that the event increased their work capacity.

#### **HEART FOR ART PROJECT'S 2018 ACHIEVEMENTS:**

- Facilitated 706 healing art classes during 2018.
- Recorded 7682 direct interactions with 385 children.
- Assessed the progress and stability of all Heart for Art participants with BAP's Child Development Assessment Tool – 1925 ratings were recorded using the tool in 2018.
- Maintained relationships with our 4 project partners:
  1. Department of Social and Welfare Development
  2. After School Game Changer
  3. Capricorn Primary School
  4. iThemba Primary.
- Identified Art Centre Vrygrond as the testing centre for CAF implementation methodologies and BAP programme monitoring, evaluation and development.
- Provided opportunities for 5 CAFs to experience working with under resourced children in an established and safe environment, contributing towards their completing Early Beginnings module implementation hours.
- Launched the community class (Love Bugs) of 16 learners to meet the needs of children not enrolled at school.
- Served 1048 meals to the children in our community class (Love Bugs).
- Served 2 schools in the Vrygrond community with healing art classes: Capricorn Primary School and iThemba Primary.
- Maintained an established partnership with Capricorn Primary School by hosting art classes at our Art Centre in Vrygrond, providing art materials and working with 291 of their learners
- Curated the end year exhibition in the Capricorn Primary School hall.
- Provided emergency pedagogy sessions to 21 children affected by the fire in Overcome, an informal settlement in the Vrygrond area.

#### **ART PARTNER SUPPORT PROGRAMME**

- Hosted 12 monthly event hubs with 9 diverse external facilitators, which had a total attendance of 156 Community Art Facilitators. These hubs featured themes such as lino print making, sewing, drawing, ceramics, income generation, colour theory, website development and jewellery making.



- Hosted 8 Child Case Study Hubs with 55 participants in attendance.
- Hosted 14 Artists Hubs with 87 participants in attendance.
- Partnered with 2 schools (Thornton Road Primary School and iThemba Primary School) and equipped them with furniture, art materials and teacher training (capacity building) for healing art classes to take place at each respective school.
- Developed a new 3-week training programme that led to an 8-week curriculum for the Super Hero Project (implemented by the trainees), where adults could run the Super Hero Project in their own communities, independently.
- Trained 32 Community Art Facilitators in the Super Hero Project Bonus Module, displayed 154 puppets at the Youngblood Beautiful Life Building and had a recorded attendance of 342 visitors at the Super Hero Exhibition.
- Carried out 13 on-site visits to bonus module participants in 11 different communities.
- Distributed 21 promotional and instructional kits that have been sent to 12 different institutions across the world.
- Collected R25 407 worth of art material donations and equipment during the art drive and partnered with 6 different art stores and suppliers to host collection points. Acquired in kind sponsorship to the value of R34 016.
- The AP Team sold 132 children's artworks at multiple





exhibitions and events

- Had a total of 890 engagements with the public during events and exhibitions.
- Increased the monthly newsletter subscriber list and readership from 1363 to 1438. All current subscribers are three to 4-star subscribers (3 to 4-star subscribers are readers that successfully receive and read our newsletter).
- Increased our social media presence and Facebook by 36,4% to 1702 followers.
- We had a total of 12,733 clicks, reactions and engagements on our social media platforms (Facebook and Instagram).
- We had a total reach of 940,353 on our social media platforms (Facebook and Instagram).

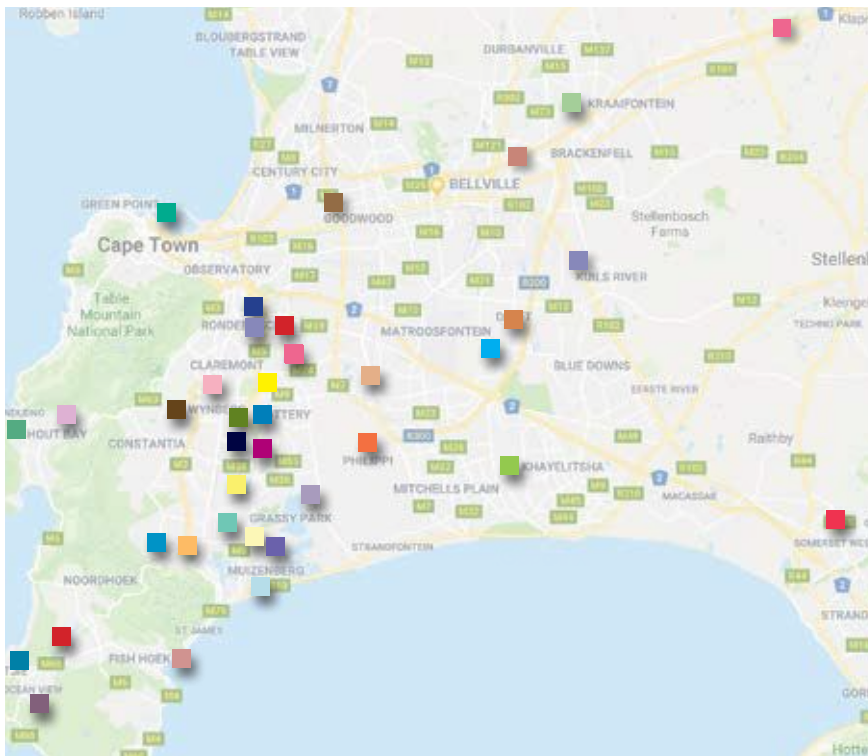
#### **GENERAL BAP:**

- Grew the Operational and Directorship team with Gardie Judge joining as the Assistant Director, Dirk Stassen joining as the Operations & Finance Co-ordinator and Rameez Davids supporting the Managing Director with fundraising administration.
- Evaluated, further developed and aligned BAP's M&E system to its reporting and strategic needs.



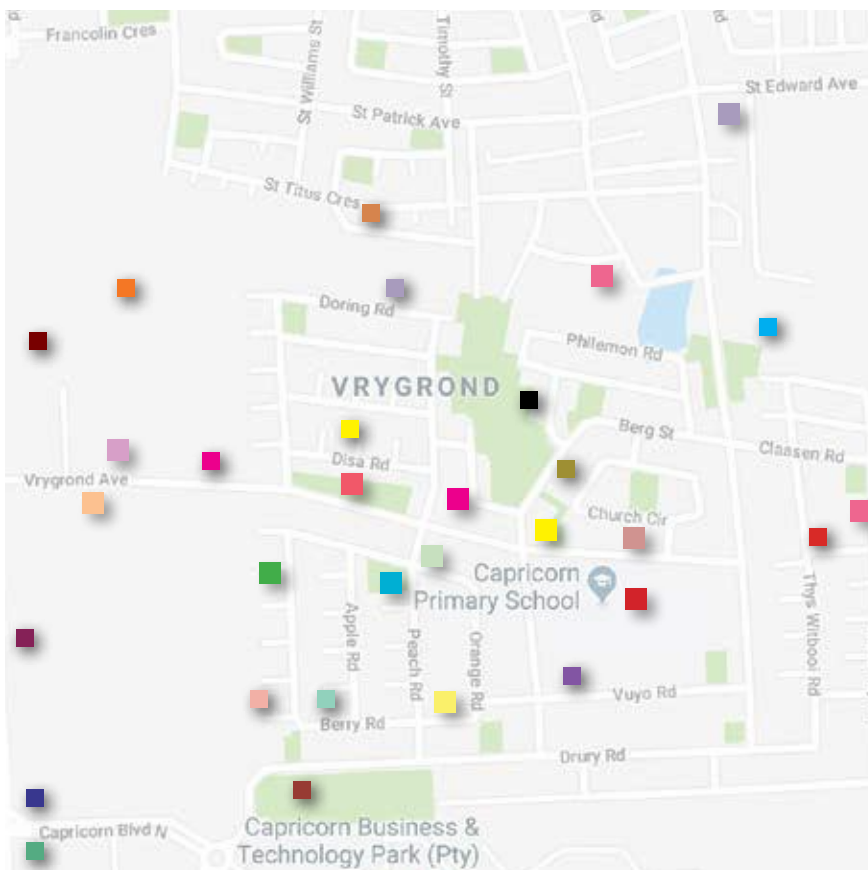
- Developed draft plans for an extension of BAP's current building to move the team back home together and started fundraising for it.
- Held a total of 14 training days for the BAP team for capacity building within the organisation, including "The 7 Habits of Highly Effective People".
- Held 5 internal strategic planning workshops to align BAP's direction with its vision.
- Developed the organisation's first 5-year strategic plan with detailed log-frames for all programmes for 2 years.
- Reviewed and refined the staff appraisal system with a balance between qualitative and quantitative assessment.
- Held 4 Board meetings and the 2018 AGM.
- Sourced a temporary container office for the Art Partner Support team.
- Developed budget management and monitoring systems for all programmes and projects.
- Created a strategy and management systems for fundraising.
- Assessed for level of Broad Based Black Economic Empowerment (BBBEE) and BAP verified level 1 with 93,86% black beneficiaries.

# BAP NOW WORKS IN 39 COMMUNITIES IN THE WESTERN CAPE:



- |                 |                    |
|-----------------|--------------------|
| ■ Athlone       | ■ Masiphumelele    |
| ■ Blikkiesdorp  | ■ Mowbray          |
| ■ Crawford      | ■ Muizenberg       |
| ■ Delft         | ■ Newlands         |
| ■ Diep River    | ■ Ocean View       |
| ■ Fish Hoek     | ■ Ottery           |
| ■ Goodwood      | ■ Parkwood         |
| ■ Grassy Park   | ■ Parow            |
| ■ Hangberg      | ■ Philippi         |
| ■ Hout Bay      | ■ Plumstead        |
| ■ Khayelitsha   | ■ Riebeeck Kasteel |
| ■ Knysna        | ■ Retreat          |
| ■ Kraaifontein  | ■ Sea Point        |
| ■ Kommetjie     | ■ Seawinds         |
| ■ Kuils River   | ■ Somerset West    |
| ■ Lansdowne     | ■ Steenberg        |
| ■ Lavender Hill | ■ Vrygrond         |
| ■ Maitland      | ■ Westlake         |
| ■ Malmesbury    | ■ Wynberg          |
| ■ Manenberg     |                    |

## BAP PARTNERED IN 2018 WITH 23 ORGANISATIONS IN VRYGROND OUR HOME COMMUNITY:



- |                               |
|-------------------------------|
| ■ Ark Angel                   |
| ■ Capricorn Primary School    |
| ■ Overcame                    |
| ■ Communiversity              |
| ■ Creative Development Centre |
| ■ Good Sheperd Educare        |
| ■ In His Footsteps Educare    |
| ■ Jo's School                 |
| ■ Kim Educare                 |
| ■ Little Bears Educare        |
| ■ Little Dreamers             |
| ■ Little Sunshine Educare     |
| ■ Nourish Educare             |
| ■ Rainbow Educare             |
| ■ Rosemary Educare            |
| ■ Ruth Mary Educare           |
| ■ Selwyn Educare              |
| ■ Sunrise Educare             |
| ■ VCC Educare                 |
| ■ Little Caterpillars         |
| ■ Where Rainbow Meets         |
| ■ Rising Stars                |
| ■ Agape Educare               |



# WHAT THE BUTTERFLIES SAY ABOUT US

"The Artist hubs with Charlene revealed a whole lot of things to me and the Michaelmas Conference was probably one of the most amazing experiences I've had in my entire life. Because of BAP coming into my life at this time, was the best gift I could have received. And with me doing my mini thesis for my honours programme on visual art and the impact it has on healing past trauma, I can only be but grateful. Thank you to BAP for being in my life and for all the joy you've brought to me and to so many others through your programmes"

- THOERRIA PHILANDER  
(COMMUNITY ART FACILITATOR)



"I think that the Butterfly Art Project, is very open and it gave me confidence and made me feel at home. It made me more comfortable about myself and opened me up to a world. I had not seen before"

- THIRSTON SEKKONS 14 YEARS  
(HEART FOR ART BENEFICIARY)



Meeka did extremely well and continues to surprise me. She came out of her shell even though she was very introverted before. She is interacting and is doing so well socially which has given her a chance to do well in sports and academically too.

- RUTH THOMPSON  
(PARENT OF MEEKA THOMPSON IN SEWING MASTERS GRADE 6)



"The training modules that I received from the Butterfly Art Project has given me more confidence and gave me the chance to enable people to open themselves up using creative expressions. I started making inspirational cards with a group of people at my church and we have transformed as group creatively-all ages from 6 years to 80, we work together as an intergenerational self expressive group that are healing each other through the arts.

- MELANIE LIPPERT  
(COMMUNITY ART FACILITATOR)

# FROM THE DESK OF ZAID PHILANDER (ART PARTNER SUPPORT MANAGER)



## **ART PARTNER SUPPORT FROM THE DESK OF ZAID PHILANDER (ART PARTNER SUPPORT PROGRAMME MANAGER)**

After another challenging and fulfilling year, we get to take stock of the many exciting projects, unique to BAP, that have begun to change lives through art. For me, defining the Art Partner Support Programme, has been the biggest achievement as it allows us to ensure future projects that are consistent and impactful. The programme consists of four main activities:

- The Bonus Module which is a very exciting 7-month long project that trains participants in a particular theme, supports them to implement it in their own communities, and culminates in an exhibition. The Super Hero theme served as the 2018 Bonus Module.
- Hubs which are workshops where all Community Art facilitators can participate in creative up-skilling or improving of themselves as a facilitator and an artist.
- The Schools Outreach Project where we engage with three different disadvantaged schools per year by

- training and developing a healing art classroom space.
- Communications and Public Engagement, which involves the organising of events and exhibitions and any external communications, from social media to the overseeing of this very report.

I had the privilege to witness the entire Superhero module and more. This involved training, implementation of module by trainees, an exhibit to hundreds of people, and instructional kits of the project being shipped all over the globe. Additionally, I was fortunate to be able to observe the direct impact it had (and continues to have) on 16 dynamic girls of Vrygrond. During the process, I had the opportunity to be a part of the implementation phase with our "Sewing Masters" group (ages 10 to 12) from the "Heart for Art" after-school project. Every week, I had a chance to guide them through the conceptualisation of each of their Superhero's stories and the making of their Superhero puppet, from its birth on paper to its display on the walls of the 100-year-old Youngblood Beautiful Life Building on Bree Street. I often wondered whether this project's achievement was the exhibition that drew hundreds of visitors and instilled so much pride in all the kids and their facilitators who got to be a part of it, or, instead, was the real magic of what happened in the classroom. I believe it was the latter.

When I was a child, I was often asked who my role models were. They were, of course, people I looked up to: family members and people I was exposed to through the media. Later in life, some of the adults who were my early role models disappointed me. I realised they were human like everyone else, that they also had weaknesses and flaws. I learnt to accept this and instead look for different characteristics in those I looked up to. I made a pact with myself to never celebrate individual role models. I reckon we should rather admire and praise ideals and traits, like patience and helping others who are in need. These are "role model" qualities we should strive to embody ourselves. Over the 8 weeks of implementation, I got to share stories of four great women with the "Sewing Master" girls to show them that Super Heroes are not just a fantasy or fictional story, but instead can be everyday people.





It was challenging to stay true to my belief of not idealising people, while imparting the wisdom of role models to the learners. Ultimately, it was a compromise and a decision that had to be made for the benefit of the learners, because teaching them only virtues may have been confusing for them. I chose to teach them about four role models, revealing their triumphs, courage, strength, resilience and confidence.

I got to share the triumph, courage and strength of Winnie Madikizela-Mandela as she contributed to moving our nation forward; the resilience and confidence of Frida Kahlo who was self-defined, Malala Yousafzai's bravery against the Taliban and her commitment to helping other girls like her. Teaching them that using one's mind is mightier than using fists. Finally, I shared the story of Lady Gaga who went from being a bullied girl from New York to a celebrity who remains authentic and true to herself and now runs one of the biggest anti-bullying campaigns in the world. The stories of these four powerful, influential and diverse women positively impacted the Sewing Masters and made them realise that real life Superheroes are ordinary people. It challenged them to become super heroes themselves by overcoming seemingly insurmountable odds, just as the role models did. The super heroes highlighted in these discussions addressed issues and social ills present in all the girls' lives and enabled them to see their issues as addressable and conquerable.

In a time of crisis, it is often difficult to find oneself. The severity of the problems makes one feel like he/she is at the bottom of a pit with no way out. In this time of need,

we see people looking into their past to understand how they got their (often filled with regret), and looking into the future which can also create anxiety rather than hope.

As an example of the lasting impact of our Superhero discussions, a 9-year-old girl who could not play soccer because it is a sport only available to boys at school felt that she could create a soccer super hero who gets girls to participate in all sports. We were proud to enable a safe and open space to create a world that promoted an all-inclusive sport story conceptualised by a Grade 5 learner. The learners began to understand, for the first time, that social ills can be addressed and defeated through the power of their own heroes. The power of this lesson and the positive impact it has for so many people, besides the Sewing Masters, became clear to me.

I believe that this Superhero project, while addressing their past experiences, really kept our children where they should be, in the present. We helped them to see their challenges as just an obstacle to overcome, and to find a way to address them and believe that they have the capacity to do so in this very moment. They are now one step closer to having courage; to be today's change makers and tomorrow's global disruptors. With incredible pride, a sense of achievement and contentment, I would like to dedicate this Annual Report entry to the real superheroes, our learners. It is the changes that they have made that will see them through tomorrow's challenges. There is no doubt that they keep us inspired to continue to make the world a better place through the creative arts work we do.



# FROM THE DESK OF NIKITA CAMPBELL (TRAINING AND MENTORING MANAGER)

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"Be the change that you wish to see in the world."  
-Mahatma Gandhi

2018 has been a deeply rewarding and fulfilling year of changes, challenges and growth for the Training and Mentoring programmes at BAP. As the first person to ever hold the position of Training and Mentoring Programme Manager at BAP, my mandate was to oversee and streamline the Training Programme as well as further develop the Mentoring programme and manage the Heart for Art Project.

I can confidently look back on the past year and say that the Training and Mentoring programme teams were flexible enough to adjust to these changes and create and implement effective and creative solutions for any challenges they faced in their programmes.

In the Training Programme this year, we trained 346 participants. Through observing these participants, I've seen the impact that our work has had on them and, in turn, the children they serve. Beyond offering therapeutic art training to adults, our work offers our Community Art Facilitators (CAFs) the powerful idea of 'becoming change', as both an objective to work towards as well as a special potentiality. These CAFs display all the qualities of resilience, tenacity and positivity that our programme wishes to engender. In this way, I have witnessed first-hand the ways in which our work 'changes' our CAFs. This is significant as, in becoming the 'change' they are able to change themselves and they have changed others in turn. I have seen them become the envoys of our very special work and embodied agents of change in their communities and to the children they serve.

In 2018, the Training Team worked with six CAFs through the Train-the-Trainer process, which would see them become fully BAP-qualified trainers in their modules of interest. It was a journey that demanded patience, commitment and resilience from our CAFs. Through this process, six of our CAFs successfully completed this journey and graduated as trainers in various modules, including Early Beginnings and Creative Interaction.



I have always understood empowering others as giving people the power and opportunities to do something good, whether it be for themselves or for those around them. Through the Train-the-Trainer process, I have seen first-hand that empowerment is so much more than just providing opportunities for learning. In fact, empowerment is far greater than that.

Through this process, we have seen our CAFs not only empowered through our training, but also striving to be better. We witnessed their confidence soar through a combination of personal growth and development, self-reliance, self-empowerment and a continued, determined approach to learning.

This has revolutionised the way we now see our training programme at BAP. Our training does more than just

create opportunities for CAFs to learn and implement their new skills - it allows these facilitators to impart knowledge, to challenge themselves and rise to those challenges independently, all while bringing art and healing to adults and children in the communities in which they live, work and serve.

By empowering our trainers, we change the lives of children by allowing them to dream a little more, and instil aspirational instincts within them so that they, too, may become agents of change within the communities that they find themselves in.

Heart for Art is a project in the Mentoring programme that facilitated 706 healing art classes during 2018, resulting in 7682 direct interactions with children. A very special and significant part of Heart for Art this year was the introduction of the Love Bugs Class. The Love Bugs are made up of 16 children in the Vrygrond community who have been denied the opportunity to go to school. Through this class, we provided a safe space for these children and offer them some exposure to learning, using elements of art therapeutic and emergency pedagogy methodologies in the lessons taught. Through these art activities we taught the children various life skills to assist them in developing aptitudes to better deal with the daily challenges they face living in a marginalized community.

Through continuous interactions with the Love Bugs, our team has witnessed these children grow and develop and change in powerful ways. We have seen an increase in their confidence, both emotionally as well as in the use of the various mediums used to create the artworks. We have also noticed an improvement in their artistic ability, which we see through the artworks they have produced.

While these children need so much more than what we can offer them, it is our hope that their interactions with BAP grow in them resilience, self-confidence and a hope and aspiration for change. When vulnerable children are resilient, they are braver, more curious, more confident, more adaptable and more able to extend their reach into the world.

While the Training and Mentoring Programmes are still both works in progress, they have both certainly grown significantly this year and show signs of continuing to do so in future. Admittedly, the work itself was challenging at times, but the Training and Mentoring teams at BAP are deeply passionate about uplifting communities and equipping vulnerable children within these communities with the necessary skills to grown into resilient adults. Upon reflection, I can say without hesitation that this year, I myself have learnt valuable life lessons in the meaning of change, empowerment and resilience. Holding this in mind, I look forward to what 2019 may bring.



# FINANCIAL SUMMARY

## THE BUTTERFLY ART PROJECT

(Registration Number NPO 124-968)

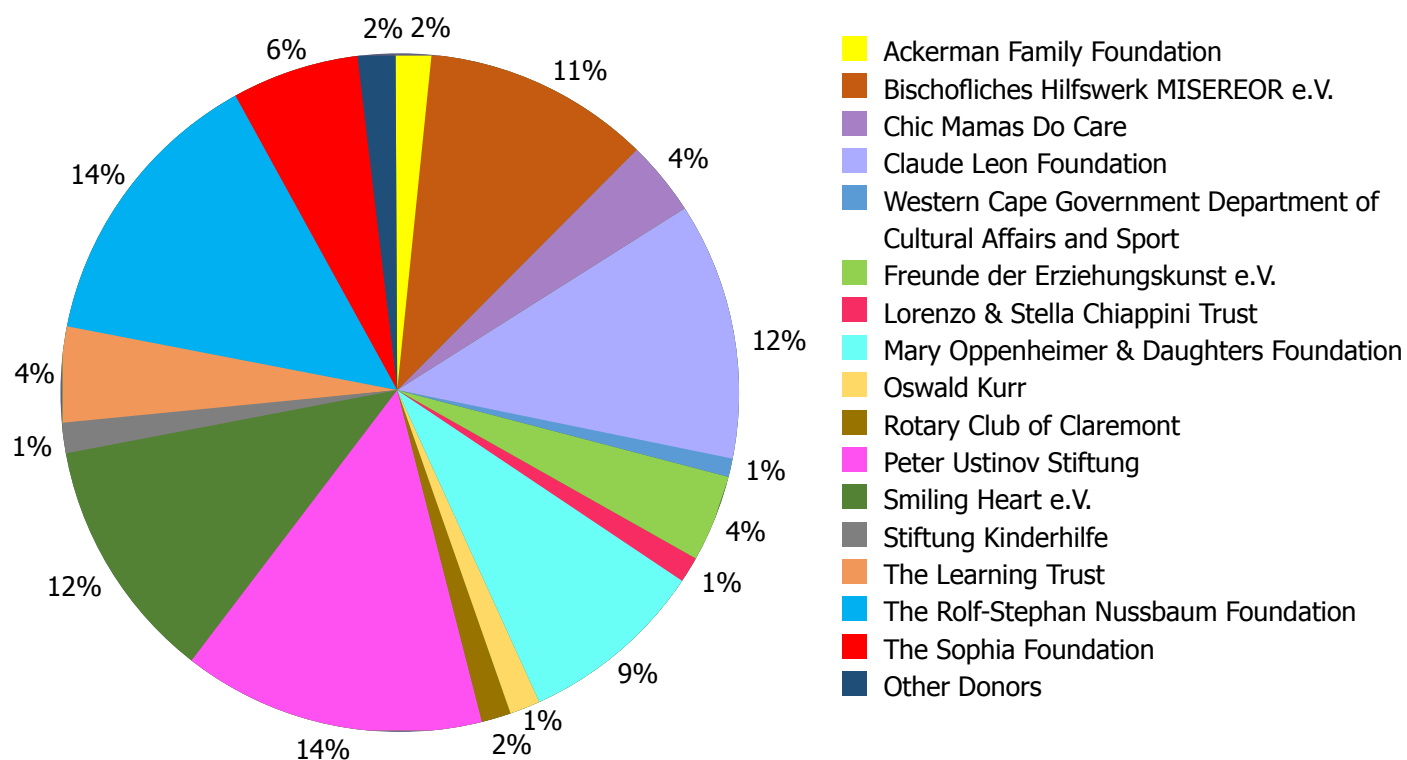
Financial Statements for the year ended 31 December 2018

### Detailed Income Statement

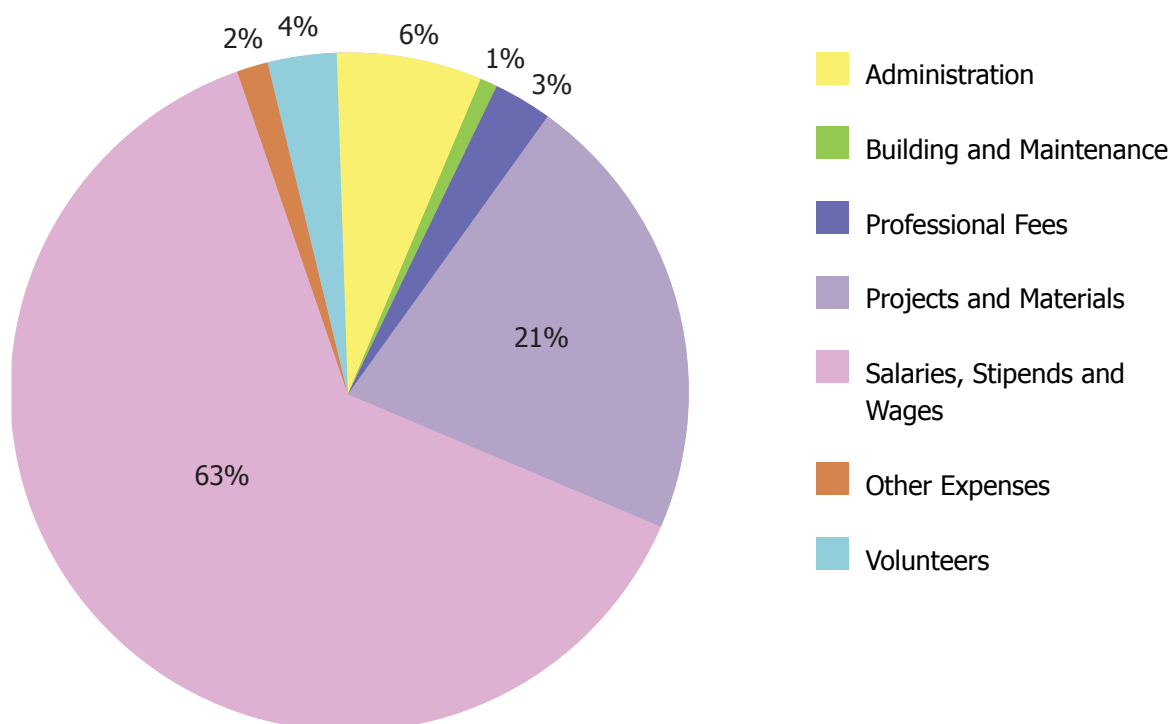
Figures in ZAR	2018	2017
<b>Income</b>		
Donations received	3 307 914	2 851 745
Interest received	55 220	44 683
Other income	81 689	139 457
	<u>3 444 823</u>	<u>3 035 885</u>
<b>Expenditure</b>		
Accommodation - volunteers	91 950	56 808
Accounting fees	9 184	6 275
Advertising	12 234	16 128
Bank charges	13 074	13 645
Cleaning	6 922	9 424
Computer expenses	6 555	7 532
Depreciation - tangible assets	54 198	90 172
Development & training	43 730	43 902
Donations	16 826	13 951
Electricity and water	5 352	2 880
Food stipend volunteers	36 680	10 950
General expenses	7 478	10 647
Independent contractors	365 369	289 519
Insurance	26 065	24 106
Internet expenses	25 878	13 962
Lease rental on operating lease	66 550	92 605
Materials	197 108	254 920
Permit fees	3 591	99 653
Postage	2 113	1 130
Printing and stationery	46 738	40 728
Refreshments & catering	95 551	83 754
Repairs and maintenance	28 627	6 271
Salaries	2 149 695	1 730 985
Security	4 834	4 189
Telephone and fax	22 318	13 964
Transport	105 770	91 907
	<u>3 444 390</u>	<u>3 030 007</u>
<b>Surplus/(Deficit) for the year</b>	<u><b>433</b></u>	<u><b>5 878</b></u>



# INFLOW OF FUNDS



# OUTFLOW OF FUNDS



# WISHLIST 2019

## 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 kokis  
Coloured waterbased ink  
Coloured card  
Coloured paper  
Coloured pencils  
Crayons  
Erasers  
Fabric paint  
Fabric  
Foam material  
Foil  
Glazes  
Glitter glue  
Glue sticks  
Knitting wool  
Lino  
Masking tape  
Matt medium  
Oil pastels  
Paint brushes  
Paint-boxes  
Pencils  
Picture frames  
Pigments  
Podge  
Prestik  
Ribbon  
Rulers  
Silicone  
Soft pastels  
Sponges  
String

Tempera Paints  
Wall paper glue  
Watercolour paints  
Watercolour paper  
Wax crayons  
Wire  
Wood blocks  
Wood glue  
Wooden boards of any size  
Wool raw, unspun

## ART TOOLS

Aprons  
Art Books  
Brushes  
Cameras (Digital SLR, small point-and-shoot)  
Card board portfolios A3, A2, A1  
Clay tools  
Desks  
Disposable cameras  
Earbuds  
Easels  
Knitting needles  
Overlocker machine  
Painting boards  
Pottery tools  
Scissors  
Sewing machines  
Tripods

## OFFICE

A4 and A3 printing paper  
Flash drives (USB storage)  
Newsprint  
Office folders

## HOUSEHOLD

Buckets  
Cleaning aids of all kind  
Coffee, milk, sugar, etc.  
Containers/basins  
Crockery, cake plates  
Cutlery  
First aid material

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 table cloths  
Recycling station bins  
Second hand clothing  
Security gates  
Shelves  
Soap  
Toilet paper  
Tools of all kind  
Tooth brushes

## GARDENING MATERIALS

Compost  
Indigenous plants  
Seedlings  
Seeds for vegetables  
Logs and tree trunks

## OTHER ITEMS

Balls  
Christmas and birthday presents  
'Waldorf' dolls  
Educational toys  
Storage boxes  
T-shirts  
Gum boots (Kids size)  
Track suits  
Beanies/Warm hats  
Scarves



# FUNDERS, DONORS AND SUPPORTERS

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## FUNDERS

Ackerman Family Trust, Basil Gibaud Memorial Trust, Bischöfliches Hilfswerk Misereor e.V., Chic Mamas Do Care, Claude Leon Foundation, Freunde der Erziehungskunst e.V., Goetheschule Goslar, Lorenzo & Stella Chiappini Trust, Mary Oppenheimer & Daughters Foundation, Nedbank Limited, Oswald Kurr, Rotary Club of Claremont, Peter Ustinov Foundation, Smiling Heart e.V., Sophia Foundation, Stiftung Kinderhilfe, The Learning Trust, The Rolf-Stephan Nussbaum Foundation, Western Cape Government Cultural Affairs and Sport.

## MATERIAL DONATIONS AND DONORS

Afrikanerein Ingolstadt, Alan Phillips, Aliya Schuurmans, Alma Vorster, Andrea Brand, Andrea Kamml, Aneen (Hadeo), Angela Hough-Maxwell, Annegret Droste, Annike Pienaar, Anita Lotze, Artsauce, Ayesha Price, BackaBuddy, Basil Gibaud Trust, Beatrice Roggenbach, Benjamin Janowski, Bettina Ravanelli, Bidvest Waltons, BlackBall Entertainment, Cape Cola Company, Cape Town Carnival, Carli Potgieter (Cab Foods), Caz Stapley, Colleen Douglass, Chad Keys (Party With a Purpose), Charlotte Kamphusman, Charles Flanagan, Chichi Spetto, Chic Mamas Do Care (Abigel Sheridan), Christina Rackebandt, Edna Swart, Edu Africa, Eva Kissling, Estienne Du Plessis, EduAfrica, Esti Mellet-Mass, Eugen Schwarz, Fernando (Garden worker Marina), Fiona Pape (Montebello Design Centre), Francois Duminy, Hannes Bernatzeder, Helena Higgins (The Cape Art Company), Gillian Bosman, Günter and Elisabeth Wankerl, Helgard Kröger, Ina Wichterich (Youngblood Beautiful Life), I Scream & Red, Ishrene Davids, Jana Pedrotti, Jemma Wright, Jenny Barenburg, Jill Wantenaar, John Bauer (John Bauer Ceramics), Karen de Klerk, Karen Hewson, Karsten Fölck (Juicebox), Katja Kröger, Kate Hewson, Kirsty Jane Carden, Kirstenbosch National Botanical Garden, Klaus Zehndbauer, Kunst und Kultur Bastei Ingolstadt, Lasse Presting, Lisa Storey, Luna Porcelian, Luisa Rodrigues, Marijke van Graan, Mary van Blommestein, Matthias Wankerl, Maureen Rookledge, Megan Henry, Michael Smolka, Mirjam Blochlinger, Moritz Kamphusman, Moira Mahon, Mungo, M. and M. Wiehen, Nancy Krisch, Naima, Nashlene Reddy, Natalie Fortuin De Reuck, Naziema Jappie, Nerina De Viliers, Norval Foundation, Pam Black, Petra Stemplinger, Prime Art, Rob van

Vuuren, Pippa Higgins (Cape Talk Radio), Oswald und Hildegund Kurr, Rotary Club, Roswitha Schlicker, Shauna Pamplin, ShelfLife, Shona Saayman, Sonja Niederhummer, Muizenberg High School, Susanne French (iThemba Primary), Sue Johns, Sue Howard, Stephen Judge, Sweva Wiid, The Cape Art Company, Tessa Graaff (Montebello Design Centre), Travel Click Company, Ulrike Albrecht, Ulrike Schmidt, Victoria Hospital, Wilfried Kröger, Wonga Bush (Youngblood Beautiful Life), Yasmina Burton (Mazars), Yejin Yang.

## SUPPORTERS

Africa A+ Schools, Aliya Schuurmans, Alma Foster, Andrea Brand, Andrew Gorman, Anette Brandes, Angela Gorman, Anthea Rix, Anya Morris, Artsauce, Artscape Theatre, Barbara Kelly, Benjamin Janowski, Birgit Eckl, Blackball, Entertainment, Cab Foods, Cape Mental Health (Kite Festival), Cape Pulpit Radio, Cape Talk Radio, Casa Labia Cultural Centre, Centre for Creative, Education, Chad Keys, Chantelle Wyley, Chi Chi Spetto, Cornelia Lippl, Department of Social Development, Dr. Muzi, Dr. Michaela Glöckler, Dr. Petra Stemplinger, Edna Swart, Erika Hauff-Cramer, Esti Mellet, Goethe Schule Goslar, Hannes Bernatzeder, Hildegund Kurr, I Scream & Red, IPMT Africa, Isa-Lee Jacobson Iziko South African National Gallery, Jenny Barenburg, Jerome Lewin, Jill Wantenaar, John Bauer, Jonathan Schrire, Juicebox, Waltons, Jule Bauer, Julia o'Leary, Karen Hewson, Keith Gilton, Kevin Kelly, Kirstenbosch National Botanical Garden, Lions Club Tokai (Peace Poster), Luna Porcelian, Marijke Van Graan, Marvin Snyman, Mary Van Blommestein, Michelle Jones Phillipson, Mirjam Macleod, Monre Witbooi, Montebello Design Center, Muizenberg High School, Naima Khan, Nancy Krisch, Norval Foundation, Original Iced Cocktails, Paula Hathorn, Prof. Joachim und Sylke Schuler, Sascha Lee Bendie, Shona Saayman, Stanley Bendi, Stefan Cramer, Sue Dave, Susanne French, Sweva Wiid, Travel Click, Universität Pforzheim, Wiebke Nedel, Young Blood Africa.

## SHORT-TERM VOLUNTEERS

Angela Gorman, Benjamin Janowski, Samantha Hangaika

## PARTNERS

Afterschool Game Changer, Capricorn Primary School, Communiversity of South Africa, Craft and Design Institute, Catholic Welfare Development, District Six



# FUNDERS, DONORS AND SUPPORTERS

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Homecoming Centre, Educape, Fit for Life, Freunde der Erziehungskunst, Goedgedacht Farm, Goethe Schule Goslar, I Scream & Red, iThemba Primary School, Imibala Trust, IZIKO South African National Gallery, Mary van Blommestein (Irma Stern Museum), Kunst und Kultur Bastei, Masifunde Learner Development, Montebello Design Centre, Rural Development Support Programme (RDSP), Smiling Heart e.V., Norval Foundation, Novalis Ubuntu Institute, The Jungle Theatre Company, The SOZO Foundation, Thornton Road Primary, Towson University, True North, Your True Colours.

## **COMMUNITY ART FACILITATORS ALUMNI**

Adielah Abrahams, Aggie Louw, Alice Skinner, Almarie Pelser, Alzeta van der Ross, Amina Abdool, Amina Rahim, Andre Engel, Andre Marais, Anelisa Nkatula, Angela Johnson, Annamarië Tapfuma, Anne Wilson, Nomfumqneko Pawa, Nontombi Madinga, Nosabatha Lukubeni, Ntombikayise - Monica Mandindi-Dlambulo, Nuraan Harris, Nyameka Ndashe, Pretty Devulana, Rameez Davids, Rehjanah Fenne, Robyn Erasmus, Rozanne Vos, Ruchelle Muller, Ruwayda Adriaanse, Samantha Hangs, Samantha Morris, Sanchia Varley, Sanet Visser, Sara Dale-Lace, Seemah Toefy, Selina Klusch, Shereen Corker, Shona Saayman, Sinethemba Njotini, Sue Buchalter, Tanya Shenfield, Tanya Kruse, Tasneem de Villiers, Thandi Isaacs, Thandi Magadla, Thandile Makhabeni, Theorria Najar, Theresa Jones, Tina Lewis, Tougeeda Jacobs, Vaughn Wertheim, Wesley Jones, Wisaal Abrahams, Zaid Philander, Zola Ndimande, Adielah Abrahams, Anelisa Nkatula, Angela Johnson, Brenda Pretorius, Brunelda May, Catherine Le Roux, Chantal Brown, Christelle Beauviche, Codey Rodgers, Courtney Snyman, Elena Ndaye, Elizabeth Phiri, Eve Chantal Meneghin, Faith Muyaba, Faranaz Daniels, Fortunate Kadonera, Fortunate Newman, Georgia Solomon, Heather Adonis, Helena Le Grange, Hiroshi Adanya, Ilana Daries, Kimanther Prinsloo, Levona Marinus, Mary Mfunye, Melissa Williams, Moegamat Zain, Monica Madzanire, Mpheng Lesego, Nicolette Daniels, Nomfumqneko Pawa, Nosabatha Lukubeni, Nuraan Harris, Nyameka Ndashe, Pretty Devulana, Rameez ACV, Robyn Erasmus, Ruwayda Adriaanse, Samantha Hangs, Samantha Morris, Sara Dale-Lace, Selina Klusch, Shona Saayman, Tanya Shenfield, Thandile Makhabeni, Tina Lewis, Tougeeda Jacobs, Zaid Philander, Zola Ndimande, Andre Marais, Aveleigh

Gateman, Edward Luddik, Eunice Sharon, Nerina de Villiers, Sanet Visser, Sue Buchalter, Charlie Jansen, Sinethemba Njotini, Mea Ox

## **COMMUNITY ART FACILITATORS 2018**

Aggie Louw, Aieysha Boyes, Alicia Meveni, Alicia Fennie, Alzeta van der Ross, Amina Abdool, Angella Somashini, Anna Stephens, Antoinette Mkhethshane, Ashley Goliath, Barbara Meyer, Barbara Chisvo, Bianca Jacobs, Bridgette George, Buhle Romyu, Carol Tinarwo, Catherine Collingwood, Chantal Bouw, Chante Stemmet, Charlene Everts, Cherylene September, Chimony Jonkers, Christelle Beauviche, Dambisa Ndzishe, Diane Stehr, Dieudonne Sarels, Dirk Stassen, Dlokweni Zoleka, Edwina Johnson, Eloise Katts, Emihle Kwatsha, Faika Green, Fatima Isaac, Firdous Votersone, Florence Jacobs, Frances Black, Gadija Tyer, Galiema Isaacs, Gardie Judge, Geraldine Jacobs, Gloria Zembe, Greta McMahon, Salihou Harris, Heinrich Jacobs, Howard Williams, Iymanyi Belachew, Jackie Williams, James Parker, Jennifer Saville, Jocelyn Rodenbach, Juanita Muguni, Junaid Davids, Kashiefa Alexander, Katrin Dorje, Kim Turner, Lee Bailey, Lee Botha, Lelethu Sandla, Lily Upton, Lindiwe Paulis, Liziwe Mnyila, Logan - Leigh Thana, Lora van Rooi, Luciano De Nobrega, Lucille Wareley, Luzanne Fredericks, Manzy Pietersen, Mara Fleischer, Marielle Higler - van Hal, Mariette Williams, Megan Hartnick, Melanie Lippert, Michaela Wagenaar, Miche Sepkitt, Muhjuid Samsodien, Munouwarah Abrahams, Nadine Carolissen, Naledi Tlailane, Namatirai Chigora, Nariman du plessis, Natalie Fourie, Natasha Zini, Naz Saldulker, Nellie Plaatjies, Nicky Corker, Nicole Arends, Nikita Campbell, Nomfundo Mathomani, Nonbuyi iCube, Nonkululeko Chabalala, Ntombikayise - Monica Mandindi Dlambulo, Nur-Jehaan Abrahams, Peta Brookes, Rizia Karriem, Robin Vorster, Robyn Erasmus, Rochelle Anne, Rokayah Ismail, Romilly de Buck, Roxanne Lombard, Rozanne Vos, Sara Dale-Lace, Savannah Summers, Selina Mandyera, Shamiso Gauti, Shereen Corker, Shona Saayman, Sibongile Kula, Sikho Mququ, Tania Ncanisa, Tanya Kruse, Tarryn - Leigh Carolus, Tasneem Votersone, Theorria Najar, Theresa Jones, Theresa Wormser, Thozama Dyasi, Wendeline Thruben, Wesley Jones, Wisaal Abrahams, Xoliswa Mfiki, Yandiswa Mazwana, Yandiswa Siyoko Nkosiaphantsi, Zuleiga Francis

# OUR DETAILS

## BUTTERFLY ART PROJECT

### REGISTRATION INFORMATION

- Non-Profit Organisation No.: 124-968 NPO
- Public Benefit Organisation (PBO): 930046145
- VAT REG: 4580267344
- The Butterfly Art Project has been a registered Section 18A Public Benefit Organisation since 2015.
- 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 1902149

Community Art Facilitator Workshop: +27 (0)21 7881783

Managing Director: Angela Katschke,

Cell: +27 (0)83 899 1883

Assistant Director: Gardie Judge,

Cell: +27 (0)83 461 4679

Training & Mentoring Programme Manager:

Nikita Campbell, Cell: +27 (0)83 781 9357

Art Partner Support 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



# SUPPORT US

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## **BANKING DETAILS**

Butterfly Art Project  
First National Bank FNB  
Plumstead Branch Code: 201109  
Account: 62446579635  
Swift code : Firnzajj  
Signatories: Angela Katschke, Waleed Dawood, Yasmina Burton

## **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



# DIRECTIONS TO OUR VENUES

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## **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/Somerset 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.

### **COMMUNITY ART FACILITATOR TRAINING WORKSHOP**

CAF Workshop  
ProDev Park  
No 108 Unit 6  
Canon Island Way  
Capricorn Business Park  
Muizenberg, 7945  
Landline: +27 (0)21 788 1783

**FROM THE M5** you take a turn into Capricorn Boulevard towards Capricorn Business Park. Drive into the traffic circle and take second exit. You can drive through the visitor's gate, sign in with the security and tell them you're going to Unit 6 ProDev. If you're walking in, please contact the CAP landline to make arrangements, as there are no walk-ins allowed through the gates without prior permission.







THANK YOU TO EVERYONE  
FOR MAKING A SUCCESSFUL  
2018 AT THE BUTTERFLY  
ART PROJECT. ALL PICTURES  
WERE GENEROUSLY TAKEN BY  
AC GORMAN PHOTOGRAPHY  
AND OUR STAFF MEMBERS.

