GLOBAL ARTIVISM MONTH RECIPE BOOKS

DELIVERY & DOCUMENTATION



GLOBAL ARTIVISM MONTH

EMBRACING CULTURAL ACTIVISM FOR A SAFE AND JUST WORLD

GLOBAL ARTIVISM IS A GLOBAL SOUTH AND GLOBAL MAJORITY-LED MOVEMENT CONNECTING ARTISTS, CULTURAL PRACTITIONERS, ORGANIZERS, STORYTELLERS AND ACTIVISTS CREATING CHANGE THROUGH CULTURE.

GLOBAL ARTIVISM MONTH IS ITS MOST VISIBLE MOMENT:

This is the sixth and last recipe book in the series. The first five helped you join, fund your activity, open it to everyone, sustain it, and bring young people in. This one is about the day itself and everything that comes after it: getting an activity from plan to reality, keeping a record of what happened, and telling others what it made possible. Where recipe book 02, Fundraising, helps you gather the resources and decide whose support to accept, this one helps you spend them well, account for them, and show what they produced.



WHO IS THIS FOR

Anyone hosting something. A poet reading on a street corner, a collective painting a wall, a school holding an assembly, an organization running a three-day festival. The recipes scale up and down: take what fits your activity and leave the rest.



THE SPIRIT OF THIS RECIPE BOOK

Deliver with care, record with consent, report with honesty. A small activity held well and told truthfully is worth more than a large one described in inflated numbers.



HOW TO USE THIS RECIPE BOOK

It follows the life of an activity in order: before, during and after. Every page stands on its own, so jump to the one you need. The Annex holds seven templates to copy and adapt.



WHY DELIVERY AND DOCUMENTATION BELONG TOGETHER

An activity happens once. What you record is what stays: for the people who were there, for those who could not come, for the partners who made it possible, and for the next person who wants to do something similar. Documentation decided on the day tends to be improvised and incomplete. Documentation planned alongside production becomes part of the work.

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roles, timeline, permissions and the run of show.

02

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setting up, holding the activity, handling the unexpected, closing well.

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what to capture, with what, and who does it.

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recording people safely and looking after the record

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what to count and what to listen for.

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what was spent, what was raised, and paying everyone involved.

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turning your record into a short, honest account.

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templates for production, documentation, consent, feedback and reporting.

START WITH ONE SENTENCE

Before any logistics, write down what your activity is for, in one sentence. Every production decision after that, from the venue to the time of day to the budget line you cut first, can be tested against it.

WHO DOES WHAT

Even in a team of two, name the roles. One person can hold several. What matters is that nobody assumes someone else has it covered.

PRODUCTION LEAD
The overall plan, the budget, the relationship with the venue, and final decisions on the day.

ACCESS LEAD
Physical, sensory, language and cost barriers, and the access information shared in advance. Recipe book 03, Access & Participation, goes deeper.

SAFETY LEAD
The risk check, first aid, emergency contacts, the plan for children and vulnerable adults, and the person anyone can go to with a concern.

DOCUMENTATION LEAD
The documentation plan, consent, capture on the day, and storing the files afterwards.

COMMUNICATIONS LEAD
Announcements and invitations, and what gets shared before, during and after.

HOSTS AND VOLUNTEERS
Welcome, directions, set-up and pack-down, and support for participants.

AN EXAMPLE TIMELINE FOR A SIMPLE ACTIVITY

The timeline below is an example, not a rule. It is built for a simple activity planned over four weeks, such as a performance, a workshop, a screening or a community gathering, and it shows the order in which things usually need to happen. More complex activities need more time and a more detailed schedule. A festival, a program across several venues, an intervention in public space that depends on official permits, or an international collaboration can take months of planning, sometimes a year or more, with separate milestones for production, access, communications, documentation and finances. Fundraising usually starts before production planning does; recipe book 02, Fundraising, has its own timeline. Use the sequence below as a skeleton and stretch it to the size of what you are making.

4 WEEKS BEFORE

Confirm the purpose, the date and the place. Draft the budget. Name the roles. Find out whether you need permits or permissions, and request them.

3 WEEKS BEFORE

Confirm the venue, artists and partners in writing. Book equipment. Draft the documentation plan and the consent approach. Start communications

2 WEEKS BEFORE

Do the risk check. Prepare the access information. Write the run of show. Brief volunteers.

THE WEEK OF

Confirm everyone and everything again. Charge batteries, test equipment, print what you need. Send final practical information to participants.

THE DAY

Arrive early. Brief the team. Hold the activity. Capture it. Close well.

THE WEEK AFTER

Debrief with the team. Back up and organize files. Thank people. Pay everyone and start closing the accounts.

2 TO 4 WEEKS AFTER

Close the accounts with partners and supporters. Send the report

PERMITS, PERMISSIONS AND PLACE

Streets, parks, schools, sacred sites and private venues all come with their own rules. Ask early who needs to say yes: a municipality, a landlord, a school director, the community or custodians who hold a site. Keep permissions in writing where you can. Where asking for official permission could itself put people at risk, make that decision together with your community and with people who know the local context, and plan for safety accordingly.

THE BUDGET

Recipe book 02, Fundraising, has the budget lines and the questions to ask before finalizing a budget. Use that list rather than a second one here, and check that three delivery costs people tend to leave out are in it: what the documentation will cost, in fees, storage or editing time; what access will cost, in interpretation, captioning or transport support; and a contingency you can reach on the day. You will use the same budget lines again when you close the accounts on page 7.

THE RUN OF SHOW

A run of show is one document that lists, block by block, what happens, where, and who is responsible. At any scale it is the most useful production tool you have, because it lets anyone on the team answer "what happens now?" without asking you. Include a reserve item you can use if something falls through. See Template 1.



CHECKLIST: CONFIRM BEFORE THE DAY

- ✓ Venue or site, with the access route checked in person by you or someone you trust.
- ✓ Permits and permissions in hand.
- ✓ Artists, facilitators and speakers confirmed, with their technical needs.
- ✓ Equipment list, with who brings what.
- ✓ Run of show shared with the whole team.
- ✓ Risk check done, first aid and emergency contacts ready.
- ✓ Access information published.
- ✓ Documentation plan and consent materials ready.
- ✓ A backup plan for weather, venue or connectivity.

ARRIVE BEFORE EVERYONE ELSE

Give yourself time to set up, test sound, light and connections, walk the space the way a participant would, and fix what you find. Mark entrances, exits, toilets, a quiet space and the first aid point.

THE TEAM BRIEFING

Recipe book 02, Fundraising, sets out the safeguarding baseline every participating organization is asked to hold: a named safeguarding lead, a reporting route for concerns, consent procedures for photography and filming, and extra measures where children or vulnerable adults are involved. The briefing is where that baseline becomes practice.

Fifteen minutes with the whole team before doors open. Go through the run of show, who holds which role, where the exits and first aid are, how you will reach each other, what to do if someone raises a concern, and how consent for photos and filming will work. If volunteers are new, this is where they learn what a good day looks like.

WELCOMING PEOPLE

The first minutes shape how people take part. Say what the activity is and why it is happening. Explain how it will be documented and how people can choose not to be photographed or filmed. Share the practical information: access, breaks, where things are. For online activities, say the same at the start of the call and repeat it in the chat.

HOLDING THE ACTIVITY

Keep one person free of other tasks, watching the room as a whole. Keep time with the run of show, but let it bend when something alive is happening. Check in with artists and facilitators between blocks, and make sure the documentation lead is capturing across the whole activity, not only the opening.

WHEN THINGS CHANGE

Something usually changes on the day. Deciding in advance who makes the call keeps small problems small.

- **It rains, or the site becomes unavailable**
  Move to the backup location or format in your plan, and tell people through every channel you used to invite them.

- **An artist or speaker does not arrive**
  Use the reserve item in the run of show, or open the space to the audience.

- **The tech or connection fails**
  Switch to the low-tech version: unplugged sound, a printed handout, a phone hotspot, a recording shared later.

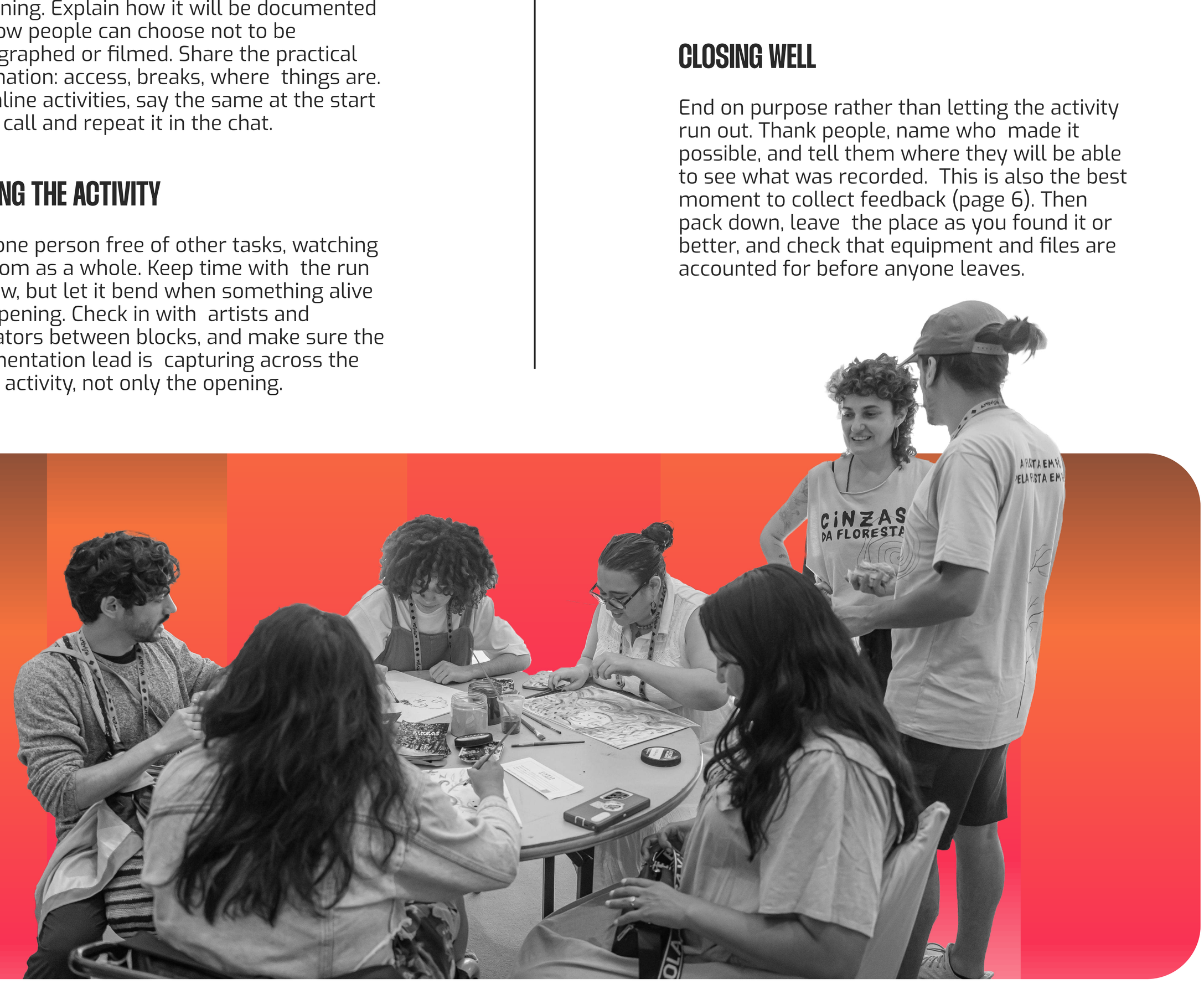
- **Someone is hurt or unwell**
  Pause, give first aid, call emergency services if needed, and write down what happened once the situation is safe.

- **Someone raises a safety or safeguarding concern** Take it seriously, bring in your safety lead, and pause the activity if necessary. Record the concern and what was done about it.

- **Authorities or hostile people intervene**
  Follow the safety plan agreed with your team: who speaks, who stays with participants, when to stop. The safety of participants comes before finishing the program.

CLOSING WELL

End on purpose rather than letting the activity run out. Thank people, name who made it possible, and tell them where they will be able to see what was recorded. This is also the best moment to collect feedback (page 6). Then pack down, leave the place as you found it or better, and check that equipment and files are accounted for before anyone leaves.



WHY DOCUMENT

Documentation serves several people at once: participants who want to remember, communities who want to see themselves, partners who want to know what their support enabled, and future organizers who want to learn. Knowing whom you are documenting for tells you what to capture.

DECIDE BEFORE, NOT DURING

A documentation plan answers four questions: what do we want to capture, with what, who captures it, and when. Write it down, give it to the documentation lead, and add the capture moments to the run of show. See Template 2.

WHAT TO CAPTURE

- **The place**
  Shows context and scale Three wide photos from different angles, before people arrive and when it is full
- **The activity**
  Shows what happened Photos and short clips across the whole duration
- **The people**
  Shows who took part Groups, hands at work, backs and silhouettes; close portraits only with explicit permission
- **The work**
  Records the art itself Straight, well-lit photos of each piece; audio or video of performances
- **Voices**
  Records what it meant Short testimonies, written cards, voice notes
- **Numbers**
  Records reach An attendance count or registration list (page 6) program.
- **The process**
  Records how it was made. Rehearsals, set-up, planning notes, the run of show itself

A PHONE IS ENOUGH

You do not need professional equipment. A charged phone with free storage, held steady and in good light, will do most of the work. A few habits help:

- Hold each video shot for at least ten seconds, and decide on horizontal or vertical according to where it will be shown.
- Take more wide shots than you think you need; they are often the ones people use later.
- Keep the light behind you, not behind the people you are filming.
- Carry a power bank, and clear storage the day before.
- Get close for sound. Wind and crowd noise spoil audio more easily than a modest camera spoils an image.



CAPTURING VOICES

Stories carry what numbers cannot. With consent, ask a few people three short questions, and record the answers as audio, video or written cards:

01. What brought you here today?

02. What will you take away from it?

03. What should happen next?

Note a person's name only if they want to be credited, and describe them the way they choose.

WHEN THERE IS NO DOCUMENTATION LEAD

Choose three moments in the run of show, such as the opening, the peak and the close, and capture only those. Ask one trusted participant to take photos for you. Write five lines of notes the same evening. A small record that exists is worth more than an ambitious plan nobody carried out.

DOCUMENTING ONLINE ACTIVITIES

Tell participants before you start recording, and give them a way to turn off their camera or change their display name. Save the chat if it is part of the record, and remove private information before sharing it. Take screenshots of moments of participation, with the agreement of the people visible.

CONSENT IS PART OF THE RECIPE

Photographing or filming someone is a decision about their image and, in some contexts, about their safety. Consent should be informed, meaning people know how images will be used; free, meaning saying no has no consequence; and specific, meaning that agreeing to a photo is not the same as agreeing to be named.

PRACTICAL WAYS TO ASK

- Announce at the start that documentation is happening and how it will be used.
- Offer a visible opt-out, such as a colored sticker or lanyard for people who do not want to be photographed, and brief the team on what it means.
- Use a written release for close portraits, interviews and anyone featured prominently. See Template 3.
- Create a camera-free area where people can take part without being recorded.
- Where local law allows photographing crowds in public space but good practice suggests otherwise, follow the more protective option.

CHILDREN AND YOUNG PEOPLE

Participants under 18 need permission from a parent or guardian as well as their own agreement, following the safeguarding rules of the place where the activity happens. Avoid publishing full names, school names or anything else that locates a child. Recipe book 05, Youth Organising, covers this in more detail.

WHEN BEING SEEN CARRIES RISK

In some contexts, being visible at a cultural or political activity can expose people to harassment, surveillance, legal action or violence. Where that is a possibility:

- Ask before photographing faces, and default to photographing backs, hands, silhouettes or the work itself.
- Remove location data from files before sharing them; many phones add it by default.
- Blur faces, badges and other identifying details in anything you publish.
- Think about where files are stored and who can access them.
- Let the people most exposed decide what is published about them.

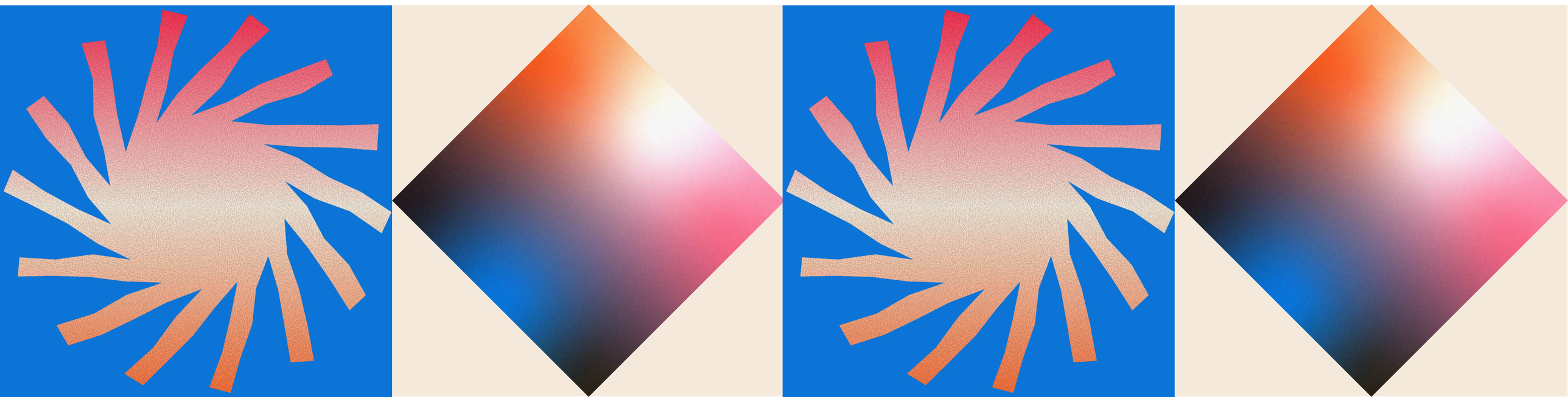
CREDIT AND OWNERSHIP

Artists own their work. Documentation of that work should credit them the way they choose and be shared back with them. Agree in advance who can use the photos and videos, for what, and for how long: the host, the artists, partners and supporters. Photographers and videographers, paid or volunteer, are credited too.

LOOKING AFTER THE RECORD

Files that live on one phone are easily lost. Within a few days of the activity:

- Copy everything to at least two places, for example a shared drive and an external disk.
- Name files consistently, for example date_place_activity_description_author.
- Keep consent forms linked to the files they cover, somewhere with restricted access.
- Delete what people asked you not to keep.
- Decide who looks after the archive, and for how long.



TWO DIFFERENT QUESTIONS

Reach asks how many people your activity touched. Impact asks what changed because it happened. Both matter, and they call for different kinds of evidence. Reach is mostly counted. Impact is mostly heard, observed and asked about.

COUNTING REACH

Choose one counting method for each item and use it consistently. Write down how you counted, so the number can be trusted.

Examples include:

- **People in the room or on site** A registration list, a tally at the entrance, or head counts at set times, reporting the highest
- **People online** The peak number connected at once and, if your platform shows it, the total number of people who joined
- **Online reach** Views, shares and comments on your posts, as reported by each platform Media Articles, interviews and broadcasts, with links or copies On online numbers.
- **Partners and supporters** Organizations and individuals who contributed money, space, time or skills
- **Artists and contributors** Names from your run of show and agreements

Platforms define and measure views in different ways. Report each figure as the platform gives it, name the platform and the date you checked, and avoid adding them up into a single total.

LISTENING FOR IMPACT

Change is harder to count, and after a single activity it is often early and partial.
Useful evidence includes:

- What participants say they felt, learned or plan to do, from feedback cards, conversations and testimonies.
- What participants say they felt, learned or plan to do, from feedback cards, conversations and testimonies.
- New relationships: collaborations started, groups formed, contacts exchanged.
- What followed: invitations, media interest, or commitments by others that refer to your activity.

COLLECTING FEEDBACK WITHOUT BURDENING PEOPLE

Keep it short and optional: a card with two or three questions, a station for voice notes, a wall where people write one word, a quick poll at the end of an online session. Offer the questions in the languages people speak, and in formats that do not depend on reading or writing. See Template 4.

BE HONEST ABOUT WHAT YOU KNOW

Say what your evidence shows and what it does not. "Forty-two people signed the attendance sheet, and we estimate around sixty passed through during the afternoon" is more useful than a rounded number with no source. Do not claim changes you cannot point to, and report what did not work alongside what did.

THE DEBRIEF

Within a week, bring the team together for an hour. Compare what happened with what you planned, then ask what worked, what did not, what surprised you and what you would do differently. Take notes. The debrief is where learning is made, and it is the backbone of your report. See Template 5. An activity is not finished when the audience leaves. It is finished when everyone has been paid, every contribution has been accounted for, and you know what the activity actually cost. This administrative close is easy to postpone and hard to reconstruct later, so set aside time for it in the weeks that follow.

GATHER EVERYTHING FIRST

Before doing any sums, bring all the records into one place: receipts and invoices, contracts and agreements, bank and mobile money statements, the cash count from the day, ticket, sales and donation records, crowdfunding platform reports, and the list of in-kind contributions. A missing receipt is easier to recover in the first week than in the second month

PAY EVERYONE

Make a list of everyone who is owed something: artists, facilitators, technicians, photographers, interpreters, suppliers, the venue, and volunteers who spent their own money. Then work through it.

- **Pay what was agreed, when it was agreed. Late payment moves the cost of your activity onto the people who made it.**
- **If a payment will be late, tell the person before the due date, with a new date you can keep.**
- **Keep proof of every payment with the matching invoice or agreement.**
- **Reimburse volunteer expenses promptly and against receipts, however small.**
- **Check whether taxes, withholding or invoices are required where you are. The rules vary by country and by type of payment, so ask someone who knows them.**

COMPARE THE BUDGET WITH WHAT HAPPENED

Put the budget you planned next to what you actually spent, line by line, using the same budget lines. Where the difference is large, write one sentence explaining why. This comparison is what makes your next budget more accurate, and it is usually what partners and supporters ask to see. Template 7 in the Annex has the format.

ARTIST FEES	—	500 500 0 AS AGREED
EQUIPMENT HIRE	—	200 260 +60 EXTRA MICROPHONE NEEDED ON THE DAY
FOOD AND WATER	—	120 90 -30 A LOCAL BUSINESS DONATED BREAD
DOCUMENTATION	—	150 150 0 PHOTOGRAPHER FEE
CONTINGENCY	—	100 60 -40 USED FOR RAIN COVERS

The figures above are illustrative only.

COUNT WHAT CAME IN

List every source of income separately: grants and partner contributions, individual donations, crowdfunding, tickets and sales. Record crowdfunding and card payments net of platform and transaction fees, because that is the money you actually received. Record in-kind contributions, such as a donated venue or volunteer time, in a separate column with an estimated value, and do not mix them with cash. They show the real scale of support without inflating what you had to spend.

SHARED MONEY, CASH AND COALITIONS

Keep the activity's money separate from personal accounts. Have two people count cash together and both sign the count. When several organizations co-host, agree in writing, before the activity, who holds the money, who pays what, and how costs and any surplus are divided, then close the accounts together using the same figures.

KNOW YOUR RESULT

Income minus expenses gives you the result of the activity.

01. **If there is a surplus,** check first whether any agreement says what happens to unspent funds. Some supporters require them to be returned or reported. Otherwise, decide openly with your team or coalition whether it is reinvested, shared or held for the next activity.

02. **If there is a deficit,** name it plainly, decide who covers it, and record the decision. Do not close the gap by leaving people unpaid.

03. **Unpaid work is a contribution, not a saving.** Record it as in-kind support so the true cost of the activity stays visible.

CLOSE WITH PARTNERS AND SUPPORTERS

Send any financial report a partner or supporter requires, in their format and by their deadline. Return unused funds where the agreement requires it, return borrowed equipment, recover deposits and close any temporary accounts or subscriptions opened for the activity.

CHECKLIST: THE ADMINISTRATIVE CLOSE

- ✓ All receipts, invoices and statements gathered in one place.
- ✓ Everyone paid and reimbursed, with proof kept.
- ✓ Budget compared with actual spending, differences explained.
- ✓ All income recorded, net of fees, with in-kind support listed separately.
- ✓ Result calculated and decision on surplus or deficit recorded.
- ✓ Financial reports sent to partners and supporters.
- ✓ Equipment returned, deposits recovered, temporary accounts closed.

WHO READS YOUR REPORT

Different readers need different things. Decide who a report is for before you write it.

- **Participants and community** That their participation mattered, and where to see the record.
- **Artists and contributors** How their work was received, and the documentation of it.
- **Partners and supporters** What happened, who was reached, how resources were used, what was learned.
- **Your own team** What to keep and what to change next time

One well-documented activity can serve all of them. The core information stays the same and the shape changes: a thank-you post with photos, a message to artists with their files, a one-page report for partners.

A ONE-PAGE REPORT

For most activities, one page is enough. Template 6 follows this structure:

1. The activity: name, date, place, format, organizers.
2. Purpose: the one sentence you started with.
3. What happened: a short description in plain language.
4. Reach: the numbers, and how they were counted.
5. Impact: two or three pieces of evidence, including at least one voice.
6. Resources: what was spent, raised and contributed, in money and in kind, taken from your closing accounts (page 7).
7. What we learned: what worked, what did not, what we would change. 8. Credits and thanks.

Attach a small selection of images, with credits and consent confirmed.
This one page is the record of the activity, not a second report. If a funder or partner expects a report of their own, recipe book 02, Fundraising, has a donor impact report template; fill it from this page and from your closing accounts rather than gathering the information twice.

WRITING IT WELL

- Lead with people and what they did, not with administrative detail.
- Use numbers with their source, and stories with permission.
- Name challenges plainly. Readers tend to trust reports that include them.
- Write in language the community you worked with would recognize.
- If a funder or partner expects a report, check their requirements before the activity, so you collect what they need.

TIMING

Report while memory is fresh: thank-you messages within a few days, the debrief within a week, and the report within two to four weeks, or by the date a partner has set.

CLOSING THE LOOP

A report that only travels upward, to partners and supporters, leaves out the people who made the activity. Share the documentation and a short account back with participants and the community, in a format and language they use, and ask whether the record is true to their experience.

CLOSING NOTE

Activities end. What we record, and how honestly we tell it, is what lets the work travel beyond the day: to the people who could not be there, to the next organizer who wants to try, and to a movement that learns from all of them. Hold your activity with care, record it with consent, and tell its story truthfully.