

Financial Sustainability of Community Radio Stations

- A ZACRAS Community Radio Handbook

ZACRAS
Zimbabwe Association of Community Radio Stations

FOJO:MEDIA INSTITUTE
Linnæus University

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Foreword

The establishment of the Zimbabwe Association of Community Radio Stations (ZACRAS) in 2003 was premised on the vision of seeing developed and participative communities in Zimbabwe which freely express themselves. Since 2003 till date, the emergence of community radio initiatives which strive to promote local development and empowerment has been on the rise. These community radio initiatives, though unique in their own individual ways, have the broader collective goal of a desire to use radio as a platform for community debate, dialogue and discussion to effect social change, and to move towards community development by also bringing an exciting and increasing wealth of information that is locally understood.

Over the years, the existing community radio initiatives have played a critical role of enhancing access to information in localized communities. Nevertheless, there have been a number of sustainability challenges that have been encountered by the stations in their quest to promote local development. In light of the economic challenges that have bedeviled Zimbabwe coupled with the global economic recession, the existing community radios have sought to explore various financial sustainability strategies so as to keep the stations viable and functional.

Guided by the need to ensure financial sustainability of the community radio stations, ZACRAS working with Birgitte Jallov and with the support of the Embassy of Sweden through the Fojo Media Institute, conducted a 5 day financial sustainability training workshop for ZACRAS members. This financial sustainability manual is therefore a culmination of the outcome of the workshop.

The following ZACRAS members took part in the Financial Sustainability Workshop, November 2015:
Berina, BYBI, Radio Chiedza, CORAH, Radio Dialogue, Getjenge, Hwange, Kumakomo, Kwelaz, Mabhikwa – 41 Fm, Nkabazwe, Nkayi, Ntepe, Patsaka, Twasumpuka, WeZhira, Zhowane.

This financial sustainability manual seeks to offer pointers to current and future community radio practioners on how they can remain financially sustainable as a community radio station and serve their target communities. This document is therefore written for concerned players who are interested in making sure community radio remains a critical tool for development and empowerment.

ZACRAS acknowledges the support of all its current stakeholders, and looks forward to exciting moments as member stations work in executing the outlined strategies.

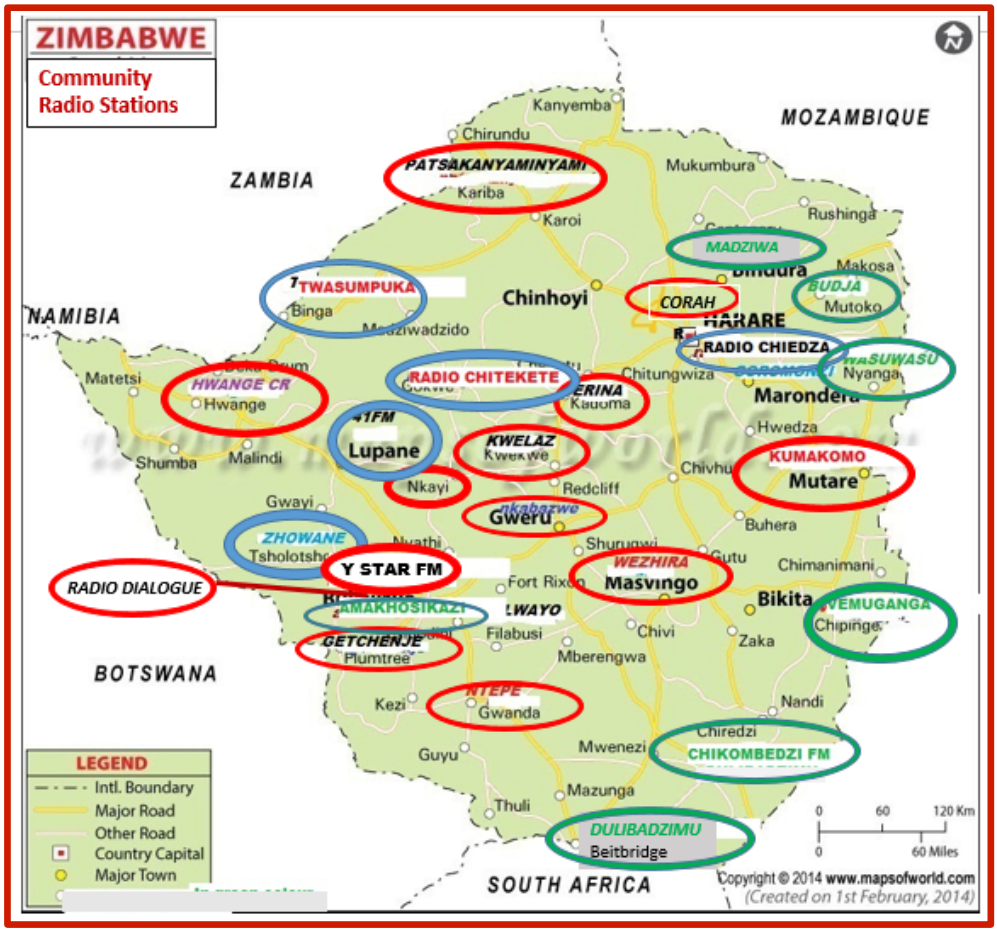
Community Radio-A strategic tool for community development!

John Tafadzwa Chirinda
ZACRAS Board Chairperson

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ZACRAS member community radio stations (red and blue); candidate stations (green)



November 2015 this is the landscape of Zimbabwean Community Radio Stations.
The 13 stations circled in red started between 2003 and 2012 and the blue during 2014-15.
The stations circled in green were applicants to ZACRAS November 2015.

Effective income generation for lasting social change.

That community radio can be an effective platform for social change, development and empowerment is certain.

However, community radio is not a quick fix and there is no single blueprint for swift implementation, with little money and without requiring support and backstopping: creating lasting social change takes time.

This manual will help form a basis for sharing experiences and mapping the dos and the don'ts in the area of financial sustainability, to help you move towards the goal:

More financially sustainable community radio stations!

1. Introduction

This is a manual produced to support the effort of the Zimbabwe Association of Community Radio Stations – ZACRAS – to build capacity among its member stations, while waiting for broadcasting licenses and beyond. Earlier manuals produced by ZACRAS have dealt with what a community radio is; how a community radio is organised; and finally how to produce community radio programmes.

Whereas the earlier ZACRAS manuals already covered issues of Social and Organisational sustainability, this manual addresses the issue of Financial sustainability. These three aspects: social, organisational and financial sustainability - are described and explained in the following chapter.

This financial sustainability framework manual consists of a set of really practical tools, for preparing the work step-by-step. The manual can be used as a guide and tool in a radio station seminar, where the board and management sit down and develop the tools step by step. It can be further used as a support when you explain your financial situation and life to the broader group of community volunteer broadcasters, or to your members in an annual general assembly, or when breaking down in a discussion with a potential partner, how you work strategically and systematically with partnerships.

Every community radio is a mirror of the community to which it belongs – and as every community is special and different, reflecting its history, composition and choices, so is every community radio.
It is therefore not possible to present one, generic financial sustainability framework for use by all. But it is possible to present a set of questions that all community radio stations should be asking themselves in order to achieve financial sustainability. The answers will be different – special – and will be your own, special, framework for your own, special, financial sustainability strategy and framework.

Good luck!

About Zebras and Community Radios



A zebra is a zebra, but every single one has its own particular design – everyone is special, different, yet in need of relating to the same reality in which they live – and they know that only together can they survive. Community radios are the same: everyone autonomous, different, special, yet need to answer the same questions and to work together for a strong future – together.

2. What is sustainability?

"Let us make all community radio stations financially sustainable!" With this bold statement, I opened the introduction to a two week online debate on financial sustainability for community radio stations world-wide. We all want this. We need this. But what does it require? Is it just a dream, held high by all community radio managers, broadcasters and their boards, along with their surrounding communities and partners? Widely recognized as community radio is for being in a position to close the gap between development challenges and development investments, sustainable community radio is important – and not only to each community in question, but far beyond that![1]

What is sustainability?
Sustainability means to keep going over a period of time. To endure and with resilience be able to absorb disturbance – of whatever nature – and remain viable.

For a community radio to be sustainable, three aspects have to be considered: Social, organizational / institutional & financial sustainability. Without one of these, a community radio will not have the resilience needed when meeting the challenges of running a small organization – most often in poor, rural areas, where nothing comes by itself.

But it is possible and it is worth it!!!

Making a community radio sustainable is a challenge everywhere in the world! By now, it is generally acknowledged that community radio sustainability is made up by external factors, such as an enabling environment (legislation etc.), and internal factors within the station itself including: social sustainability, Institutional/ organisational sustainability and financial sustainability. While these three internal factors are mutually interdependent and reinforcing, and it is difficult to isolate one for discussion, and while ownership and participation have been proven to be the most important aspects of sustainability, this manual focuses on financial sustainability.

While discussing issues around sustainability a community station cannot begin without knowing its vision and the way it plans to fulfil its mission and its values – the soul of the community radio, so to speak – the burning issue mentioned by all radios is how to get the financing mix right and how to match financial needs with appropriate and effective income generating activities. This is therefore the focus of this manual.

Social Sustainability: Participation at the centre of community ownership and change

Community radio stations are as varied as the communities to which they belong. What these communities have in common is the desire to use their radio as a platform for community debate and dialogue. They wish to spread—through a multitude of voices — their experience and local knowledge, to bring justice, accountability and rights, generating social change and a move towards the development vision and dreams of their community.

Community radio gives people a voice, and an opportunity to speak for themselves, leading to the empowerment required to trigger an avalanche of positive personal and community change. The power and potential of this type of community radio has also been discovered by development partners aspiring to meet their priority development goals. Increasing numbers of individuals, organisations and institutions have seen the powerful impact generated by community radio stations, identifying it as the potential 'missing link' between development support being provided and true development actually taking place.

[1] The general thinking in this introduction is building on Birgitte Jallov's book: EMPOWERMENT RADIO –Voices building a community. EMPOWERHOUSE 2012

While well established in many countries with regional and national community radio networks, facilitating organisations providing support and capacity building as well as funding partnerships, EMPOWERHOUSE has been working with local and community radio partners in Africa, Asia, and the Middle East for many years. A common concern of our partners is how to effectively ensure sustainability – and are often thrilled when realising the power of community engagement and the resulting community ownership to the station and its life – in so many ways.

Institutional Sustainability: Management and organisation, transparency and accountability important!

When working to empower community-oriented media and communication initiatives and contribute to the capacity building of partners, it is obvious that community radio faces many different challenges, depending upon the setting in which they operate, and their community organisation and orientation.

Maintaining a strong community engagement is at the core, but also effective management and organisation is important for a community radio to become sustainable. Clearly defined roles of the board, of the executive including station coordinator, administrator, mobiliser and technician, and of the all-important volunteer community broadcasters not only prevents many possible conflicts and ensures a powerful organisation, but it also renders the station a viable and reliable partner for possible financial supporters.

Ongoing capacity building is another important area that needs to be in place due to a high turnover of volunteer community broadcasters. The organisation around the programme quality and appropriateness, and of "who does what" is of importance in the organisation of a radio. Leaning on the social sustainability and community participation here, it is warmly recommended to organise the radio in thematic editorial groups, each with responsibility to produce programming around a certain theme. This develops capacity and insight in the community, and the listeners will respond with trust and following. Finally mastering the rapid technical innovations needs to be in place to make a community radio be the most effective platform for dialogue and debate possible.

Financial sustainability – the third pillar of community radio sustainability

Getting ever demanding expenses covered by an appropriate financial mix and learning how this is done in your reality, is similarly important. Financial sustainability is still considered the major stumbling block by most community radio stations. And when looking for answers, we find that they are closely linked to the organisational capacity (and sustainability) of a station, as well as social sustainability aspects, such as community ownership and participation.



The work to get the financial sustainability right, will in the process be good for the station's overall well-being! Realistic budgets and reliable operations will be crucial as will full transparency and capable financial management, based on the principles of accountability. Building and strengthening capacities on good financial governance, financial planning, etc. of a sufficiently broad group of community members and radio station staff, is of paramount importance for the longer-term financial sustainability of the radio station.

3. What is financial sustainability of a community radio station all about?

When talking about financial sustainability, it is important to distinguish between 'self-sustainability' and 'sustainability'. In most parts of the world, it is difficult to imagine a community radio station being totally self-sustainable, in the sense that the radio station generates all necessary resources through member contributions or through its own activities.

For understanding sustainability in a broader sense, a useful definition of financial sustainability:

> *...the ability of an organisation to secure and manage sufficient resources to enable it to achieve its mission effectively and consistently over time without excessive dependence on any single funding source[...] Sustainable organisations have, at minimum, a clear mission and strategic direction; the skills to attract resources from a variety of local, national and international sources and the know-how to manage them efficiently [...].* Lisa Cannon: Life beyond Aid, 1999.

What is being stressed here is – like the bold introductory statement above, that all community radios can become sustainable – that it is important to be systematic and to work with a direction and capacity to manage funds and partnerships. Let us look at what each of the elements mentioned mean.



A clear mission and strategic direction

To achieve this, the community should develop a strategic plan that clearly identifies its purpose and objectives. Once a strategic direction has been well identified, and fully accepted by the community, it can be smoothly ingrained in all activities. It will assist to resolve and prioritise later issues as they arise.

Securing and managing sufficient resources

This element concerns the need to secure appropriate technical and financial resources for the station. The level which is required depends much on the technical and other choices the community makes when formulating its strategic plan: the lower the costs of running the station (and depreciating its equipment), the easier it may be to secure the necessary volume of resources; the simpler and better adapted the technology chosen, the easier it may be to obtain the technical capacity required by the station's staff to ensure technical continuity without too much external assistance. At the same time, the choices made must also allow the community to live up to its own ambitions and actually achieve its goals. Finding a careful balance is a major process for the community to really define its priorities and to become the subject of its own development. In this process, good coaching is fundamental.

Attract resources from a variety of partners

This capacity includes a tailor-made set of actions determined with reference to the challenges and opportunities of a given community. A 'partner mapping exercise' will be highly relevant for this step: Which regional, national or international partners are there that could potentially support the community? What is each partner's interest? What kind of support does each partner provide? What kind of action would be needed to inspire this partner to want to support the community? We will look much more at this in the following chapters.

The skills to manage available resources efficiently

The process leading to the development of the strategic plan and the partnership strategy will enable the community and the radio station staff to clearly see their opportunities, limitations and priorities. Realistic budgets and reliable operations will be crucial. Not least, full transparency and good financial management, based on the principles of full accountability, will contribute to an efficient use of resources (see later). Building and strengthening the capacities of a sufficiently broad group of community members and radio station staff on good financial governance, financial planning, etc. is of paramount importance for the longer-term financial sustainability of the radio station.

Strategic planning at the core of financial sustainability

A financial sustainability plan is a part of every well developed strategic plan – outlining how to prepare for the financial way forward. Many community radios have strategic plans – also in Zimbabwe. It will then be important to embed the elements pointing towards financial sustainability here, into the strategic plan.

On the next page you can see an outline of a possible generic framework for a strategic plan. First of all you introduce your station and your community. This background description can usually be re-used when you prepare a project proposal (see chapter 8). This is followed by the strategic direction – the vision, mission and values – to come true, followed by the strategic analysis. In the part of the strategic planning, where you begin to outline your programming and your strategic themes and goals, you can see that in the outline next page, that the 'financial sustainability and partnership strategy' is part of the overall sustainability strategy outlined in your strategic plan.

The strategic themes and goals are extracted from the analysis of what to focus on in your work, when you have identified what is required to get from where you are now, to be able to fulfil your mission and achieve your vision. It is usually helpful to identify a number of strategic themes or sub-goals. Examples are the following four strategic themes:

- sound management of the radio station
- sustainability of the radio station
- good programmes, meeting community needs and interests
- community development being spurred by the radio station

Each of these overall strategic themes is then matched by a series of goals, important for planning and prioritising in the management of the radio: What is realistic? And how do we move from plan and intention to realisation? And it is in this process that you will also identify the funds needed to implement you plans and ask yourself: how can this be achieved within our means and with the resources we have available: human, technical and financial? And within these means: which are our priorities?

EXERCISE 1:

Which are your community radio station's
strategic themes and goals
that you need to find ways of realising through
appropriate human, technical and financial resources?

Generic Outline of a Strategic Plan

I. Introduction

1. **Background**
2. **The District's information and communication needs for development**
3. **The history of the community radio: How did it begin? How did it develop?**
4. **Getting on air and getting the organisational framework in place**

II. The strategic plan

A. Strategic Direction

1. **Vision**
2. **Mission**
3. **Values and principles**

B. Strategic Analysis

1. **Where are we – strategic issues:**
   - Community level analysis: Community mapping
   - Radio level analysis: SWOT
2. **What is the gap between where we are today and our dreams?**

C. Strategic programming

1. **Strategic Themes and Goals**
2. **The organisation to implement the strategic plan**
   - Organogram
   - Roles and responsibilities of the Community Radio Board
   - Job descriptions for Radio Units
   - Strategic framework and goals for individual Thematic Editorial Groups
   - Weekly Programme Schedule for radio station programming
3. **A sustainability plan**
   - Social Sustainability
   - Organisational Sustainability
   - Financial Sustainability, including Partnership strategy
4. **Policies and Procedures**
   - Editorial and Programme Production Policy
   - Training Policy
   - Code of Conduct
   - Gender Policy
   - Sectoral Policies: Volunteers, Equipment, Advertising, Administration
5. **Ensuring that we are on the right track: Monitoring & Evaluation framework**

III. Action Plans and Budgets

1. **Action Plans**
   - Overall action plan for radio (including Training, PM&E plans)
   - Sectoral action plans for individual Thematic Editorial Groups
2. **Budgets**

EXERCISE 2:

What would it cost to implement your strategic plan? Collect and prepare the budget amounts activity area by activity area.

4. How do you build a budget and a plan relevant to your station?

Many budding community radio stations in Zimbabwe – and elsewhere – operate with budgets by source: we receive xx USD from ZACRAS for roadshows; yy from HIVOS Fojo for reporting and CD production; zz USD from MISA for other purposes. These budgets are then managed separately, agreement by agreement. It is like having a number of 'cigar boxes' with separate amounts for separate purposes. This 'cigar box' financial management is complicated, but most of all it keeps you from functioning as a full organisation with your own organisational budget.

It is the strong recommendation that you develop a budget based on your strategic plan's strategic goals and all of the activities required to reach those goals, as discussed above. Using the strategic goals mentioned as examples above, a budget would as such look something like this:

Examples only!!! Insert your own priorities!		Budget USD	Budget min.(*)	Budget ideal (*)	**Funding source**					Total received
					Member-ships	Adverts Sponsors	ZACRAS	IMS	Hivos	
1 Sound station management										
1.1	Station manager	XX	75%	100%						
1.2	Mobiliser	XX								
1.3	Administrator	XX								
1.4	Technician	XX								
1.5	Allowances volunteers	XX	50%	100%						
1.6	Lunches for volunteers	XX								
1.7	Annual Audit	XX								
	SUBTOTAL	XXX								
2 Sustainability of the radio station										
2.1	Roadshow	XX	0	100%						
2.2	Etc … etc	XX								
	SUBTOTAL	XXX								
3 Good programmes meeting community needs and interests										
3.1	Transport volunteers	XX								
3.2	Etc. etc…	XX								
	SUBTOTAL	XXX								
4 Community development being spurred by radio station										
4.1		XX								
4.2	Etc. etc.	XX								
	SUBTOTAL	XXX								
	TOTAL									

(*) Should be expressed in amounts. Percentages shown here to give some ideas.

At the same time, as you can see, it is important to operate with a column for the absolutely important costs like rental and a percentage of the pay of the station coordinator, who keeps all functional until the station is licensed, for instance. But only you know what are the absolute necessities in your station!

Furthermore, following the logic from above, leaving the 'cigar box management' to the past, it is still important to see which funds cover which expenses in your budget. This is important for many obvious reasons. The two most important is that some external funds will be received by the station for earmarked purposes: for activities in the communities, or for station operation/core costs, or for purchase of a laptop and some recorders. It is important to be able to document that the funds have been received, have been spent as agreed. Furthermore it is important to document that you have only received funding for specific earmarked activities or other budget posts, once. No double budgeting!

Finally, squabble over budgets, rumours in the community that some funds have been stashed away, misused or used unwisely is very common everywhere – not least in poor communities. Such rumours risk to put the valuable trust that the community has – and should have – towards their own community radio station at risk. It is really important to avoid this.

Having said all of this, the first – and maybe most important – step in budgeting is to be prudent: what do you absolutely need to keep your station running? And which costs are really desirable and important to find funding for? It is very important to start with a realistic and modest budget. When all goes well and you have some experience with how much is needed and most much funding you can get from the community, you can decide whether higher allowances, more activities and maybe more investments in equipment and transport is possible.

It is important to have effective financial management structures in place within the station to manage the funds (more about this later) and to ensure having persons in your board, who can support and provide advice also in the financial area. This is also true if you choose to develop a partnership strategy and work with funding partners.

Preparing your budget

The first step is, as mentioned above, to write down your financial goals based on your strategic plan if you have one: what do you want to achieve?? Thereafter you need to organise the costs in the four generally accepted budget categories: Activities, personnel, core costs and capital costs. You will want to itemize your budget posts, because both for you and your planning and control, and for possible funders, the more details the better – and be realistic.

Finally it is really important to have your budget approval procedures in place within your radio group and your board. Usually community radios have rules that for expenses above for instance 100 USD you need board approval - or the like. These procedures have been established for a reason and must be kept.

The budget elements

Programme/ Activity Costs include all the activities that all of you in the radio carry out: Programme production, organizing a community meeting, conducting a training workshop, running an awareness campaign, etc.
Personnel costs include allowances, salaries (when that is possible), and staff expenses like common lunches (in place of allowances) etc.
Core or Running Costs include all the daily and recurrent expenses in your station's operation including rent; electricity, water, gas; communication (phones, internet); transport/travel; consumables such as CDs, stationary, etc; equipment repair; insurance of equipment; and other office operation and maintenance expenses.
Capital Costs or Investments include equipment such as computers and recorders; office furniture; bicycles, motorbikes; office building etc.

Now it is your turn to insert your budget in the frame below – using the strategic plan-based budget.

EXERCISE 3: Budgeting

Budget Community Radio X [Date from xxx to xxx]							Budget Notes
Activities	Description of Items	Number of Items	Unit Cost	Total	Expla-Nation	Date	
Programme / Activities							
				Subtotal			
Personnel							
				Subtotal			
Core / Running costs							
				Subtotal			
Capital Costs / Investments							
				Subtotal			
Total				**Total**			

5. Which potential sources are available for a community radio station?

Now you know your budget and it is time to identify potential sources to pay for the expenses. Even when you adhere to the principles proposed above, having realistic budgets, never with more expenses than income at any given time, well, then it is necessary to look around: which are the potential sources around for funding the station?

Funding sources for a community radio include the following:

- community-based fund generation
- commercial income generating activities
- advertising
- Sponsorships
- state funding

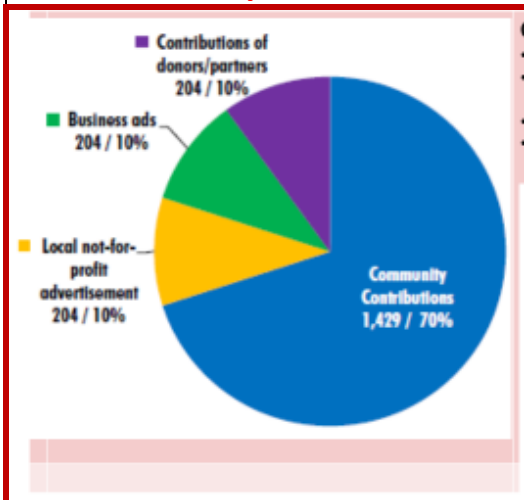
Community based fund generation

Most community radio stations are actually able to generate important funds locally, which together with careful budgeting, is a strong match. Many community radios use a variety of income-generation methods, including:

Memberships **-** Many community radio stations are required by legislation to be organised as an association to obtain a community radio transmission licence. Ordinarily, an association is required to hold an annual general assembly where only members can vote. Voting decides the composition of the Board and other committees. This provides a strong motivation for individuals to be a paid-up member of the association. Many radio stations cannot charge significant membership fees, but with some 500–1000 members, even modest membership fees can be beneficial.

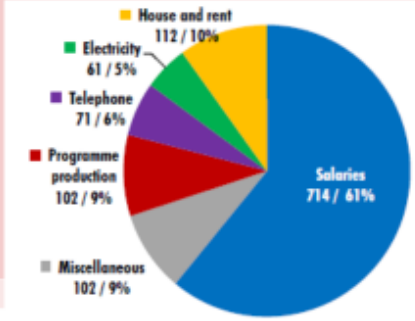
Apart from its financial importance, members who pay to be part of the radio station association will also feel more closely connected to the station, thus providing an added 'community ownership' aspect.

Samad FM, Nepal[2]**,** 70% of monthly budget community contributions



Community contributions:

- 2000 community memberships (0,15$ monthly ea)
- Registration fee (indiv. 0,15 $; institut'l 5 $ ea) (sometimes paid in-kind, station collects by bike)
- Bigger farmers advertise: $25-30/month, 4xday)
- Community messages: "song cards, welcome cards"



Samad FM is Lahan's community radio station. A rural farming area near the border to India.



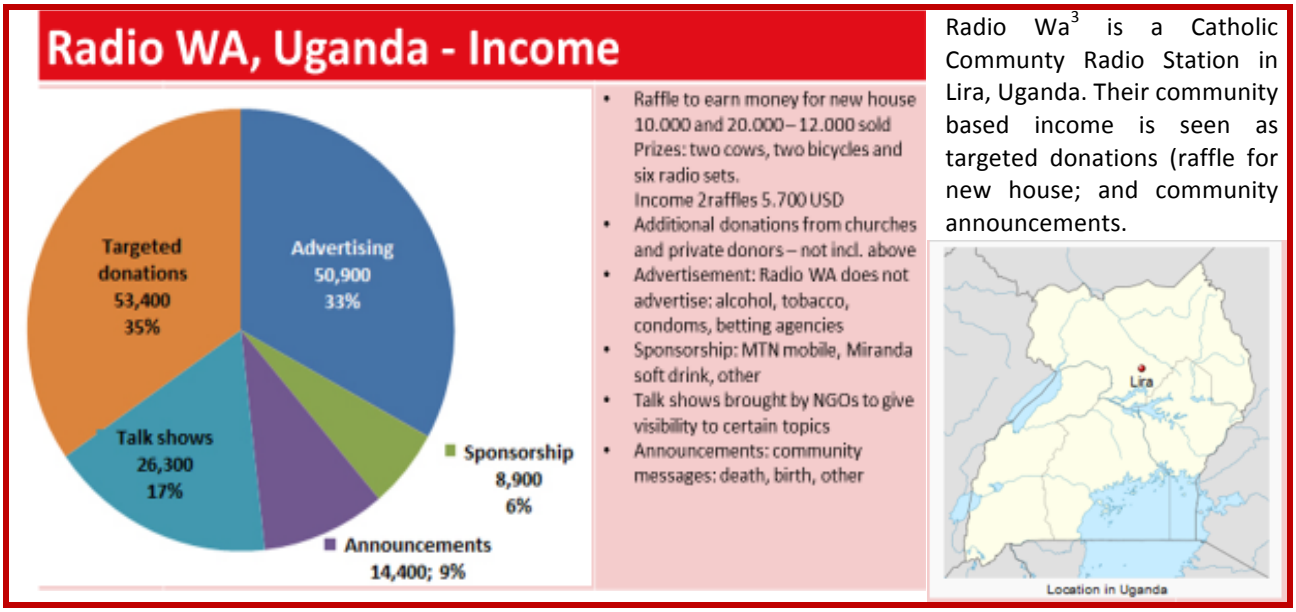
[22] Information from: http://www.cameco.org/files/samad_fm_nepal_engl.pdf

Messages to be aired in programming **-** Purchase of slips for radio messages — celebratory or practical — for a small amount, e.g. US$ 0.05–0.10, are a way of generating revenue. Many radio stations charge twice as much for obituaries as communities generally agree that this is acceptable and value the opportunity to air such messages on the radio.

In-kind contributions to the radio **-** Many community radio stations in rural areas carry out community fundraising drives at harvest time, where the community agrees to contribute a sack of rice or other produce to the station. One community radio station in Lao PDR built a storage facility to store such produce. Then, at times when rice reserves in the community were low, it sold the rice at prices acceptable to the community. This resulted in the generation of income for the radio station and had the added benefit of improving availability of food to the community.

Fundraising parties **-** In developing countries — just like in any other country known to the author — annual fundraising parties are held, to generate a lot of energy around the radio station. Initiatives include, live recording of bands, local music and singing, quizzes, interviews on stage, and live on the radio. Ticket sales and the surplus from the sale of beverages and food is another source of radio income. Lots of additional income generating activities can be added such as special (higher) prices for music requests on the radio, 'taxing' the politicians, who get a chance to speak more freely on the radio, bingo and other games.

On air marathons **-**Many radio stations hold annual on-air marathons on the anniversary of their establishment. On these occasions, the radio may be broadcast non-stop, whereas it may ordinarily only broadcast for between six to eighteen hours a day. This is sometimes connected with the above-mentioned fundraising parties.



Radio Wa[3] is a Catholic Community Radio Station in Lira, Uganda. Their community based income is seen as targeted donations (raffle for new house; and community announcements.

Commercial side activities

Many community radio stations add a café, a pizzeria, or a weekend evening café with bands, poetry reading and sale of consumables — all to add income to the radio. Sometimes special events associated with these venues are aired live on the radio. Staffed by community volunteers, the notion of working with the radio is extended from management, production and technical duties, to include also café /bar/restaurant duties.

[3] http://www.cameco.org/files/radio_wa_engl.pdf

In one community, where no guest-house was available in the small head village, the radio station built (with donor support) a small, simple but mosquito-free and clean guest house. Such a guest house adds to the income of the radio, and represents a considerable and important jump forward for the village and community in terms of development: people can stay overnight, even when they don't have family living there!

Advertising

Depending upon legislation, community radio stations can present advertising for local — or not quite so local — companies and organisations. In Zimbabwe advertising is possible. While some radio stations choose not to do this, to remain fully free of any possible compromising situations, most community radio stations use their strategic plan including the value statements, coupled with their internal regulation, to guide their choices as to which services match the objectives of the radio station.

In many small, rural communities there may not be very many opportunities to access advertising revenue. The few markets, stalls and stores, if such are found, do not need to advertise their services. Similarly the bigger international companies and brands (soft drinks, infant formula or coffee/tea)[4] would, if individually targeted[5], be reluctant to spend time and money on such markets. These community radio stations may be better off looking to general supportive sponsorships for assistance.

In many community radio stations agreements are, however, made with the local electricity company and other public service providers, to make an in-kind swap: the station pays a significantly reduced price for one of its main expenses: electricity. In exchange it airs public service announcements from the electricity company to the community over the radio, providing, for example, information about planned power-cuts, works, etc.

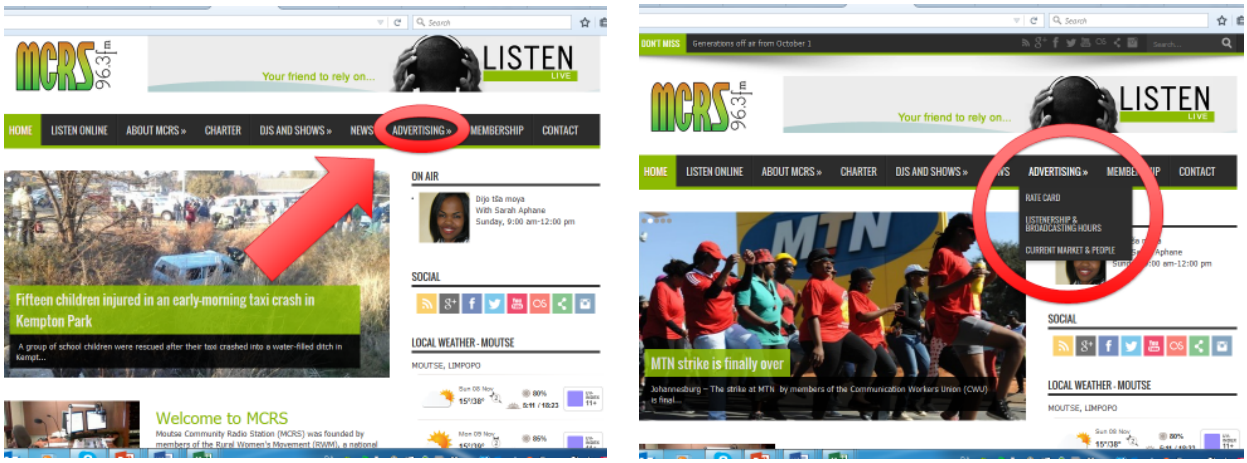
Similarly, mobile telephone providers often provide the station with a couple of cell phones and subscriptions. These are to be used for field, live, on-air reporting and interviews, in exchange for advertising on air, or at least the mention that the live programme was made possible by that particular company.

Community radio stations that engage in the above-mentioned advertising activities, as well as the sponsorships mentioned briefly below, often choose to have a very clear, simple, open and transparent policy with differentiated prices for this activity, ensuring that the community agrees with the way it is done, and for and with whom. Again those in charge need to pay much attention to any and all sensitivities within the many communities making up the environment around the radio.

When advertising it is important to have a price list – or rate card – where the prices per second and minute of airtime as well as for other services are available for potential partners. Moutse Community Radio Services is from South Africa and in November 2015 they chose to present their advertising services like this on their website:

4 Excluding here alcoholic beverages, cigarettes and other unhealthy products, that would otherwise – usually – go out on a limb anywhere to get their products marketed.

5 This is – again – where one of the many roles of a national network comes in: if a deal could be entered into covering all CRs in a country, even the smaller and weaker communities could get a slice of this 'advertisement cake', shared by all.



Together with their rate-card they provide their potential partner or customer an overview of 'listenership and broadcasting hours' as well as 'Current market and people'. This is what the advertiser wants to know: who makes up this community and how many listen – and when is the radio on and when do the people I want to reach, listen? Now in Zimbabwe it is only when on Channel Zim that this may be relevant – and then when licenses are available and radios on air!

***Sponsorships* and patronage**

Another way for commercial sponsors to support community radio, apart from advertising and in-kind swaps, is to provide sponsorship for specific types of programmes or for the community radio in general. This sponsorship can take the form of a targeted donation granted to specific programme (agriculture, health or other), or an amount paid as a general donation to the radio station (by companies encouraging community development in general).

The sponsor may, depending as always on the community in question, be a local industry body, a special community interest group, or a local, national or international organisation working in the community. Locally based financial institutions may also at times be ready to support the station to help ensure that the community development the radio brings about will continue.

Other, larger community radio stations may also provide sponsorship or patronage of smaller radio stations. Support activities can include coaching and overseeing; providing management advice; and financial support. Such 'twinning arrangements' are often found between community radio stations in better-off countries and in situations where community radio stations operate in more constrained circumstances. Another example within the same country is Radio Okapi in DRC, which supports weaker and younger radio stations in its network.[6]

This is an area of financial support, where community radios are, in general, very careful, as many commercial or political interests may expect 'allegiance' to follow their funding. If, say, a medical company sponsors a radio station, is it possible to question their products or marketing methods? Or if a company producing infant formula provides a sponsorship of the health or the women's programme would the producers hesitate to advocate longer periods of breast feeding? To avoid getting into such ethical, moral and financial dilemmas, most community radio stations simply avoid sponsorship.

In some instances politicians buy up community or commercial radio stations to promote their personal, political agendas. When this is not possible, they may try to offer a special sponsorship or patronage to a

6 Myers, Mary, April 2011, CIMA report: 'Voices from the Villages: Community Radio in the Developing World'

station. For a well-grounded radio station with a strong and broad community ownership, this will always be refused, for obvious reasons. Usually community radio stations have clear directions on these issues in their internal regulation. Similarly, community radio stations will not allow politicians to hold a board position or other powerful positions within the radio station. Inviting politicians into such positions of power will bring into question the openness of the radio station and is certain to damage the radio station's most precious core value: its credibility and the trust placed in it by community members.

State funding

While not immediately of use in Zimbabwe, it is good to know what is possible elsewhere – also for advocacy and longer-term perspectives.

Rarely, but sometimes, States provide a fund for support to community radio. Direct State support puts the radio at risk of becoming compromised, of losing its editorial independence and weakening its role as a general governance monitor, holding the authorities to account. This dilemma is at play every day in many 'community radios for development', especially in rural areas, where they often depend on the district authorities for transport to distant communities: can official neglect, corruption or other misuse of power be reported during a trip in the governor's or the director's car?

To counter this obvious dilemma, most such community radio support funds operate in conjunction with an independent organisation, with an independent board granting the support. This is true for the British Government support to community radio in Britain through Ofcom. Ofcom has been tasked by the Department for Culture, Media and Sport ('DCMS') with administering the fund of up to £500,000 per year. Ofcom is independent and '*Ofcom may make such grants as they consider appropriate to the provider of any* [community radio service]'.[7] Other different kinds of state funding provided to community radio stations have been researched in European countries and Australia[8]

In South Africa, the best known example of state support to community radio in a developing country, the Media Development and Diversity Agency (MDDA) was set up by an Act of Parliament in 2002 to enable "historically disadvantaged communities and persons not adequately served by the media" to gain access to the media. Its beneficiaries are community media and small commercial media[9]. Also the MDDA has an independent board managing grant allocation to avoid any state or Government interference.

Getting the funding mix right for each station

Funding of community radio has always been and will continue to be a challenge. However, once a sense of community ownership has been generated; the organisation is operating in a manner which is both transparent and community based; and the involvement of the community is broad and all-encompassing, there are many ways to ensure community radio sustainability. The above examples represent the tip of the iceberg: 90 per cent is still hidden below the surface. Initiative and innovation opportunities are immense and the challenge is — community by community — to get the funding mix right.

When preparing an overview of your potential financial sources, it is always important to ask: Who could benefit from and be interested in your work? "The community" is the most immediate and obvious answer. But how can they then support? And how can other potential sources of funding support? Have a look at the next page:

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7 http://stakeholders.ofcom.org.uk/binaries/broadcast/radio-ops/crfguidancenotes.pdf

8 Murray, Ciarán and Dr. Murphy, Ken, 'Best practice in state funding for community radio: An international comparative study'

9 http://www.mdda.org.za/

	In-kind support	Grants, sponsorships & donations	Project support	Buying services	Secondary projects - IGA
Community	Offer work, time	Make donations and pledges		Pay for announce-ments, greetings, hire presenters for special occasions	Attend concerts, use internet café or other services
Private business	Make premises available; subsidise costs like electricity	Provide support as corporate social invest-ment (CSI)		Advertising, hire production facilities and services	
Local Government	Make premises available, subsidise costs like electricity			Advertising; hire production facilities and services	
National Government	Equipment	Support start-up and/or running costs subsidise transmission, tax greaks	Buy airtime for public interest programming, advertising, sponsor training	Advertising, hire production facilities and services	
(I)NGOs	Equipment	Support start-up an/or running costs	Airtime: public interest programming , sponsor training, sponsor networking	Pay for announcements, greetings, hire presenteers for special appearances	
Donors	Equipment	Support start-up an/or running costs	Airtime: public interest programming , sponsor training, sponsor networking		
Others					

Generating income – global ideas

Acceptable sources of income

- Check with your value statements – examples of 'no go'?

On air income generation

- Community sponsorship
- Selling greeting cards / SMS greetings
- Programme partnerships
- Advertising

Off air income generation

- Membership fees (supported also through Listeners' clubs)
- Raffles and festivals
- Sales of branded promotional items
- Selling office services
- Recordings
- Commercial income generating activities/business units
- Barter and in-kind contributions
- State funding

Strategic Partnerships & networks

- Agreements / projects with donors
- Funding through national association **(ZACRAS)**

While community radio stations in Zimbabwe are not yet on air in the FM sense of the words, many of the 'on air' sources are still available also to stations in Zimbabwe – many already now in use!

And remember, always:

The financial sustainability mantra

- ❖ Get the funding mix right
- ❖ Self-sustainability & sustainability not the same: be smart!
- ❖ Adapt it to local realities
- ❖ Be inventive – while remembering the CRs values
- ❖ Community ownership is your life insurance!

EXERCISE 4 – sourcing funding for your community radio station

	In-kind support	Grants, sponsorships & donations	Project support	Buying services	Secondary projects Income Generating Activities
Community					
Private business					
Local Government					
National Government					
(I)NGOs					
Donors					
Others					

6. How do you work with partners, build a partnership strategy & implement it?

What is a "Partner"? And what is a partnership strategy? This is the first important element to clarify when wanting to develop a partnership strategy.

A community radio station in Zimbabwe – and in most other communities - are even very attractive partners to have for organisations or institutions active in development work: to them, the radio station is a partner reaching places hard to reach, in the local language, regularly, with programmes produced by community members and as such presenting information in a way and “wrapping” matching local cultures and ways of saying things. This means that such information has an even very high likelihood of being understood immediately by the listeners.

As such, when looking for partnerships, you can approach the potential partner with something even very good "to sell", and can aim for creating mutually beneficial "win-win" alliances, built up with someone around a shared orientation and common objectives.

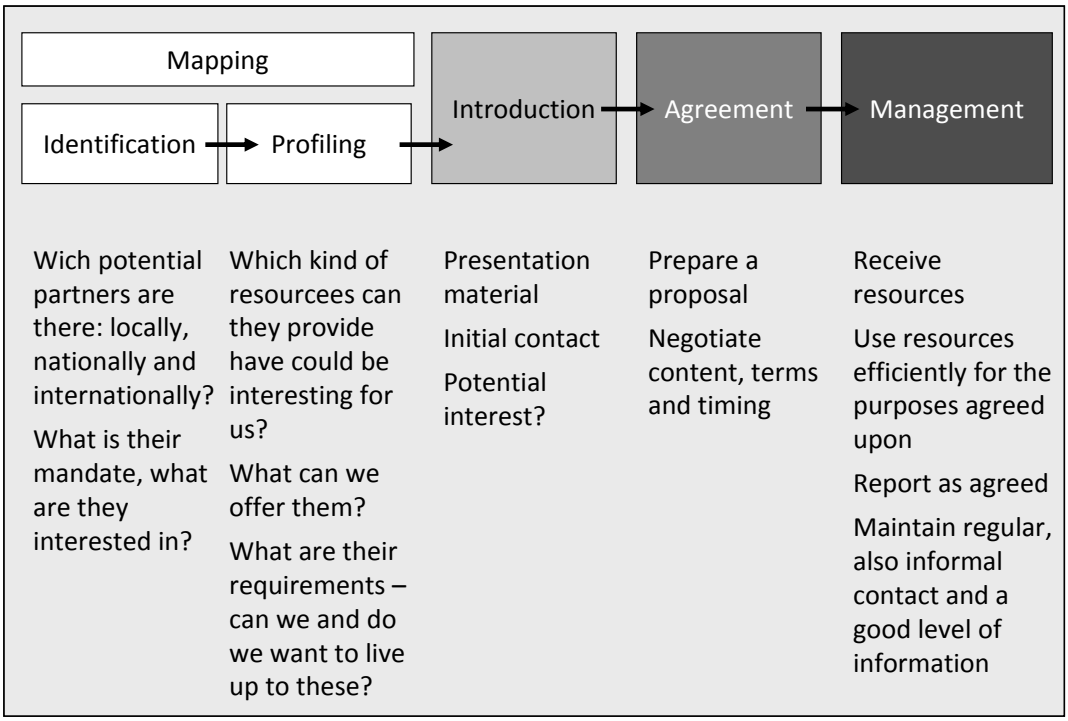
A partnership is a collaboration entered into between like-minded organisations realising that when working together, focusing on the same objectives, they can both reach much further:

in a partnership 1 + 1 is usually a lot more than 2

Having won "a partner" you have to agree on a clear set of rules for the partnership, including deadlines for receipt of funds or whatever the agreed contribution from the partner is, deadlines and extend of financial and narrative reporting, clear outlines of what is to be produced by you, thus ensuring that there is no space left for misunderstandings.

But before you get this far in your search to further ensure sustainability – also through partnerships – you need to identify which are the partners, that can assist the station also with funding. The more diverse this group of partners is, the more capable the station is to work with these partners, the more robust is the long-term financial sustainability of the station. It is therefore time to look at the possible partners identified in your source mapping in Exercise 4: who do you think would most likely meet the above definition of a partnership with you?

Having carried out the identification of potential funding partners in Exercise 4, it is time to profile the most promising partners identified.



Potential partner	Mandate and interest	Geographic priority area	What kind of support	Limitations/ Requirements	What can we offer?	Our costs
Ex A – Interna-tional donor	Support democracy and local good governance	Neighbouring province – potential to attract?	Finance Information Advocacy	50/50 financing No core costs, only specific activities	Air time Putting an issue on local agenda	Start-up cost to attract support to province Air time
Ex B – NGO – radio network	Strengthen independent media	Whole country	Information Advocacy Technical	Require special account and report	Make network larger/ stronger	Admin. cost of reporting

Exercise 5 at the end of this chapter gives you a chance to develop this kind of profiling of the potential partners you have identified: what is the mandate and interest they have? Etc. Once all of these questions are answered, it will be obvious who the most promising partners will be for your station – and you will then move forward to introduce yourself and so on, as outlined in the flow chart on the previous page.

What is a Community Radio? And what does it have to bring to a partnership?

In order to identify clearly the partnership relation, it is necessary to agree on what "a community radio" is, and what it can bring to a Partnership - why it is suited as a partner for a vast number of development-oriented institutions and organisations?

Most agree on the basic definition of Community Radio as a Radio (i) ***for***, (ii) ***by*** and (iii) ***of*** a given community. Unfolding this compact description, it means that (i) the radio produces its programmes for the community in question, that (ii) the programmes are produced by community members and (iii) that the station is controlled by the community, who are the owners.

We in the context of community radio in Zimbabwe see the **Community Radio as a tool for development processes** - maybe the most powerful such tool at present in use. The radio as such is not just another - local - public radio, informing a given public. We rather see the community radio as an integral part of the life of a community, involved in and with the problems, challenges and joys of it, with the community using the radio as a tool to reflect, analyse, discuss and look for solutions to the many daily occurring challenges and situations that require attention. And as a tool to celebrate the rich local cultures, our languages, songs, and stories.

In order to do this, the community programmers are most effectively organised in Thematic Editorial Groups, focusing each on a particular area of programming, such as health; agriculture and environment; culture; education; women, youth and children; peace and stability; labour & welfare. The Thematic Editorial Groups produce all the programming of the station, ensuring that a number of persons, mobilised

and recruited from and belonging in different "communities within the community" are involved - avoiding individual "stars" just talking from the top of their heads - and top-down.

From a development partner's perspective, programming based in the editorial community groups, and with a documented very high level of confidence by the listeners, is a very powerful potential development partner to have!

Creating Partnerships

Moving now from the long period of (i) mobilisation, organisation, and capacitation, (ii) getting the practical aspects in order (facilities, equipment etc.), (iii) ensuring that all the legal aspects and ownership is in place (via an association and with a real board) and (iv) into real community implementation of all the community aspirations, it is time to (v) unfold the early plans for a partnership strategy.

Managing to actually turn a Partnership Strategy into practice, would move us much closer to a fulfilment of the prerequisites for the sustainability preparedness described in the definition above. This requires identifying potential partners at local, national and – if possible - international levels.

Once the potential partners are known through the source mapping above and in exercise 4, the radios need to do some homework in terms of identifying the institution's mandate and way of working, partnership requirements, etc, in order to assess how to most effectively propose a collaboration.



A graphic illustration of the simplest partnership framework: a shared objective, and two organisations, who will be able to implement their objectives much more effectively by establishing a partnership: The development agent working in your community pays your radio station for getting their information to their target groups and getting the feed back from these through the radio. In this way the development agent reaches its objective much more effectively – and the radio gets access to much needed updated, relevant and useful information – and receives the funds crucial for its survival.

Reaching out to a new partner – a step-by-step guide

The most important in a partnership is the relation. You have to find a way to develop an interest in your radio by the future partner, you have to keep them informed about the work of the radio – you can pop by their office just to inform about something exciting unrelated to money and business. This will bring you much further than the paperwork --- which is, however, also needed.

Developing a partnership will include the following steps – and more as appropriate. This list should be seen as a good starting point. Include additional points as you build your experience.

To keep each partnership under control in a simple manner, it is recommended to have one binder in your office per partnership being implemented. This checklist could be the first sheet, for you to follow the development step-by-step. Besides from this you will keep all relevant documentation in the binder:

(i) correspondance; (ii) documentation about partner; (iii) synopsis; (iv) project proposal (if relevant); (v) the contract; (vi) narrative reports; (vii) financial reports – and related documentation of disbursements (copies of bank papers and the like); (viii) impact assessments relevant to this partnership; (ix) minutes of relevant meetings; (x) others. These binders will help you keep things well organised and help you manage the partnership well. Furthermore the binders will be an important institutional memory and can inspire new partnerships.

Step-by-step guide:

- ✓ Identify partner – relevant to the radio, its vision, mission and values (!)
- ✓ Inform yourself about the partner, mandate, activities, interest, address, contact persons – as outlined above and as you will be doing in exercise 5 at the end of this chapter.
- ✓ If you know someone working with partner try to find out as much as possible on the way the potential partner works, what it might require from a partner like your radio
- ✓ Set up meeting with relevant person in organisation: as high up as possible – it has to be the one who makes the funding agreements / decisions: Director of a project / institution /office. Ensure that you enter into the meeting with a very clear idea about what you want to achieve with it.
  At least you will want to leave the meeting with: (i) a much better idea about the interest, mandate, funding opportunities of the potential new partner; (ii) that the potential new partner knows what the radio is all about – and its potential for the partner; (iii) an agreement to come back with a concrete proposal on collaboration based in a synopsis (synopsis explanation and format in next section). You will probably not want to send the synopsis to the partner before the meeting, but rather bring it yourself and present it there. In this way you can already start the negotiation for revision of your initial ideas.
  Remember to bring to the meeting: radio folder; brief documentation about radio successes and stories of success (see later) to impress the possible donor; the full strategic plan; etc.
- ✓ Prepare synopsis for 2nd meeting, fleshing out early ideas. Maybe bring several different ones.
- ✓ Bring a synopsis – a series of ideas how the radio can be of use to partner – if possible. If not already possible, then an agreement in the first meeting can be an agreement to return with a synopsis – or more – within no more than max one week.
- ✓ Finalise synopsis with relevant persons in the editorial production groups and community liaison coaches. Get comments and ideas from KRSP coaches. Ensure approval by all.
- ✓ Meet to talk about the kind of programmes/action needed by organisation, the documentation they may be able to provide to help the radio doing a good programme, talk about the prices (don't charge too little --- have a sound price list as a basis – transparency and professionalism important --- people hate to feel cheated or fooled…)
- ✓ Write proposal and present it to partnership organizations for financial support as per agreement;
- ✓ Negotiate and finalise
- ✓ Ensure that clear contracts are formulated, signed and adhered to. Contracts should include clear outlines of who agrees to do what by when (se separate note on this);
- ✓ Ensure implementation of all aspects of the partnership from:
  - organizing and leading production planning meetings;
  - supervise and monitor production being made for partnership organizations/projects;
  - document immediate listener/other reactions and other signs of impact;
  - prepare regular reports (narrative/financial) to partners as per contract agreed;
- ✓ Plan impact assessments (or the evaluation you agree with partner) with the radio research group;
- ✓ Invite partner to important radio events – make them feel part of the family;

Plan high level event when signing agreement (press coverage?) and similarly when concluding a partnership, stressing the importance it has had for both parties.



A Communication Strategy – or at least Strategic Communication is needed

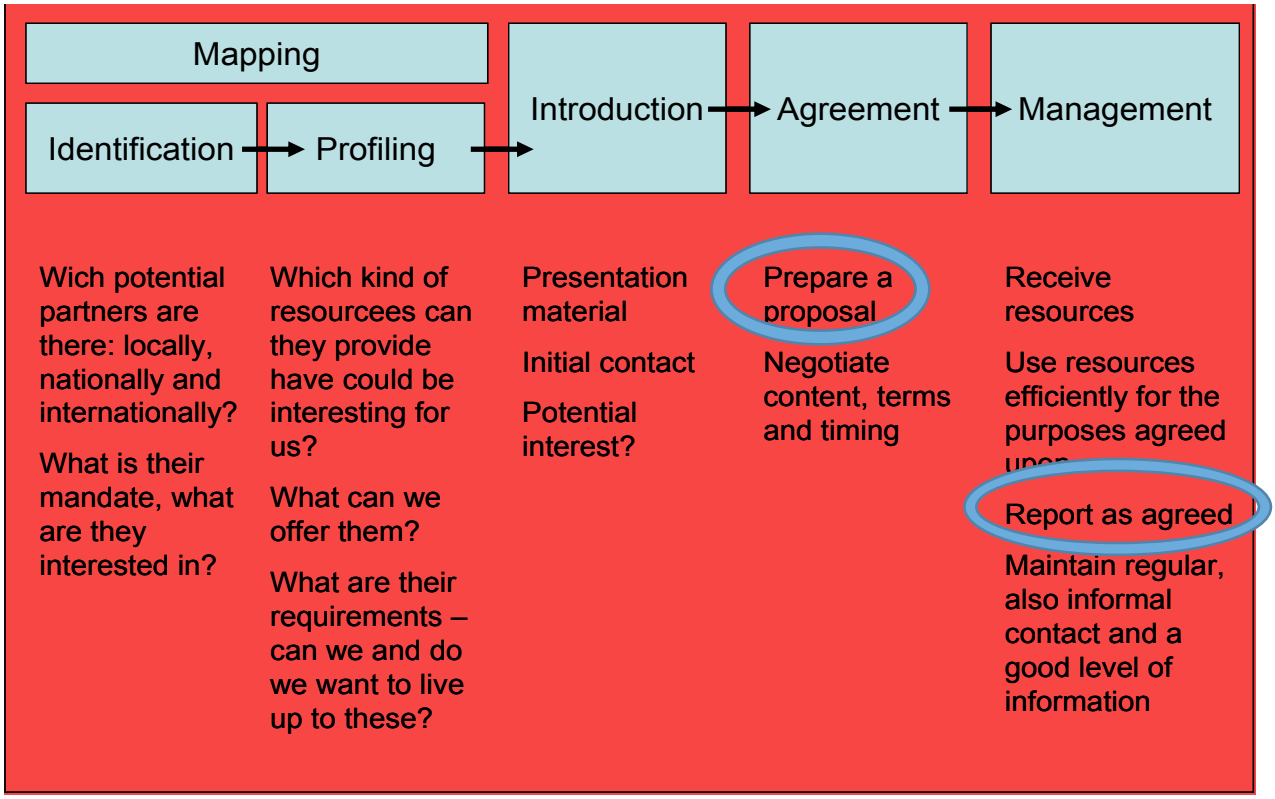
In your work with partners, remember communication. It is decisive for your success with your partnership strategy that your (potential) partners feel that they know you and what you are doing – be strategic and systematic, keep them informed and invite them to important events. One simple, yet very effective way of doing this is through a simple monthly or bi-monthly newsletter. It needs only be two pages: one with little news items and the other with an 'editorial' or background article about the most important thing that happened – or is about to happen. It works wonders! Try it!!!

EXERCISE 5: Profiling your most promising partners!

Potential partner	Mandate and interest	Geographic priority area	What kind of support	Limitations/ Requirements	What can we offer?	Our costs

7. How to build proposals – and work with projects?

Once the potential partners are identified and the next move is to take contact, it is a very good idea, after an initial telephone talk, maybe, or exchange of e-mails, to prepare a short outline of your idea of the shape that the partnership could take: a synopsis.



The synopsis clarifies your plan and thoughts in a one or two page summary of the project and funding concept — to create a basis for an efficient and focussed discussion of intentions. When making the first contact with the funder, it could be useful to have such a synopsis available to hand out as a basis for discussion and negotiation. A synopsis is a dynamic tool, adapted to match the situation at hand. If the intended partnership would include the use of airtime by the partner, an outline for a synopsis could look as shown below:

Synopsis as a basis for a partnership agreement

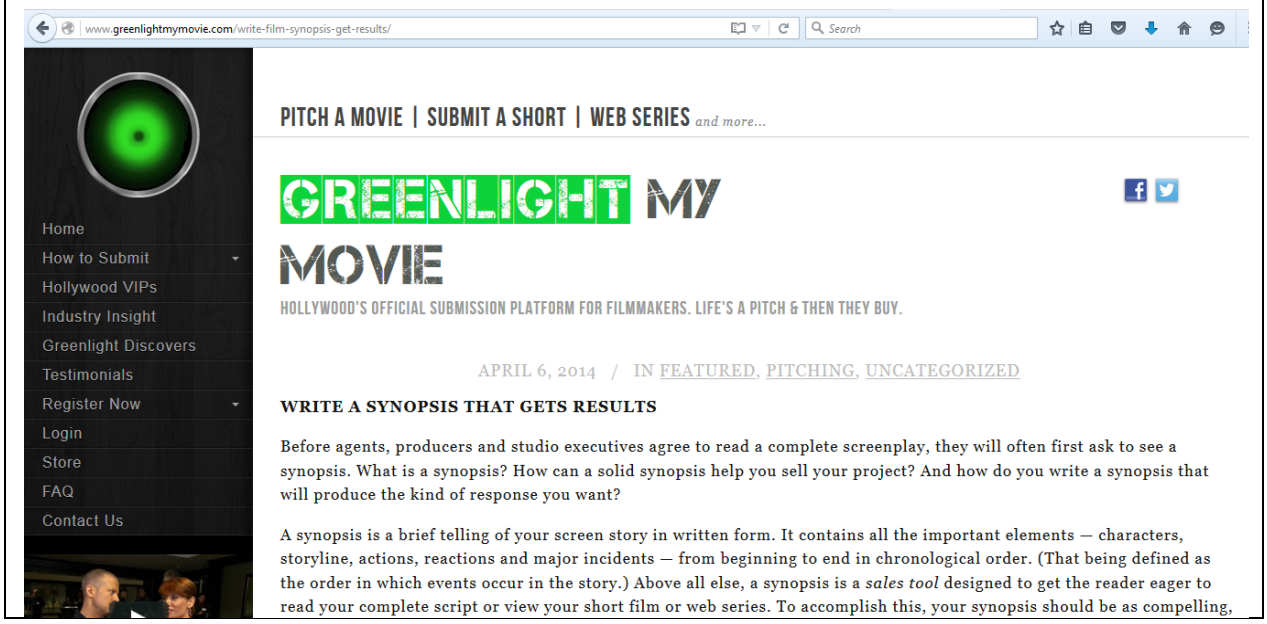
1. **Objective** (of partnership in general – and of concrete programme production collaboration. Why is the radio interested in doing this radio production? What is the interest of the donor?)
2. **Target group(s)** (Primary, Secondary, Others)
3. **Outcomes foreseen:** What results are expected from the programme? Which specific changes are desired?
4. **Duration proposed:** Duration of programme series and individual programme /spot. For instance: a one minute spot to be aired 4 times a day in connection with major news programmes – initially for 3 months
5. **Languages**
6. **Programme format (s)**
7. **Production outline proposed:** Content ideas for programme series and intended presentation formats
8. **Activities involved:** Transport, DSA, participants, translation, making programme, airtime, etc.
9. **Expenses** related to activity per above activities

It will be a good idea to develop more than one synopsis, to be able to demonstrate possible ideas to the further partner. Besides from being an excellent starting point in a discussion with a future – or already

existing – partner, it is a great format also to kick-off discussions within your own group: it helps clarify your own thoughts and it focuses a discussion on any kind of programme or production. You can also use a synopsis for the first step in planning of a road show, a radio marathon – or anything!

A synopsis is also used when the great feature film producers 'pitch' (present for funding) their initial ideas to a forum of potential funders: you have very limited time, have to be precise and focused. Also here a synopsis is a good starting point.

An example of the 'synopsis' used to pitch/generate interest in a movie idea



EXERCISE 6: The synopsis

Objective Why do this radio production?	
Target group(s)	**Primary:** **Secondary:** **Others:**
Outcomes foreseen	* *
Duration proposed	Programme series will run for how long: Duration of individual programme / spot:
Languages	* *
Programme format (s)	
Production outline proposed – * content ideas for programme series * treatment idea for individual programme: sequence of elements	
Activities involved Transport, DSA, actors, translation, making programme, Airtime, etc…	
Expenses related to activity As per above activities	

Writing a funding proposal

After the synopsis has been agreed upon between the partner and the community radio, the partner may want a full funding proposal to be written up by the radio and presented for a final funding decision

There may also be partners who will find a well elaborated synopsis as a sufficient basis for an agreement – especially when you are planning a partnership of a limited duration and extend.

In either case: basing the new partnership on a synopsis or a full funding proposal (with the synopsis annexed) it is very important to also have a clear contract developed, agreed upon and signed by both parties (or: all partners, if more partners are involved). The next section shares components to include in a partnership contract.

Funding proposals can be an art in itself as many organisations have their own frameworks, which they want partners to use. Basically, however, there are two directions for such proposals:

- A narrative proposal explaining who the requesting party (the radio) is, what they want to do and what this requires in terms of human, technical and financial resources;
- A proposal written into a 'logical framework';
- A proposal including a mix of the two above.

Below you will find basic guidance for development of both types of proposals, and a lot of documentation is available online on how to write a good funding proposal.

But really, the advice here is to begin with presenting a proposal based on the outline presented below – in most cases this should be sufficient for a rather limited funding agreement between a community radio and a development agent/partner!

Outline of a narrative funding proposal

First of all write a brief, clear proposal. Donors / partners don't have much time. They need to become interested, know the most important – and then they will ask if they need more! Try to keep the proposal below 10 pages. If you pass this, remember to start with an index to make reading easy.

Background work:

When you have already prepared a synopsis, you have a lot of this background:

Collect information on your future partner by reading about them, calling or visiting.

When you start to write your proposal, it is important that you have the information from the previous chapter's partner profiling readily available:

- You know the work area of the potential funder, their mandate
- You know what they are already doing in your district, province, country.
- You know the perspective of the potential donor: are they planning to continue for a while?

In your proposal include:

A title
It is important to already with the title spark the interest of the donor with a title making it obvious to them that they want to fund you / that your proposal matches their area of work.

Plan the proposal
Brainstorm the information you want to put into the proposal, and then group the information under headings, such as background, objective, results foreseen, activities, budget.
Arrange the headings in logical order and include your points under each heading. Work through the document and change headings or rearrange information if you need to.

Write the proposal
Write a first draft, and then get at least one other person to read it. It is important that your first version of the proposal is as good as you can do it, to demonstrate your capacity, and to avoid tiring them sending too raw data. Based on feedback, write a second draft (and a third if you need to) and get the same person(s) to read it again, to see whether it makes sense. Once you are sure that the content is fine, write a final draft, paying special attention to spelling, layout, and presentation. Add photographs, graphs, and statistics. Proofread and edit carefully to get rid of any mistakes and formatting problems.

A brief and clear introduction
When you have already prepared a synopsis, you have already the basics in order: Describe what you want the funds for, describe your idea. This description will be your opening statement, and should be clear, short, simple, and motivating. The opening statement must grab the donor's attention. It should include the following basic information about your organization:

- What the radio and the organization around it does
- A very short description of what you want funds for
- The expected impact of the activities you want the funds for
- How the donor's support will help you achieve your objectives
- How you will assess and document the impact of the project

Introduction to your community radio – should be brief and refer to the strategic plan attached:
- Vision and Mission statement—include this early in the proposal.
- Aims—explain the overall aims of the organization.
- Objectives and plans—what are your long-term and short-term objectives? Your plans?
- Background—a brief history of the organization, who founded it, when and why. Who you serve and where you are based.
- The need for your service—a brief description of the need that you are addressing. Why it exists, what solutions it works to achieve.
- The structures of the radio and its organization. Donors are particularly interested in how staff is accountable to board members and to the community. An organogram is a useful way of illustrating these relationships. (Refer to strategic plan for more details.)
- Partnerships and affiliations—is your organization affiliated with any association or forum? Who are your partners and supporters?

Information about why you want a partnership with that organisation?
- What the partnership you apply for consists in: what you can offer – and what you need?
- Proposed way of managing the partnership - similar to elements in the contract.

A monitoring and evaluation plan:
How to you plan to document effect and results from your work funded by them – and in general? (Donors want to know what results and impact their "investment" has produced, and many donors will fund monitoring and evaluation as part of their grant.)

A budget explaining:
(i) What the project will cost: detailed, broken down figures; (ii) What parts of the budget you are asking the donor to fund; (iii) What other income you already have or are expecting to come in.

The distribution of pages in a short project proposal could be something like:

½-1 page * Introduction
2 pages * About your radio (refer to your strategic plan, attached)
3 pages * About project
1½ pages * Evaluation and impact assessment
1 page * Budget

Outline of the Logical Framework as a basis for a funding proposal:
Some funders want a project proposal presented in the so-called 'logical framework' or 'logframe'. It is a presentation format which logically brings you from the inputs over activities and outputs to the desired objectives.

The 'logframe' is presented in full on the next page. It is a framework with strengths and weaknesses – much used by funders all over the world. The radio coach can give a separate introduction to this way of presenting a funding proposal, but the basics are not very different from the information provided in the framework of a Synopsis:

Logical framework wording:	**Synopsis** wording**:**
Impact	Objective
Outcome	Outcomes
Output	*The production, including:* Duration; Languages; Programme format; Production outline proposed.
Activities	Activities involved
Input	Expenses related to activity

Outline of the Narrative and Financial Reports:

As important as the funding proposals are the reports: a partner will ask you to receive both:

- **financial reports**: presenting the accounts – compared with the originally submitted budget.
- **narrative reports**: telling about what happened during the agreed 'project'. Basically the report has to mirror the components of the project proposal: responding to the identified plans and programmes agreed to have produced.
  The report will include:
  * Introducing the partnership: how it was entered into, what the agreements were;
  * Presenting the way in which the initially agreed programmes have been carried out;
  * Documenting the impact of the partnership, provided it has more than a 1 year duration;
  * Summing up the experience, lessons learnt and recommendation for ways forward.

The logical framework planning matrix

	Description	Performance Indicator	Means of verification	Important and Critical Assumptions
Impact				
Outcome(s)				
Outputs				
Activities				
Inputs				

EXERCISE 7: Prepare a project proposal:

With information from the description above, develop a proposal like this:

½-1 page * Introduction
2 pages * About your radio (refer to your strategic plan, attached)
3 pages * About project
1½ pages * Evaluation and impact assessment
1 page * Budget

A Partnership Contract – remembering it all

This section assists you in preparing a contract with a partner around a community radio. A contract is a document that should clearly set out what each of the parties promise to contribute – with some quality indications and timeframe.

A contract is not a constraint, but it is a helpful document, making it possible for the radio to ensure that all are clear about what is agreed, making it possible for the radio to

(i) ensure that you provide the services expected by the funding partner;
(ii) make it possible for you to refer to the contractual framework if partner hesitates in paying you for your services.

A contract is a guarantee for both parties

The core of a contract is the contributions promised by either party. These contributions from the two partners can include:

- Well defined programmes (to be developed by the radio – or provided by the partner)
  *Core programmes – 15-30 minutes weekly in each of the three languages, typically.
  * Spots / PSAs (Public Service Announcements) – daily, maybe?
- Translations of programmes provided (by radio)
- Transportation should be mentioned and DSA (radio needs to visit villages, other…)
- Airtime (radio provides)
- Reports (saying what? Does the partner have a framework they want the radio to follow when reporting? What are the deadlines?) (radio to write to partner)
- Funds (provided by partner to radio in exchange for some of above contributions)
- Documentation (written, sound, films to inform production) (from funding partner)

Sometimes a partner has a set framework for contracts. You may have to use this framework – and it may cover all of the items you want included. But always make sure all is there. If not, then ask that an annex is referred to in the contract and annexed.

The following list may not be extensive, but the listed items should definitely be reflected. A synopsis can be an important tool when negotiating / agreeing with the partner on shape and framework of the partnership:

1. Title of the contract / partnership / “mini project”
2. Identify the parties between whom the contract is elaborated (names, contacts, contact person responsible for partnership – maybe more than one)
3. The objective of the partnership (refer to attached synopsis or funding proposal)
4. The outputs / contributions expected (ex: a weekly 15-minute programme in 3 languages in a magazine format, with a space for listeners to call in (or not)).
5. Rough content ideas / programming format… as much detail as possible
6. What kind of documentation is required by the funding partner:
   A copy of the programme every week?
   At the end of a month a CD with all of the programmes of the month?
   A quarterly written report, outlining the programmes, the issues tackled?
   A quarterly / semi-annual / annual report with impact examples ~ evaluation of effect?
   (Remember to budget for the above things: CDs, impact assessment…)
7. When are payments due? What releases the payments (an invoice from the radio? A call? A CD with the programmes?)
8. Agreements on meetings between parties? Feedback from donor: happy? Need adjustments? Important to find ways of adjusting as you go: you can learn from it, and it is a way not to loose a funding partner…
9. Others…???

8. How do you manage your budget?

Again the ground rule is: keep it as simple and easy to manage as ever possible. Still, however, there are bas rules to keep in mind.

Financial management policy – key elements

General accounting principles include keeping procedures related to budgeting and budgetary control as well as basic accounting records, voucher, ledgers, receipts according to the ground rules laid down by the station. Accounting policies on various issues of Community radio. The charts of accounts, prepared based on the current and anticipated CR activities-

It is very important to have clear rules for petty cash for many obvious reasons, including the temptation when cash is around. The procedures of recording cash and bank transactions: cash and cheque control, cashbook, bankbook, bank reconciliation etc.

Similarly, procedures around reporting and other travels (access, advances, reporting...) need to be in place and do the procurement procedures: everyday: quotations, comparison, selection, approvals.

In the station you also need to keep records of materials you may have in the office and in the store including equipment control. This includes inventory recording of fixed assets with amortization and depreciation record if possible. Discuss this in your board. Few community radios actually keep a record of the aging of their equipment, and even less save up for repairs and replacements when their time should be expected to be up. It is as important as it is obvious. Do discuss it!

Preparation of final accounts such as income and expenditure account, balance sheet and cash flow.

ZACRAS Finance policy and procedures manual for the secretariat. It is strongly recommended to engage your board in discussion about developing one for yourselves also!

PITFALLS IN BUDGETING – how to avoid them

It is really important to be realistic, detailed and clear in your budgets to not overstate projected income or under-budgeting. Both situations will leave you with funding challenges.

Furthermore it is really important to have very clear roles and responsibilities – not least around financial matters. Similarly it is important to consult when preparing the budgets to make sure all relevant stakeholders or staff members are present or have been consulted prior to the budget finalisation.

Who does what? What is the respective (i) responsibility and (ii) authority of your station administrator, coordinator and board treasurer or other special coach/mentor identified? Similarly: what are your management controls to ensure your management integrity and that all procedural manuals are followed?

BUT BASICALLY:
ACCOUNTING IS LIKE
MIRRORING THE BUDGET

A partner may have special accounting formats – but basically: if you report on every budget line and activity approved with your proposal and in your contract, then it is very simple!

Community Accountability required for Community Ownership

Community Ownership requires accountability towards the community:

• **Accountability and transparency as an attitude:** it is important that all working with the radio: the board, the management and the community broadcasters are aware and "live" their involvement in ways demonstrating that they are fully aware that this is not only their station as opposed to those community-members not active in the station: their commitment and time given to the radio does not make it theirs. They are at any and all times the representatives of the whole community and they are accountable towards the community.

• **Accountability in the organisational area:** Another aspect of community ownership is that in a "community run" community radio the board is to hold open elections. Election events are good, open situations for presenting a full report on all aspects of the community radio life: activities, funds, plans, degree to which the strategic plan is implemented etc...

• **An additional way of creating an added community ownership feeling through accountability and openness,** would be to make the radio a community membership organisation - only members have a right to vote during the annual assembly. (The rest of community would naturally still be part of the overall reason for and beneficiaries of the radio). The annual membership fee could be symbolic so that all can afford to be members. One family membership would then give 1 vote. This is not the situation in Khoun now, but could eventually increase the sense of belonging – and provide some funds.

• **The people active with the radio** are doing this on behalf of - and based on the trust of - the community. The station needs to be fully open about everything: all of the rules, the charter, the organogram, the internal organisation: everything should be available to any community member who wants to come to the station to consult it.

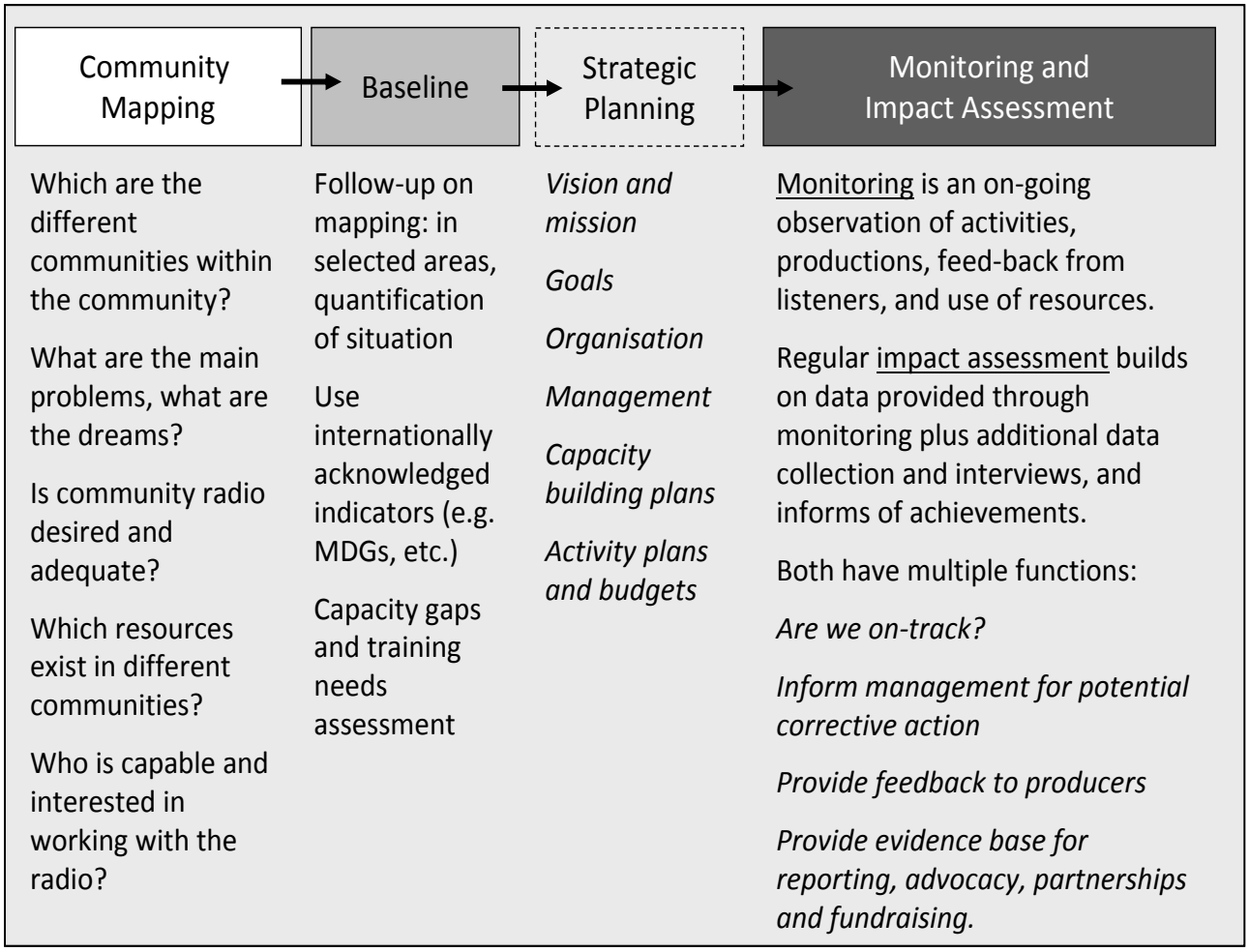
• **Accountability in the financial area:** the funds entrusted to the radio are community funds. Therefore a scheme of full transparency of incomes and expenses is central. Money is always an area where distrust flourishes: not least in a community, where too many people have much too little money. Rumours based on lack of real information can destroy a lot!
One of the core assets of a community radio is the people's confidence in the radio, its programmes and its people. If this is destroyed, the community radio is really of very limited value!!! A visible message board presenting the present month's budget and information on income and expenses posted regularly is a very powerful way to support confidence.
And again: information can be shared on the radio in a weekly - or monthly - 30 minute programme about "the temperature of our radio" or something like that telling about how the radio is organised and function, about new volunteers, new programmes, important visits, letters received, visitors, about courses etc...

• **Accountability practices are a core set of components of a democratic culture**, also nourishing citizenship feeling. Without Lao PDR being a democracy right now, many of the aspirations of the constitution and development plans aspire to the virtues embedded in participation, accountability and transparency.

Account for Community Radio X [Date from xxx to xxx]							Budget Notes
Activities	Description of Items	Number of Items	Unit Cost	Total	Expen-ses had	Amount left	
Programme / Activities							
				Subtotal			
Personnel							
				Subtotal			
Core / Running costs							
				Subtotal			
Capital Costs / Investments							
				Subtotal			
Total				**Total**			

Documenting results, impacts and success stories

Community research – sounds complicated, but it is no more complicated than producing community radio programmes! It is a question of identifying what we want to know and then collecting inputs just like when initially mapping all the communities within the community, identifying what the radio wants and then seeing what the positive development changes in the community have been:



There are different ways of mapping the changes. Below you will find a description of:

- Most significant change methodology
- Barefoot impact assessment
- Documenting Success Stories – the ZACRAS way

Documenting results is really important for many reasons: (i) it is powerful for the community producers, (ii)it is good for the community, its citizens and authorities, and (iii) it is really important when working with partners: impacts and positive development change is what partners invest in with the radio.

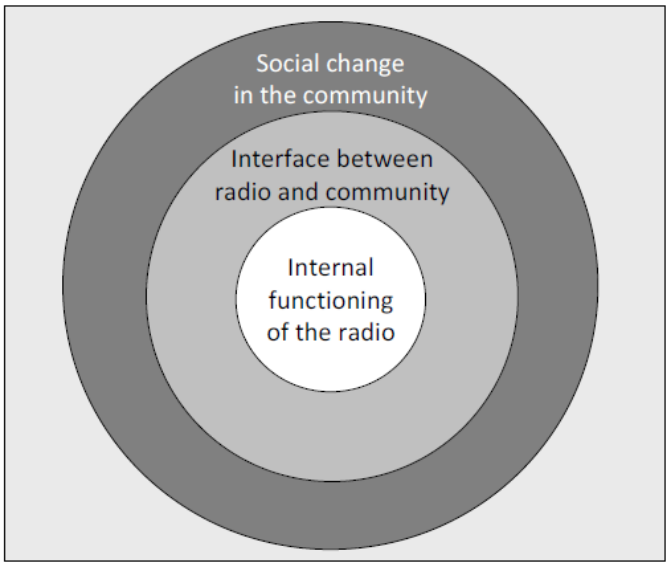
Most Significant Change overview and process guide from the CFSC Consortium

Advantages	❖ All stakeholders in a programme/initiative decide jointly which change has occurred. ❖ The method is systematic, ensuring that ◆ The same questions are asked to everyone ◆ Stories are rigorously collected ◆ Stories are subject to analysis, discussion and filtering ◆ Stories are verified
Stage One	❖ Important 'domains' are identified for monitoring / assessment through interviews, group discussions, meetings, workshops, questionnaires
Stage Two	❖ Generating stories of significant change: "What was the most significant change that took place in the lives of people / you since...the radio?" ◆ Description: what, who, where, when (later verify /triangulate) ◆ Explanation: why most significant? Was it the radio? How document? ❖ Collecting and reviewing the stories ❖ Major gathering: ◆ story selection as interactive process with series of voting ◆ listing of priorities presented and discussed again
Stage Three	❖ Secondary analysis of stories – and review

Preparing a 'barefoot impact assessment' of your work

One example of an impact assessment methodology developed among eight community radio stations in Mozambique in Africa is presented below. This methodology assesses impact at three levels[10] (see model to the right):

(i) internal governance and functioning
(ii) community satisfaction with programming content
(iii) social change; impact on community life



Checking content quality can be done in a variety of ways, including the rather resource-heavy content and reception analysis. While there is no doubt that in-depth analytical work with content would be useful, community radio stations do usually not have the capacity to carry it out. There are, however, simpler ways of measuring listeners' satisfaction. The example here is based on experience in the Media Development Project in Mozambique (1998-2006)[11].

[10] This section on assessing content quality was also presented by the author herself in her article in Radio Journal: "Assessing community change: development of a 'bare foot' impact assessment methodology", Volume 3:1 July 1995
[11] These specific methodologies were identified and tested by the sociologist Nelia Taimo within the UNESCO/UNDP Media project.

- **Regularly hearing out the community:** Every time program makers and presenters went out into the community to gather material, they would informally interview people about their views of the station and its programs.

- **Registration of callers' details and opinions:** A set of basic questions were placed next to the station's telephone as a reminder to producers to ask them. This technique enabled station members to establish the profile of callers (gender, age, address, etc.) and to record their opinions about the station. They would also ask questions about changes that had taken place in the community since the station began.

- **Registration and analysis of listeners' letters:** Listeners' letters provided considerable unsolicited feedback about programming. Listeners would also write to the station to complain about inadequate public services, providing the station with an opportunity to act as the community's voice and as an intermediary between the community and local authorities.

- **Responses to questions on the back of message slips:** An important function of radio stations in Mozambique is to broadcast listeners' messages. These messages are also a vital part of a station's income. A listener buys a printed message slip on which s/he writes the message, the sender's name, the preferred broadcast time, and any other important information. Questions to elicit opinions about the station were printed on the back of the slips, and collated and categorised when they came in.

- **Interviews with people living near individual programmers:** The eight radio stations that were part of the Mozambique development program have community programmers living in practically all different areas of the communities served (the different bairros). If a radio has some fifty volunteer programmers and each of them carries out six interviews — three with women, three with men — the radio has 300 interviews gathered in a very simple, quick and cost-effective way. This method was successfully used in a community where a person living with HIV/AIDS was interviewed on radio for the first time. The next day fifty volunteers carried out interviews about the program in their bairro and the station had instantly taken the pulse of the community.

- **Interviewing people attending public events:** In Mozambique, public events gather large crowds nearly every month. Interviews at events have focused on the topic of the event in relation to the radio's programming. For example, on Women's Day the interviews would primarily focus on women's programming.

All of these methods are simple, yet have to be planned for and carried out in a structured and rigorous way. The first time these research processes are developed and conducted, it is useful to engage a facilitator or trainer to work with management and broadcasters, also to assist when data is compiled.

This kind of research is extremely cost-effective and can be built into the day-to-day life of the station. The main costs will be facilitation, transport, purchase, installation and training in computer software like Excel; and perhaps a festive lunch for volunteers. The box below[12] includes a summary of the method.

[12] The case was conceptualised, tested and implemented by the UNESCO/UNDP Media Development Project in Mozambique 1998-2006 under the leadership of the author. The summary checklist presented in this box was extracted by the ids in their newsletter: http://www.id21.org/insights/insights58/art07.html based on an article written for Radio Journal by Birgitte Jallov: http://www.comminit.com/pdf/ImpactAssessment-FinalRadioJournalVersion.pdf

Carrying Out a 'Barefoot' Impact Assessment

Area of assessment	Methods
Ensuring that the radio works effectively as an institution **and that all communities within community are involved** (twice yearly)	A checklist: i. Staff: any vacancies, clarity of responsibilities, duration of involvement, training received ii. Volunteer structure: number, duration of involvement, training received iii. Work/action plans: Do they exist? Are they used? Status of budgets, accounts, time-plans iv. Programmes: content variation, relevance, local production, source of content v. Community involvement and participation: Who comes to meetings? Who doesn't? vi. Sustainability: Status of partnerships? Fundraising initiatives? v. Satisfaction: of staff, volunteers and community members
Assessing the **impact of community radio content** (continuously)	i. Informal interviews while out preparing programmes or doing other radio work ii. Registering opinions of listeners that telephone in iii. Analysing and registering letters received from listeners iv. Responses to questions printed on the back of message slips (used to announce births, deaths, community events, meetings and so on) v. Interviews with people living near individual programmers vi. Interviews with people during major public events
Assessing the **impact of radio on community development** (continuously and annually)	i. Individual interviews ii. Focus group interviews (6 distinct profiles: young women, young men, women in rural areas, men in rural areas, women in town-like areas, men in town-like areas), with 6-10 people per group iii. Maintaining identified problems at the forefront in organisation and planning (in Mozambique these are: food security; health; and security and infrastructure)

Documenting Success Stories – the ZACRAS way:

A success story should be half page to a page long. It should address or respond to the following:

The Situation

A description of the issue or concern the project/program is responding to.

- How was it before you intervened?
- What intervention did your project engage in?

The Response

A description of how the program responded to the issue including inputs and outputs. Be clear you provided the necessary fund to intervene to the situation.

The results

A description of important outcomes (changes and benefits) and who benefited.

- What changed?
  Please this is a story you are telling which must be compelling and exciting or emotional.

The Evidence

This looks at how the program is evaluated to attain the reported outcomes. Include a picture or a quote from the program beneficiaries if possible. Remember to seek consent for the pictures from the beneficiaries. Consider security issues all the time.

- Do not be restricted, but you can consider a part of the program that stands out / that is significant; an innovation; emergency response or outstanding effort.
- Evidence of result- picture, recording voice, quotes etc.

EXERCISE 8:

How do you plan to document impact and tell your success stories in your radio?
Do you already have some? Which?

9. How to use your tools developed

All the tools developed through this manual, step by step, will help you inform your strategic plan: how can we build a sound funding mix for our station so as to ensure a short-, medium- and long-term sustainability or our station? They will be your practical tools in the everyday planning.

If these elements were developed as part of a seminar in your station, we recommend that you summarise them at the end, addressing these questions as part of an action plan for the coming three months:

- How will you share the new insights with your colleagues: who, when, what, how long, and with which expected result?
- Finalise your budget if need be: the minimum budget and the ideal
- Continue mapping of potential partners & funding partners and other sources
- What is your action plan here – step by step? Who does what by when?
- Will you prepare rate card / price list?
- Partnership strategy
- Communication strategy
- Which proposals do you want to prepare
- What will you do about impact assessment and documentation of results
- What will you do about using excel and tracking grants?
- How and who will manage grants?
- What will you do about gender issues

And you could insert the action in an action template:

#	Activity	Objective - end result desired?	Responsible to initiate and lead (1person)	Group working with this (names)	Deadline	Develop -ment Cost	Done

How to use your tools developed in a business plan for your station

A business plan is a thorough description of the radio station and its goals for the next two or three years.

It explains who you are, what you do, how you do it, how you generate income and why your radio station is an important part of the community. It should specify how much money the station already has, and how much more money it will need to accomplish each of its goals. A concise, well-researched, convincing and honest business plan helps your station keep moving toward its goals. It can convince income sources, such as advertisers and donors, that the station is prepared to do what it proposes to do, and that it will manage income and contributions responsibly.

Business plans can be developed in many different ways, and whereas it is a standard tool for commercial radio stations, do see how you can adapt it to match your need for planning.

A basic business plan for your community radio station has three main sections:
1. Executive Summary
2. Business Model
3. Marketing Strategy

1. The Executive Summary is the first page of your business plan. It gives a snapshot of how the radio station operates, and summarizes the main points of the rest of the business plan. Although the executive summary appears at the beginning, it should be written only after you have completed all other sections of your plan.

2. The Business Model of your station is the foundation of your business plan. It explains what is happening now, rather than what you expect (plan) to do. Your business model explains how you make your money. There is no single business model that works for all radio stations. Each model differs because of the characteristics of your community and the size of the local economy (see the discussion of funding mix in earlier chapters).

A) Product of Service.

- The radio station's mission statement
- The service that your station provides to the community is your product: It includes distribution of important news and cultural and social information, and community development or empowerment.

B) Organization and Management Structure

- The ownership of the station (whether it's a community station managed by an elected advisory board or a commercial station owned by an individual or company).
- The station's organizational chart .

C) Strategy and Implementation

- Details of partnerships with other local organizations and the value to the organizations and the community from such cooperation. Partners include the funding mix discussed above.

3. The Marketing strategy of the station builds presents the partnerships with businesses and organizations that are willing to pay for airtime to advertise on your station. But remember that clients will place advertisements only if they believe that the station has enough listeners.

A good, commercially oriented marketing strategy considers “these four Ps”:

- Pricing
  How much should your radio station charge for airtime? Should for-profit (commercial) and non-profit organizations pay the same rate? Will you offer discounts to clients that sign multi-month advertising contracts? How much do your competitors charge?
- Promotion
  The goal of any promotion in a commercially oriented station is to attract listeners. In a community radio station the community is already there. Still it can always be useful to consider how promotion can show potential advertising clients how your station can inform local people about their products, services or development projects. Radio stations use two types of promotions: “on air” and “off air” (see earlier).
  On air promotions and income generation are most common; they can include contests or a series of radio spots that highlight your station’s ability to reach local people.
  Off air promotions include visits to potential clients by radio station staff/volunteers who describe the benefits of advertising on your station. Printed materials such as stickers, posters, brochures and business cards always should be available and distributed widely in your community.
- Products
  What products does your radio station offer potential clients? Advertising airtime can be sold in different forms. These include jingles, program sponsorships, or call-in shows with prizes donated by clients. Be creative!
- Place
  Where do clients purchase advertising time? Should they visit the station? Or will a radio station staff member/volunteer visit the client?

Good luck!!!





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