

Butterfly Art Project

ENCOURAGING CREATIVITY AND HEALING THROUGH ART

ANNUAL REPORT 2020





“As a young boy growing up in Vrygrond, it is beautiful to see parents of the Love Bugs supporting and nurturing their children despite the lack of resources. I’ve been witnessing Mondays to Thursdays parents bringing their children to our programmes with joy and smiles on their faces.”
– Sikelela Kwatsha, Community Art Facilitator.

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LETTER FROM OUR MANAGING DIRECTOR



Angela Katschke (Managing Director) surrounded by some of the Heart for Art children's artworks.

Dear Friends & Supporters,

In August 2019 we had decided that our 2020 art campaign topic would be "My Monster". How did we know that 2020 would be the monster year of all time? The COVID-19 pandemic developed into a major crisis in all sectors, particularly regarding health and the economy. Funders understandably struggled with cashflow or supported other priorities and as such BAP lost support of more than R774,000 for the financial year. This fired up my anxiety, as I needed the means to continue the important work of this beautiful organisation and get my team safely through the dark cold monster. It meant I needed to think out of the box urgently, to change things to be able to keep serving our beneficiaries, and not to deviate from the organisation's vision and objectives. We had started the year with a team of 21, eight of whom were full time volunteers and interns. Six of them needed to return to Germany when the State of Disaster was declared. After heart-breaking farewells and frantically organising flights, we experienced some relief when we knew that they were safely home with their families. Contracts were cancelled with two EPWP workers and we had two open staff posts as we entered level 5 lockdown. Suddenly we were a team of nine with a large beneficiary base who needed us to respond.

We put our heads together and reassessed, re-planned, restructured, reorganised and reinvented our list of activities for 2020. Our first intervention was our

successful crowdfunding campaign "Art kits for 4000 children under lockdown". 136 donors generously supported this and donated R148,013.70 for us to distribute art materials to thousands of children through our Community Art Facilitator (CAF) network. Our CAFs fed back to us that this initiative helped them to become active again, to rise above feeling paralysed and find new ways to reach the neediest children in the community. In 2020, 177 CAFs reached 4491 children in 83 communities. These CAFs showed amazing passion and commitment, finding ways to implement their art therapeutic skills which were desperately needed everywhere.

Food parcels went out to families most in need and children were provided with activity resources to remain mentally and emotionally safe while locked away in crowded spaces during the long winter months. Our CAF training was expertly redesigned and went online. Webinars and Zoom became effective capacity building tools and we hosted 169 from April to November!!!

Our "My Monster" art campaign training went online too, and participating Community Art Facilitators were equipped to reach out to children and help them to address their monsters. Hundreds of children's art works were collected and formed our annual exhibition which was held downtown in the professional Young Blood Gallery space.

As the world came to a standstill, we had the privilege to plan the next three years. A funder had invited us to submit a three year proposal, the first time in our history that we were challenged to think that far ahead in such detail. Many brainstorming discussions and meetings brought clarity to our direction, with our three year objectives being: 250 active CAFs, 15 new community-based art organisations, 3 art campaigns with exhibitions, 2500 art classes with children with 75% of a sample group of 1000 showing stability. This planning has already brought security with that funder and others. We researched and drew up our comprehensive COVID-19 Workplace Plan so that could resume work directly with our beneficiaries as soon as lockdown levels allowed. By the end of June, we welcomed children back to our Art Centre Vrygrond (ACV) for psycho-



Angela Katschke cutting the birthday cake at the organisation's 10th birthday celebration.

social support through art. We had to work with them in smaller groups to adhere to government-issued restrictions to keep everybody safe and healthy; but good scheduling allowed us to work with many each week. The children worked on an art project around COVID-19, viruses and bacteria for eight weeks. Have you seen how remarkably beautiful these viral particles are when looked at under a microscope?

A personal highlight that I would like to mention is that I was honoured by the Lions Club Tokai on Womans Day in August for "being one of the amazing women who is making a difference in our communities". I feel gratitude for their heartfelt recognition.

Other highlights were the team coaching sessions we received as a donation from Jean Dixon. We met six times (every second week) to practice being totally open and honest with each other and learning to express our way of being from a deep soul perspective. The BAP team grew closer, more unified and showed flexibility and empathy to each other. The world around us was so loud and filled with anxiety and we felt empowered to remain

active and implement all we had practised for so many years... healing and art.

We further enhanced our knowledge and creative ability when the team met once a week with Ben Fellis who taught us graphic journaling skills. This was a revelation for us, as it makes sense that an organisation filled with visual people communicates so much better with visual tools. We are now all able to design visual posters that present our work content, using icons to explain topics, to brainstorm, develop new projects and more. Sonja Niederhumer also donated her time, training us to further explore the application of our new graphic tools and mentoring us through practicing implementation of this technique in our organisation.

All BAP's Planning, Monitoring, Evaluating and Learning (PMEL) systems and tools are now published on the BAP website. Community Art Facilitators are now able to use all our planning and monitoring tools and have case studies to follow for their reference. This has already proven to be a very valuable source of information for CAFs because all our PMEL templates can be downloaded and adapted.

In October the organisation turned 10 years old, which we celebrated with a big gluten free walnut-raspberry cake and a review of BAP's history with pictures taken over the past 10 years. We had guests join us online from all over the world. In case you missed the party, please check out and enjoy the recording on YouTube: <https://www.youtube.com/watch?v=8amKRFjPjUXg&t=342s>

Our Board members have been holding us safely and with great care in times of uncertainty and confusion. I have always felt their support and knew I could trust and rely on them. Thank you Nerina de Villiers, Naziema Jappie, Karen Morris, Nicky Corker and Dr. Bärbel Brandes.

I am extremely proud to say, we have had a good year. We remained true to our core values of generosity, creativity and commitment to change.

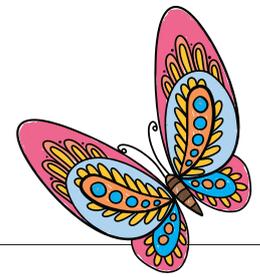
I close this year with gratitude to all of you. You have been there carrying us through difficult times by supporting us or giving our work meaning and purpose.

Your love and appreciation takes us far and enables us to reach higher and higher.

Yours,
ANGELA KATSCHKE
Managing Director



LETTER FROM OUR DEPUTY DIRECTOR



The year has been an unprecedented one filled with anxiety and beauty. Human beings became paralysed by the COVID-19 pandemic and were overloaded with information and warnings of doom. As we found new ways of functioning in various levels of lockdown, we were reminded of our vulnerabilities and strengths. On the converse to our tenuous situation as human beings, nature was blessed with needed relief from shameful levels of human pollution, arrogance and greed. We celebrated and were in awe of the beauty that came with this reprieve; people shared photographs and stories about it around the globe.

At BAP we were immediately concerned for the hundreds of direct child beneficiaries and the thousands served by our Community Art Facilitators around the Western Cape, all in lockdown in marginalised communities, not able to go to school or engage in after school programmes, little to no food security and often stuck in volatile domestic situations. A quotation from the transformation figure Mahatma Gandhi struck deeply: "Poverty is the worst form of violence". We thought of the children, of their poverty and how being in lockdown exacerbated this form of violence for them and their families. Our team, Management Board, supporters and funders quickly rallied together with us and enabled the safe distribution of art materials and activities to more than 4400 children living in the

poorest of conditions. This response gave them the means to dream, to focus on something other than their daily anxieties and supported them as they continued their creative expression journeys. This was our way of counteracting the violence of poverty that they faced daily. This important activity was the start of ingenious and effective BAP responses in a world that demanded that we all change how we work (not only while the pandemic is a threat, but into the future). The BAP team got to acknowledge the growing levels of resilience and stability we have as a collective, we fortified this by regularly being creative in our personal capacities and practiced what we preach.

The Training and Mentoring programmes kept in contact with more than 150 Community Art Facilitators, helping them feel less isolated, encouraging them to break through their COVID-19-induced numbness and to find ways to serve the children who desperately needed them. The majority did and continue to do so! Our Heart for Art team was actively and appropriately responsive, engaging regularly with local beneficiary families, conducting many COVID-19 compliant home visits and counteracting high levels of food insecurity through partnerships with surrounding stakeholders. It has been a real privilege to be part of the Butterfly Art Project this year, to be able to work and contribute towards stabilising society. The organisation remained true to its constitutional mandate, kept in open communication with all and served its beneficiaries with determination and respect. I look forward to being part of this amazing NGO as it rolls up its sleeves in January 2021, bring it on!

Best wishes,

GARDIE JUDGE

Deputy Director



MESSAGE FROM THE BOARD OF DIRECTORS



It is with thankfulness that we have reached the lifting of Lockdown and approach the end of a very different year. Thinking back, there have been many unexpected challenges, restrictions, the unprecedented fears of global illness COVID-19,

and all that that brought to our country.

It is so good that our Board can report that BAP has weathered these upheavals, come through healthily, if a little weather-beaten, and in good spirits! When challenges are overcome, we gain experience and strength.....and that is evident in BAP. This is due largely to strong leadership by its Managing Director, Deputy Director, senior managers and a flexible team.

Since the season of the COVID-19 pandemic, Angela Katschke has initiated fundamental changes to the 2020-year plan and programmes, beginning overnight and developing new and flexible strategies for the last 6+ months. While radical change was required by all local NPO's, it is known that BAP has been exceptionally successful despite many challenges. Staff loyally worked from home when necessary. The essential work continued, to keep the organisation steady, while innovation was required to utilise time efficiently, planning for the future. Changes were made not only to how staff worked, how content of programmes changed, but from the needs of beneficiaries, especially children. (from teaching to outreach art kits and providing food!) Again, this required excellent collaboration from other managers and team members... and it was unstintingly given. We thank all on the TEAM.

Much of this success results from intentional previous and current coaching, mentoring, loyalty and growth that Angela has developed as part of BAP's signature. We thank Angela who leads in an exemplary manner. She takes full accountability for how the organisation is running; is most competent and continues to steady and inspire the people and beneficiaries of BAP. Viva the original Butterfly!

We would like to commend Gardie Judge, Deputy Director, for her expertise applied towards holding the organisation sustainable in a very unpredictable year. Her secure management and resourcefulness contributed to stability and morale. This also applied to her skills in staff development, mentoring, quiet diplomacy and compassion.

The Board has observed how the staff within BAP have healthy practices in place, which have helped to stabilise them and the volunteers during a time of universal job-uncertainty. Building relationships, mentoring and care was offered on many levels. This stability is the important ethos that the beneficiaries, children (often from traumatised homes) instinctively respond to and are reassured by. It sets a norm sadly lacking in a rather broken community.

I would like to pay tribute to the Board for their time, continued vigilance and constructive input. The members regularly get reports from different departments of BAP, especially of finances, which enables them to evaluate the activities, strategies and processes at BAP, all part of their mandate. One of their main accomplishments this year was the review of all organisational policies, with specialists; then collating them in a handbook for all staff! A big vote of thanks for that!

At the beginning of the year the Chair Waleed Dawood resigned; we thank him for his contribution to the Board, especially in legal matters.

We are indebted to our Treasurer, Karen Morris for her diligence and advice; Secretary Naziema Jappie, a wise consultant; Nicky Corker for her invaluable contribution in many and hands-on ways; also, to Gardie Judge, (Deputy Director) who very capably manages our documents and more.

Dr. Bärbel Brandes: I want to pay tribute to her for ongoing support, since she was a founding member! Unfortunately, she is resigning (for technical reasons). We appreciate her expertise and wise counsel, her generosity and successful fundraising from Germany, which has contributed hugely to BAP's firm establishment. We hope she will keep in contact and re-join us when possible.

Due to a nationwide lockdown the AGM planned for 2 April had to be postponed. When the Board held its AGM in October it was very evident that BAP had a very successful year, despite the challenges and that it was in most competent and caring hands. Its sustainability is also shown by celebration of its 10-year Birthday. Congratulations!

The Board wishes to express its great appreciation to ALL who have contributed as funders, donors and contributors, volunteers during this last year. Your support has kept BAP functioning well despite society's faltering economic state! Your input has brought joy, healing and more hope to many!

NERINA DE VILLIERS

Interim Chairperson of BAP's Board of Directors

OUR TEAM

CHAIRPERSON: Nerina de Villiers

TREASURER: Karen Morris

SECRETARY: Naziema Jappie

MEMBER: Bärbel Brandes

MEMBER: Nicky Corker

MANAGING DIRECTOR: Angela Katschke

DEPUTY DIRECTOR: Gardie Judge

PROGRAMME MANAGER: Zaid Philander

OPERATIONS, PMEL AND ADMINISTRATION

- Dirk Stassen, *Operations & Finance Coordinator*
- Kamogelo Mokhele, *Programme Coordinator*
- Shanaaz Dollie, *Programme Administrator*

MENTORING

Zain Nazier, *Mentoring Liaison*

IMPLEMENTATION STAFF

- Charles Jansen, *Heart for Art Team Leader, CAF Mentor, Community Art Facilitator*
- Courtney Snyman, *Community Art Facilitator at Heart for Art*

TRAINERS AND MENTORS

Angela Hough Maxwell, Angela Katschke, Amy Cornfield, Aveleigh Gateman, Barbara Chisvo, Briar & Michael Grimley, Bridget Steffen, Charles Jansen, Charlene Jefferies, Dammon Rice, Deborah Diedricks, Elinah Ngwenya, Jacqui Farr, Jill van Dugteren, Kseniya Filinova-Bruton, Mara Fleischer, Melanie Godfrey, Phumzile Rakosa, Sanet Visser, Shona Saayman, Tamryn Coats, Tanya Truscott, Zaid Philander, Zain Nazier

CAF TRAINERS IN TRAINING

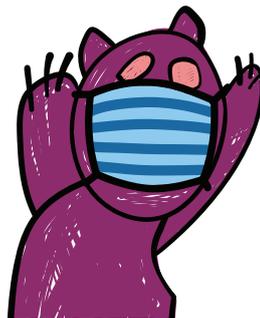
- Galiema Isaacs, *Early Beginnings*
- Faika Green, *Early Beginnings*
- Shanaaz Dollie, *Early Beginnings*

LONG TERM VOLUNTEERS

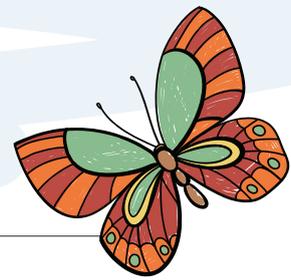
Anke Brummelhuis, Axa-Desiree Walters, Jerome Lewin, Jule Nestler, Krisztina Nagy, Marla Pleiderer, Mika Springer, Nancy Krisch, Sikelela Kwatsha, Marielle Higler-van Hal, Noshapho Mabusela, Suzita Anderson, Rinchen van Rijswijk

OTHERS

Angela Barry, Belinda Clatworthy, Carla Wessels, C2M Chartered Accountants Inc., Chantelle Wyley, Cathy Douwes, Christine Hall, Emma Jones-Phillipson, Franziska Metz, Kyra Braatz, Leonie Stelter, Megy Designs, Nancy Krisch, Nerina de Villiers, Nicolette Corker, Paula Hathorn, Philip van Zyl (Simplebooks), Sanet Visser, Tamara Chetty



WHAT WE DO



Butterfly Art Project (BAP) is an organisation with much understanding and experience in how to heal trauma wounds in society. BAP trains, mentors and supports adults working with children in marginalised communities bringing psycho-social support through art.

These beneficiaries are BAP's Community Art Facilitators (CAFs). They establish art groups, in which their learned psycho-social skills are utilised and the child's uniqueness is encouraged. BAP has 177 CAFs active in 83 communities, which have become a most valuable resource for the region and its future challenges. In 2020 we reached out to at least 4491 children through our CAFs in the Western Cape.

The BAP implementation centre is based in our double storey building in Vrygrond where we serve a min of 220 children and youth weekly with healing art classes. Our training studio and team office is located in the garden courtyard of the Casa Labia Cultural Centre in Muizenberg. Next to the train station, making us accessible to those we serve.

In October 2020 we celebrated 10 years of community service through tried and tested artistic programmes. Angela Katschke, the founder and managing director of BAP, graduated as an art therapist from a German University in 1999. Since then she has been working in psychiatric, psychosomatic and psycho-therapeutic medicine with all age groups. Coming to South Africa in 2009, she specialised in the field of art therapy for traumatised children living in unsafe and unstable communities. She and BAP's deputy director, Gardie Judge, leads a team of 9 passionate full-time staff and approximately 23 contracted trainers, mentors and facilitators.

HISTORY

- October 2010: The Butterfly Art Project was founded in Wynberg, Cape Town by Angela Katschke, a German art therapist, who offered art courses and art therapy to finance projects in the Townships. That phase did not last very long as Angela found ways to fundraise to work directly in vulnerable communities.
- February 2011: BAP operated out of Angela's car - offering 2.5 hours of artistic, educational classes in preschools

in Vrygrond to promote school readiness. Other art trainings were held with teachers & counselors in the communities of Hanover Park & Lavender Hill. Michelle Jones-Philipson the co-founder and supporter (still today) volunteers to support programmes with the children.

- June 2011: Capricorn Primary School (CPS) invited BAP to operate its programmes from their premises using a prefabricated building. Six groups of 20 preschoolers walked from their educare centres to CPS to attend a school readiness programme.
- November 2011: BAP celebrated its first preschool programme graduation.
- January 2012: Angela took on the role of art teacher at Capricorn Primary School. With a team of local assistant teachers, 700 pupils per week received art classes in the loft of the school hall.
- Nerina de Villiers (founding member and current BAP Board chairperson) joined as a volunteer to support art teaching.
- February 2012: The New World Foundation (NWF) in Lavender Hill commissioned BAP to train adults to bring healing art to the community. Zain Nazier and Kim Pillay initiate and organise the first CAF Training at NWF.
- August 2012: Vrygrond Aftercare was founded by Build Up Kids and merged with the Butterfly Art Project.

Zain Nazier in the 2012 CAF Training.





Students from University Pforzheim supported BAP and its activities for many years. 2 First ever Weltwärts volunteers from Germany, 2 art therapists and 2 art therapy students arrived to help. Dr. Bärbel Brandes from Smiling Heart makes the decision to support BAP with R300,000 to build an art centre in Vrygrond. Art therapy sessions for 60 children in need could take place every week.

- October 2012: The first Community Art Facilitator Training in partnership with New World Foundation was finalised.
- March 2013: BAP opened its new building on Vrygrond Trust land adjacent to Capricorn Primary School with funds raised through Chic Mamas do care, Build Up Kids e.V., Mercedes Benz and most of all Smiling Heart e.V.
- May 2013: BAP trained the first Community Art Facilitator for the Community of Vrygrond.
- July 2013: BAP was granted NPO status from the SA Dept of Social Development, Angela Katschke became the Managing Director of Butterfly Art Project.
- January 2014: Charles Jansen was employed to be male support for the aftercare team, bringing together his love for art and his community.
- January 2014: The BAP Method was researched and developed, focusing on art therapy for traumatised children in the context of marginalised communities.
- March 2014: BAP's preschool programme were run by the organisation's first employees and served 90 preschoolers weekly. Barbara Chisvo and Ruchelle Muller ran the preschool programme for 3 years infused with their new skills gained at the Waldorf Training, before branching out into other responsibilities.
- January 2015: BAP offered afterschool art to children from Vrygrond. An Open Studio for adults was offered in the afternoons too. The Learning Trust, Kevin Kelly

The Butterfly Art Project building in Vrygrond.

and Stephan Cramer coached the Managing Director: Turning point in strategic thinking.

- June 2015: BAP took on a fundraising initiative in order to expand in 2016 to bring about more art outreach and art therapy to communities.
- November 2015: Zaid Abubaker Philander joined the team as the new Afterschool Programme Manager.
- January 2016: With funding from Misereor e.V. 2 one-year training courses for Community Art Facilitators commenced at Montebello Design Centre and the Art Centre in Vrygrond. BAP develops three 24h training modules: Early Beginnings, Creative Interaction and BAP Method.
- February 2016: BAP expanded its Afterschool Programme, running classes for 220 children and unemployed youth.
- September 2016: BAP's team of 16 full time staff worked on a long-term strategic plan, refining its Theory of Change and long-term goals.
- October 2016: BAP opened its Community Art Partners (CAP) Workshop at Capricorn Business Park for adults from other communities to learn how to run their own art programmes.
- December 2016: BAP's management focuses on monitoring and evaluation, restructures its organogram and hires support for managing the growing programmes.
- January 2017: BAP created two core programmes: CAP (Community Art Partners) and the ACV (Art Centre for Vrygrond). The CAP team trained, mentored and networked full time with a team of 5; supported by Community Art Facilitators as contractors.

- January 2017: BAP implements the action plan of the long-term strategy and creates two main programmes, CAP (Community Art Partners) and the ACV (Art Centre for Vrygrond).
- April 2017: BAP hired a teacher coach for the Art Centre in Vrygrond to work with teachers from Capricorn Primary School to enable them to run their own art classes. CAP team trained, mentored and networked full time with a team of 5 with Community Art Facilitators to support as contractors.
- July 2017: BAP board discusses hiring a Deputy Director to strengthen BAP leadership as it transitions from its pioneer into its structural phase. A very suitable candidate was found, and Gardie Judge was employed from 2018 onwards.
- October 2017: BAP underwent an organisational development process facilitated by Jacqui Farr and developed a new strategic plan, changing internal structures and simplifying the operations model, organogram and internal information flow.
- October 2017: BAP received the Bronze status award for Promoting Diversity and Inclusion by the Department of Social Development and Community Chest Ministerial Youth excellence awards for 2017.
- November 2017: The Art Centre, Vrygrond Heart for Art Programme was formalised.
- January 2018: BAP implements the new strategic plan, shifts its old projects into three main programmes: Training Programme, Mentoring Programme and Art Partner Support. The children projects are run by trained CAFs and became part of the Mentoring Programme.
- BAP employs Dirk Stassen as the Operations and Finance Coordinator. Art Centre Vrygrond formalises the Heart for Art Programme. Charles Jansen becomes the Heart for Art Team Leader. Gardie Judge starts as Deputy Director to oversee HR, Finance, PMEL, staff coaching and mentoring; and provide support to fundraising.
- June 2018: BAP verified as B-BBEE level 1. Community needs assessment took place to develop a project that meets the needs of children from Vrygrond that do not have access to formal schooling and are on the streets: The Love Bugs project was born.
- September 2018: BAP held its first annual 3-day Michaelmas Conference to increase the understanding



Michaelmas Conference 2019

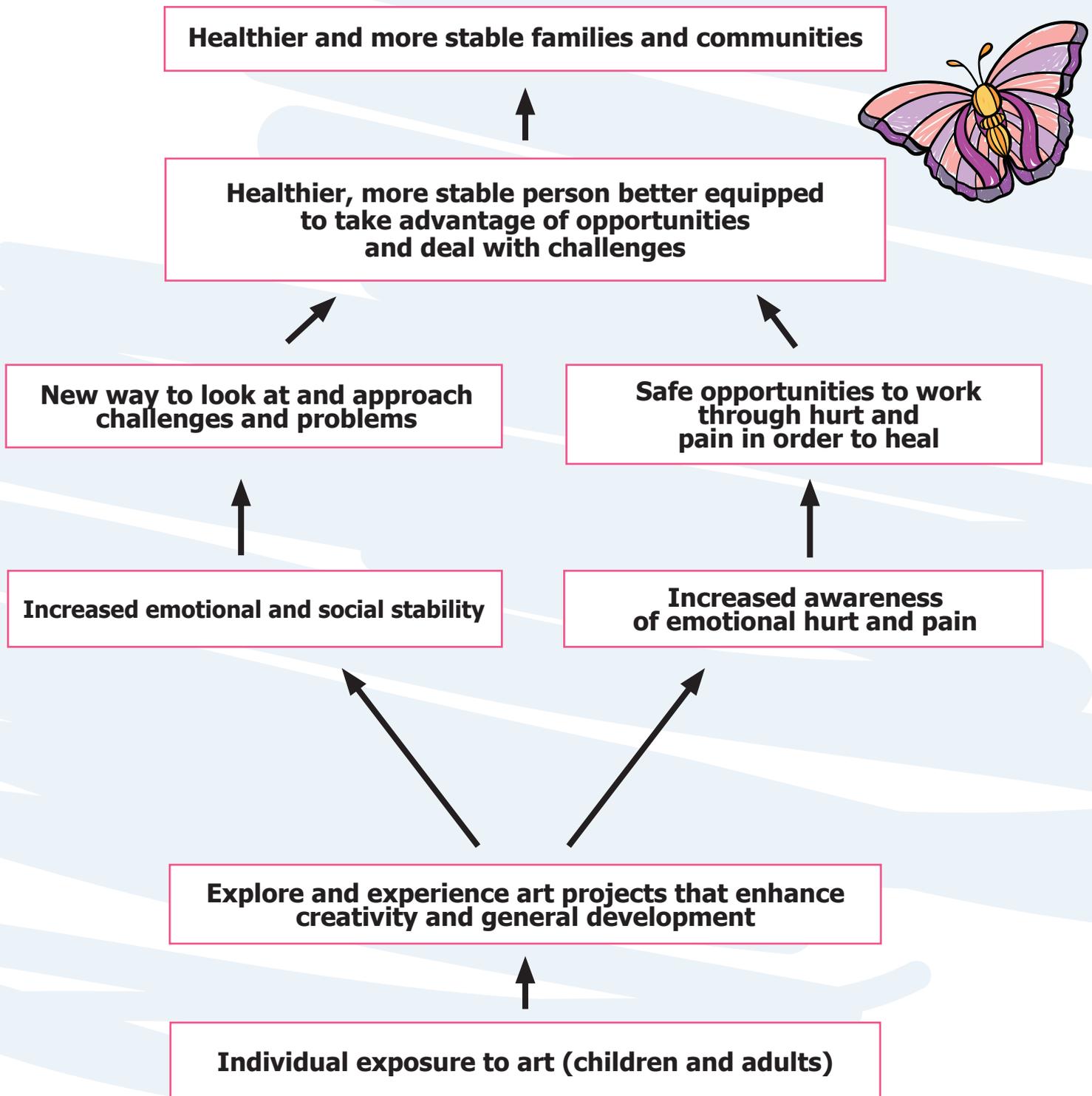
- of Anthroposophy and Waldorf Education within the BAP team members, CAF faculty members and Community Art Facilitators. 100% of the participants fed back that the event increased their work capacity.
- December 2018: BAP completed the development of 9 additional Community Art Facilitator modules with partnering organisations offering a wide range of skills to CAFs.
- January 2019: 20 CAF training modules, weekly hubs, an annual conference, orientation days and faculty meetings were scheduled for the year. Heart for Art planned to facilitate 740 classes for children over 32 weeks (for an average of 380 child beneficiaries per week).
- May 2019: Zaid Abubaker Philander becomes the Programme Manager for CAF Training, Mentoring and Art Partner Support.
- June 2019: The CAF training studio and office moved into the Garden Courtyard of Casa Labia Cultural Centre. A promising partnership was launched at the annual art exhibition with the theme "Gratitude", hosted in the Casa Labia Gallery space.

- September 2019: BAP held its second annual Michaelmas Conference. Again, the event had the desired impact with all participants indicating increased capacity.
- November 2019: BAP awarded the Community Chest Impumelelo Innovation Award - Change Maker in Arts and Culture.
- January 2020: Kamogelo Mokhele was employed as the Training and Mentoring Programmes' Coordinator
- March 2020: The world was struck by the Corona virus (COVID-19) and lockdown crises. BAP immediately focused on stabilising the team.
- Mid-April 2020 (and thereafter): 224 Community Art Facilitators were supported in their recovery from COVID-19 shock and fear. BAP adapted its CAF training to be taught online and a curriculum for times in crises was designed. Existing and new faculty members quickly learned how to train online and continued to deliver high quality workshops. BAPs mentoring activities continued uninterrupted on electronic and telephonic platforms.
- May 2020: After 3 months in lockdown, BAP had successfully launched its first big style crowd funding campaign to finance the art kit initiative and was able to support 4470 children through the distribution of art materials.
- June 2020: CAFs were encouraged and mentored to find their children again to give psycho-social support through art during the crisis. CAFs at the Art Centre in Vrygrond worked intensively with 271 individual children during lockdown.
- June 2020: BAP's 3-year objectives set: 250 active Community Art Facilitators, 15 independent community-based art centres, annual exhibitions, 75% of children in a sample group of 1000 are verified as stable, 2500 art classes at Art Centre Vrygrond, CAF movements in Gauteng, KZN and Eastern Cape.
- October 2020: The CAF training team scheduled and held a total of 169 online workshops and mentoring sessions on zoom.us since the start of lockdown.
- December 2020: BAP provided 2645 sets of 32-page art activity sheets in three languages (with colour pencil crayons) to equip CAF child beneficiaries with art materials for the summer holidays while still in lockdown.
- December 2020: The Learning Trust partners with BAP to (facilitate or) CAF Training in Gauteng in 2021.

BAP facilitator Sikelela Kwatsha with one of the Love Bugs.



THE THEORY OF CHANGE FOR BAP'S ART PROJECTS:



BAP's theory of change for its children projects: Educators provide safe learning spaces and opportunities for children to explore, experience and develop creativity, to acknowledge and find appropriate ways of dealing with emotional hurt and pain and to heal. In the long

term this will enable them to look at and approach life challenges and problems better. Healthier, more stable children grow into emotionally stronger adults resulting in them having stable families that contribute to healthy community lives.

OUR PROGRAMMES



Over the past 10 years we have learnt that our CAF training and mentoring must be participatory and experiential in nature for it to be most beneficial. Participants inform the process as we rely on their shared experiences, rather than them being recipients of information. Our training is not only theoretical but has very strong practical components. Even the measures of change in understanding of topics covered depends on participants' own self-assessments. Trainers guide participants through content such as welcome circles, ice breakers, art exercises and games as if participants are children. That way CAFs can model the trainer for their implementation at community level.

Training Programme

The programme focuses on empowering participants by building their capacity to be able to implement healing art classes in disadvantaged communities immediately after the training. Participants broaden their artistic skills, practice developing art projects for children in need of healing, learn about the human being and its dysfunctions and gain an understanding of the value of creative development. All the basics for growing art therapeutic skills are covered. BAP provides modules that make up 8 sessions of 3 hours each. In order to attend BAP's training, potential applicants need to apply and attend an Orientation Day to qualify for training. After completing a full module of training and the submission of a complete Portfolio of Evidence (inclusive of 24 hours volunteer/implementation time) for those modules where they are required, participants qualify to become part of the Community Art Facilitators Network.

The Training Programme's annual targets are:

- 5 x Orientation Days
- 12 x CAF Training Modules
- 18 x CAF Training Workshops
- 5 x Art Campaign Trainings
- 4 x Online Capacity Building Resources Published
- 3 x Faculty Development Sessions

Mentoring Programme

Mentoring offers guidance to BAP-trained participants in developing their art therapeutic skills. The mentoring process includes support to trainees as they implement learnings in their teaching spaces. Mentors provide encouragement that motivates CAFs to complete our training requirements. Mentors are accessible to CAFs so they can learn skills to navigate and facilitate through crisis and offer psycho-social support to traumatised children and youth. BAP offers further support by providing implementation time at its Art Centre in Vrygrond, affectionately known as Heart for Art, where they are capacitated through on-hand experience while learning classroom structure, discipline and the developmental stages of children. In July 2020 we are beginning to record mentoring engagements in 15 min increments to differentiate short engagements from intensive one hour long mentoring sessions. We found it important to find a measure to quantify mentoring in a way that relates to the quality of the engagement.

The Mentoring Programme's annual targets are:

- 1500 x one on one mentoring units
- 60 x Child Case Study Hubs
- 60 x Artist Hubs
- 4 x Art Project Design Hubs
- 800 x Healing Art Classes with Children at Heart for Art (Heart for Art is described and expanded upon later in the document)
- 15 x Project Cocoon Coaching Circles
- 5 x Community-based organisations/initiatives incubated
- 12 x Training Module WhatsApp Group Chats
- 7 x Exhibition Mentoring Circles
- 1 x Michaelmas Conference

I would not have made it this far if it were not for the support, I received through the BAP online webinars. I am extremely grateful for the support. Thank you, BAP!! – Phumzile Rakosa, Community Art Facilitator.



PMEL: PLANNING – MONITORING – EVALUATING – LEARNING

During 2020 there was more time for documenting and writing up important learning tools and information. At BAP we wrote up our PMEL systems and refined our tools with all implementation teams included in the process. We have strong systems in place, which are now well understood internally. All information and tool templates are on our website for Community Art Facilitators and others to utilise; and have already proven to be a valuable source of information to them. The following comes from the published introduction, enjoy the read and feel free to get in touch with us if you'd like to engage about the topic.

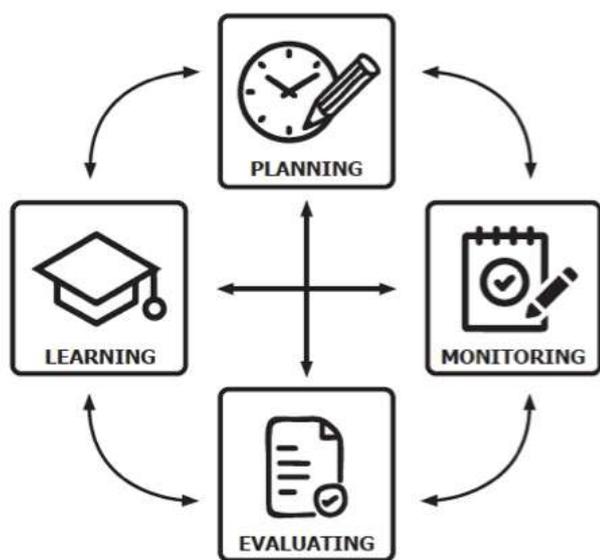
We often feel intimidated by the words "monitoring and evaluation" (M&E) and feel frightened by it, like it is a testing of our work or of our competence. Most of us don't realise that in the social development sector we are doing M&E in all our work all the time. PMEL helps our work flow, it isn't a test. To demystify the concepts of PMEL, the following looks at what the words mean with practical art programme or project examples for extra clarity - in an organisational context such as that of the Butterfly Art Project:

Planning: This is normally a detailed proposal (or suggestion/draft) for doing or achieving something that is still to happen. When we plan, we are deciding on actions in advance. A plan is our decision about what, how, and when we are going to do something in the future. It's a guide for the way forward. An example in an art programme or project would be: we plan how many art classes we will run in the coming weeks or in the coming school term or year, how many children

will be invited to each class, who will teach them and at what time. These are all the basic things we plan so that we do not work in chaos and so that we can deliver an effective service. Having a plan also gives us something to check against when we evaluate if we achieved what we aimed to.

Monitoring: This is when we pause, look and check the progress, quantity &/or quality of something. For example, we check on work progress at intervals to see if plans are on track. Information we get from monitoring tells us where things are going well and where the challenges are so that we can make needed adaptations. Monitoring gives us information about whether we will reach our planned targets if we continue doing things the way we are. Monitoring can also tell us when to change our original plans because they were maybe not realistic to start with; or no longer effective because circumstances have changed since the original plans were made. An example in an art programme or project is that that we might monitor the past month of art classes and realise that a particular class has low attendance, we check with some of the children and find out that the art class clashes with a new compulsory school activity; so we change the class time to accommodate this.

Evaluating: Generally, if we evaluate something, we are assessing it in order to make a judgement about it, about how good or bad it is or how effective or not something is. Evaluation can take place at any stage in a project or programme's cycle, but most often it takes place at the end of a project, after a specific time period, at the end of a planned task, at the end of a funding cycle etc. A formal evaluation is an in-depth investigation by an independent person into an organisation's ability to deliver outputs, checked against its plans and usually also includes an element of impact assessment. Impact assessment simply means checking if a planned activity made a positive difference or change for/in the beneficiaries. An example of a basic evaluation in an art programme or project is that we evaluate the impact of our art classes by using a tool like BAP's Child Development Assessment Tool. At the beginning of the school term, we fill in a baseline rating for each child and at the end of the term we rate them all again. This comparative data will inform us if the art classes we did with the children made a positive change, if it had impact. Remember that in unstable communities, children remaining stable is good impact.



Learning: This is when we gain knowledge about something by studying it or experiencing it. In terms of PMEL, learning is when we reflect on the information and data we gathered in our monitoring and evaluation. By reflecting, we are taking time to review and debrief, to list our lessons learned (this is gained knowledge). These lessons learned inform our next steps of planning so that we can be more organised, more effective and do things even better in the future. An example in an art programme or project is that we learn from experience / reflection that we will have fewer teaching weeks during school exam terms, so we adjust the following years plans to accommodate this reality. Another example could be that our class registers indicate to us that our grade 4 classes are always full, and we have a waiting list, we would reflect on why and perhaps learn that it is because creating

a clay mandala is a very exciting activity and is a good medium for that age group. We then plan for the next years grade 4s and perhaps offer 2 classes.

To read more about our PMEL, please visit <https://www.butterflyartproject.org/pmel> for the full document that covers the processes and tools used in BAP's Heart for Art and CAF Training and Mentoring programmes.



ORGANOGRAM 2020



Leadership and Management

Managing Director

Board

Deputy Director



Operations Team

**Programme
Coordinator**

**Programme
Administrator**

**Heart for Art
Team Leader**

**Operations &
Finance Coordinator**

Implementation Team



Mentoring Liaison

Art Facilitators

ECD Specialist Trainer

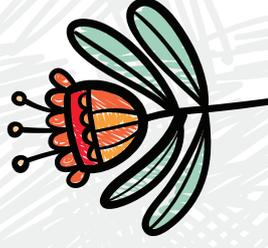
Art Facilitators

**Outsourced: Bookkeeper
& Consultants**

Contractors

Interns

Volunteers



WHAT WE ACHIEVED IN 2020

What we achieved: Training Programme

- Hosted **7** Orientation Days: **4** physical and **3** online with a total of **113** applicants. **81** applicants were accepted into the CAF Training Programme for 2020.
- Facilitated **6** full training modules with a total of 85 participants (**4** x Early Beginnings, **1** x Art in Youth Development & **1** x Drama for Personal Development).
- Hosted **2** physical Child Development training sessions with a total of **35** participants from our CAF beneficiary base.
- Facilitated **2** digital and **1** physical My Monster project campaign workshops with a total of **59** participants.
- Facilitated **25** Webinar workshops with a total of **533** participants (from April - October), with themes addressing a wide range of appropriate topics such as how to sew your own handmade face mask to bereavement to deepen the understanding and processing of grief and loss.
- Packed **1511** art kits and distributed art materials to **4491** children during lockdown with the help of **40** Community Art Facilitators who distributed to **29** communities.
- Created **10** art activity sheets for the Easter time and 32 art activity sheets in isiXhosa, Afrikaans and English for children under lockdown.
- Distributed **2500** packs of 32 art activity sheets inclusive a set of 12 coloured pencil to children through our Community Art Facilitator Network.
- Distributed **4000** Florence & Watson activity books in partnership with Treasure Box and The Learning Trust.
- Verified **177** active Community Art Facilitators in 2020.
- Verified that **3868** child beneficiaries were served in **83** communities in Western Cape by BAP trained Community Art Facilitators.
- Sold **23** Artworks at events or exhibitions. **135** Child drawings were showcased at the My Monster Exhibition at the Youngblood Beautiful Life Building in Cape Town.



- Hosted **37** Child Case study Hubs (CCSH) with a total of **481** participants from our CAF beneficiary base.
- Mentored **34** CAFs to be able to present their child cases in the CCSHs.
- Hosted **52** Artist Hubs with a total of **537** participants from our CAF beneficiary base.
- Facilitated **156** digital mentoring engagements with a total of **750** participants. These engagements included **51** group mentoring circles and **105** one-on-one mentoring engagements.
- Facilitated **48** physical mentoring engagements with a total of **68** participants. These engagements include **9** group mentoring circles and **39** one on one engagements.
- Received **31** lesson plans submissions from CAFs (**19** from Heart for Art, **2** from Project Cocoon and **10** from BAP's How to Design an Art Project webinar)
- **2** Community Art Facilitators were mentored to establish their community-based arts organisations and **1** Community Art Facilitator was coached to strengthen her already existing organisation through organisational development.
- **10** Love Bug children accepted into formal schooling for 2021.
- Hosted **3** Love Bug parent/guardian meetings with **75%** regularly attending.
- Provided 2 masks per child for a total of **132** children in terms 2 and 3 to safely attend our classes.
- Provided **116** My Monster artworks for curation towards BAP's annual art exhibition.
- Organised **5** celebrations for a total of **271** Vrygrond children including beach excursions, Heritage Day celebrations, a movie day and end of term parties.
- Carried out **8** community mapping visits to confirm where Heart for Art families are situated, recruit, update contact details and document which are the most vulnerable.
- Distributed **300** Art kits to serve **700** children in Vrygrond in March and April.
- Distributed **115** dresses and shorts to children attending programmes at ACV.
- Distributed **320** food parcels to the most vulnerable local Vrygrond households in the Heart for Art network.

What we achieved: Heart for Art

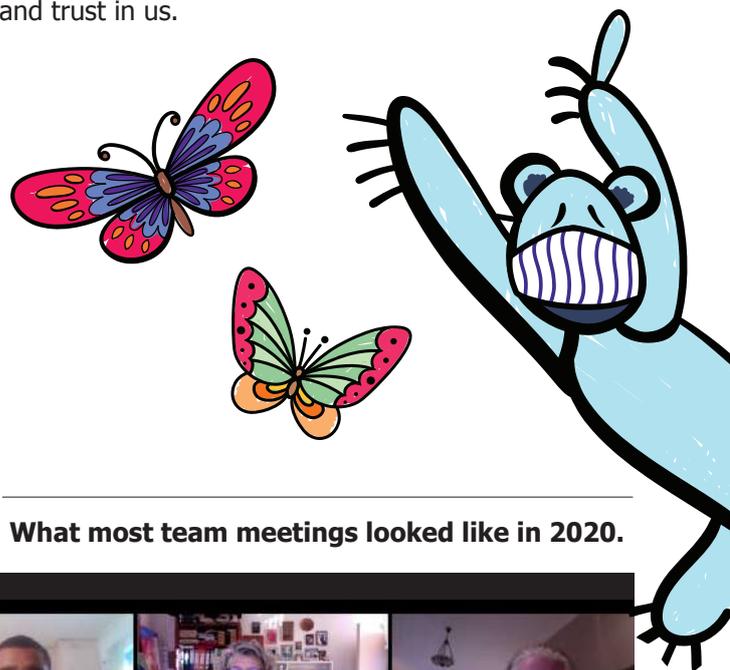
- Hosted **11** CAFs in their experiential learning journeys at our Art Centre in Vrygrond.
- Facilitated **548** healing art classes resulting in **5462** direct child interactions.
- Educated **296** children about the realities of living in a world with the COVID-19 virus, how to live a hygienic life and how to follow new rules to protect themselves and others in their family and community.
- Assessed the stability of all child beneficiaries using our CDAT and M&E Butterfly child assessment tools – a total of **950** ratings for **237** children were recorded.
- Hosted **15** classes for the Western Cape Education Department's (WCED) Special Behaviour Program resulting in **62** direct child engagements with these children. All WCED's facilitators expressed improvement in every child's stability and behaviour.
- Distributed **185** food vouchers (valued at between R200-R300) to Heart for Art families most in need, grandmothers raising children were prioritised.
- Served **1186** meals to children in the Love Bugs programme.
- Provided **780** sandwiches to the Heart for Art children in term 4.
- Provided almost **5500** fresh fruits to children attending our classes.
- Maintained partnerships with key sector stakeholders including Department of Social Development, Afterschool Game Changers, Sozo Foundation (Edu-centre), Capricorn Primary School, iThemba Primary School, WCED Provincial Behaviour Intervention Team, Literacy Project (for Love Bugs).
- Partnered with state social workers to support **6** children in desperate need.

Why I joined Butterfly Art Project (BAP) is because I was amazed by what people do at the centre and by the way they express themselves with art. I joined art and it made me a better person not only at art but in the community as well. Thank you BAP.

- Banza Prinsloo, Age: 14

- Celebrated the 10th birthday of Butterfly Art Project.
- Held **5** Management Board meetings & AGM.
- Revised and Management Board adopted all BAP Policies into one handbook.
- Workshopped SWOT in teams and updated into BAP's Strategic Plan.
- Updated the 3-year strategic plan with detailed 2021-2023 objectives.
- Assessed for level of Broad Based Black Economic Empowerment (BBBEE), verified level 1.
- Passed the due diligence evaluation of Community Chest.
- Researched and developed a COVID-19 Compliance Workplace Plan so that direct work with beneficiaries could resume in June.
- Wrote BAP PMEL document and published on website with tools for CAFs to download and use.
- Revamped our website with **7** new pages.
- Designed **32** activity sheets in three languages as an online resource.
- Produced and published **4** more tutorial videos for art and art facilitators.
- Capacitated the BAP team in the art of Graphic Journaling.
- Met for **6** supervisions with Jean Dixon online to better team relationships, build trust and hold each other through difficult times.

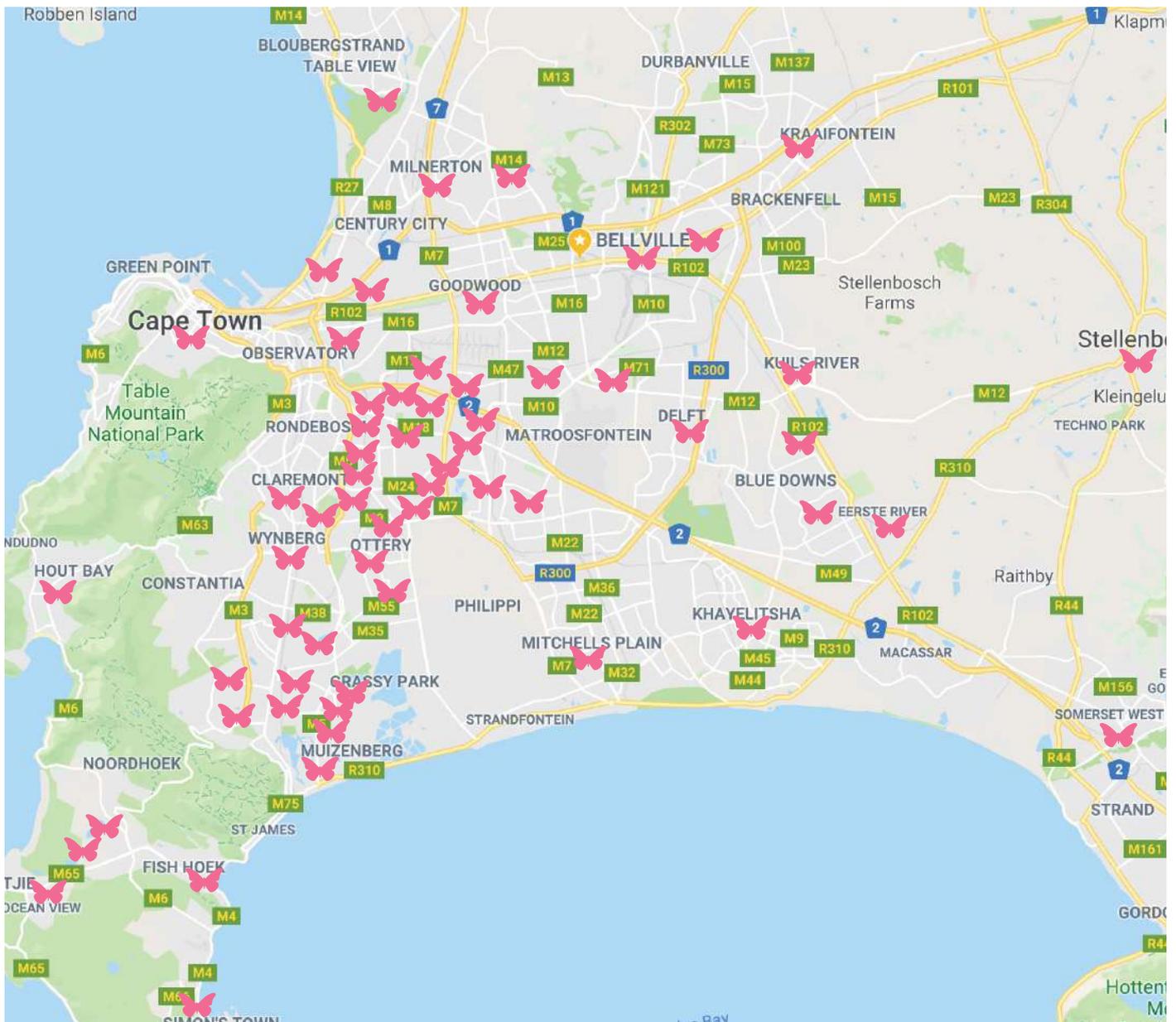
- Expanded our capacity in **9** graphic journaling workshops.
- Enabled **2** team members to participate in 1 online Digital Communications training with DGMT.
- Enabled **2** BAP team members to participate in NLP training hosted by The Trust Connection.
- Represented BAP at the NASCEE Conference online.
- Held **2** sessions with the iGold training team and **2** further coaching sessions to look at responsibilities and workflow in the team.
- Secured **R 3,325,537.20** to ensure full implementation of all revised programmes.
- Fundraised **R158,918.46** with 2 crowdfunding campaigns and **R21,000.00** selling second-hand clothing donated to BAP.
- Celebrated **17** funders for their generosity, loyalty and trust in us.



What most team meetings looked like in 2020.



CAF COMMUNITIES MAP:



BAP NOW WORKS IN 83 COMMUNITIES IN THE WESTERN CAPE

- | | | | | | |
|------------------|----------------|-----------------|-------------------|-----------------|--------------------------|
| 🦋 Athlone | 🦋 Chatsworth | 🦋 Hazendal | 🦋 Lotus river | 🦋 Pearly Beach | 🦋 Stanford |
| 🦋 Atlantis | 🦋 Crawford | 🦋 Heideveld | 🦋 Manenberg | 🦋 Pinelands | 🦋 Steenberg |
| 🦋 Belgravia | 🦋 Delft | 🦋 Hermanus | 🦋 Masiphumelele | 🦋 Plumstead | 🦋 Stellenbosch |
| 🦋 Belhar | 🦋 Diep River | 🦋 Hillview | 🦋 Milnerton | 🦋 Retreat | 🦋 Strandfontein |
| 🦋 Bellville | 🦋 Dunoon | 🦋 Hout Bay | 🦋 Mitchells Plain | 🦋 Riebeeck | 🦋 Tokai |
| 🦋 Bishop Lavis | 🦋 Durbanville | 🦋 Kenilworth | 🦋 Mowbray | 🦋 Valley | 🦋 Vrygrond/
Capricorn |
| 🦋 Blackheath | 🦋 Eerste River | 🦋 Kensington | 🦋 Mpumalanga | 🦋 Riebeeck | 🦋 Westlake |
| 🦋 Blomvlei | 🦋 Factreton | 🦋 Kenwyn | 🦋 Muizenberg | 🦋 Kasteel | 🦋 Wetton |
| 🦋 Bloubergstrand | 🦋 Fish Hoek | 🦋 Khayelitsha | 🦋 Newfields | 🦋 Rondebosch | 🦋 Woodstock |
| 🦋 Bonteheuwel | 🦋 Franschoek | 🦋 Kraaifontein | 🦋 Nyanga | 🦋 Rugby | 🦋 Wynberg |
| 🦋 Brooklyn | 🦋 Gaansbaai | 🦋 Knysna | 🦋 Ocean View | 🦋 Rylands | |
| 🦋 Bridgetown | 🦋 Goodwood | 🦋 Kuilsriver | 🦋 Ottery | 🦋 Scotsville | |
| 🦋 Buffeljagsbaai | 🦋 Grassy Park | 🦋 Langa | 🦋 Overberg | 🦋 Seawinds | |
| 🦋 Bushbuckridge | 🦋 Gugulethu | 🦋 Lansdowne | 🦋 Overcome | 🦋 Simons Town | |
| 🦋 Cape Town/CBD | 🦋 Hanover Park | 🦋 Lavender Hill | 🦋 Parow | 🦋 Somerset West | |

FROM THE DESK OF OUR PROGRAMME MANAGER



Something that impacted me in this turbulent year is having the power to view things with a real, but positive lens. I control the lens through which I view the world, my work, my relationships, my successes and failures. During level 5 lockdown, I spent hours talking to family members and worked towards having better working relationships with my colleagues. I had decided to use my power and practice on having a more positive outlook instead of seeing the negatives and challenges in things.

I watched and listened to a lot of "noise" about climate change. I followed the endless debates about whether we should put structures for the next generation in place now or be optimistic and believe that human beings will be able to turn things around. I watched a great David Letterman interview, and this resonated in me: "They say the true definition of an optimist is that optimists believe that the future is uncertain. Pessimists believe they always right, but rarely receive the satisfaction of their prediction" - Robert Downey Jr. This reinforced my decision to adopt a more positive attitude.

I remember after a challenging week, I met with a close colleague and made a conscious decision to spend my energy talking about how I need to lead by example, focusing on being a positive power, rather than remaining in my circle of concern. I wanted to be in my circle of influence.

This year brought out many monsters. Lockdown forced us to face a myriad of social injustices. We, as a society had no option but to acknowledge them. BAP's My Monster art campaign training which started in March hit home. This campaign's intention was to empower our Community Art Facilitators (CAFs) and the children they serve with the courage to look at their monsters (internal or external) in a non-verbal way. They were guided to find solutions as to how to face them. Many thought that the purpose was to eradicate their monster, however, after reading some of their My Monster drawings and stories, I realised that the children produced more diverse and amazing solutions than we could ever have imagined. So many were positive.

We at BAP believe that when children share and express about their monster, that monster immediately has less power. It is sad to experience that many childrens' monsters were connected to a specific childhood trauma. It is important that children are given the opportunity to express their traumas and hurts so that these do not spill over into their future relationships with others. They must express their monsters so that the associated trauma does not concretise in their systems; whether that is their physical body or their emotional stability.

As the stories of this campaign flooded in, I witnessed that the courage it took to address monsters, gave others the courage to do the same. I found that even my colleagues had found the bravery to share their realities. It gave me a chance to reflect on my personal monsters which lead to better working relationships in the team.

I came to realise that the saying 'moenie krap waar dit nie jeuk nie' (an informal Afrikaans idiom that translates to 'do not scratch where it doesn't itch') is an unhealthy avoidance. This very saying, often said to me by my elders growing up, I wanted to be free of. I learnt that not to scratch, gave the monster power that paralysed me.

I could see scratching immediately changed the dynamics in the team for the better. We started speaking more openly about our feelings and how we can be more efficient as a team knowing how to relate to each other and our emotional triggers. We learnt in coaching sessions that facts and feelings aren't the

same thing but can be understood as people's truths or paradigms. We learnt that supporting each other is to seek to understand each other first, before trying to be understood. It helped minimise conflict and encouraged 'carefrontation'. This had a ripple effect in how we reach out to our Community Art Facilitators (CAFs). We challenged them to find alternative ways of completing their implementation with children in crisis and do more because their BAP skills were desperately needed. We saw some CAFs 'come out of the shadows' after some years of absence, asking us to re-join the network and build their skills with us. We saw teachers (many of whom were often far too overwhelmed to attend our trainings and not particularly attentive to the power of art), come forward asking for more webinars to help them enhance their teaching. We saw CAFs get involved in soup kitchens, sending art kits through alternative channels and ensure art activity sheets (developed by a qualified art therapist) were sent to their children through security and police services. We also saw an online community grow within the CAF network, where participants supported each other in the artist hubs when they shared their traumas and came out as people who were more stable and willing to trust again.

We have seen how change has brought a sense of community amongst those who were already familiar with one another, and strangers. All the above allows us to be more optimistic, and adopting a belief system that we can change the world with, means that we will be. I wish you all well for the future and keep choosing to make the world a better place.

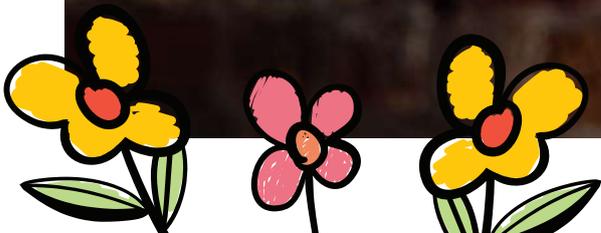
Yours in finding creative resolutions to the monsters we face,

Yours in creativity and art,

ZAID PHILANDER

Programme Manager

I like coming to BAP because I want to be the best in art. I wish that I can be an artist one day. I love the teacher that teach me to do art.
- Simanye Penxe, Age: 12



LETTER FROM OUR HEART FOR ART TEAM LEADER

Where to begin? What started off as a "normal" year with the world planning for a new year with new plans and dreams became entirely different. This was the same for me, when this year started, I wanted to be prepared for my tasks ahead, to improve on the things I did not do so well in the last year, I wanted to support more children on their journey to becoming healthy human beings. Believe me, I was ready for the year, or so I thought.

We started the year with our organisational kick off workshop. At that point I was leading a team of 9 people, 3 of them were our beloved volunteers from Germany. We started the first term, and all went well, our classes were running smoothly, our beneficiary numbers were looking good with many children having the opportunity to participate and be in a safe learning environment with us, and it felt good. Within a short period of time the Heart for Art team had to shrink from 10 us to only four. The world was in a panic, our volunteers were called back home, our Heart for Art programme had to be postponed indefinitely and the children were left with no alternative but to stay in their homes. I was left feeling disorientated because my work has always been about working directly with children and now, I was denied that. Fortunately for me and the programme, BAP's management had a plan, within weeks we had a new COVID-19 workplace plan, this document made it possible to work with our children again while abiding by the COVID-19 regulations. This plan gave myself and my team the confidence and strength to continue with our mission, to bring healing to children, especially in a time when they needed most.

What mattered most to me this year was the fact that I was (and continue to be) part of an organisation that does an amazing job supporting children. I felt supported knowing I am surrounded by a group of people who planned well and knew what had to be done, regardless of what was happening in the world. They were focused on how the organisation could effectively serve beneficiaries. I was scared at first, but that soon passed as I was made aware of more facts about the virus and that I would not be alone, that my colleagues would be there to support me and each other. My joy came from distributing activity sheets to children to do art at home, visiting their homes to drop off essential food, phoning and leaving messages to check



on the children and their families. These were all the things that had great meaning to me. This is what kept me going through this unusual and challenging year.

I had started my year wanting to be better and more effective, looking back at this year, I would say I did do better. Having time to reflect now, I am happier than ever that I am part of the BAP team, a team who stepped up and stepped out when it was needed. So, thank you all for being there when I needed you, without you, I would not be feeling this happiness. I end my year looking forward to the next, to new memories and learnings on our journey supporting and serving children.

Yours in creativity,
CHARLES JANSEN
Heart for Art Team Leader



FINANCIAL SUMMARY

THE BUTTERFLY ART PROJECT

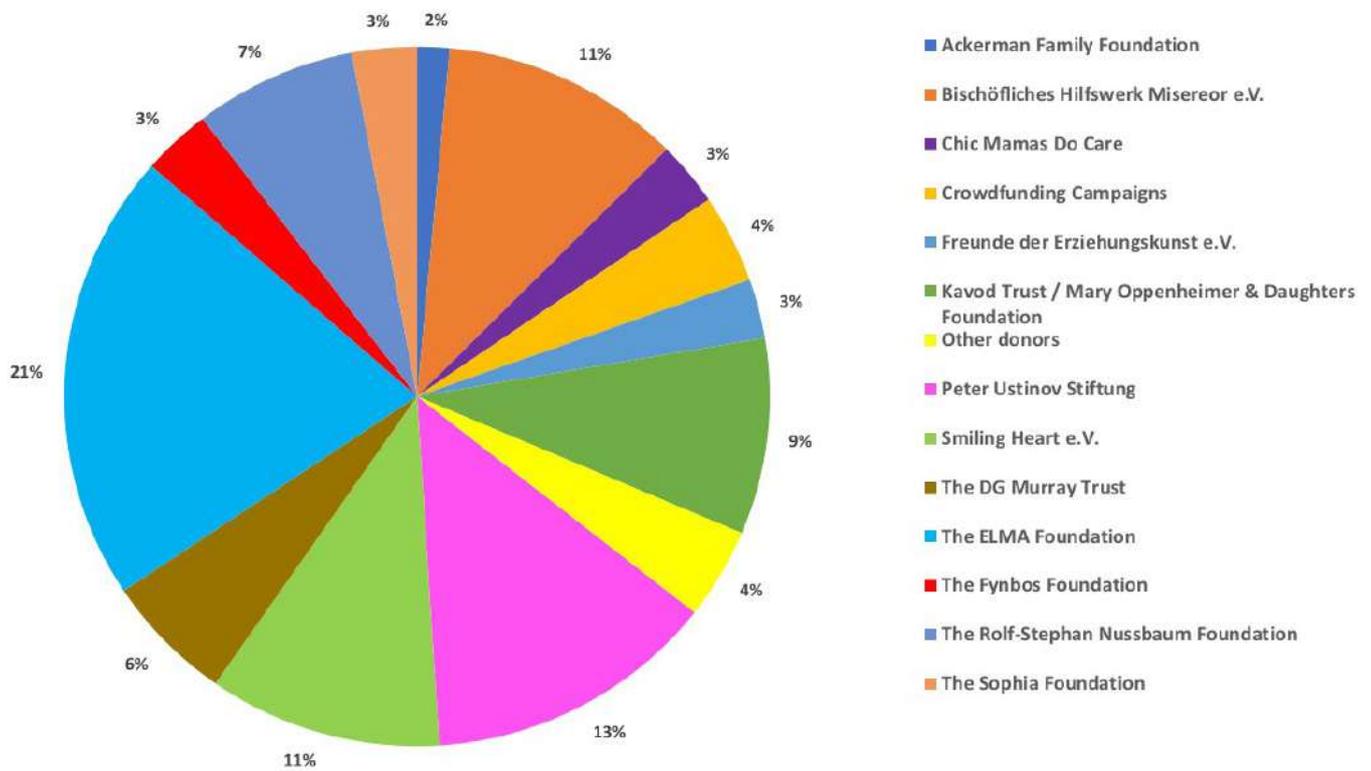
(REGISTRATION NUMBER: NPO 124-968)

ANNUAL FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

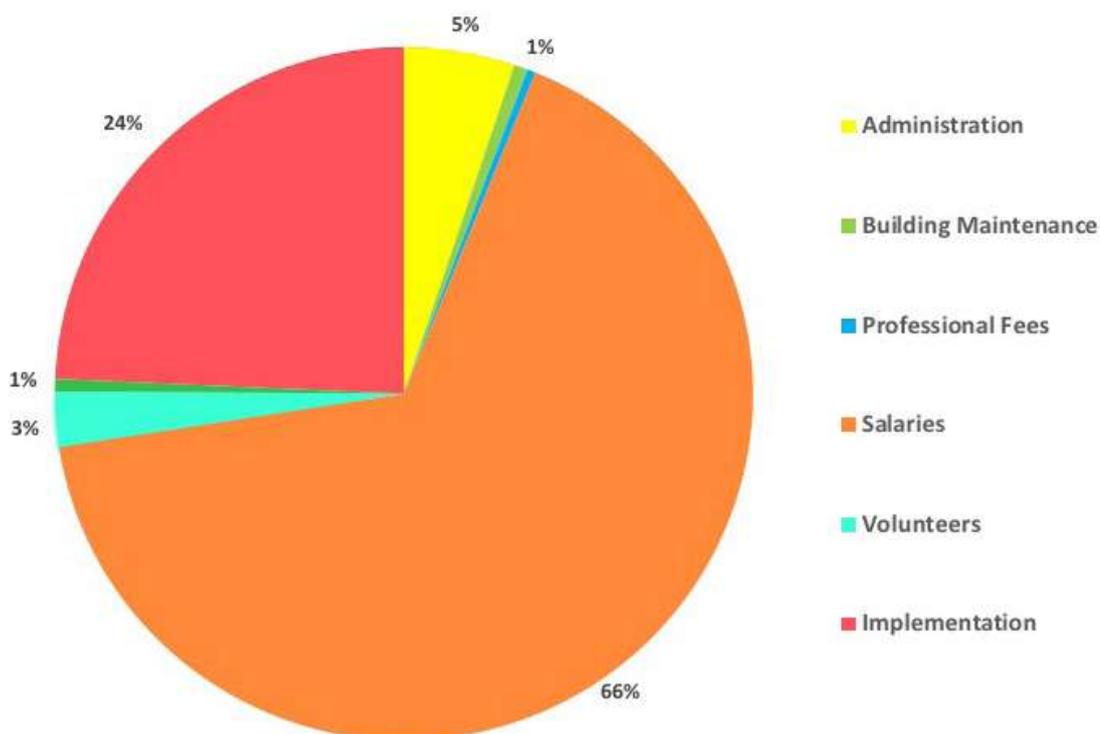
DETAILED INCOME STATEMENT

Figures in Rand	Note(s)	2020	2019
Revenue			
Sale of goods		1 000	131 050
Interest received		28 209	27 337
Donations received		3 363 104	3 488 969
	5	3 392 313	3 647 356
Other income			
eBucks		662	12 103
Operating expenses			
Accommodation - volunteers		(78 322)	(108 000)
Accounting fees		(12 500)	(11 100)
Advertising		(16 983)	(12 426)
Bad debts		(13 000)	-
Bank charges		(12 490)	(12 889)
Cleaning		(11 757)	(8 206)
Computer expenses		(6 374)	(7 337)
Depreciation, amortisation and impairments		(40 210)	(59 285)
Development and training		(19 084)	(22 443)
Donations		(1 260)	(10 145)
Electricity and water		(515)	(2 314)
Food stipend volunteers		(5 200)	(56 332)
General expenses		(3 220)	(6 183)
Independent contractors		(376 039)	(609 638)
Insurance		(29 703)	(27 434)
Internet expense		(28 374)	(23 735)
Lease rentals on operating lease		-	(38 236)
Materials		(268 374)	(204 880)
Permit fees		-	(4 965)
Postage		(53)	(1 470)
Printing and stationery		(41 647)	(46 495)
Refreshments and catering		(69 200)	(122 440)
Repairs and maintenance		(20 817)	(39 153)
Salaries		(2 168 391)	(2 195 285)
Security		(3 530)	(3 530)
Telephone and fax		(20 855)	(19 324)
Transport		(18 590)	(67 517)
		(3 266 488)	(3 720 762)
(Deficit) surplus for the year		126 487	(61 303)

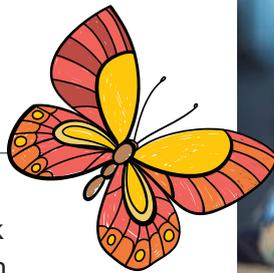
INFLOW OF FUNDS



OUTFLOW OF FUNDS



WISHLIST 2021



ART MATERIAL

- A3/A4 Paper (120gsm)
- A3/ A4 Paper (80gsm)
- A3 Art Sketch books
- Acrylic paint
- Black A3 paper
- Black A4 paper
- Black board paint
- Black fine liners
- Black markers
- Black permanent markers
- Canvas
- Cardboard
- Cellotape, 7cm width
- Clay
- Colour Koki's
- Colour water-based ink
- Colour card
- Colour paper
- Colour pencils
- Corrugated brown cardboard
- Crayons
- Erasers
- Fabric paint
- Fabric
- Foam material (chipped foam or high density foam pads)
- Foil
- Glazes (pottery)
- Glitter glue
- Glue sticks
- Knitting wool
- Laminating pouches
- Lino
- Masking tape
- Matt medium
- Markers (Copic brand or similar products)
- Oil pastels
- Paint brushes
- Paintboxes
- Pencils (HB up to 6B)
- Picture frames
- Pigments
- Podge
- Pottery glaze and underglaze
- Prestik
- Ribbon
- Rulers
- Silicone
- Soft pastels
- Sponges
- Spray Paint (all colours)
- String
- Tempera Paints
- Wallpaper glue
- Watercolour paints
- Watercolour paper
- Wax Block crayons (Stockmar)
- Wire
- Wood blocks
- Wood dowels
- Wood glue
- Wooden boards of any size
- Wool raw, unspun

ART TOOLS

- Aprons
- Art Books
- Brushes
- Cameras (Digital SLR, small point-and-shoot)
- Cardboard portfolios A3, A2, A1
- Clay tools
- Desks
- Disposable cameras
- Earbuds
- Easels (table size)
- Knitting needles
- Latex Gloves
- Overlocker machine
- Painting boards
- Pottery tools
- Sandpaper
- Scissors
- Sewing machines
- Tripods
- Wooden mallets
- Wood carving tools (including chisels)

OFFICE

- A4 and A3 printing paper
- Laptops and MacBooks
- Computers and Monitors in working order
- Newsprint
- Office folders

HOUSEHOLD

- Buckets
- Cleaning aids of all kind
- Coffee/Tea
- Porridge (Mielie-meal, Oats, Maltabella)
- Containers/basins
- Crockery, cake plates
- Cutlery
- Disinfectant
- Face masks (Covid-19 compliant)
- First aid items
- Flour for bread making
- Fresh or dried fruit
- Glass jars
- Kitchenware
- Microwave
- Milk (long-life)
- Paper towels
- Plastic bags/black bags
- Plastic tablecloths
- Rags
- Recycling bins
- Sanitizers
- Second-hand clothing
- Security gates (standard door size)
- Shelves
- Soap
- Spray bottles (for sanitizer)
- Toilet paper
- Tools of all kind (DIY)
- Toothbrushes

GARDENING MATERIALS

- Compost
- Indigenous plants for sandy soil
- Logs and tree trunks
- Pots
- Potting soil
- Seedlings
- Tools
- Vegetable seeds

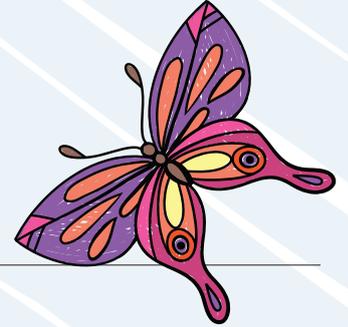
OTHER ITEMS

- Balls
- Children's books
- 'Waldorf' dolls
- Educational and wooden toys
- Fabric face masks for children (Covid-19 compliant)
- Furniture for Art Studios
- Music instruments
- Storage boxes
- T-shirts
- 2 x Portable Toilets
- 40 x Tracksuits for children

OTHER SERVICES NEEDED

- Transportation for outings
- Excursions/outings opportunities for children and/or Community Art Facilitators
- Movie makers for 5 min promotional clips
- Literacy support for children
- Printing, photocopy and laminating services

FUNDERS, DONORS AND SUPPORTERS



FUNDERS

Ackerman Family Trust, Peter Ustinov Stiftung, Smiling Heart, DG Murray Trust, Freunde der Erziehungskunst e.V. Misereor e.V. Chic Mamas do Care, ELMA Philanthropies, Kavod Trust, GLS Bank, Sophia Foundation, Fynbos Foundation, WeWorks, WC Department of Cultural Affairs and Sport, Crowdfunding (Art Kits), Crowdfunding (Birthday), Pop-Up Shop Fundraiser, Ella Rademeyer

MATERIAL DONATIONS AND DONORS

Abigel Sheridan, Anke Brummelhuijs, Anthea Lott, Art Sauce, ASSITEJ SA, Benjamin Felis, Brendan Bussy, CAN, Catherine Collingwood, Cathy Pouret - Little Dresses for Africa ö Belgium, Changemakers Hub, Charles Ainslie, Cheryl Shapiro, Cloene Jordaan, Danielle Horwitz, Danny Bischoff, Datasafe Computing, Dayle van Vuuren, Deckle Edge, Ella Rademeyer, Epic Print, Faika Green, Faldilah Green, German Embassy, Hans van Heukelum, Hero in my Hood, I Scream & Red, Ilka Stein, Inge Burman, Isa Lee Jacobs, iThemba Primary, Jackie May, Jamala Safari, Jean Dixon - Prospect Hill Recovery Practice, Jerome Cornelius, Jessica Meredith, Judy Mannering, Kathrine de Wet, Kirstie Samson, Leanne Porter, Lila Kelly, Linda Werneke, Lorraine Forbes, Lynda Levetan, Mandy Lomberg, Margit Serdl, Marielle's Artist Friends, Mario Claasen, Marlene Münchsmeier, Martin family, Mea Lashbrooke,

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SUPPORTERS

Artsauce, Amy Buczynski, Andrew Gorman, Anette Brandes, Angela Gorman, Barbara Kelly, Birgit Eckl, CAFDA, Casa Labia Cultural Centre, Creative Skills Factory, Cleone Jordaan, Dr. Petra Stemplinger, Dream Center Educare, Edna Swart, Erika Hauff-Cramer, Epic Print, Emanuele Pollio, Faika Green, Faldilah Green, Goetheschule Goslar, Graham Finlayson, Hannes Bernatzeder, Hildegund Kurr, Heather Acot, Inge Burman, Ismail Green, Isa-Lee Jacobs, I Scream & Red, Julie Killias, Proff. Joachim Schuler, John Winshield, Jonathan Schrire, Kevin Kelly, Kit a Kid, Lions Club Tokai (Peace Poster), Lindsay Hendricks, Marielle Higler - van Hal, Michelle Jones Phillipson, Montebello Design Centre, Muizenberg High School, Madge Graham Preyser, New World Foundation, Norval Foundation, Oswald Kurr, Rupert Museum, Prime Art, Seidler Roland, Shawco, Shona Saayman, Smart Kingdom, Steenberg Primary School, Stephen Judge, Susanne French, Sunflower Project, Tina Harcourt-Wood, The Bread Company Artisan Bakery, The Wild Goose Artisan Bakery, True North, Ulrike Schmidt, Young Blood Africa, Zeitz MOCAA.



OUR DETAILS

BUTTERFLY ART PROJECT

REGISTRATION INFORMATION:

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

WEBSITE: www.butterflyartproject.org

EMAIL: info@butterflyartproject.org

Art Centre Vrygrond: +27 (0)72 190 2149

Community Art Facilitator Workshop

Casa Labia Garden Courtyard: +27 (0)60 805 6482

Managing Director:

Angela Katschke,

Cell: +27 (0)83 899 1883

Deputy Director:

Gardie Judge,

Cell: +27 (0)83 461 4679

Programme Manager:

Zaid Philander,

Cell: +27 (0)74 5459938



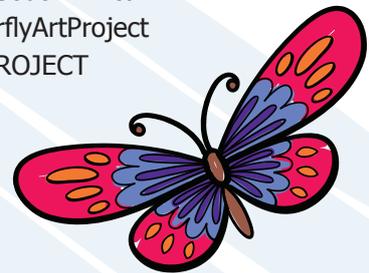
Social Media

WEBSITE: www.butterflyartproject.org

YOUTUBE: Butterfly Art Project, South Africa

FACEBOOK: facebook.com/ButterflyArtProject

INSTAGRAM: @BUTTERFLYARTPROJECT



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 it.

CAF TRAINING WORKSHOP - Casa Labia Garden

Courtyard till end July 2021

at Casa Labia Cultural Centre

192 Main Road

Muizenberg 7950

Cape Town. South Africa

Phone: +27 (0)60 805 6482

GPS Coordinates: -34.110915, 18.466267

FROM M5

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

Keep left at the Muizenberg water slides.

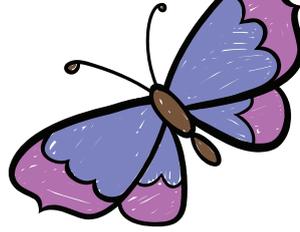
Beach Road will take you past the putt-putt and swimming pools on your left.

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

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

The beautiful Casa Labia building will be the next building.

SUPPORT US



BANKING DETAILS

Butterfly Art Project

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

Swift code : Firnzajj

Signatories: Angela Katschke, Karen Morris,
Nerina de Villiers.

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





THANKS TO EVERYONE FOR MAKING THE BUTTERFLY ART PROJECT HAPPEN!

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STEPHEN JUDGE, KAREN SCHERMBRUCKER (MISEREOR E.V.)
AND OUR STAFF MEMBERS.

