

Butterfly Art Project

ENCOURAGING CREATIVITY AND HEALING THROUGH ART



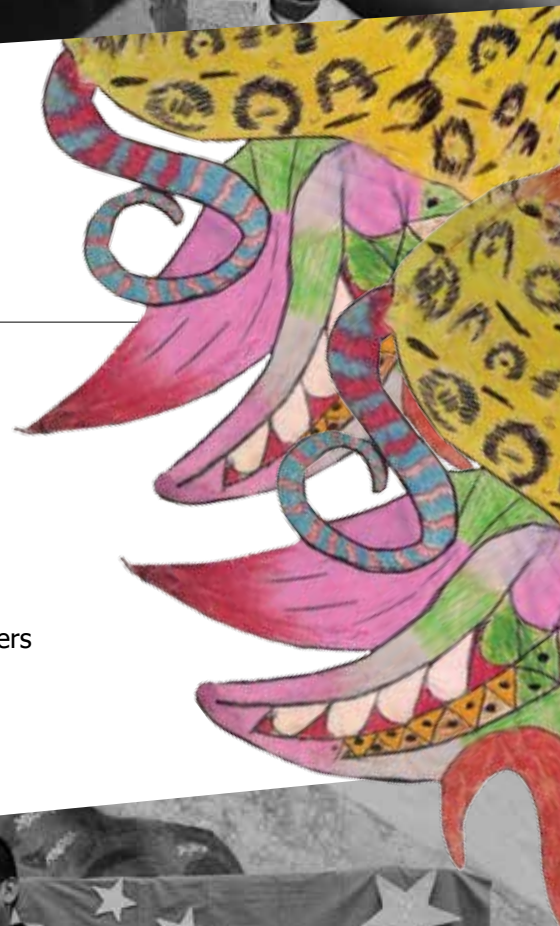
ANNUAL REPORT
2017





TABLE OF CONTENTS

2	Letter from the Director
4	Message from the Board
5	Our Team
6	What we do
9	What we achieved in 2017
11	Our Success and Development Stories
14	Our Programmes in 2017: Art Center Vrygrond and Community Art Partners
20	Financial Summary
23	Wish List
24	Funders, Donors, Supporters
26	Our detail



LETTER FROM OUR PROJECT DIRECTOR



Dear Friends & Supporters,

Metamorphosis is an incredible journey!

Believe it or not, the skin of a caterpillar does not grow - the caterpillar does. It gets very tight in the old skin, enormous pressure builds and it feels like it's being crushed to death. The only way the caterpillar can grow is to shed itself, which isn't pleasant. The caterpillar is unsettled, sensitive, and even stops eating. It looks around to find the right place to metamorphosize into a larger caterpillar. It spins itself onto a twig or a stone with no room to move anymore. It takes days (for some kinds of caterpillars even weeks) to become new. The new soft and fresh crinkled skin is already waiting under the old and hardened skin - waiting for liberation. Even new little legs and all orifices of the body are going to be new. After the new form has taken place, the caterpillar is still vulnerable and weak for a while. In the lives of most caterpillars this happens 4 to 5 times, and some have to do it even 13 to 17 times. It's a long way to

become a butterfly. Many crises have to be managed. Children experience the same in the course of their childhood. Sometimes it gets really uncomfortable and tight. Crises arise and then all of a sudden, the breakthrough, the growing and the new shining occurs. At the Butterfly Art Project we cultivate an understanding for such crises. They are important, they belong to life. They are even a healthy sign of life.

With 1010 children being supported in this manner at our Art Centre in Vrygrond, we can call 2017 a very successful year. If you step into the Art Centre any time of the week, you feel a light life welcoming energy held by a passionate team of BAP staff, volunteers and our partner educators.

We have 95 new Community Art Facilitators in training and 15 have finished their training by already having attended three modules in 2017. Some of them attended a module called the BAP Method. This is about art as a healing medium for the individual. Every trainee had to do a self portrait in acrylic paint, which is a big and scary project. The motto here is: Every painting needs a crisis. What is the value of a painting, if it doesn't go through a process of trying, intending, rejecting, negotiating, succeeding, denying, celebrating and harvesting? Every painting therefore needs a crisis.

In a time of crises of war, corruption, drought, violence, radicalism, terrorism, fanaticism, we need to find acceptance for any crisis offered to us for learning and growth. How else could we not despair? We need to grow children who are not afraid, who have the courage to embrace any challenge, any crunch, any disaster and still feel well resourced to find a way out. What better medium for childhood is there than art? Art gives one many opportunities to fail and fall, to continue, persevere and push through, build a new skin and shine in new glamour!

At the end of November the Minister of the Department for Social Development, Mr. Albert Fritz, recognised the importance of our work by awarding BAP the Ministerial Bronze Award for Youth Excellence in the category of Promoting Diversity and Inclusion. Every year the Department celebrates outstanding organisations and individuals who have contributed towards youth excellence and best practice in their fields in this way.

The ceremony was a very festive event with many high ranking politicians and our beautiful partner organisations from all over the Western Cape.

The Butterfly Art Project had lots to show off with in 2017.

We worked hard on networking and publicity. Our social media reach grew enormously: a Facebook shop was opened, we have 1251 Facebook friends, 1544 people receive our newsletter once a month, we updated our website at least once every term, maintain our Instagram, a FB group for Community Art Facilitators and our Twitter account. Social media is not the only way we network. There are still personal meetings with engaged conversations and brainstorming sessions happening at the Butterfly Art Project. Through our Community Art Partners programme we developed great interest amongst an even greater number of creative individuals and organisations for cooperation in spreading our vision over the Western Cape. We have received requests for BAP's training from Limpopo, the Eastern Cape and even other African countries. In 2018 we will consolidate our existing programmes and be ready to take on such requests without weakening our home base and beloved communities in and around Cape Town.

The year closed with a great art exhibition hosted by the District Six Museum at the Homecoming Centre in Cape Town. The whole team worked together to have a stunning opening night event, alumni workshop for our Community Art Facilitators and art workshops for District Six Museum beneficiaries- children from the families that were victims of the forced removal act in the 60's. To see the team working long shifts and giving their utmost for the success of the exhibition made me very proud. Even though some team members decided to leave BAP to pursue other personal endeavours, the team of 2017 was tiptop and very hard working.

We maintain focus on the Butterfly Art Project's vision and mission in many ways.

This year we allocated about 6% of the total budget to our Monitoring and Evaluation processes and system improvements. This was an absolutely necessary investment toward making the Butterfly Art Project even more effective. Two strategic planning workshops for the whole team were run by Sonja Niederhumer and Jacqui Farr. These workshops gave us direction and enhanced the collaboration of the team. We ended the year with an improved BAP operational model for 2018. Please watch this space and witness how we grow our 3 new

programmes called Training, Mentoring and Networking in 2018.

All of this would not have happened without the support of our funders, sponsors, donors, supporters, the Butterfly Art Project staff, volunteers and contractors holding the programmes and our beneficiaries in their creative care, and our Community Art Facilitators and Community Art Partners supporting our mission with their hands-on implementation of our programmes in their communities.

What would an organisation like BAP be without good governance and support from the board. Our board grew not only in members but also in strength. My very special thanks goes out to Tobias Wrona (Chairman), Waleed Dawood (Treasurer), Nerina de Villiers (Secretary), Nwabisa Bonxo, Dr. Bärbel Brandes, Naziema Jappie and Yasmina Burton, who currently serve voluntarily on the Board of BAP.

To be able to grow this strong and effective organisation, we are continuously in need of coaching, personal development workshops, training, capacity building and even mediation for our young and striving team members. I would like to thank all who contributed to our growth in these areas - for the care and love we held in many challenging situations.

Please enjoy our annual report with its many stories and additional information.

ANGELA KATSCHKE
Project Director



MESSAGE FROM THE CHAIRMAN OF OUR BOARD



Dear Butterfly Community,

2017 was not an easy year. Facing an increase of economic crisis and witnessing that the problems in our communities continue, gives one the feeling that we are living in tough times. In the bigger picture, the world is fragile almost everywhere and the way that human beings act, considering that there are not many resources left, is reaching a new and sometimes scary level.

We all are becoming more and more aware of the necessity to do something that is useful to help and heal the human soul in many different ways.

Our local communities, which suffer from lack of education, disadvantage and poverty, are the places where healing is most important.

The Butterfly Art Project is supportive in trying to strengthen the people involved with the project and beyond. With the consistent growth and development of our programmes, the Butterfly Art Project Board needed to look toward the future and consider which would have ongoing value and sustainability.

We had to look at the amendments of our constitution to be sure that our maturing and growing programmes were compliant. The Board met 4 times this past year

and had the Annual General Meeting (AGM) in the school hall including an exhibition which was open to everybody. We decided to keep the 2018 AGM a little bit smaller than we have done for the past few years.

We welcomed 3 new Board Members: Yasmina Burton, Naziema Jappie and Malia Parker. Finally alongside the growth of BAP and the team, our Board is growing too and I am very grateful for that.

It has been such a blessing to see and support BAP from the beginning and to witness the value and the urgent need to develop skills where they are needed. Over the years I learnt a lot about community partnership and also to understand that everything takes its own time, and that unexpected things can happen that are not always very pleasant (though sometimes they are)!

BAP has developed at an enormous pace and it takes my breath away to think of that which is possible. Growth is still ongoing and will continue with all the help of our funders and supporters. When I look at our finances I am amazed to see where we are and what we have managed to survive, despite economic crises - lots of people have given us their commitment.

I will be stepping down as chairperson in 2018, but will remain an active member on the Board. I feel strongly connected to BAP, Angela and the team who have worked very hard through the year to make everything possible.

The Board thanks Angela for her unconditional love and support of BAP, the spirit and courage to bring BAP to a new level for a better future by involving and linking together so many different people.

I would also like to thank all of our Board members who help us to find solutions for the transition of BAP. I have learnt a lot during these years, especially the importance of taking a step back and using all ones wisdom before making a decision.

A special and big thank you goes to the funders, donors, sponsors, partners who allow us to run this programme as well as we possibly can.

My wish and hope for the new year are hundreds of butterflies spreading out into the world to continue doing what they have learnt and lead others by example.

TOBIAS WRONA

Chairman of the Board
Butterfly Art Project



OUR TEAM IN 2017

PROJECT DIRECTOR

Angela Katschke

PROGRAMME MANAGERS

Valry Makobe, *Community Art Partner Manager*

Keith Mukondwa, *Monitoring and Evaluation Manager*
(till August 2017)

Zaid Philander, *Art Centre Vrygrond Manager*

IMPLEMENTATION STAFF

Barbara Chisvo

Ilana Daries

Melanie Dill

Charlie Jansen

Yandiswa Mazwane

Ruchelle Muller

Mea Ox

Kirstie Rae Samson

PROGRAMME ASSISTANTS

Sinethemba Njotini

Courtney Whitley Snyman

BOARD MEMBERS

Tobias Wrona (Chairman)

Waleed Dawood (Treasurer)

Nerina De Villiers (Secretary)

Nwabisa Bonxo

Dr. Bärbel Brandes

Naziema Jappie

Yasmina Burton

LONG TERM VOLUNTEERS

Wiebke Becker

Nerina de Villiers

Freya Fiedler

Jamie Hull

Marie Jennes

Magdalena Keilhofer

Nancy Krisch

Ramona Mahlmeister

Right Makore, Jabulani and Team (*Woodsculpturers*)

Theresia Ploner

Nicola Robin Sturgess

Emma Tough

OTHERS WHO SUPPORT BAP

Rameez Davids, *Admin support*

Jane de Sousa, *Coaching*

Jacqui Farr, *Monitoring and Evaluation, Organisational development*

Marcelino Frans, *Web design*

Briar and Michael Grimley, *Capacity Building*

Paula Hathorn and Chantelle Wyley, *Team Coaching*

Eva Kissling, *Admin support*

Sonja Niederhumer (*Graphic Harvesting*), *Strategic planning*

Professor Joachim Schuler

Jean Paul Tschimwanga, *Potter*



WHAT WE DO



BAP encourages creativity and healing through art. We build strong communities of active, artistic and stable citizens that are able to recognise and utilise opportunities by partnering with diverse educational institutions. We offer mentorship and 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.

IMPACT OF ART ON CHILDREN

Children are naturally curious, almost from the moment they are born they begin to interact with their world. They explore, observe and imitate, trying to understand how things work and how to control themselves and their environments. This early exploration helps children form connections in their brain – helping them learn.

During their early years, children experience rapid and important emotional, physical, and cognitive growth. When exposed to art at an early age, children have been shown to increase their artistic knowledge, skills, and creativity while enhancing emotional, social, cognitive, and physical development.

In America, a 10 year long national study conducted^[1] showed that children who are involved in extracurricular arts-based community programmes, especially in under-resourced communities, were more likely to:

- Have good school attendance.
- Win some form of academic achievement award.
- Get involved in community service.
- Participate in math or science activities.
- Continue their education after school.

Art provides the freedom to manipulate different materials in an organic and unstructured way, thereby encouraging exploration and experimentation. Art allows children to practice a wide range of skills that are useful not only for life, but also for further learning. In addition to the developmental areas identified, children can also learn:

- **MATHS SKILLS:** learning, creating and understanding concepts like size, shape, comparing, counting and spatial reasoning.
 - **COMMUNICATION SKILLS:** children describe and share their artwork and process, they negotiate for resources, cross cultural and language barriers are overcome and they develop active listening skills.
- Finally, free art expression is also good for the overall health and well-being of the child, providing creative outlets for stress relief and allows them to work through traumatic incidences that may have happened in their lives.

[1] Youth Development and the Arts in Nonschool Hours, Shirley Brice Heath and Elisabeth Soep, 1987 – 1997, of Stanford University

ORGANISATION BACKGROUND AND STRUCTURE

The Butterfly Art Project (BAP) is a non-profit organisation that encourages healing and creativity through the arts to disadvantaged 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 director, Angela Katschke, guides a team of 15 passionate adults to implement the Butterfly Art Project's two main programmes:

The Art Centre Vrygrond (ACV) provides healing art classes for more than 1100 participants aged from 4 years to adulthood. ACV uses the visual arts to rehabilitate, inspire and heal vulnerable individuals from communities in order to stabilise and create healthier families.

The Community Art Partners (CAP) programme aims to develop adults creatively by training and mentoring them to become Community Art Facilitators (CAF) who are able to facilitate art interventions in schools, NGO's and Government entities/bodies to help bridge the gaps in personal development.

Anthroposophy is a resource for many staff members at BAP and provides the tools and motivation for programme implementation whilst building our organisational culture.

Art and the creative processes yield endless healing possibilities. While teaching children various art skills (watercolour, crayons, clay) they start to develop the ability needed to cope with a modern society later in life and to deal with their present daily challenges.

Underprivileged children, like those living in townships, have limited exposure to specific material required for normal, creative childhood development. By offering them paper, brushes, cloth, spray bottles, puppets, rhythm and movement, we enable them to achieve and sustain developmental maturity for their age group.

It is impossible for traumatised children to learn, grow or fulfil their potential without a necessary intervention, like BAP, to assist them in doing so. The simple concept of a butterfly's metamorphosis, helps lead the children to a deeper understanding of change, growth,



healing, transformation and the potential for such, in themselves, and their surroundings.

BAP offers a variety of programmes that reach out to hundreds of children, their carers and other involved people (eg: teachers) living in the townships within South Africa.



OUR MOTIVATION



BAP works through partnerships in under-resourced communities within South Africa to provide creative spaces aimed at promoting healing and development opportunities for both children and adults.

Social challenges faced by children growing up in under-resourced communities, including poverty, scarcity, violence, malnutrition, discrimination, and inadequate human and physical resources, continuously threaten their lifelong development and potential.

Many children grow up in homes where parents have not been able to achieve high levels of education and their ability to assist their children with their education is often reduced to simply ensuring they go to school. Their ability to promote effective development of life skills is generally affected by a lack of basic competencies, specifically creative/lateral thinking, problem solving and coping with stress, trauma and loss.

The majority of children in South Africa do not have the opportunity to learn life skills from their families. Poverty, migratory labour, poor or no housing and long distances from the workplace are a few of the destructive forces that have affected the family life of black South Africans over many decades (Viljoen, 1994:91).



BAP WORKS NOW IN 30 COMMUNITIES IN THE WESTERN CAPE:

VRYGROND

- Ark Angel Educare
- Capricorn Primary School
- Communiversity
- Good Shepherd
- Jo's School
- Kim Educare
- Little Dreamers
- Little Shine
- Rainbow Educare
- Rosemary Educare
- Selwyn Educare
- Sunrise Educare
- VCC Educare
- Where Rainbow Meets
- Nourish Educare

WESTERN CAPE

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

WHAT WE ACHIEVED IN 2017



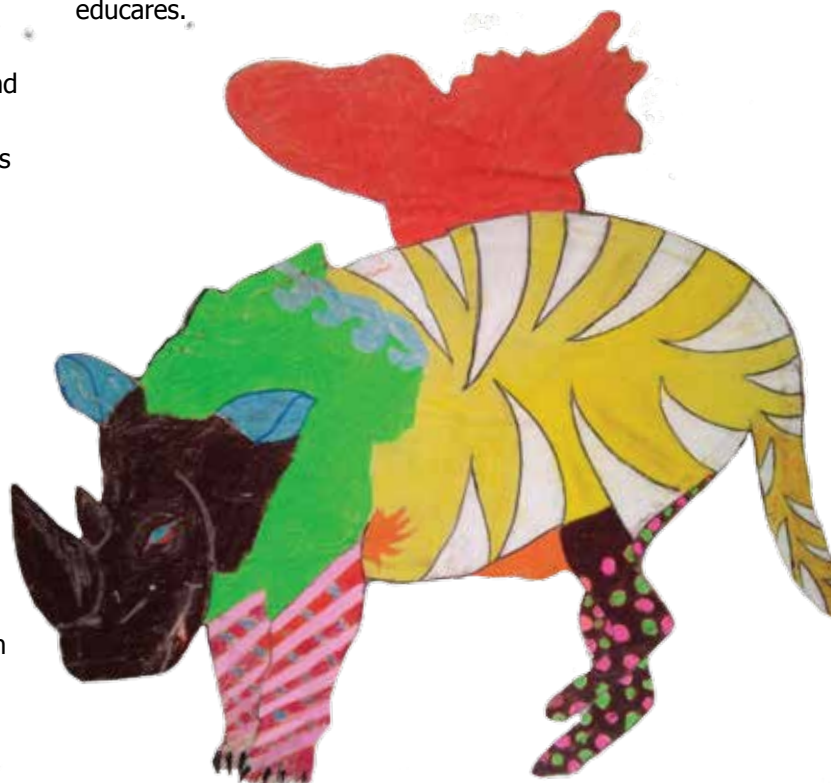
The Butterfly Art Project continues to make a difference through its work with preschoolers, primary school children, young adults and many others in our communities. Our network is growing and reaching so many individuals as we remain focused on our vision of encouraging creativity and healing through art. After 7 years we are an important institution of Vrygrond, offering a safe space that encourages people to grow and increase their potential as well as their confidence. A team of 12 core staff members, 3 long term volunteers and many contractors and partnerships achieved the following in 2017:

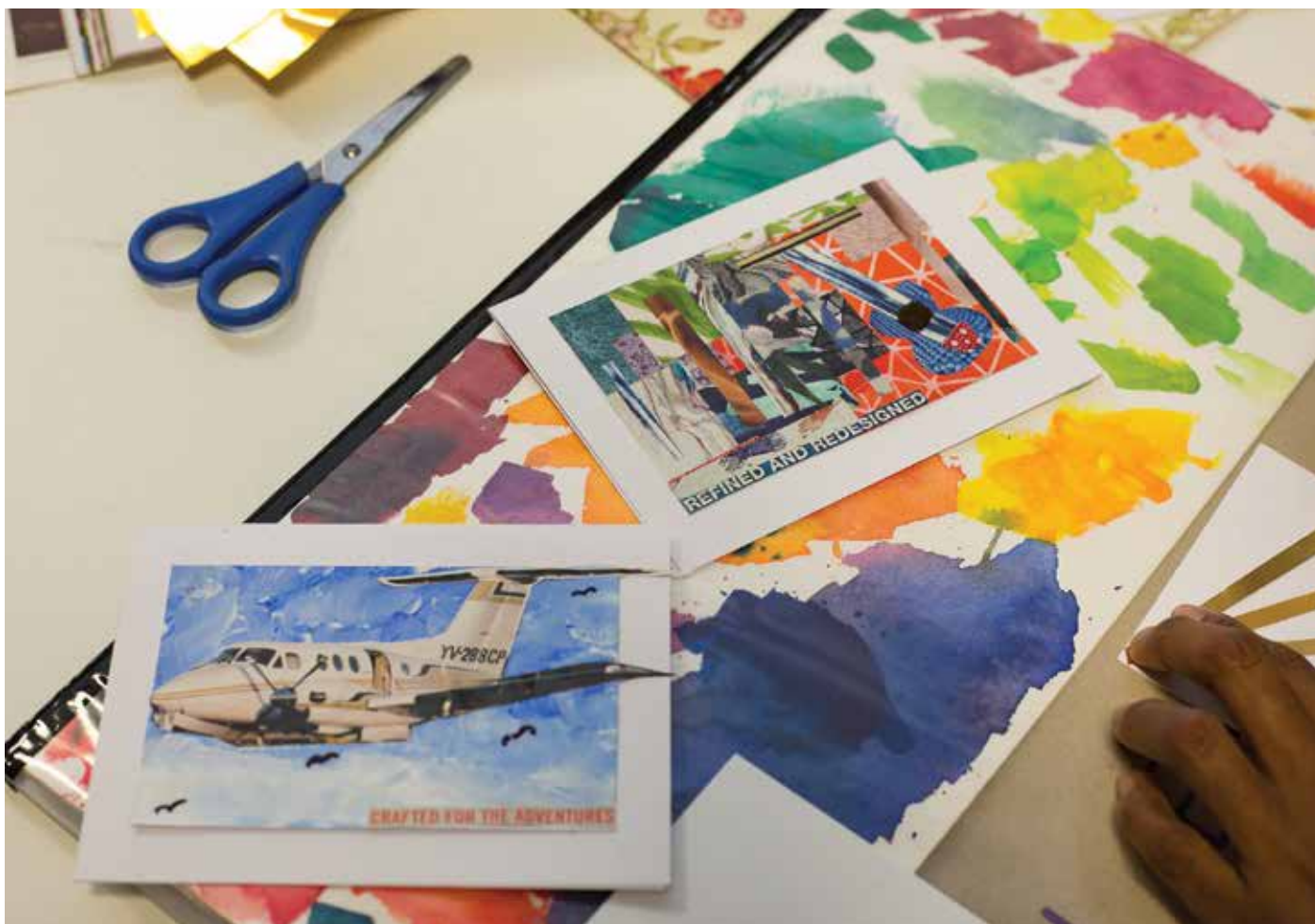
ART CENTRE VRYGROND

- Presented 3 different programmes at our Art Centre Vrygrond (ACV) namely; Art for Capricorn Primary School, Creative Development for Preschoolers and Heart for Art (extracurricular and after school art activities).
- Served a total of 1103 participants; (762 children, 20 teachers from Capricorn Primary School, 123 children from our Heart for Art Programme, 23 seniors, 95 Preschoolers, 6 ECD teachers, 35 Communiversity youth from Vrygrond and 39 Communiversity youth from Westlake.
- Ran a Hero Puppet Workshop in January 2017, hosting

12 international students from Towson University (USA) as part of a fundraiser. These students embarked on a South African tour themed "Civil Rights versus Civil Wrongs in Johannesburg and Cape Town".

- Sold over 71 pieces of artworks created by our children, who received monetary incentives toward their education and for their families.
- Held an Art Expo for all our beneficiaries' artwork at the District Six Homecoming Centre which included public creative workshops and ceramic painting for three days. These works included our Art Centre and Community Art Partners programme for 2017.
- Established over 467 parent interactions in all streams, which included direct visitations to our art events or programmes (Lantern Festival, End of year Graduation, Granny Day, Senior Santa Shoebox and Exhibitions).
- Heart for Art and Preschooler children attended several extracurricular and art based excursions inclusive of a total of 16 visits to Bracken Nature Reserve, Grandwest Arena, Iziko Art Gallery & Museum, Threads Project Sewing Excursion, Cape Flats Nature Reserve, Zandvlei Nature Reserve and the Artscape Theatre.
- Partnered with the District Six Museum Homecoming Centre and created 5 large art boards themed "slavery" and "emancipation" with 50 of their Junior movie club children.
- Collaborated with over 26 different organisations and educare.





COMMUNITY ART PARTNERS

- Offered 11 modules for our new Community Art Facilitators in training.
- Trained 125 adults who entered into the Community Art Facilitator Training for the first time.
- Mentored 12 educators on a bi-weekly schedule.
- Visited 30 Educare Centre's based in Vrygrond to ensure that facilitators were running their own art programmes.
- Built 3 different projects in our Community Art Partners Programme (CAP): Community Art Facilitators (CAF) Training, Mentoring and Networking.
- Facilitated a creative process for refugee children and their teachers at our partner school Goetheschule in Goslar, Germany.
- Trained for the first time in another community: Masiphumelele, Cape Town.
- Trained in Limpopo for our partners Seeds of Light for the first time.
- Formed partnership with Jungle Theatre and taught the module 'Creating Theatre'
- Attended the International Post Medical Training (IPMT) with 5 staff members for the first time.
- Held our partnership staff workshops for True North and Delta Primary School.
- Trained for 3 Partner NGO's Community Art Facilitators (Catholic Welfare Development, Goedgedacht Farm, Seeds of light)

- Exhibited a programme at the Montebello Design Centre
- Held our first Alumni Event for our Community Art Facilitators.
- Tested our toy-making module with a group of ECD educators and principals.
- Established a partnership with the Iziko Museum and the Irma Stern Museum, offering workshops and walkabouts to all graduates of our Community Art Partner Programme.

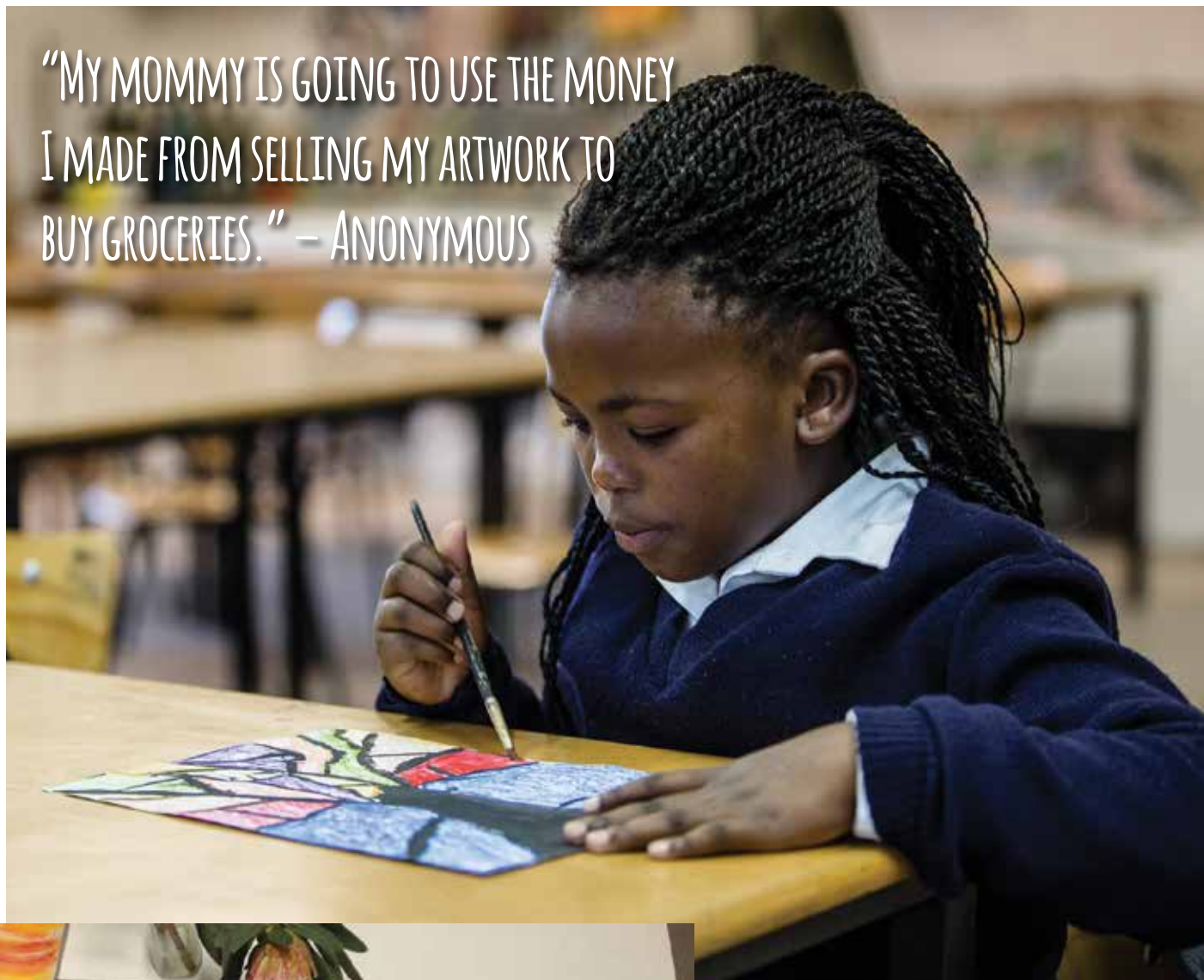
GENERAL BAP

- Introduced XERO as the new bookkeeping system for more transparency and easier budgeting.
- Wrote a Monitoring and Evaluation Plan to produce evidence for the change we bring about.
- Was granted two more long-term volunteers placements from the German government programme "Weltwärts".
- Held 2 strategic planning workshops with the whole team to align BAP's direction with our vision.
- Improved our Human Resource systems with performance contracts and bi annual staff appraisals.
- Received the Bronze status for Promoting Diversity and inclusion by the Department of Social development and Community Chest Ministerial Youth excellence awards for 2017.



WHAT THE BUTTERFLIES SAY ABOUT US

"MY MOMMY IS GOING TO USE THE MONEY
I MADE FROM SELLING MY ARTWORK TO
BUY GROCERIES." – ANONYMOUS



"TEACHER, ALWAYS WHEN
I THINK I TOTALLY FAILED AND
IT IS NOT GOOD, YOU SOMEHOW
TURN IT AROUND. HOW IS IT
YOU ALWAYS SEE THE GOOD IN
EVERYTHING?" – ANONYMOUS



“TEACHER, WHERE ARE YOUR WINGS?”
- ANONYMOUS (IMPLYING THAT OUR TEACHER IS AN BORN ANGEL)



“MMM, THIS PAINT LOOKS LIKE CHOCOLATE ICE CREAM. CHOCOLATE!” - ANONYMOUS



PROGRAMMES



FROM THE DESK OF THE MANAGER OF THE ART CENTRE FOR VRYGROND, ZAID PHILANDER

2017 has been a year of tears, shedding old skins and growing new wings. As a caterpillar, the only defence tactic this little worm-like creature has, is to adapt its skin to the colours of its habitat. The caterpillar itself can only hide from predators in this fragile state by camouflage. I find this to be somewhat of a metaphor to where I found myself and the ACV Team before 2017 happened. We were plumpy caterpillars hiding in the dark and growing ourselves when no one was looking. We were slowly growing larger and feeding and equipping ourselves with new skills and training in order to eventually be celebrated and show what we've learnt through colour and art.

I find it fascinating that in the final stage as a butterfly, the most flamboyant colours are displayed for all to see when birthed. As if a way to show the world, the fragile state that it initially was in, can now be celebrated with exuberant colours and patterns. We see this pattern in nature of camouflage and promotion of itself quite often. Like a bud of a flower that is saturated in dark colours

that eventually blooms into bright vibrancy of petalled colours. So as a team and as the Art Centre in Vrygrond, this is exactly what 2017 felt like. A step out of the dark and going through struggles with a rebirth of colour and celebration - and it felt beautiful.

As the Art Centre, we experienced all sorts of teething problems which included our facilitators who were all assistants before and had to eventually take the reigns with limited guidance and underlying fears. The first few months contained lots of planning and great energy (with a few hiccups along the way) but as I write this at the end of the year, I can proudly say that our classes were placed in really good hands with Charles Jansen taking the lead of our Art for Capricorn Primary School (in addition to losing two supporting colleagues in one year) and Ruchelle Muller leading the Creative Development for Preschoolers are by far some of our best achievements.

A great achievement for this year was our rise in expertise when it came to arranging events, from streamlining tasks for excursions for our participants to creating engaging exhibitions for the public. A wonderful exchange occurred with the District Six Museum at the Homecoming Centre where we got to teach their participants some great art lessons and show our beneficiary's work to the public.

It can be easily said that the year ended with great relief and appreciation, but also a deep desire of wanting to improve and look forward to a productive 2018.





HEART FOR ART

Our Heart for Art programme, which was what I was hired to work with, developed and refined its reach throughout the year. We initially saw an increase in attendance from the children, but later in the year this reduced dramatically due to the changes of teachers.

With a total reach encompassing approximately 220 participants, and kicking off the year with the newly hired teacher Yandiswa, we felt positive about creating a stronger after school programme. In January, we exhibited our offerings to the public and to Western Cape Educational Department at the first Community of Partners After school Game Changer initiative. The aim of the initiative was connecting NGO's and after school programmes with each other and strengthening the after school experience for participants from age 5 to 18. This immediately made the team feel part of a bigger network and encouraged us to work harder at what we offer the children in Vrygrond.

We also had an opportunity to work more extensively with Communiversity as they expanded and developed a second campus that opened up in Westlake and needed more art interventions in their daily programme. This doubled our training numbers resulting in the training of 120 of Communiversity participants in the year. With

classes full and participants awaiting the healing art lessons we promised, the boat was rocked when teacher Yandiswa resigned after the first term. This left us with minimal time to come up with a contingency plan. We then started the second term, limiting our commitments until teacher Kirstie was hired and took over 5 after school classes as volunteers assisted and made up for the lost staff member.

Our 2017 Monitoring and Evaluation goals for these participants proved rather ambitious. The intention was to have statistical evidence that we instil pride in our participants for the work that they do and develop young participants into becoming independent thinkers and good citizens with the will to improve the lives of others and themselves. While we can see the growth and improvement of participants through our record keeping, from an M&E position this was difficult to support.

We put an administrative framework in place to ensure an easier and better internal flow of information. For this, we must thank our volunteer, Theresia Ploner, who set up many of the tasks to help us formulate our plan. This included an online store, crowd-funding campaigns to assist with our pottery room that needed desperate revamping and even assisting with content writing for the previous annual report.

Overall, the hiccups that we experienced were made up for with the ground we covered, which allowed us to better ourselves. With 2 other staff members having left, we may have new staff faces in 2018, but the work will remain consistent. The staff members who have remained are solid and are making strides at full force for a greater Heart for Art programme.

ART FOR SCHOOLS: CAPRICORN PRIMARY SCHOOL

Newly appointed Ilana (working for the Community Art Partners Programme) and Kirstie (an Art teacher and Teachers coach), had us envision a programme that would assist the school with not just art classes driven by our project, but instead, to intentionally capacitate the teachers at the school to work with their classrooms more independently. Due to the fact that funding was lost and we could no longer offer art to the school, our plan is to pass this on to the teachers by using the teachings and framework that the Butterfly Art Project had adapted and developed over the last few years, so that we can start creating a more sustainable programme. That being said, also are also creating a programme which we could have a bigger impact on the rest of South Africa. We held several workshops to inspire and empower the teachers, to train them and coach them. Our thinly spread Capricorn teachers managed to be a

part of an exchange that seemed promising, but too little time and commitment from particular parties made it difficult to get every teacher running their own classes.

Courtney Snyman, one of the local residents who was hired in February, has shown great promise as someone who is giving back to her community. She is assisting Charlie in teaching and leading art classes, and has gained more responsibility by taking on a greater role in managing the classroom and assisting a few Capricorn teachers who felt they could lead their own art classes.

There were also several shifts during the year, with the accommodation of our Grade 2 classes, assistance from the Art Centre manager, and our Art Coach leading classes, which enabled Charlie to assist with the Grade 7 classes. This was a great success as we accommodated 5 additional classes covering a total of 525 learners. For a period we also had a group of weekly and short term volunteers (Emma, Nicola and Abel) to assist with these classes.

CREATIVE DEVELOPMENT FOR PRESCHOOLERS

Our greatest success with our Preschoolers programme has been the engagement of the parents, which was greatly increased due to our Lantern Festival in June.

It was recognised that the involvement of parents in the Vrygrond community might not be a very active one, as many children do not understand the importance



of informing their parents about the activities that they completed during the course of their day. We also realised that our formal engagement has mostly been with the principals of the Educare and not directly with the parents. For the first time, Butterfly Art Project decided to focus on getting the parents' buy in, so that we could have our beneficiaries guardians realise the importance of the work and see our organisation as one that is there to assist and develop their children.

In June, after weeks of activities, we arranged a Harvest Festival that ended in the early evening giving the parents an opportunity to not just collect their kids, but also to see their children walk with the lanterns that they created, sing songs and finish off with a meal. Parents had the opportunity to then see their children's art displayed on the walls at the BAP building (many decided to take them home) and were to some hot mealies and braai broodtjies (corn on the cob and open fire roasted bread) to celebrate the harvest of the season. Thereafter, many more parents responded throughout the course of the year.

In October, we arranged spring walks in Bracken Nature Reserve which opened its doors for our preschoolers to attend and witness the blooming of spring flowers. We partnered with Educare and their teachers, and also had some parents attend as volunteers to assist with walking the little ones. This was a wonderful excursion for the Educare as it also allowed us to build a relationship with the nature reserve and we got to stimulate our children not only through the fine arts, but also via engagement with

the environment. For many preschoolers, this was the first time they stepped into a nature reserve and got to see the flowers blooming and different animals in their original habitat.

In November and December the 5 Educare worked toward their end of year festival. This included a nativity play, songs and movement, a ceremony to celebrate the graduation from each Educare and that the learner that had undergone a full year with the Butterfly Art Project. It was lovely to see how the weekly practices came together. We managed to arrange beautiful gifts for each Educare which included books sponsored by Artsauce, pencil bags made from upcycled jeans from I Scream & Red, and stationery sponsored by BAP to send the kids on successful journeys to school. This was an event that made parents proud, staff tearful and a well deserved ovation for the preschoolers.

It is believed that the success of this programme may have been based on chance or the partnerships that made it all happen. We can also say that success was achieved by engaging a lot more with the parents. A big factor that I would like to acknowledge is the perseverance and commitment of our staff. Ruchelle, who worked as a facilitator's assistant and lead classes, walked to Educare, took on several new administrative tasks and ran the precoolers stream, made it happen more smoothly.

With the success of this programme one can say that there are many factors that aided us in reaching our goals, though our facilitators are prominent in helping us accomplish this.



FROM THE DESK OF THE MANAGER OF THE COMMUNITY ART PARTNERS PROGRAMME, VALRY MAKOBE



As I look back and reflect on the year that has been and what the CAP programme has achieved, I am reminded of what it really means to experience and to go through the different metamorphosis stages of a butterfly.

The CAP Programme started off as a little egg that had just hatched through its inception and as the year rolled out, like a little caterpillar with daily growing hunger, the interest in the programme grew which in turn demanded that we grow as programme. With this in mind, CAP underwent a process of growth, which is still underway and will continue to do so until the programme has come to full maturity just as the butterfly.

It is very necessary to reflect on what has worked and been a great success in order to better apply ourselves in what has been challenging, keeping in mind the lessons learnt throughout this year in order to improve moving forward as a programme. This entails even the smallest of detailing that varies from day-to-day operations of BAP as a whole and also as the CAP programme, to the more detailed procedures and so forth. This proved to have been, and continues to be, the biggest learning curve.

This means that it has been trial and error in order to establish and find a formula or rhythm and pattern that works for both BAP and CAP, but most importantly a rhythm for CAP and its beneficiaries.

I myself as Manager, have had to establish a rhythm that ensures that I have a grasp and ownership of the programme. This has also proved to be an ongoing juggling act that has been a huge learning curve both professionally and on a more personal level. Just as the programme continues to grow, I too continue to grow. With that said, you will see that as a programme there is a lot that we have achieved for the first time but there is even more room for us to grow and polish ourselves up to become the beautiful butterflies we hope and want to be.

As mentioned at the start of my reflection, the Community Art Partners Programme is still very young. Encompassed within are three streams; the Community Art Facilitator (CAF) Training, CAF Mentoring and the Community Art Partners (CAP) Networking. I will expand on each stream and celebrate with you what each stream has accomplished throughout the year 2017.



COMMUNITY ART FACILITATOR TRAINING

The CAF training has, throughout the year, seen a great demand from various interested parties. With this growing demand, we have had to work extra hard to keep up, whilst at the same time ensuring that there is no compromise on the quality of training we have offered.

Each training module is structured in 8 sessions that are 3 hours long. The participants are then required as part of the training to go back into their respective communities for 24 hours in total to implement what they have learnt. As proof they are required to submit a portfolio of evidence for each module attended. Upon completion of 3 modules, the participants are officially Community Art Facilitators.

It is worth noting that the interest from participants throughout this year has exceeded our expectations. With that in mind, it is not surprising that 125 adults entered into the CAF training for the first time this year. What this means is that we were able to run 11 successful modules, of which 8 were Art in Early Childhood Development (our entry module), 2 Creative

Interaction and 1 BAP Method. It is so heart-warming and humbling to have gone through the year with so many encounters with participants from all walks of life and from different communities that share the same vision and mission in encouraging creativity and healing through art. What is even more rewarding is seeing the change in mindset and perspective towards the creative arts and how this is so essential for the growing child and adult alike.

One of many significant stories that have stood out this year that has encouraged us even more to be steadfast in the commitment we made to grow a community of art facilitators, can be seen at Vrygrond at Rainbow Educare. Rainbow Educare has not only ensured that the all Educare educators are involved with facilitating art classes with the preschoolers, they have formally included art classes in their curriculum with time set out every day as part of their daily schedule to hold art classes. As a result of this, rhythm and balance has been established at Rainbow Educare. The children now have age appropriate drawing skills with improved fine-motor skills.



With all this being said, nothing beats the joy it brings us when our participants share how the training has improved their working relationships with other educators in that they can now look to each other for support. The aforementioned informs the content to follow with regards CAF Mentoring.

CAF MENTORING

Having starting the year off with our first-time training 'Train the Trainer', the opportunities for growth presented themselves endlessly and with 11 CAF, it was clear that the road ahead was once again a huge learning curve. Following the 'Train the Trainer' workshop, each CAF was assigned a mentor who would guide them on their road to becoming a trainer. This meant is that they would go through a process of co-training coupled with mentorship in order to fully become a trainer.

A commitment was made by the CAFs which they did not fall short on. Out of 11 CAF, 7 of them have had the opportunity to co-train with a BAP trainer more than once as part of their journey to becoming a trainer. This has yielded some insightful information for both the

CAFs and us as the training staff, and we will take this information forward in ensuring that next year is an even more successful year that will yield a greater number of trainers.

We have also expanded the mentoring stream to include portfolio mentorship for currently in-training CAF. We understand that it is not enough to just train them but also we need to play our part in ensuring that they have enough support and guide for them to take in and to take ownership of the information that they have learnt. Be it at their local community centre, art circle, or Educare Centres, we encourage that they implement what they have learnt.

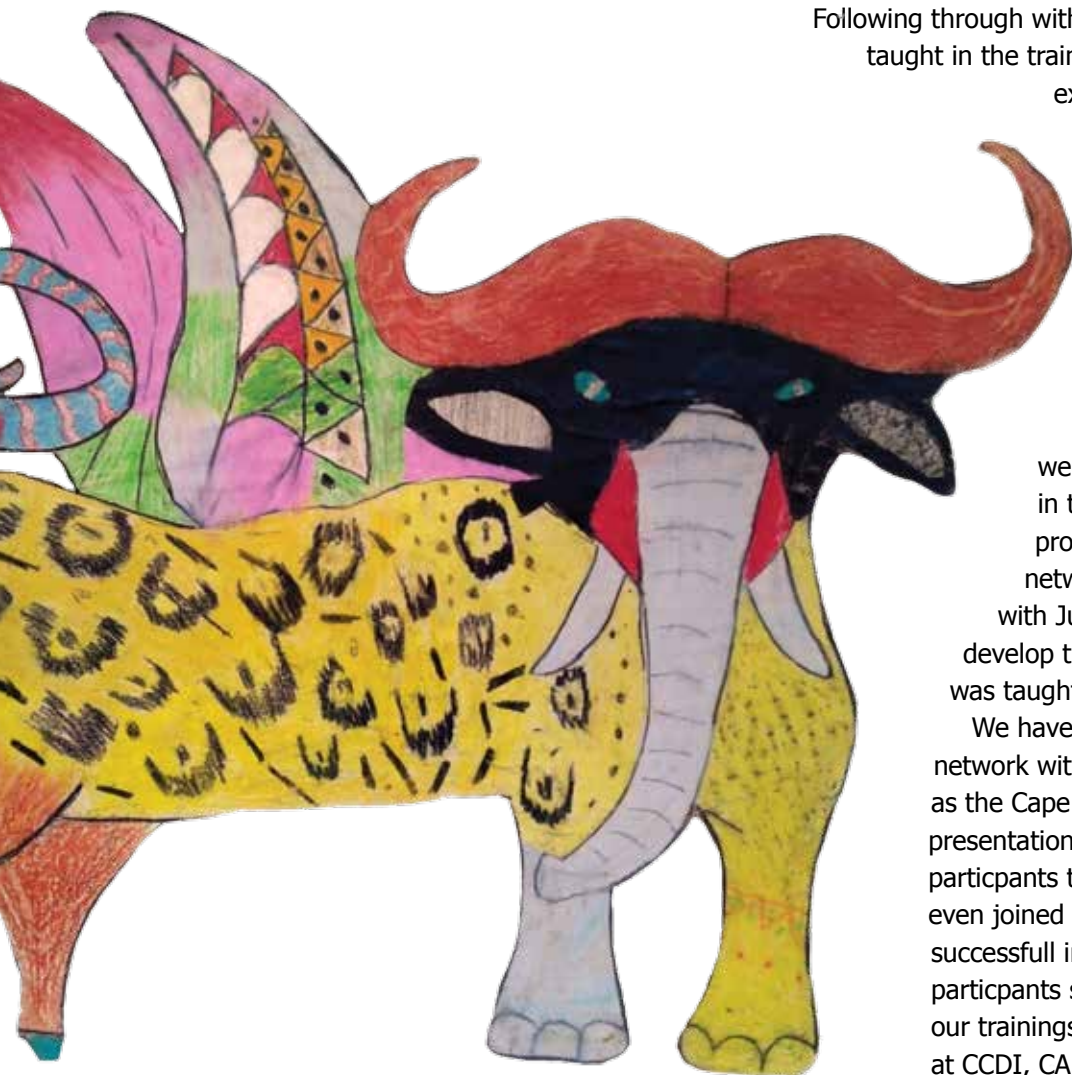
We have supported the CAFs by offering portfolio workshops which were well received and attended. This ensured that portfolios of evidence were submitted and this opened up the opportunity for peer-learning in that the participants would bring questions to the group which could be addressed. This is a big achievement that we have been able to open up lines of communication between not only different participants but also different communities through the participants.

CAP NETWORKING

Following through with what the participants are taught in the training, we have allowed for further extension learning on the different techniques and skills. This did have a slow start but picked up significantly which resulted in 3 very successful hub sessions; a water-colour study, a study of Proteas using acrylic paint and a figure drawing workshop.

Within the networking stream, we have partnered with other experts in their respective fields and this has proved to be a worthwhile effort in networking. Following a partnership with Jungle Theatre we were able to develop the module Creating Theatre which was taught for the very first time successfully.

We have further started to reach out and network with other art based corporates such as the Cape Craft Design Institute (CCDI). Our presentation was well attended with over 40 participants that all lended us their ears and even joined in on the art activity. It was very successfull in that soon after the presentation participants started to enquire and sign up for our trainings. Shortly following the presentation at CCDI, CAP was invited to a live screening of



the SABC3 Afternoon Express to talk about the work we do as BAP and as CAP. It was indeed a moment worth celebrating as it was clear that people are now interested in understanding the value of the work we do.

We have really tried to get out there and network not only amongst ourselves as community art facilitators, but also with other individuals may it be in other schools, NGO'S and even government bodies. Four CAP staff member had the honour and pleasure to attend the International Post Medical Training with Dr. Michela Gloeckler for a full week at Goedgedachte Farm. This was such a great networking space as we sat amongst 95 doctors, farmers, agricultural engineers, Waldorf trained teachers and so forth. We then had the opportunity to present BAP to this amazing crowd on the last night. The presentation was received very well and have had some contact with a number of people from different African continents.

It has been such a delight to look back and reflect on the efforts we have made in networking. We have also for the first time in 2017, ran our inaugural alumni event in which we invited all our CAF dating as far back as 2012. We had a good attendance of alumni which were treated to a lovely afternoon at the District 6 Museum Homecoming Centre where they sat down to catch up and meet each other over a a ceramic painting session coupled with some light snacks and refreshments.

With all that we have achieved this year, we look forward to next year and growing in our mission and vision to ensure that we grow a community of facilitators that will bring art to many communities in Cape Town and South Africa as a whole.



FINANCIAL SUMMARY

THE BUTTERFLY ART PROJECT

(Registration Number NPO 124-968)

Annual Financial Statements for the year ended 31 December 2017

Detailed Income Statement

Figures in R	31 December 2017	31 December 2016
Income		
Donations received	2,851,745	1,650,991
Interest received	44,683	-
Sales	139,457	32,013
	<u>3,035,885</u>	<u>1,683,004</u>
Expenditure		
Accounting fees	6,275	10,360
Advertising	16,128	8,247
Bank charges	13,645	6,340
Cleaning	9,424	2,873
Computer expenses	7,532	6,077
Depreciation - Tangible assets	90,172	15,802
Development & training	43,902	24,400
Donations	13,951	7,223
Electricity and water	2,880	70
Entertainment	-	1,775
Equipment & toys	-	2,232
Food Stipend Volunteers	10,950	-
General expenses	10,647	10,891
Hire - Equipment	-	711
Independent contractors	289,519	250,277
Insurance	24,106	19,293
Interest & penalties - SARS	-	1,035
Internet expenses	13,962	-
Lease rental on operating lease	92,605	16,280
Levies	-	86,256
Materials	254,920	-
Permit fees	99,653	5,337
Postage	1,130	117
Printing and stationery	40,728	31,770
Refreshments & catering	83,754	36,380
Repairs and maintenance	6,271	17,166
Replacements	-	605
Salaries	1,730,985	974,745
Security	4,189	2,684
Staff welfare	-	96
Subscriptions	-	9,355
Telephone and fax	13,964	4,766
Transport	91,907	27,728
Travel - local	56,808	30,716
	<u>3,030,007</u>	<u>1,611,607</u>
Surplus for the year	<u>5,878</u>	<u>71,397</u>



FINANCIAL SUMMARY

THE BUTTERFLY ART PROJECT

(Registration Number NPO 124-968)

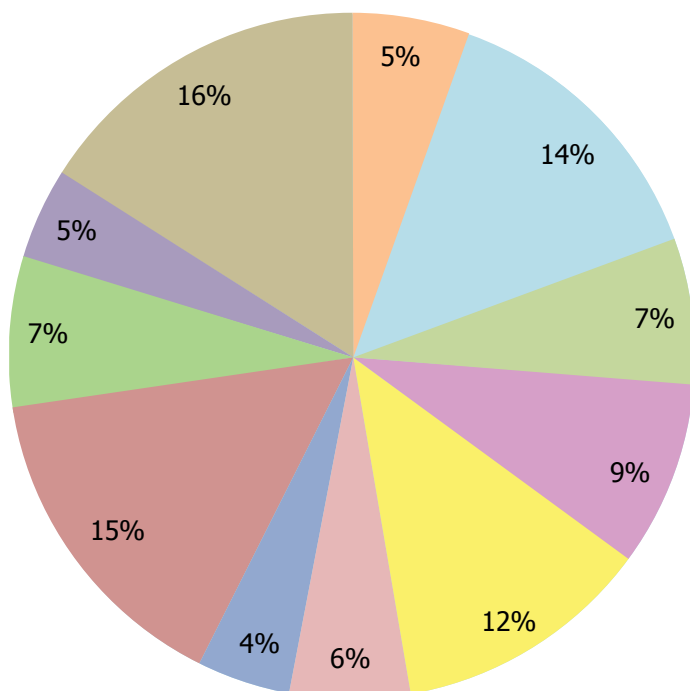
Annual Financial Statements as at 31 December 2017

Statement of Financial Position

Figures in R	Notes	31 December 2017	31 December 2016
Assets			
Non-Current Assets			
Property, plant and equipment	3	120,264	110,544
Current Assets			
Trade and other receivables	4	74,262	19,980
Cash and cash equivalents	5	757,287	651,739
		831,549	671,719
Total Assets		951,813	782,263
Trust Funds and Liabilities			
Trust Fund			
Retained earnings		784,868	778,990
Current Liabilities			
Trade and other payables	6	16,945	3,273
Grants received in advance	7	150,000	-
		166,945	3,273
Total Funds and Liabilities		951,813	782,263

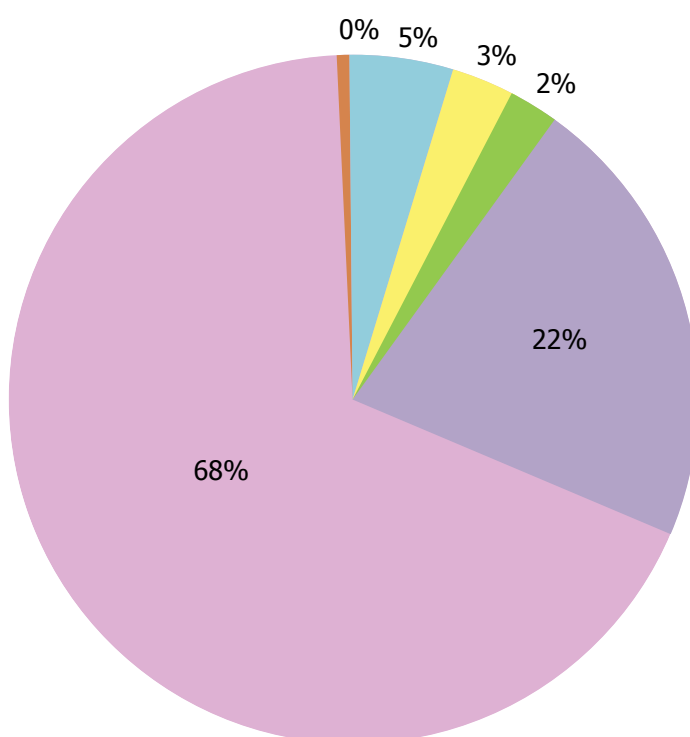


INFLOW OF FUNDS



- Chic Mamas Do Care
- Claude Leon Foundation
- Local Contributions
- Mary Oppenheimer & Daughters Foundation
- Misereoe e.V
- Other Donations
- Peter Ustinov Stiftung
- Smiling Heart EV
- Sophia Foundation
- The National Lottery Commissions
- The Rolf Stephan Nussbaum Foundation

OUTFLOW OF FUNDS



- Administration
- Building and Maintenance
- Professional Fees
- Projects and Materials
- Salaries, Stipends and Wages
- Other Expenses

WISHLIST 2018

ART MATERIALS

A3/A4 Paper (120gsm)
A3/ A4 Paper (80gsm)
Acrylic paint
Black A3 paper
Black A4 paper
black board paint
Black fineliners
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
Roll of brown card
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

Art books
Brushes
Card board portfolios A3,A2,A1
Desks
Earbuds
Knitting needles
Overlocker machine
Painting boards
Pottery tools
Scissors
Sewing machines
Tripods

OFFICE

A4 and A3 printing paper
Flash drives (USB storage)
Laptop (new)
Old MacBooks
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
Kitchenware
Plastic bags/black bags
Plastic table cloths
Recycling station bins
Security gates
Soap
Toilet paper
Tools of all kind
Tooth brushes

GARDENING MATERIALS

Compost
Indigenous plants
Seedlings
Logs and tree trunks

OTHER ITEMS

Children books
Christmas and birthday presents
'Waldorf' dolls
Educational toys
Musical instruments
Storage boxes
T-shirts

FUNDERS, DONORS AND SUPPORTERS



FUNDERS

Bischöfliches Hilfswerk Misereor e.V., Chic Mamas do care, Claude-Leon-Foundation, Mary Oppenheimer and Daughters Foundation, Rolf-Stephan Nussbaum Foundation, Peter Ustinov Foundation, Smiling Heart e.V., Sophia Foundation, The Learning Trust

DONORS

Samantha Bailey, Christiane Biskup, Suzanne Boskovi, Anne & Clive Bruzas, S. Cadman, Cheryl (Backabuddy.com), Ethan Collins-Slabber, Alberto Contoli, Guglielmina Contoli, Hiram Curteis, Marina David, Beate Diao/Kunst und Kulturbastei, Emily de Jongh, Matilde dos Santos, Annegret Droste, Anne Marie du Plessis, Joanna Espiner, Birgit and Hans Eckl, Bettina Lena Ellenfeld, Brian Felix, P. Fine, Emma, Peter und ELke Ferdinand, Paula Fine, Kathrin Fraas, Förderstiftung Anthroposophische Medizin, Untis GmbH, Goethe Schule Goslar, Rainer Harder, Joachim and Andrea Huber, Irma Stern Museum, Donny Jurgens, Kunst und Kultur Bastei Ingolstadt e.V., Richard Jay, Andrea Kamml, Michaela Kingwill-Cloete, Trilby Krepelka, Nancy Krisch, Helgard Kröger, Katja Kröger, Wilfried Kröger, Kornelia Kubat, Daniella Ylang Kumm, Osi Kurr, Countess Sylvia Labia, Tony Lachman, Zintle Malherbe, Hafidha Masoet, Barbara Molsen, Milagro Foundation, Tania Mill, Jana Pedrotti, Michelle Phillipson, Christina Rackebrandt, Bettina Ravanelli, Beatrice Roggenbach, Roswitha Schlicker, Ulrike Schmidt, Eugen Schwarz, Dvora Schweitzer, Margit Seidl, Simonstown Art Group, Michael Smolka, Audrey Spijker Petra Stemplinger, Matthis Wankerl, Westerford Highschool, M. u. M. Wiehen, Klaus Zehndbauer

MATERIAL DONATIONS

Elain Aquadro, Davide Bellamy, Hannes Bernartzeder, Andrea Brant, Cape Pottery Supplies, Capricorn Primary School, Chic Mamas, Samantha Lee Carter, Phillipa Clemo, Graeme Copley, Pam and Victor Deiner, Jacqui Farr, Hans Jürgen Fiedler, Hildegard Fiedler, Pauline Fine, Catherine Hofmeyr, Grant January, Meg Jordi, Charlotte Kamphusmann, Magdalena Keilhofer, Nancy Krisch, Tony Lachman, Kalila Mackenzie, The Mahlmeister Family, Peter McIntosh, Margie Peacock, Quentin Rookledge, Maureen Rookledge, Wendy Robinson, Claudia Scherer, Moira Snyman, The Potters Workshop, Victoria Hospital, Jennifer Woodhull

SUPPORTERS

Africa A+ Schools, Artscape Theatre, Jule Bauer, Andrea Brand, Hannes Bernartzeder, Anette Brandes, Cape Mental Health (Kite Festival), CCDI Joanne Sandler, Centre for Creative Education, Stefan Cramer, Department of Social Development, Birgit Eckl, Charles Flanagan, Goethe Schule Goslar, Andrew Gorman, Angela Gorman, Dr. Michaela Glöckler, Paula Hathorn, Erika Hauff-Cramer, Karen Hewson, Isa-Lee Jacobson, Barbara and Kevin Kelly, Richard Kilpert, Hildegund and Oswald Kurr, Lions Club Tokai (Peace Poster), Cornelia Lippl, Montebello Design Center, Anya Morris, Right Mukore, Wiebke Nedel, Julia o'Leary, Ulrike Schmidt, Jonathan Schrire, Prof. Joachim und Sylke Schuler, Shades Mountain Baptist Church Friends, Senior Santa Shoebox, Michael Smolka, Dr. Petra Stemplinger, Universität Pforzheim, Venecia Vouris, Chantelle Wyley, Gabrielle Westvig, Artsauce, Dr Muzi, Original Iced Cocktails, Michelle Jones Phillipson, I Scream & Red, Poly Oaks Packaging, Artscape Theatre, Kauthar Davids, Latheem Gabriel, Sascha Lee Bendie, Jerome Lewin, Anthea Rix, Marvin Snyman, Stanley Bendi, Keith Gilton, Monre Witbooi, IPMT Africa, Sivart Studios, Natural Building Collective, Andile Mdakane

SHORT-TERM VOLUNTEERS

Beautiful Gate International & YWAM (Mirjam Einarsson, Jens Rudischhauser, Thato Moeketse, Esther Van Der Deijl, Toby Brouwer and Jason Gertze)
Abel Chirwa
Rameez Davids
Ursula Gampper
Angela Gorman
Samantha Hangaika
Fortunate Kadonera
Nwutiwa Winesi

EDUCARES

Ark Angel
Good Shepherd Educare
Jo's School
Kim Educare
Little Dreamers
Little Shine
Nourish Educare
Rainbow Educare
Rosemary Educare
Selwyn Educare
Sunrise Educare
VCC Educare
Where Rainbow Meets



FUNDERS, DONORS AND SUPPORTERS



COMMUNITY ART FACILITATORS ALUMNI

Nadia Abrahams, Sue Buchalter, Jenny Barenbrug, Gill Brand, Linda Brand, Julia Budden, Lesley Charnock, David Chirwah, Elmethre De Bruyn, Chase Downes, Hazel Cox, Jenni Davies, Nerina de Villers, Rehjanah Fenne, Jarryd Frieslar, Aveleigh Gateman, Firdous Hendricks, Thandi Isaacs, Charlie Jansen, Jane Levinson, Edward Luddik, Thandi Magadla, Andre Marais, Natalie McAskil, Gianna Milani, Kim Morganrood, Diana Morris, Zain Nazier, Sinethemba Njotini, Chuma Nozewu, Mary-Ann Nuis, Mea Ox, Malia Parker, Kimendhri Pillay-Constant, Marelize Raubenheimer, Eunice Sharon, Alice Skinner, Nandipa Tatoba, Jerome van der Westhuizen, Sanchia Varley, Sanet Visser, Vaughn Wertheim, Neville Williams, Esme Williamse, Anne Wilson

COMMUNITY ART FACILITATORS 2017

Adielah Abrahams, Kim Abrahams, Heather Adonis, Ruwayda Adriaanse, Werner Appollis, Ingrid Arendse, Witness Banda, Christelle Beauviche, Elzanne Bolsen, Chantal Brown, Sue Buchalter, Portia Chisvo, Barbara Chisvo, Sara Dale-Lace, Natelie Damon, Faranaz Daniels, Janyla Daniels, Ilana Daries, Rameez Davids, Ilhaam Davids, Labeeka Ganief, Elzydea Gomes, Samantha Hangaika, Nuraan Harris, Mariam Isaacs, Heinrich Jacobs, Tougeeda Jacobs, Marie Jennes, Gail Johnstone, Selina Klusch, Veronique Koordom, Helena Le Grange, Catherine Le Roux, Tina Lewis, Nosabatha Lukubeni, Monica Madzanire, Solomon Mahlangu, Thandile Makhabeni, Valry Makobe, Tatum Makwena, Brunelda May, Margaret Mbewe, Pretty Mdevulana, Eve Chantal Menneghin, Mary Mfune, Victoria Mfune, Samantha Morris, Ruchelle Muller, Faith Muyaba, Salima Naicker, Elena Ndaye, Zola Ndimande, Sinethemba Njotini, Leaticia Olyn, Christopher Oppel, Nomfundo Pahla, Zaid Philander, Manzanita Pietersen, Kristin Poulter, Brenda Pretorius, SydneyPriester, Kimanther Prinsloo, Sharon Roman, Shona Saayman, Nawhaal Samodien, Kirstie Rae Samson, Tanya Shenfield-Schwartz, Courtney Lee Snyman, Georgina Solomon, Meceala Stevens, Gloria Syster, Hiroshi Tahr, Charne Thomas, Lizette Warries, Melissa Williams, Nwutiwa Winesi, Thys Witbooi, Zain Moegamat, Fortunate Kadonera, Nandipha Tatoba, Stacey Fredericks, Letecia Koeberg, Angela Johnson, Rashieda Fourie, Megan Hartnick, Rushdia Abrahams, Magdalena Keilhofer, Levona Marinus, Dorelle Suzette Matthee, Michelle Leeuchut, Zuleiga Dyers, Esther Steyn, Thabiso Ngqoba, Carmen Johnson, Asanda Madubedube, Wakisa

Nkinqa, Philisiwe Booi, Andrew Tsewu, Zimasa Mpushe, Nontuthuzewo Jenet, Elizabeth Phiri, Vuyiswa Molt eno, Patience Mtandwa, Grace Laisi, Danielle Lamb, Ndileka Biyo, Mboneleli Matiwane, Nomthandazo Kebevana, Anelisa Gaca, Nosisa Hlulani, Amanada Mayashi, Ziyana Cubeni, Lwandisa Mtsotsoi, Nosiphiwo Phongoma, Nyameka Ndashe, Janyla Daniels, Charne Thomas, Annette Maarman, Sue-Kay Daniels, Fortunate Newman, Naulene Hessemann, Gloria Syster, Veronique Koordom, Natelie Damon, Chantel Brown, Lizette Warries, Elzanne Bolsen, Werner Leeroy Appollis, Chrizaan Mechay Joubert, Jay-Mare Amerika, Elrico Jooste, Dyran Boltney, Melony Whites

PARTNERS

ASSITEJ, Beautiful Gate International, Capricorn Primary School, Catholic Welfare Development, Clowns without Borders SA, Communiversity, Craft Design Institute, Delta Primary School, District Six Homecoming Centre, Educare, Freunde der Erziehungskunst, Goethe Schule Goslar, Goedgedacht Trust, I Scream & Red, Imibala Trust, IZIKO National Gallery, Mary van Blommestein (Irma Stern Museum), Sue and George Kleyn, Kunst und Kultur Bastei, Lefika il Phosdiso, Lourier Primary, Masifunde Learner Development, Montebello Design Centre, Nal'ibali, Obart Studio (Germany), Project's Abroad, Seeds Of Light, Sisanda FunDaytion, Smiling Heart e.V., Steenberg High school, Sullivan Primary School, Table Mountain Cableway, The Jungle Theater, The Learning Trust, The SOZO Foundation, Thornton Road Primary, Tore's Foundation, Towson University, True North, Village Heights Educare, Where Rainbows meet, YWAM (Youth with a Mission), Zerilda Park Primary School



OUR DETAILS



BUTTERFLY ART PROJECT

REGISTRATION INFORMATION

- Non-Profit Organisation No.: 12468 NPO
- Public Benefit Organisation (PBO): 930046145
- VAT REG 4580267344
- The Butterfly Art Project is holding a Section 18a certificate since 2015.

WEBSITE: www.butterflyartproject.org

EMAIL: info@butterflyartproject.org

Art Centre Vrygrond: +27 (0)72 1902149

Community Art Partners: +27 (0)21 7881783

Angela Katschke, Managing Director, Cell: +27 (0)83 899 1883

Zaid Philander, Art Partner Support Manager, Cell: +27 (0) 74 5459938

SOCIAL MEDIA

WEBSITE: www.butterflyartproject.org

YOUTUBE: Butterfly Art Project, South Africa

FACEBOOK: facebook.com/ButterflyArtProject

INSTAGRAM: @BUTTERFLYARTPROJECT

TWITTER: @Butterflyartp



SUPPORT US

BANKING DETAILS

Butterfly Art Project

First National Bank FNB
Plumstead Branch Code: 201109
Account: 62446579635
Swift code : Firnzajj

Signatories: Angela Katschke, Tobias Wrona

GERMAN DONATIONS

Smiling Heart e.V.
Eschenschlag 10
Spendenkonto des Smiling Heart e.V. Northeim
bei der Evangelischen Bank e.G.
Konto-Nummer: 6808808
BLZ: 52060410
IBAN: DE17 5206 0410 0006 8088 08
BIC: GENODEF1EK1



DIRECTIONS TO OUR VENUES

ART CENTRE VRYGROND

at Capricorn Primary School

1115 Vrygrond Avenue
Vrygrond 7945
Cape Town. South Africa

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 toward Steenberg.
Pass Capricorn Park and shopping centre.
At the traffic light, take a right into Vrygrond Ave.
Go straight down Vrygrond Avenue (turning from M5) 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 WORKSHOP

Butterfly Art Partners Workshop
ProDev Park
No 108 Unit 6
Canon Island Way
Capricorn Business Park
Muizenberg, 7945

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 and make arrangements, as there are no walk-ins allowed through the gates without prior permission.
At Prodev, there is a second gate and a parking lot. Please use the intercom or contact the CAF team to open for you.

LANDLINE +27 (0)21 788 1783





THANKS TO EVERYONE FOR MAKING
BUTTERFLY ART PROJECT HAPPEN!

ALL PICTURES ARE GENEROUSLY TAKEN BY A.
GORMAN PHOTOGRAPHY, CHANELLE SILIFANT
AND OUR STAFF MEMBERS.

