

ditional teams of volunteers then translate that version back into English to see how well it lines up with the original materials. They repeat this process until they reach a translated version that meets their standards. For the Tibetan version, they went through this cycle eleven times.

TeachAIDS employs full-time employees, contractors, and volunteers, all in different capacities and organizational configurations. They are careful to use people from diverse backgrounds to create the materials, including teachers, students, and doctors, as well as individuals experienced in working in the NGO space. This diversity and breadth of knowledge help ensure their materials resonate with people from all walks of life. Additionally, TeachAIDS works closely with film writers and directors to help keep the concepts entertaining and easy to understand. The inclusive, but highly controlled, creative process is undertaken entirely by people who are specifically brought on to help with a particular project, rather than ongoing staff. The final product they create is designed to require zero training for people to implement in practice. "In our research, we found we can't depend on people passing on the information correctly, even if they have the best of intentions," Piya said. "We need materials where you can push play and they will work."

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Piya's team was able to produce all of these versions over several years with a head count that never exceeded eight full-time employees. The organization is able to reduce costs by relying heavily on volunteers and in-kind donations. Nevertheless, the nonprofit needed a sustainable revenue model to subsidize content creation and physical distribution of the materials. Charging even a low price was simply not an option. "Educators from various nonprofits around the world were just creating their own materials using whatever they could find for free online," Shuman said. "The only

way to persuade them to use our highly effective model was to make it completely free."

Like many content creators offering their work for free, they settled on advertising as a funding model. But they were extremely careful not to let the advertising compromise their credibility or undermine the heavy investment they put into creating quality content. Sponsors of the content have no ability to influence the substance of the content, and they cannot even create advertising content. Sponsors only get the right to have their logo appear before and after the educational content. All of the content remains branded as TeachAIDS.

TeachAIDS is careful not to seek funding to cover the costs of a specific project. Instead, sponsorships are structured as unrestricted donations to the nonprofit. This gives the nonprofit more stability, but even more importantly, it enables them to subsidize projects being localized for an area with no sponsors. "If we just created versions based on where we could get sponsorships, we would only have materials for wealthier countries," Shuman said.

As of 2016, TeachAIDS has dozens of sponsors. "When we go into a new country, various companies hear about us and reach out to us," Piya said. "We don't have to do much to find or attract them." They believe the sponsorships are easy to sell because they offer so much value to sponsors. TeachAIDS sponsorships give corporations the chance to reach new eyeballs with their brand, but at a much lower cost than other advertising channels. The audience for TeachAIDS content also tends to skew young, which is often a desirable demographic for brands. Unlike traditional advertising, the content is not time-sensitive, so an investment in a sponsorship can benefit a brand for many years to come.

Importantly, the value to corporate sponsors goes beyond commercial considerations. As a nonprofit with a clearly articulated social mission, corporate sponsorships are donations to a cause. "This is something companies can be proud of internally," Shuman said. Some companies have even built public-