

Butterfly Art Project

ENCOURAGING CREATIVITY AND HEALING THROUGH ART

BOOK 2: CHAPTER 4- PLANNING YOUR
ART PROJECTS/ CLASSES
CHAPTER 5- RESOURCE MOBILISATION



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ABBREVIATIONS

Asset-Based Community Development	ABCD
The Butterfly Art Project	BAP
Community Art Facilitators	CAFs
Community Based Organisation	CBO
Community-Driven Development	CDD
Companies and Intellectual Property Commission	CIPC
Civil Society Organisation	CSO
Department of Social Development	DSD
Early Childhood Development Centre	ECD
Faith-Based Organisation	FBO
Financial Intelligence Centre Act	FICA
Memorandum of Incorporation	MOI
Non-Governmental Organisation	NGO
Non-Profit Company	NPC
Non-Profit Organisation	NPO
Public Benefit Organisation	PBO
Search Engine Optimisation	SEO
South African Revenue Service	SARS
School Governing Body	SGB

Credits

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4. PLANNING YOUR ART PROJECTS/ CLASSES

4.1 THE PLANNING PROCESS

Planning is primarily about gathering all the information needed to plan and establish your art centre and its projects/ classes successfully. This information gathering process should include identifying the following needs:

- **FUNCTIONAL NEEDS** – Venue/ students/ partners/ resources
- **TECHNICAL NEEDS** – Catering/ transport/ sound/ lighting
- **QUALITY NEEDS** – Will the services offered meet your student's needs and expectations?

As part of the planning process, you will need to be creative and ask yourself the following questions:

- Who will participate in my art classes?
- What would they say, ask or add into the planning that you haven't thought of yet?
- What's the biggest risk you can think of in terms of starting your art centre? How will you deal with this?
- What will success of the art centre look like?
- How will you recruit your target group into the classes/ art projects? Are there any set criteria?
- Are there any legal considerations? (e.g.: you may require indemnity forms to protect your organisation in case there are injuries while your student are on your premises)
- How will the classes be designed? (For example: frequency, duration, activities, resources needed)
- What would make my art centre and classes unique?

4.1.1 WHAT SERVICES WILL WE OFFER?

Part of the challenge of running your art centre is to decide on exactly what you're going to offer. To start with, the best idea is to develop several projects that take only a few hours to complete (remembering that many students may be much slower than you are). Each project/class should be designed in such a way that it is adaptable based on where and who it is being offered to.

On the whole, most people feel the need for immediate gratification – this means that they like to see immediate results – the “fruits of their labour” sooner rather than later. This means that if you do decide to offer courses in techniques, be sure to break this down into “project” your students can draw on the success of previous lessons which will motivate them to continue with the classes.

Consider that, especially when dealing with children, teaching a “project” rather than a series of techniques could be more successful, because being able to take

home a completed object within a day or so will give them a real sense of achievement. You could always expand to providing technique classes and more advanced project workshops at a later stage.

For the most part, this manual has been developed to assist art facilitators wishing to start an art centre/ programme within under-resourced communities – as a non-profit. We therefore remind you to give careful consideration to:

- The materials required for each of your classes/ projects must be inexpensive, easy to source.
- The steps included in your lesson plan should be easy to repeat – students can redo these at home.
- The finished product is something that will always come out looking reasonably good, while allowing your students to put their own unique stamp on it.
- As you design your class/ project, keep the lesson goals and outcomes in mind.
- It is always a good idea to build in monitoring and evaluation tools and/ or processes from the beginning.
- How frequently should your classes be offered and how long should each class be?

Some of the questions you should ask yourself when planning classes or projects that you will offer through your art centre:

- What media can be taught best in the space that you have available?
- How and what can the art centre give to the creatives who live in the community?
- How can your projects provide artistic opportunities for personal development and healing?
- How can individuals be taught to create beautiful artwork they care about?
- How and what can the art centre give to the community around it?
- How can the community grow/ develop through the support of your art centre?
- Will the project be integrated with the other goals and/ or programmes of partner organisations?
- Do you want to run the projects yourself, or do you want to help another community group to run the programme?

Owning your own art studio for your arts centre classes/ projects is not always necessary, a range of community facilities could be used. Where ever you decide to offer your classes it is important to ensure that a safe environment is created.

YOU WILL NEED TO THINK ABOUT:

- If your target group is children, you may need to consider a dedicated space in order to ensure the safety of the children.
- If you are dealing with students with special needs or who have been traumatised you will need to consider how to ensure that the space you use will take these needs into account.
- If your centre is based some distance away from the community where your students live, transportation is an important consideration.
- If you are focusing on children for your classes as an integral part of after-school programmes, you will need to plan the timing of your classes carefully as children cannot be expected to travel late in the day to get home.

4.1.2 WHO IS YOUR TARGET GROUP?

One of the most important considerations when planning your art classes/ projects is identifying your target group (your students). Once you know who you are going to offer your services to, you can tailor both your lesson plans and your marketing plan accordingly (We'll be looking at developing a marketing plan in more detail in chapter 6).

Understanding who you will be offering you services to is at the heart of planning your lessons/ projects. Your target groups could include:

- **CHILDREN** – for example at early development level through ECD's, in partnership with a primary school, as an extracurricular activity, or at a community centre.
- **YOUTH** – through high schools, through community centres, other community organisations working with youth, at your own studio.
- **ADULTS** – through community centres, at your own studio, in partnership with other organisations based in the community.

With a clearly defined target group you will find it easier to plan your classes/ projects, it also makes it much easier to decide where and how to market your art centre. You may decide to offer your art classes to one target group (for example children, teens, or adults) or to various target groups (for example adults in the mornings and children in the afternoons – after school).

Targeting a specific group of people for your services does not mean that you are excluding people who do not fit your criteria. Rather, focusing on a target group will provide you with the opportunity to better tailor

your services to meet their needs – this is a much more affordable, efficient, and effective way to reach potential students and grow your business. Remember no one can afford to target everyone.

Similarly, your classes may focus on a single specialty (for example painting or ceramics), or in a collection of mediums and techniques. The visual arts, whether sculpture, painting, design or computer graphics, have to be taught in a way that makes them relevant and meaningful to people of all ages. After all, art is a means of expression, and you should focus on helping your students formulate ideas they want to express. It may be in the best interest of your new enterprise to teach in as many disciplines as you can, especially in the beginning. This can help you identify what interests your students most – and what they would most like to pursue in their artistic learning long-term.

4.1.3 LESSON PLANNING

Many of your students may need to be introduced to the fundamentals and techniques of various art mediums. They may need to be shown what can be done with certain materials and how to manipulate unfamiliar and familiar tools. Whatever you plan for your classes, the purpose of these classes should be to help students to experience the power of art to heal and enjoy the creative process of self-expression.

As part of the design process you will need to consider:

A. GROUP STRUCTURE

- Size (How many students will be attending the classes?)
- Composition (Where will these students come from?)
- Frequency and duration of group sessions (Number of sessions to be held? When? How long is each class?)
- Venue and equipment (Where will the classes be held? Will the venue accommodate the group you are expecting? Do you have enough equipment (tables/ chairs/ easels/etc?)
- Attendance (How will you monitor student attendance?)

B. FACILITATION SKILLS

- Class preparation (Material and venue preparation)
- Activities to be included (What will the students do in class?)
- Teaching methods being used (How are classes taught?)
- Involvement of students (How are students involved and engaged?)

C. MONITORING STUDENTS

- Observing improvement in students (How will your students be monitored?)
- Trends observed (What is happening frequently within the group?)
- Skills or knowledge acquired (What are the key concepts grasped mostly by the group?)

D. LESSONS LEARNT

- Lessons learnt by the facilitator – how can lesson plans be improved

Once you have considered the points above, it's time to get down to the actual lesson planning. To do this you will need to consider (*refer to appendix 11.3 for a lesson plan template and 11.4 for an attendance register*):

A. Lesson Topic/ Focus: You may wish to consider the following options (none of which is exclusive of others):

- **Art as a window on the world:** Art can be used to explore how to create and interpret visual language to record the values and narratives of your community.
- **Art as a means of expressing ideas, feelings, and events:** Art can easily be used as a language of expression, allowing people to explore feelings, ideas, their history, identity and/or event in their lives.
- **Art to understand the physical and cultural world:** Art can provide a way for people to express the life and times of their communities and individuals.
- **Art as a step to develop a career:** Development of techniques and skills that apply to expressive, commercial and fine art.
- **Art as an opportunity to explore the cultural legacy of one's own community:** Art is an excellent vehicle to express the culture and traditions of a community. Included in this is the integration of traditional arts/ creative practices.
- **Art as a way of developing expertise using the tools of technology:** Art is a great way to explore new technologies – this can include the making and responding to art via information technology, smart tools, and newly fabricated materials.
- **Art as medium to deal with hurt and pain:** Art is a non-verbal medium to express past experiences and the current emotional state.
- **Art to build up resources:** The different art mediums affect human beings on different levels. Art activities applied correctly can help strengthen the soul, body and spirit.
- **Art to grow life skills and concentration span:** Especially traumatised children lack the full capacity

to learn as their brain functions are limited accessible, busy trying to process the trauma or already being numbed to bare the pain. Art processes have a rehab function for such cases.

B. Lesson Goals: What would you like to achieve by offering these classes? For example:

- Students develop their artistic and creative talents using "artistic" tools and techniques
- Local creatives are provided with a platform to practice and showcase their art.
- Creativity is encouraged and fostered in educating our youth.
- Children heal their hurt and pain through experiencing a safe space and experiencing art.
- Students grow their resilience and can manage life challenges better.
- Children and youth address important life matters through art projects.

C. Lesson Objectives: How will you do this?

For example:

- Helping students acquire art skills to enhance their creative expression and support their art-making.
- Provide practical lessons based on specific techniques or artistic mediums.
- Providing community creatives with access to art skills, resources and networks, including coaches and mentors.
- Help community members, including educators, have access to interactive arts experiences and creativity skill development programmes.

Theory of Art Therapy - the Healing Power of Art, by Angela Katschke. Angela, 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. Art therapy, over time, has developed worldwide as a well-recognised form of non-verbal therapy to deal with health disorders. South Africans have recently come to learn about the healing properties of the artistic process and the need for training programmes for art therapeutic skills has continued to grow.

Studies show that to be able to reflect on the realm of feelings and deal appropriately with emotions, a human being needs to develop healthily on all levels of its existence, particularly in the course of its early life: The first seven years of childhood focusses on physical development. Universally, the growth of adult teeth is an indicator for school readiness. The foundations for seeing the healthy development of the physical body are now evident - now the child has the inner resources to be able start learning at primary school level.

Note: The majority of children growing up in townships and informal settlements in South Africa are not nourished appropriately nor adequately in the first seven years of their lives.

The next seven years (age 7-14) the child develops its life force body. They become independent from their parents/guardians and educators' life forces, e.g. will be able to manage their sleep and wake rhythm on their own. To support this development of the life force body, primary school education needs to offer a rhythmical and stable environment.

Note: Children growing up in marginalised communities in South Africa do not feel safe nor have the space or opportunity to let go of toxic stress and struggle to find reliable relationships to practice relationship-building with people outside their close family structure (which are unfortunately not commonly found either).

The next seven years (age 14-21) is when youth focus on the maturing of the soul with its three soul qualities: Thinking, Feeling and Willing. Observing youth, it becomes evident that none of these function well and

they are quickly and too easily labelled as "difficult". To find their individuality they argue and discuss, fall in love and have their hearts broken, take part in adventurous expeditions and protest injustices. That way they explore and discover their very own identity and life purpose.

Note: In South Africa, we have a terrible history of oppression and 25 years of democracy marred by extensive political manoeuvring and corruption. Too many communities are still neglected with people living in terrible circumstances.

Youth growing up in these environments have few ethical role models and insufficient boundaries to guide them through their "difficult" years.

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

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

At BAP we use basic and affordable materials and techniques to enhance the children's creative process:

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

The artistic process can't stand alone and do its magic, the educator/art therapist needs to enhance its effect with the correct classroom set-up and the considered social interactions with each other. Kindness, respect and interest for each other set the tone for free expression and development. Our CAFs are trained in these skills.

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

At BAP we have developed a tool to measure the general, emotional, creative development of a child and its social interaction. Through these indicators we can see a wide spectrum of the developing child and measure their level of stability and identify progress.

Art making requires students to think and to apply concepts and ideas, and gives them the actual experience of solving problems in order to create their "masterpiece". A good art class/ project will allow students to engage in learning processes that result in making something of value. An end product should not be the final goal of the art class/ project (learning must be the ultimate goal), but the art produced will be the results of good art instruction.

As an artist you can rely on your inner intuition and experiences in the visual arts to inform your choice of processes to use to help deliver the planned content of each class/ project. As part of the lesson planning process it is important to know how to break an art-making project into doable parts, and how to help your students put the parts together to form an appealing whole.

Be sure that you create a schedule of classes that allows enough time on tasks in studio/ classroom so that your student's work reflects a complex thinking process, as well as growing mastery over tools and materials. You will need to be able to communicate with your students and know how to speak to them in a way that will encourage them to experiment, despite their fears. You will need to provide a safe way to move through each of the planned lessons that is structured and progressive and helps your students learn, step by step.

Remember that it is a good idea to start with an art project that provides opportunities for immediate success to engage and excite your students. If they aren't excited, or at least curious, about the art form or topic, it may be difficult to maintain their interest and participation and, ultimately, to achieve your desired goals.

Finally, keep your workshop light-hearted and relaxed. While you want students to walk away with newfound knowledge and skills, this should be a fun experience! Having the right amount of excitement will make students want to come back for more, instead of treating it like a chore.

4.1.4 PLANNING YOUR SPACE

When planning your art centre, you will need to consider whether you will be offering performing art or visual art programmes – each of which will have specific requirements – for example if you are offering dance classes, you will need enough open space for movement, music classes will need to take into account the types of instruments being taught as this will impact on what space is needed and possible noise implications.

Assuming that your art centre will be focused on the visual arts, you need to be mindful of the needs of time and space, as well as facilitator offering the class. Students, regardless of age, need time to develop an idea and determine how to express it; they need time to consider various options regarding tools, techniques, and media.

From a logistical standpoint, they need enough space to work to create paintings or drawings. If possible they should have access to enough space to be able to experiment with size and scale, as well as with shape and pattern.

Ideally, art classes should be provided in airy, well-lit studios that enable students to produce art as well as talk about it. There needs to be a sink with running water! Storage space – this is for both your art resources and art in the process of being produced.

Where possible, it would be helpful to expose students to not only traditional tools and techniques, but new tools and techniques – computers, photography, power tools, and the like – available to budding artists.

If you have the space you can plan to work large – large paintings, sculptures or group based projects. By working

large you can provide the opportunity for students to work in creative teams – providing a new type of learning environment. Creative teams allow people to learn many life skills, including: negotiation, decision-making, communication skills and team work.

4.1.5 RECRUITING

Once you have identified your target group (who your students will be), you will need to plan how you will recruit these students into your classes.

Recruiting new students is something all art teachers want to be better at, but it's a process that takes time and constant work. If you put off the process and only think about it when you actually need new students, you'll end up scrambling and working harder than you have to. But if you diligently work at it a few hours a week, you can have a steady stream of new faces throughout the year and keep your existing students coming back.

It is a good idea to have a form that lists each class and only has spots for the number of students that you want to include in each of these. This will help you with managing your recruitment and ensuring that you effectively manage the ordering of supplies.

Some tips for recruiting your students:

- 1. Be clear about who you are** – don't be afraid to tell other about your ideas. Share with them what you are planning to do. Share with people your motivations and values – these will influence how you plan and present your art classes.
- 2. Dare to be different** – you can be unique in what you offer, how you offer it, how you market it, or in any number of ways that will make your centre stand out from any other organisations. Being unique will make you memorable. On slight word of caution be sure to tailor that uniqueness in a way that would appeal to the students you are trying to recruit.
- 3. Network with local organisations** – Working with other organisations, like community centres, churches, schools as well as other organisations working in your community can give you access to an unending supply of potential students.
- 4. Draw on the talent around you** – the advantage of working within a community you either know of

live in yourself, is that you are constantly in contact with community members who can help build your art centre. You may already know people at local schools, community centres or who work through other organisations that already work with your target group.

- 5. Get out into the community** – Being out in the community is one of the keys to bringing in more students. Ideally, you want to get your art centre's name known by as many as possible. The more people start to recognize your centre, the more trust and interest you'll build.
- 6. Resist the urge to "hard-sell"** – this might seem counter-intuitive to you, but be careful not to do the "hard sell". What you need to do is engage people and get them enthusiastic about what you have to offer – in this way they will invariably sell your services for you.
- 7. Ask for referrals** – Asking your students, community members and your network contacts for referrals is the most valuable form of recruitment. Referrals usually convert faster, remain students longer, and feel happier about your service overall. The challenge is to be confident in your classes and asking people to do the same. Asking for referrals shows your students that you want them.
- 8. Run classes at times that will suit your students** – For example, running an after school program can meet a critical need for working parents and gives you the opportunity to transform new students into students for life.
- 9. Keep students coming back** – One way to keep your students coming back is to model your lessons to create a "safe space", which allows students to develop their skills without fear of judgement, which allows them to express themselves as individuals.
- 10. Be an advocate for your students** – proudly display their work and try to engage with them as people, not just students. This helps establish the personal touch people prefer.

Finally, you may want to think about creating a system for yourself to follow up with your students (or their parents), for example you could send out an e-mail or WhatsApp message one week before class starts reminding everyone of the class day and time, instructions for getting to the venue, and any

other important information. In more under resourced communities, you may need to consider other ways to communicate with your students (and their parents), like phone calls, SMS or letters send how with the students.

4.1.6 MONITORING AND EVALUATION

Monitoring and Evaluation (M&E) is a process that helps your organisation, and your team, improve performance and achieve your planned goals. The aim is to improve the current and future management of the services you offer (**outputs**), the result of these services (**outcomes**) and the change that this brings about in your students (**impact**). It establishes links between the past, present and future actions and is important for your planning of your organisations activities.

Monitoring is a continuous assessment, and should be designed to provide early detailed information on the progress or delay of the ongoing assessed activities. Evaluation is aimed at providing recommendations and identifying lessons learnt to help improve performance and long-term planning.

Evaluations are also a means to report to your funders/donors about the activities being implemented. It is a way to verify that the funding you have received is being well managed and transparently spent.

It is a good idea to develop a set of guidelines and tools to provide a way to monitor and evaluate the progress of not only your students, but also the training practice of both you and any facilitators that you might hire on a regular basis. Assessment feedback is extremely useful in improving services and lesson plans over time.

How will you tell if your program is working?

- Who within your organisation will be involved in designing, implementing and evaluating a program for youth at risk?
- How will you document and evaluate your program?
- How will you use what you learn to improve your services?

If you have decided to go the NPO route, then having appropriate monitoring and evaluation systems and tools is a must. Funders will require that you report on not only your activities and how you spent their money, but also on how this was monitored. Funders also want to know the impact (change that has happened) that your activities have had on your students, through the use of their funding.

BAP's Monitoring & Evaluation (M&E):

Our M&E system predominantly revolves around our Child Development Assessment Tool. With this tool we assess each child's level of general, emotional, creative, and social interaction stability.

We aim for and measure the general, emotional, creative and social interaction stability of our children, rather than seeking major progress, as the foundation of our impact. High incidents of social problems, including drug abuse, murder, violence, gender violence, lack of normal social consciousness is experienced in unstable communities, where the children we serve live.

The results of community instability are the continuing and escalating social problems which become norms and learned by the younger generation. By providing stability mechanisms, we counteract this escalation child by child. Only when a child is stable, despite the instability of the world they are in, can they have the mental space and general ability to learn, flourish and progress.

We assess each child's general, emotional, creative and social interaction stability at the beginning of each year to find a baseline measure (numbered 1-6). At the end of each school term each child is assessed again against the same criteria. Baselines and subsequent ratings are done in teams of at least 2 (class art facilitator and assistant/s) assessors so that no rating is personalised and is objective. In the tool we provide space for facilitators to add comments for consideration when assessing the baseline number to the final assessment number.

Factors such as a death in the family or a violent crime in the home are factors that may result in a child not being stable in a certain assessment area at a particular time of assessment.

Results of our M&E data are collated, and findings recorded in both internal and external reporting. M&E findings are included in the initial planning of the project on an annual basis. Various tested tools used for M&E in the Heart for Art project include:

RESULTS: Outcome journals completed by art facilitators after each lesson; Class registers; Photographs of activities being carried out; Monthly implementation reports; Minutes of weekly Heart for Art Team Meetings; Art production; and Managing Director reports to BAP Board four times a year.

IMPACT: Outcome journals completed by art facilitators after each lesson and Child Development Assessment Tool (completed 5 times a year: a baseline in term 1 and then at the end of each term).

4.2 LEGAL CONSIDERATIONS

There are several legal considerations when planning your art classes:

1. Contractual agreements when you are renting or using space/ facilities that belong to other organisations.
2. Contractual agreements for your facilitators.
3. Legal liability for people who attend your classes – particularly if they attend classes in your studio.
4. Legal liability if you are teaching children.

Rental agreements

When negotiating to rent or use space/ facilities that are not your own, be sure to thoroughly read all agreements. It is also a good idea to have a lawyer or someone with some legal expertise to review all contracts before you sign them.

If you are not able to have a lawyer to review your contracts, make sure that you look specifically for clauses in the agreement that relate to what you are and are not allowed to do on these premises – for example: some facilities may have restrictions/ rules related to working with children on their premises.

Services Contracts

If you are running your art centre as a non-profit, you would need to have your students (or their guardians) sign a terms and conditions form. This form would include the class times, requirements for attendance/ participation, use of art produced for marketing or fundraising, etc.

If you are running a for-profit art business, you may require students to sign a service agreement before starting a new project. This agreement should clarify student expectations and minimize the risk of legal disputes by setting out payment terms and conditions, service level expectations, and intellectual property ownership.

Indemnity

Put simply, indemnity is security or protection against a loss. Indemnification is most often referred to as 'to hold harmless', usually in reference to one's actions. For example many businesses that offer high-risk activities, like skydiving or bungee jumping, require their clients to sign an indemnity agreement before they can participate. This

agreement limits their liability should anything go wrong.

When offering classes to students it is a good idea to have all of your students, and their guardians if they are under 18, to sign an indemnity form. This will protect you if, for example, someone slips and falls, or hurts themselves using your equipment.

We have included examples of indemnity forms that BAP uses in the appendices (*see appendix 11.5*).

General considerations

It is a good idea to create a set of policies documents that govern how your art centre will be run, a kind of rulebook, these would include your policies on missed classes, non-payment (if you are charging for your art classes), refunds, recruitment, cancellation of classes, provision of art supplies, etc. When recruiting students it is important that they receive a summarised copy of these (and for students under 18, that their guardians have a copy).

Give each student an enrolment form where you can gather basic information such as name, address, age, allergies, emergency contacts, etc. Attached to this will be the indemnity form discussed earlier. It is important that all documents are signed as a waiver of liability and acknowledgment that they have read and agreed to your policies.

5. RESOURCE MOBILISATION

Over the past few years, the term “resource mobilisation”, has gained traction in the NPO world. Resource mobilisation is, in fact, simply a process of identifying and raising all the different types of support your organisation may need. *(For information on how to develop your organisation’s budget – see chapter 8).*

Resource mobilisation simply refers to the mobilising of all the resources (financial, physical and Human) needed in order for your organisation to carry out its activities – previously this was always thought of in terms of fundraising. This means that apart from raising money, you can also raise support from volunteers; you can also receive material donations for your NPO; or you can get in-kind contribution from your community.

Developing a plan or strategy for resource mobilisation can result in more creative efforts in identifying and using your local assets to source support for your organisation. This includes having multiple sources of funding that will increase your sustainability and the flexibility to implement projects/ activities and can reduce the reliance on large grant funding. With increased competition for scarce financial resources, thinking of, and creating options for new, diverse, and multiple funding streams will help your organisation become more sustainable and relevant as regards the work that you are doing.

With a focus on resource mobilisation, rather than simply looking at fundraising, you are better able to include Board Members in the process – meaning that they do not have to specialised (fundraising) skills. Some examples of what a board member could do to help mobilise resources include:

- Cultivate potential supporters
- Speak on behalf of the organisation and issues
- Strategize with the fundraising team
- Recruit volunteers
- Source donations for the organisation.

5.1 FUNDRAISING

Before we can begin to explore how to raise funds for your NPO, we need to understand what “Fundraising” means:

Noun: the seeking of financial support for a charity, cause, or other enterprise.

Adjective: seeking to generate financial support for a charity, cause, or other enterprise.

As we now know, NPO’s are organisations whose primary focus is on serving society whether it is for general betterment of society or a specific cause. The work they do, is usually done without expecting something in return, but in order to achieve their goals they need resources – which most often translates into financial resources.

It may seem obvious why fundraising is important: to raise funds in order to carry out the activities of the organisation so that it is able to achieve its planned goals and objectives. Often the difficulty is how to become effective in your fundraising activities. Because of this, as an NPO, it is important for your organisation to implement a strong fundraising system and plan.

What do you need to have in place before you can begin your fundraising?

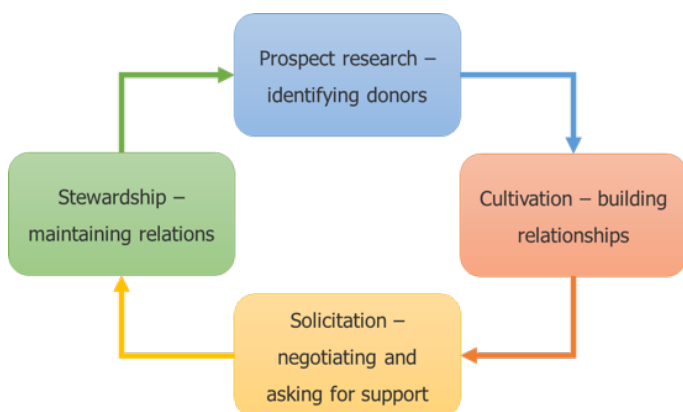
Registration as an NPO	<i>(see chapter 3)</i>
Good Governance	<i>(see chapter 3)</i>
Clearly defined strategic plan	<ul style="list-style-type: none"> • A clear statement about the need you are responding to. • The vision and mission of the organisation. • The structure of the organisation. • What the organisation’s Theory of Change model is. • An action plan of how the organisation will respond to the identified need. • How the activities of the organisation and its planned impact will be monitored and measured.
Annual action plan/ Project plan	<ul style="list-style-type: none"> • What you plan to do – Action • What do you need to carry out your activities – Resources (including your budget) • Who will your activities target – Beneficiaries (direct and indirect) • What will change as a result of the planned activities – Impact
Resource management plan	<ul style="list-style-type: none"> • How will you identify the resources that you need? • How will you identify how you will access these resources? • How will your resources be managed?
Marketing / Communication plan	<i>(see chapter 6)</i>

Direct beneficiaries are those that benefit from direct participation in our planned activities.

Indirect beneficiaries are those people who benefit through their interactions with our direct beneficiaries – e.g.: a child who goes home and shares what they have learnt and through this their parent/ guardian learns and changes a behaviour accordingly.

There is a lot of information on the internet regarding how you could be an effective fundraiser, including information on fundraising techniques, procedures, helpful tips and planning guidelines. Be careful not to become overwhelmed with all the information available, but do take time to do your research.

5.1.1 THE FUNDRAISING CYCLE



Prospect Research

This is the research that you will need to do in order to identify potential funders/ donors/ supporters (including both financial and non-financial support). Examples of potential funders can include Government, individuals, companies, foundations, etc. It is generally best to target funders who may:

- Identify with the values and activities of your organisation.
- Have given support to NPO's doing similar work to yours.
- Have attended your events and activities.
- Have benefited directly or indirectly from your work.
- Care about your cause.
- Be network contacts through your Board.

Prospecting means learning about funder's history of giving, financial capabilities, and focus areas or personal interests which helps when cultivating relationships.

Where to look:

- Websites of funders/ donors.
- Websites of organisations doing similar work and their annual reports.

- Media – for example newspapers, TV, news websites.
- Directories such as CSI Handbook by Trialogue (published annually), and Inyathelo funder directory, SANGONET website usually has calls for proposals.
- Through your network of contacts.
- Existing donors.
- Suppliers (it may be possible to get discounts or donations).

Prospect research helps you to diversify funder/donor base and can also save time and resources in that you would focus on approaching funders who share same interests.

You will need to consider where and how to keep the information?

- It is a good idea to develop a database system recording each type of prospect – i.e. individual funder; company; foundations etc. Information collected will differ depending the type of funder.
- Once database is developed, review your fundraising plan:
 - o Look at the type of support needed from each prospect and make sure it matches their focus area.
 - o Decide which prospect will be approached
 - o How will you approach them – do they have set application forms or processes?
 - o When will they be approached – do they have set deadlines for their funding cycles?
 - o What will you ask them for – money, donations, sponsorship?

If you are able to meet with a prospective funder, always ensure you are well prepared and have all the information you need prior to your meeting – this will show them that you are both professional and credible.

Cultivating

Cultivating means building relationships that will support your organisation's work. To do this you must:

- Create awareness that you exist.
- Build interest in your activities.
- Build trust in your leadership and in your organisation.
- Build relationships and grow your network – all of which can lead to committed support.

Let's look at these in more detail:

What to do	How you can do this
Awareness: In order to attract funding or any form of support, you have to create awareness of who you are, what you do, and how you do it.	<ul style="list-style-type: none"> • Publications – annual reports, brochures • Media – letters to local or mainstream media, community radio stations, etc • Events – invite media and public to your organisation's events. • Advertising. • Meetings (AGM) and campaigns that highlight organisation's work. • One-on-one meetings with key stakeholders. • Be an "ambassador"/ ask others to be an "ambassador".
Interest: People will not support your work if they are not interested in you – this is the "hook" – if you are able to tap into their emotions, organisational values, or dreams, they will make a "connection" with you and your organisation.	<ul style="list-style-type: none"> • Invite prospective funders/ donors to visit your organisation. • Set up a meeting between prospective funders/ donors and beneficiaries. • Sharing information with them about other donors and supporters of your work. • Sharing facts and statistics about your work and successes. • Ask prospective funder/ donor for advice (When appropriate). • Take time to get to know prospective funder/ donor – this can be done by communicating with the funder before asking for funding.
Trust: Building trust is key in securing donor commitment and this takes time.	<ul style="list-style-type: none"> • Involving funders/ donors – this enables them to experience the organisation and see the impact it is making. You and your organisation should be open to relevant and appropriate feedback and show that you are willing to take advice and suggestions on-board. • Cultivating personal relationships – funders/ donors relate to people, which means that even though they may give to a cause, they give because of the human element.
Building relationships: It is important to build relationships with as broad a network of stakeholders as possible. Identify contacts who can be part of your organisational network and decide how best to engage with them. Ask your existing network of contacts, including board, staff members, and beneficiaries to act as "ambassadors" – ensuring everyone gives the same message.	<p>You will need to develop a case for support which includes a summary of why your organisation exists, what you plan to do and the planned impact your organisation will have on your beneficiaries.</p> <p>Remember to include an overview of your planned budget, a brief introduction to your team and any key successes that you have had (these can help support your request).</p>
Commitment: When a funder/ donor finally offers to support your organisation (either financially or in some other way), you need to understand that they are showing trust and confidence in you and your organisation. Be careful not to break this trust by living up to the commitments (promises you have made).	<ul style="list-style-type: none"> • Stay in touch – sharing what you are doing and learning as the project progresses. • Meeting reporting requirements on time and in the format required.

Solicitation

Solicitation is when you actually ask for support for your organisation and/ or the work you are doing. This in which this can be done:

- **Personal meeting** – this is an effective way of raising larger sums of money. If a funder/ donor has met and engaged with you or your organisation then they are more likely to support your request for help. This may not always be possible as many funders/ donors work with many organisations, or are based some distance from where you operate
- **Proposal** – some donors do not want meetings but prefer proposals instead. Proposals should reflect the relationship established during cultivation.
- **Letter of appeal** – this means sending letters asking for funding to a large number of funders, usually

acquired through directories. It is important to keep track of who you send these to and the responses you receive (it is a waste of time and resources to continue to send out letters to the same prospects when you always receive a negative or no response).

- **Event** – you could hold an event or ask for supporters to sponsor/ arrange events on your behalf.
- **Public appeal** – establish relations with media and ask for public appeal through it. You can also use social media for this.

THE FUNDRAISING PROPOSAL

The basic content of funding proposal should include:

- Cover page – simple and clear containing name of organisation, who it is addressed to, and contact person for your organisation
- Table of contents (especially if your proposal is long and includes attachments)
- Executive summary which includes:
 - o You statement of need and how your organisation aims to address the need
 - o A very brief history of the organisation
 - o Why you are best equipped to meet the need
 - o How many will benefit from your organisation and its project(s)
 - o Where it will take place
 - o Timelines for delivery
 - o A summary of costs
 - o Why the funder is the right partner for your organisation
- Main body of proposal (contains some elements of executive summary but in detail)
 - o Your statement of need and the details on how the organisation will meet these needs
 - o Information on your organisation – history and achievements
 - o Your project aim – the overall goal
 - o Your project objectives – specific measurable activities
 - o Your project methods – how you will do this
 - o Your project implementation plan – give delivery outputs and dates
 - o Your project personnel – who is involved and leadership
 - o Time frames – the start date and end date of your project
 - o Project partners – other organisations you are working with
 - o Impact and benefits of project – how many people will benefit and the change that will result in the community (both short-term and long-term)
 - o Project evaluation – how you will measure your project's impact
 - o Project sustainability plan – outline other donors or other sources of income that will ensure the project will continue in the future
 - o Request to donor – the amount you are requesting from the prospect
 - o Your budget – the full breakdown of costs, including a description of how you calculated those costs

- o Conclusion – a convincing final paragraph that will show the funder why you are the right partner.

Remember that a proposal does not stand alone, it is in fact part of research, cultivation, and solicitation. The aim is to create a partnership and as such should reflect this relationship.

Stewardship (maintaining good relations)

When a funder/ donor supports your organisation and its activities, they are showing their confidence and trust. By being a good steward, you and your organisation are strengthening the relationship established during cultivation phase of the fundraising cycle.

Here are some ways in which you can help keep you funders/ donors loyal to your organisation:

- Keep donors informed of progress of the both organisation and projects supported.
- Meet contractual obligations – read contracts and make sure you understand the deliverables clearly.
- Communicate in advance with donor if your organisation does not have capacity to meet some contractual obligations, suggesting different ways to meet these, alternative deadlines or deliverables that your organisation is in fact able to meet.
- Maintain your donor database and fundraising calendar.
- Issue section 18A certificates where appropriate.
- Reporting in line with funder requirements, paying attention to the monitoring tools and systems you have/need.
- Proper and transparent financial control systems so as to properly report on how their money was spent
- You could also include sample of product produced during the implementation of the project.

Showing impact

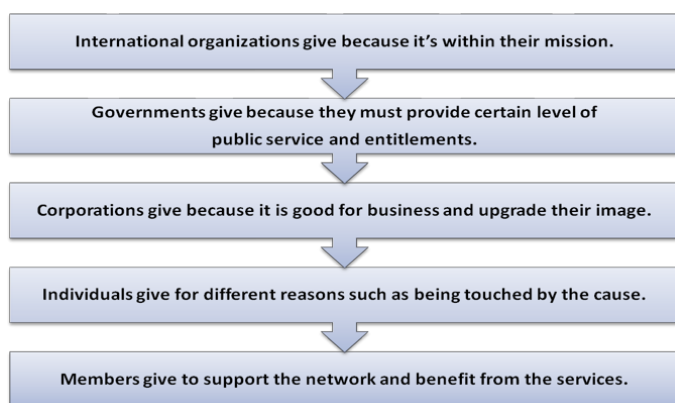
More than ever before, funders/ donors are asking organisations to show what has changed as a result of the work you do which was supported by their contribution. This can be done internally by having comprehensive (and appropriate) monitoring tools. (*Refer to section 4.1.6 Monitoring and Evaluation*).

5.1.2 PLANNING YOUR FUNDRAISING

A good fundraising plan serves as your roadmap for all your fundraising activities – it helps you to ensure all your fundraising goals are achieved. Your plan doesn't need to be complicated but should, at a minimum, cover things like your funding goal, potential funding sources, and fundraising activities.

Before you start planning your fundraising activities, you also need to understand:

- That laying the foundation to have a compelling reason for donors to give is critical to the success of any of your efforts. A plan that weighs your options can help save time and effort and have a better chance of success.
- The reasons that funders/ donors give:



Key questions to ask yourself when you are developing a fundraising plan:

- What is your organisation's budget? This includes:
 - o What will it cost to run your organisation (usually projected over three years)?
 - o What will it cost to run your activities/ planned projects (usually projected annually)?
- What resources do you have available now and what will you need going forward?
- What other resources do you need? For example staff, equipment, art supplies, etc
- Who will have the responsibility of fundraising? *(Be sure that they understand the organisation and its projects well).*

Once you have worked through these questions, you can work through the following steps to begin developing your fundraising plan and strategy – this is especially applicable to fundraising through proposal writing:

Step 1: Assign someone who will be in charge of fundraising

This may seem easy, but if your organisation is small, it may be difficult to find someone who has the appropriate skills to be an effective fundraiser. As the founder of your art centre, you may have to take on this responsibility in beginning stages of your organisation. It is important that someone "owns" the fundraising responsibility and take charge of coordinating all the fundraising efforts.

Step 2: Outline your goals and objectives

Setting clear and specific goals will make it more likely that they are achieved – this includes not only your organisation's goals, the project specific goals, but also your fundraising goals. Just as important is planning your budget (see 6.1) and how much of it you will need to raise through active fundraising. At the start of your art centre, you may need to raise all the full budget, but as time goes on, and you are able to cultivate stronger relationships with your funders the process of fundraising will become easier.

Step 3: Research and study past donor giving history and fundraising activities

There are valuable lessons to learn from the way that funders have allocated their funds in the past. Ask others who may have had experience in applying to particular funders – for example applying to the National Lotteries Commission and the National Arts Council.

Step 4: Identify the fundraising channels and methods you can realistically put in place

Do your research, find out what funders focus on, how they prefer to get applications for funding – this is one way that you can identify methods that will raise you the most money without an excessive amount of effort.

Some funders/ donors can seem challenging and intimidating, but developing your relationship with them can prove to be rewarding in the long run. At the same time we must mention that there are funders who may seem easy to work with at first but may have unrealistic expectations over time which can make the relationship difficult in time. The bottom-line, you need to choose well where and how you invest your time so that you can raise as much as possible with the resources you have.

Step 5: Develop a “case for support” that demonstrates the impact your NPO makes/ can make in the world

Ask you yourself:

- Why does your NPO exist?
- What do you do better than any other organisation?
- What impact will/ is your NPO is make (making) in your community?
- Why should someone give your organisation funding?

Your answers to each of these questions must be clear, specific, concise and authentic.

Step 6: Develop a fundraising calendar that addresses your organisation’s needs

This step can be rather complex and may require a lot of time and thought to do it properly. You need to develop a calendar of fundraising activities for the entire year right down to who is doing what and when. Also, the calendar must include focus areas that are in alignment with the activities you have planned for your organisation.

This calendar becomes the roadmap for all your fundraising efforts regardless of the communication channel.

Step 7: Make sure you have the proper systems to maintain fundraising activities

Developing a system to monitor and manage all your fundraising activities – the calendar mentioned above is just one tool (see chapter 10 – Online Resources).

You will also need to have you marketing plan in place to support the methods of fundraising you plan to use. Direct mail, email, social media, special events, planned giving, and so forth all require their own unique set of talents and support systems. It’s important to use methods that you can do well and are in alignment with your budget and skill set.

Step 8: Get to work and implement your fundraising plan and strategy

Implementation is key! Get to work and make it happen. Planning is important, but implementation is far more valuable. Your fundraising plan and strategy will only be successful if it is implemented well.

Step 9: Stewardship is the glue that binds the donor to the charity and its mission

Thanking donors, volunteers, and supporters is critical to long-term success and sustainability. People like to give, but so too does everyone appreciate a sense of gratitude. This is why it is so important to thank your funders/ donors appropriately. It is helpful to share how their donation made a positive impact on your beneficiaries (your students). This can be done with email, phone, direct mail, or personal visits. Giving feedback other than simply meeting reporting requirements will make the donor feel like they are part of the work you are doing rather than simply the “bank”.

Step 10: Regularly monitor and review the execution of the fundraising plan and strategy

It is important to regularly review the progress of your fundraising plan and strategy – at least annually. And compare it to the original goals and objectives you set. Measuring what you have achieved against the goals you set is critical to see what is going well, what could go better, and what you should modify. This should be done once the annual activity plan for your NPO has been reviewed and updated. A change in the organisation’s activity plan can result in a change in the budget, which means you may need to adjust your fundraising plan and/ or activities to address this.

5.1.3 DONOR RIGHTS

It is important to understand that funders/ donors have rights when they support you organisation: (referred to by Inyathelo as “Donor Bill of Rights”):

- **To know your organisation**
 - o Help donor understand the history of your organisation.
 - o Your achievements and how these have changed the lives of your beneficiaries.
 - o Your governance, staff and financial situation.
 - o The challenges your organisation faces and how you will address these.
- **Know how the funds will be used**
 - o Reporting on both activities undertaken and finances in line with contractual agreement.
- **Transparency and access**
 - o As a PBO, organisations are accountable to beneficiaries, donors, Department of Social Development, and the general public (hence need to host AGMs, annual reports, and keeping stakeholders informed).

- **Acknowledgement and recognition**

- o Donors give for different reasons, which are passion for the cause (individual donors); giving back to the community whilst building company profile (CSI) etc. It is important to acknowledge funders/donors accordingly.
- o Profiles or logos on websites.
- o Invitations to events.
- o Thank you letters.

- **Respect and confidentiality**

- o Respect includes being considerate, showing appreciation, maintaining polite and appropriate relationship.
- o Confidentiality can include respecting the boundaries of your donor and not giving personal donor information to others without their permission. (Refer to how donor information is stored during prospect research).

- **Professional relationships**

- o Being on time.
- o Having documents and materials organised in preparation for a meeting with a donor.
- o Sending reports and responding to donors queries on time.
- o Always being honest.

- **Receive answers to questions**

- o When faced with a situation where a particular funder/ donor is taking a lot of time and investment, you can, in a polite and respectful way, ask if there are other ways you can provide information rather than constant communication that takes you away from your other work. Self-reflect if this is not a way the donor is showing lack of confidence in your organisation.
- o Some examples of keeping donors informed
 - o Arrange for the donor to visit offices to meet project manager and staff
 - o Invite donor to attend community workshops you are running
 - o Set up and attend meeting between donor and some key beneficiaries.

5.1.4 FUNDRAISING ETHICS

To successfully raise funds year after year you must be ethical and respect the ethics of fundraising. Fundraising ethics are the values, standards and rules that we follow when we raise funds.

The following are the top three fundraising ethics you should always adopt:

1. Never promise to do the things you know the organisation cannot do. Do not try to raise funds for a project/ activities that won't work or achieve what you say it will. Funders/ donors will remember this and will destroy your chances of future funding and support.
2. Always tell funders which other funders you received funding from – especially if the funding is for the same (whole or in part) projects/ activities. Don't be careful when sending the same proposal to several funders. Funders talk to each other and will know what you have done. This will give your organisation a bad name with funders.
3. Always tell funders about any major problems the organisation is experiencing. It is better to be honest with funders and explain why the organisation and/ or projects why it is not working, than for them to find out later or from someone else.

The Southern Africa Institute for Fundraising (SAIF) also includes the following in their Code of Professional Ethics, that all registered fundraisers have to sign:

- We will associate only with organisations and agencies employing ethical fundraising methods, pursuing worthwhile purposes and meeting needs demonstrably valid and consistent with the enhancement of human welfare.
- We will provide our fundraising services only for a salary paid to us as employees of an organisation or agency on whose behalf we work to raise funds or as retained consultants on the basis of a specified fee determined prior to the commencement of the fundraising endeavour in respect of which our services are retained.
- We will encourage and give our full support to the provision of education and training of the highest practicable standards for those responsible for fundraising activities and do our utmost to improve technical and other performance standards within

the profession; we will foster the sharing of ideas, experiences and practices so as to contribute as we can to the common pool of fundraising knowledge, to the good of organisations and agencies on whose behalf fundraisers work, and to the success of the causes and the welfare of the people such organisations and agencies seek to serve.

- We shall, among other things in respect of any organisation or agency we professionally serve: form predictions of fundraising results only on the basis of prior professional assessment of the particular circumstances and their bearing upon considerations important to such results; respect and safeguard the confidentiality proper to a professional relationship; unremittingly pursue our professional responsibilities placing before our own personal interests the best interests of the organisation or agency, its cause and those it endeavours to serve; recognize and discharge obligations to the organisation or agency in giving counsel and assistance in respect of the fulfilment of subscription, recording and other aspects of internal fundraising management.
- We will in good faith co-operate with fellow practitioners in curbing malpractice and eliminating unethical and undesirable conduct within or impinging upon the fundraising profession and in particular will oppose and will not be party to:
 - (a) Misrepresentation in any form including exaggerated claims of past achievements or offers or promises to raise unobtainable sums of money;
 - (b) Contracts or undertakings for fundraising services on the basis of a guarantee in respect of results or compensation in any form for the non-achievement of declared financial objectives, or involving: hidden costs to the organisation or agency recipient of the fundraising service; fees or payment for service as a percentage of or commission on amount raised, or any payment as a premium for achieving a prescribed financial result.
 - (c) Payments in cash or kind made to an employee, officer, trustee or advisor of an organisation or agency as a compensation for using influence in respect of the engagement of fundraising counsel.

5.1.5 THE 7 PILLARS OF FUNDRAISING

1. Leadership

Fundraising should be a key focus of any NPO, and should be seen as a learning opportunity. Organisations have to build a learning culture and instil in their team the fundamental understanding that without effective fundraising, organisations won't have the resources to offer the services that achieve their goals.

2. Unity

The whole organisation should be united behind a well-defined goal that connects with both the values and focus of your NPO and the reasons funders/ donors will support you.

3. Investment

Raising money costs money – even if this is only calculated in terms of time spent. Investing in fundraising is the most effective means of investing in your organisation. As part of your sustainability plan – your organisation should include strategies for long-term fundraising activities.

4. Funders/ Donors

Without funders/ donors you can't raise money, without money you can't achieve your goals. Your funders are vital to your organisation and look for opportunities to engage with and strengthen mutually beneficial relationships with potential and existing funders.

5. Communication

At the heart of effective communication is ensuring that people are able to connect with your "story". When funders can understand, connect with and support your "story", they are more likely to support your work, share your "story" with other and help you grow your network.

6. Inspiration & Motivation

Motivated, inspired and proud fundraisers raise more money. They see their role as the key relationship that inspires funders/ donors, can "sell" their organisation, all while helping funders/ donors "connect" with their organisation.

7. Telling the World

Once the internal messages are right organisations have to boldly and proudly present their passionate case to all external stakeholders. That means not just being an effective team within their own organisations but also sharing the same message alongside their peers across the sector.

5.1.6 SEVEN FUNDRAISING VEHICLES

1. GRANTS

Grants are a very important source of funds for most NPO's. Millions of rands are allocated each year by local, provincial and national Government departments, as well as philanthropic, community and corporate trusts and foundations. The trick is knowing where to target your efforts to get your share.

You need to know what your organisation wants to do, and you need to know who might provide the sort of grants that could fit those goals.

The key to successfully writing an effective funding proposal, is research, research, research – this is very important. Inyatelo is an organisation based in Cape Town that supports and helps people to learn fundraising skills (workshop and resource centre). www.inyathelo.org.za

2. DONATIONS

Smaller NPOs often have to rely on donations. Effectively sourcing donations is a matter of:

- Building a network of contacts, and working your network.
- Ensuring you have the right administration processes in place.
- Being clear from the outset about what you plan to do with any donations you receive.
- Learning the right way to ask.

Many corporates or local businesses may be interested in contributing more than just financial aid. You may be able to ask for their expertise, source volunteers, acquire free or discounted products or services. Small businesses located in your community may have a personal interest in your organisation's work and may be prepared to sponsor events or provide prizes for raffles (be aware of the legal requirements for these) or even donate old stock, off cuts, discontinued items, etc. A business may want to be associated with your organisation because:

- Your organisation has a strong, positive reputation.
- Your expertise on a specific issue or services you offer.
- Your organisation offers advertising for the company's product or services to a new market segment.
- Your organisation provides an avenue to improve the company's image in the community or country.

There are many platforms to access donations, including through your network, writing a wish-list (which can be distribute at shopping centres, online, to friends etc) and using social media for public requests. Once you are notified

of a donation, it is important that you have the appropriate systems in place to collect, distribute and record these. Do not underestimate the importance of a "friends or the organisation" list. These are individuals who may not be able to, or are not willing to, give financial grants, but who are often in a position to provide services, either for free or at a reduced cost, themselves or through their own network of contacts; or are likely to make donations of goods that you may need – for example – paper, art supplies, etc. It is important to understand that, without resources or a budget for materials and equipment, your effectiveness might be more limited. Materials do not necessarily all need to be bought, or donated, class projects can include utilising items that are found within the community (or within student homes) – recycling.

3. CROWD-FUNDING

Crowdfunding is an online fundraising campaign for a specific project/ activity. It differs from traditional fundraising in a number of ways, but the most significant is the importance of setting a target: the fundraiser sets a target, people pledge an amount – usually in exchange for some form of reward, but sometimes just as a straight donation – and the amount pledged/donated is paid to the organisation only if the target is reached. It takes energy and creativity, but it can bring in much-needed funding and attract a whole new audience of supporters. This form of fundraising has been successful in Europe and the USA, but is a relatively new fundraising vehicle for South Africa.

4. MEMBERSHIP/ALUMNI

A membership program (or, if you're linked to a school, university or TVET college, an alumni program) can provide a handy source of regular, predictable and renewable income for your organisation.

Of course, membership schemes are first and foremost about fostering a sense of belonging among your supporters – you need people's enthusiasm more than you need their money. But the fundraising potential is also important.

5. SPECIAL EVENTS

Special fundraising events can be the lifeblood of many smaller NPO's. They can, however, take a lot of time and energy, often for very little funding. One benefit of special events, that can effectively support your other fundraising efforts, is that they can increase exposure of your organisations and its work – thereby improving your image in the community and increasing your profile within your network. Some examples of the types of

special events that can work for NPO fundraisers include:

- Art Exhibitions
- Auction
- Concert and Buffet – donated eats/partner with a restaurant
- Raffle
- Open Day
- Sale
- Party – bring and share
- Community Team-building – offer something artistic for adults/contribute a small amount
- Art Run – donate R5/R10 a kilometre, partner with a school
- Dinner Party with art activity

6. SALES

When we talk about 'sales' or 'earned income', we mean the money you can make through selling what you know, what you do, what you have, or what you can sell – for example art work, post cards, running short (one or half day) workshop, etc. As an art centre, you can be guaranteed to produce (through your students) items that can be sold to raise much-needed income.

Money raised in this way is "unassigned" funding – money that is not yet assigned to a specific budget line item. This means you can use the money raised through this vehicle for whatever you need – good for shortfalls, operating costs or unexpected expenses.

7. COMMUNITY AND BUSINESS PARTNERS/ SPONSORSHIPS

Creating a successful community-business partnership brings benefits to both the business and the NPO involved, and often for the wider community as well.

Sponsorships are just one type of community-business partnership. Other models include:

- Volunteering, involving individual employees or groups, skilled or unskilled labour.
- Financial donations, as a one-off, or through an ongoing employee donation scheme, regular staff collections, or sponsorship of a particular program or activity.
- In-kind donations, involving donation of goods or services.
- Pro-bono or discounted services and products, involving donated or cut-price contribution of skills, knowledge or experience.
- Sharing/donation of premises/infrastructure, including office space, meeting space, or storage space.

It is important to have a variety of different funding sources as some funders will not be able to continue

funding over long periods of time. Reliance on a single funder is why many NPO's have had to close their doors.

5.2 VOLUNTEERS

Volunteers can be a great resource for your organisation. To recruit and keep your volunteers, you need to recognise the motivations and expectations of a volunteer. People generally give their time because they get a sense of satisfaction out of the service they provide. For others, they could gain valuable experience, for example: a young person may gain skills or experience to apply for future opportunities.

Volunteers can be anyone in the community, including retirees, specialists or experts, young people, or graduates and interns. They may be a local resident or someone from another country. They can serve for a long term, for example on your Board or short term, like providing labour to build an art centre. Regardless of who they are and what skills they bring, you may want to think systematically about managing volunteers to get the most of this valuable human resource.

Some points to consider are:

- Identify tasks that need to get done, outline a job description, duration of the volunteer service, and profile of skills required.
- Depending on your needs, you can recruit volunteers locally or inquire about foreign volunteer programs for placement of volunteers in your organisation. Corporations, local government offices, community associations, and other agencies may have skilled human resources to fill gaps in your organisation. Mapping your community's assets may help you to identify local residents with specific skills and capacities that can help your NPO.
- Ensure quality of the work by interviewing, selecting, and taking on volunteers with the appropriate skills and/ or qualifications. Managing volunteers can be as time consuming as managing staff.
- Keep your volunteers happy by providing the appropriate supervision and providing support and mentorship as required. Volunteers usually need opportunities that are meaningful and can fulfil their own needs (such as skills development, social environment, networks, learning, giving back).
- Recognise and acknowledge the volunteers personally and in public (in a newsletter or public event). Appreciation goes a long way.
- You can keep track of volunteer hours and record this in your reports to funders and other stakeholders, as this is an example of in-kind donation.