Making Media with Communities: Guidance for Researchers

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Thanks and acknowledgments

Contents

Key Questions in Starting Out:

In working in community contexts, key concerns about media representation, diversity and inclusion become practical choices for the group charged with recording and editing. These need to be considered at planning stage by whoever is devising the research and the way that media are to be used.

Some questions to ask at outset include:

Voice

Whose voice is being broadcast?

Is it representative of the people involved in the project?

Is the language used representative of the ways that these communities actually communicate?

Are the accents, intonation, inflection and meter and the communities own?

Is the narrative being voiced in the vernacular of the communities represented?

Are the participants able to access and use the media that they have helped make?

Have accessibility factors, such as subtitles on films, in English and in translation to other community languages, been considered?

Ownership

Have the stories being told been developed with communities rather than about communities?

Can communities you are working with claim ownership of the content and message? How?

Do the participants have editorial control over the media produced?

Do the participants have co-ownership of the media produced?

Who is involved in editing the materials recorded and how do they answer to the wider group represented and those portrayed in the recording?

Are all contributors credited? Or only the ones that wish to be? How are people included who wish to be presented anonymously?

Have you provided a mechanism for participants to receive a copy of their co-created media?

Access

Are there barriers to production? Do the co-creators of this media project have access to:

* the equipment to make media, are the tools of production as available to the community? (If not, have you considered using some of the media production tools laid out in the appendix of this document?)

* skills or to opportunities to develop the skills needed to create?

* support from a project leader and also to informal support from the rest of the group?

* discussion and editorial decisions about the final piece?

* channels of distribution (e.g. community-owned radio, TV or internet channels)?

Introduction

These guidelines set out a framework of ethical and practical considerations for creating media outputs with communities as part of research. They are a *suggested* way of approaching making media with communities. They have been written in conjunction with the development of an online archive for the audio and audiovisual elements of the current *Connected Communities* programme (see **http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/ Connected-Communities** for more details of the projects funded under this programme led by the Arts and Humanities Research Council).[1]

Anyone embarking on a research project that involves making recorded outputs with communities can use these guidelines as a planning framework to think about the process, the approach and the legacy of their project. They have a strong focus on who has control over the project throughout and how that control impacts on project participants.

These guidelines have been produced as part of a project funded by the Arts and Humanities Research Council (AHRC). The following audiences may find this guide useful:

* AHRC *Connected Communities* projects making media with communities;

* Future researchers within UK HE institutions that embark on making media in/with communities;

* Future communities intending to develop community media projects with a research element.

Recording research vs making media with communities

In reading this guidance, researchers are asked to consider whether they are making:

1. recordings of interviews and community activities collected solely for research purposes – subject to the usual ethical constraints that affect data collection and storage and limit distribution;

2. recordings that might one day have interest to a broader public and which could have the necessary permissions to be released more broadly;

3. media made specifically for release to a wider audience.

If you are recording participants and entertain any plan or possibility of releasing these materials to others (eg in a research blog, used as promotional material for the project, featured in an exhibition or showcase, etc), then these guidelines will be relevant, in whole or part.

NB. Research media made working with communities are welcomed in the archive as long as they have the necessary permissions with them to allow them to be stored and shared, so it is worth considering at the point of data collection what would allow the materials to develop a life after the research is over. If you wish to contribute to the archive, please follow the instructions at **www.ccmc.commedia.org.uk.**

Community media in research contexts

Community media made in the course of research with communities, such as those produced by the *Connected Communities* programme, have particular characteristics. For instance, the project may involve newcomers to media-making; it may mean collaborating with community media organisations or setting up a new channel for distribution.

A distinction can be increasingly made between 'makers' – using the cheaper production and editing tools now available to tell stories and collect perspectives and share them through the commercially available media hosting sites (eg YouTube and Vimeo) – and the community media sector, which comprises broadcasters, such as community radio and TV. This latter group exists independent of specific projects to run non-commercial media activity, whereas much media-making, at individual or community level, is now occasional and project-based, drawing on the mediatized contexts in which we live and relying for distribution on others.

This guidance addresses working in and with communities to produce media. It pays particular attention to the part that a research context might play, such as bringing in new voices, asking challenging questions and working with groups with more or less porous boundaries and little formal constitution.

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1 This document is available as a PDF download from the Connected Communities Media Collection (CCC)

It has been written in collaboration with the Community Media Association, the representative body for community media organisations in Britain that broadcast as well as produce material. As a membership organisation, CMA requires its members to adhere to and actively promote the values held in the CMA charter. This encourages inclusivity and universal access to opportunity, based on the idea that 'the production, practice and content of Community Media foster greater understanding among communities, including those most marginalised and support peace, tolerance, democracy and development'. It obliges members to:

Promote the right to communicate, foster freedom of expression and freedom to form and confront opinions, assist the free flow of information and opinions, encourage creative expression, contribute to the democratic process and to a pluralist society.

Seek to have their ownership representative of local geographically recognisable communities or of communities of common interest.

Be editorially independent of government, commercial interests, religious institutions and political parties, ensuring a right of access to production facilities and platforms for minority and marginalised groups.

Promote and foster improved communication and partnership working in the community media sector, building networks at all levels to further develop good practice and strengthen communities.

(The full charter and a list of licence holders who might be interested in broadcasting community programmes can be found in the appendix.)

Unesco (United Nations Educational Scientific and Cultural Organization) recognises that community-based media ensure media pluralism, diversity of content, and the representation of a society's different groups and interests. Community media encourages open dialogue and transparency of administration at local level and offers a voice to the voiceless:

http://www.unesco.org/new/en/communication-and-information/media-development/community-media-past/community-radio/

In other words, community media material produced in an ad-hoc fashion as part of research activities join a rich pre-existing culture of media production by and for communities.

Much has been written about communities and what constitutes 'community' (see, for instance, this *Connected Communities* project report and bibliographies: **http://www.community-methods.soton.ac.uk/**). We take, for these guidelines, the notion that communities are small social units with common values where the individuals are not related to each other. These can be geographically linked, interest linked, formally constituted and also informal in approach.

The Community Media Association suggests key success factors in making media with communities are that the communities are self-identifying and that they have a participatory culture. Henry Jenkins (2006) defines participatory culture as one that has:

• low barriers to artistic expression and civic engagement

• strong support for creating and sharing what you create with others

• informal mentorship whereby what is known by the most experienced gets passed along

• members feel that their contributions matter

• members feel some degree of social connection with each other

Generally, a participatory culture supports broad and inclusive making of media, but a more participatory culture can also be developed by introducing media-making as an activity within community groups.

Guidelines for Making Media with Communities

We present these guidelines as a series of questions and considerations to be explored when embarking on research with communities which has a media output. There are interwoven practical, ethical and legal issues raised by making forms of expression, their storage and broadcast/sharing. We address each in turn, while recognising that decisions about storage and sharing will affect the kinds of questions that need to be addressed in the recording and editing stages.

Disclaimer: These guidelines are intended as no more than guidance and do not constitute formal legal advice. If you need legal advice, please consult a solicitor.

1. Media making

This section develops the issues raised in the questions on p3 into structures for conducting research.

Informed consent

'Informed consent' is an important concept in doing public and ethical research. It should be sought beforehand as a condition of participation whenever a research project involving people is undertaken. A second layer of informed consent is required for participation in media making, especially if it may possibly be shown or distributed, because of its particular characteristics, which we consider below.

Informed consent refers to ensuring that all participants have agreed to permit an occurrence, based on a disclosure of facts needed to make the decision, such as knowledge of the risks entailed or alternatives. For consent to be valid, it must be voluntary, informed and the person consenting must have the capacity to make the decision. All research involving people should require a form of informed consent and the *Connected Communities* programme itself has developed some general community research guidance (see Banks et al 2012), although this does not consider the special case of media making. It is with media making and broadcasting in mind that we present these considerations.

Voluntary: the decision to consent or not consent to participate must be made alone, and must not be due to pressure by others.

Informed: the person must be given full information about what their participation involves, including benefits and risks of participating.

Capacity: the person must be capable of giving consent, which means they understand the information given to them and they can use it to make an informed decision.

In wider broadcast media practices, informed consent is also an important issue. Ofcom's guidance on fairness states:

"complaints about fairness may occur sometime after the programme is transmitted and after relevant freelance staff have left or independent production teams have been disbanded. Therefore it will usually be helpful to make and maintain written records of discussions with contributors before filming and/or broadcast and obtain informed consent in writing. It may also be helpful to the broadcaster to provide information on the areas of questioning, where practicable, in writing."

http://stakeholders.ofcom.org.uk/broadcasting/guidance/complaints-sanctions/fairness/

The process of gaining informed consent is best thought through at the planning stage of the project and then revisited regularly, supported by an iterative approach with checkpoints for consent built in. Are participants likely to experience any potential consequences of material being in the public domain?

At each checkpoint the following questions need to be answered:

- Information and disclosure: have you given a thorough disclosure of the process of making the media and its subsequent storage and use? How is this related to the broader project and its research goals?

- Comprehension: does the participant fully comprehend their involvement and any possible consequences down the line?

- Consent: has the participant consented and do you have a record of this?

A good note of conversations with participants can be important to proving consent was properly informed. Using the informed consent template in the appendix of this guidance will provide you with a basis for this, to be developed in line with the needs of your project.

Consent is usually sought from each individual within a group or community that is participating.

But it may be that, with certain projects, the notion of group consent needs to be explored. Specific aspects of getting informed consent are dealt with in the next sections.

Group consent

Group rights could include a right to give consent for research and more broadly a right to protect fundamental group interests such as image reputation or protection from economic or social harm.

Reasons for group consent

- It shows respect for group identity and for group decision-making processes.

- Members may come and go from sessions at which media is being made, feeling some stake even if not actively involved or portrayed.

- It works to undermine the centring of editorial control with those who wield the recording devices.

- It can include people who are reluctant to participate directly, for whatever reason.

Problems

- There may be objections based on whether groups can have agency. They have no capacity to reason or act.

- Some members may not agree, may be coerced to agree or are not voicing dissent, potentially out of fear or dislike of conflict, patriarchal structures or literacy issues.

- Sometimes it is hard to determine the boundaries of the group/community: those present at a decision-making meeting are not necessarily those who took part.

- Responsibility might rest with just those who participated in making the materials (including appearing), or equally with a broader constituency impacted by the material.

A way of resolving these issues is to open them for discussion as part of planning the work and gaining consent. However, there remains the meta-problem of defining who is to be consulted on these issues. And it is useful to remember that many groups are impatient with such matters at outset and only begin to see the implications of the work as it continues. This is another reason for revisiting consent regularly, particularly with inexperienced and less media-aware participants.

Credit vs Anonymity

Traditionally, research protects the identity of its participants, going a long way to guarantee anonymity for subjects by removing all names and coding data so that it can be cross-referenced or shared by other researchers with no clue where it was drawn from. Group affiliations are sometimes similarly changed and, when reporting, details that would identify the people involved (country, town, company, etc) are often left out to preserve this obscurity, sometimes for the safety of the people participating.

By contrast, media producers usually credit creative work, production roles and anyone appearing. People expect to assert their identity as makers and claim credit. Generally, if someone speaks in a media context, it adds credibility and clarity if they are identified as the person or representative of an organisation expressing an opinion or speaking of an experience.

If someone has a speaking role or appears on footage, making them anonymous is more complex than merely leaving off their name, since others may recognise their voice and/or image. Especially for reasons of safety or sensitivity, it is possible to get an actor to stand in for someone whose words are used. Even beyond face and/or voice, backdrops and areas are recognizable and a person may be identified by reference to whom else is shown, so great care is needed in committing to making anyone anonymous.

In media making with communities as part of research, there is always the possibility of involving people without crediting them or their organisation, but this needs careful consideration too. Credit is the norm and can be useful, such as if groups want to use the media for inclusion in fundraising activities. Why is credit denied? Is it being done to protect them? Is the group more important than the individuals, so this is credited instead? Might a list of participant names at the end be appropriate?

Shyness may cause some people to wish to remain unidentified, but people have been known to regret this decision later if others are credited in the piece, so it is worth revisiting.

Whatever policy is decided upon, agreeing this policy is part of the consent discussions. It is a possible choice to involve only those people who are willing to be cited as the author of their words in events or in recordings, however, the right to withdraw does mean that you may still lose participants from the final materials.

It is also important to help people think through what various options mean. If something is made for broadcast of any kind, it may be impossible to withdraw it later, stop others appropriating it for secondary uses or alter it once released. Anything on the internet is easy to reuse regardless of legal protection. And although centrally-controlled resources like websites and apps are easily edited for corrections and changes, they may be seen by many in an original form. More finitely, anything circulated or broadcast cannot be retracted. Participants are best served by a 'cooling off' period (of, say, two weeks minimum) during which they can listen or view the media and decide if they are happy to be included in this way, before a possible re-edit. This will affect scheduling so needs planning at outset. (Some researchers allow a two week period for withdrawal with all data collected, whether to be broadcast, anonymized or not.)

If you think you may wish to make the work public in any way, ask for permission at the time of first making the media, as securing permission later is often far more difficult. If you wish to store your media in the AHRC's archive, you will need permission to make the media public.

When to ask for permission

It is important to ask for consent before making each media recording. *Connected Communities* projects can relate instances of people changing their mind between one recording and another, sometimes for no stated reason; sometimes because they have experienced an adverse reaction from their peers or do not like the new focus of the work.

The next key point to ask about consent is when the artefact has been edited. If your community groups are not (collectively) involved in editing, how much control do they have? Traditional media producers have the power of representation over individuals and of groups within society. Awareness of these representation issues varies with degree of media literacy among those represented. If one person or a small group act as editor, how will they make judgments about sensitive representation issues, as well as editorial matters such as flow, story arc and aesthetics? You can prompt collective consideration of these potential issues as part of gaining informed consent or, later, in editing discussions.

As noted, it is wise to offer a 'cool off' period during which the group and the individuals represented can live with the content and decide if it is a fair and suitable version of their contribution. Ways of reengaging the group after (initial) editing include holding a group viewing/listening session with discussion, or sending key questions to ask of the contributors to prompt consideration of collective as well as individual issues.

Planning to make progressive draft versions and share them allows a more collective response from contributors and may contribute to research goals as it can elicit useful feedback on a range of issues. It also breaks down traditional media–subject relations and makes it less likely that someone will wholly retract permission to use their material. However, it asks for more commitment from participants.

Dealing with Retractions

Where people do retract or deny permission, there are various practical ways of handling this. If you know ahead of recording, you can avoid recording them as far as possible – make anyone recording aware that they are not to be captured. If the retraction comes during editing, it is possible to remove one or two people from an image or video, distort voices and/or faces, etc. There are media consultants who have this expertise. But this is slow and costly compared with planning for it earlier in the process.

Remember that the terms of informed consent give people the right to withdraw without reason at any point during the research. This begs the question: at what point is the research over? Pragmatically, we might say that the research is over when the funding finishes. But this may not coincide with the moment that a media artefact is released into the public domain (eg YouTube or Facebook). Media also leave significant material traces after other activities are over. Have you planned for removing content after the end of a project? What are your plans for caretaking it? Or ensuring, conversely, that it continues to be available to people who invested in its making? For how long are you able to continue to pay for the website's URL or guarantee that your proprietary host will store it? These are also matters to discuss as part of full disclosure.

Working with media and media professionals

Some practical guidance on how to make group-based or community podcasts/radio programmes can be found at: **http://howwemadeithappen.org/research-results/**. This records the learning from a *Connected Communities* project with three community groups trying out radio as an aid to sharing their activities and reflecting upon them. It suggests:

"Everyone has different ideas about what this kind of radio broadcast should be like so don't assume the professionals know best. Many producers are used to preparing work for particular radio programmes – you may know better what you need. Ensure that you retain ownership over your project and that the final broadcast is something that you feel happy with."

This applies to all media forms, noting the difference between bringing in a technical or creative specialist to help the group realise what it wants, and relinquishing control of the content to someone who is used to making editorial decisions without consultation. See Light et al (2013) for an account of the struggle for editorial control experienced by community media makers working with a professional producer.

2. Media Storage

As with other data involving people's images, views, etc., there are responsibilities in storing media outputs that are made under the remit of a university or organisational research policy. We do not go into detail here, but refer the reader to these policies for further information about storage and permissions.

Note that the Data Protection Act covers all storage and re-circulation of personal information in the UK (and the European Union) and, under its terms, this storage requires specific permission from the individuals involved. For instance, you should not share email addresses you have collected with others without express permission from the owners to do so.

3. Media Broadcasting/Sharing

Whose Copyright?

Copyright is distinct from 'ownership' of the media material in the emotional sense used above. It is also distinct from the permissions needed to publish under informed consent. Copyright involves the legal right to reproduce material.

Basic copyright law says that no one may copy or distribute your work, or use it, remix it or profit from it. Conversely this applies to using someone else's work within a media project that you are making. Examples could be using a known song or album track on the soundtrack of your video, or within your audio piece or even using particular images. For more information about how to obtain permission to use copyright material, see: **http://www.copyrightservice.co.uk/ copyright/p13_permission** .

So, in planning to make your media, this legal aspect may also benefit from advance thought, since it is possible for group members to innocently include material for which you do not have copyright and which is covered by someone else's rights. In this case, it may not be possible to publish your work without removing the parts that you do not have the right to rebroadcast. The simplest way of avoiding a re-editing process is to make all materials yourself as part of the research, but even a logo on someone's T-shirt may need blanking out if these matters are not considered ahead.

It is also possible to source materials that are copyright free or reusable under their licencing. There are links to copyright-free and creative commons licenced music sites in the appendix.

If your work depends on reproducing some material over which you do not hold the rights, it may be possible to secure a licence to reproduce it. If this is one use only, you do not have the right to put it into the public domain where it can be seen repeatedly, such as on social media platforms.

As noted, you are also able to protect the work you have made by looking to copyright law. To learn more about types of copyright, go to: **http://www.copyrightservice.co.uk/**.

Unless the group making the media is a clearly defined entity in law, it is difficult to own copyright as a group. Many media projects made in and by community groups are therefore best served by the terms of one type of licence, under Creative Commons, if the group wants to protect its work. It also gives definition to the grey area created by publishing media as to who can then reuse the materials and in what way.

What are Creative Commons licences?

The Creative Commons is a free content licensing system designed to make it easier for creative people to share their work and make it freely available for people to use (**http://creativecommons.org/**). It is a version of copyright licensing and it relates to creative works. There is no need for a formal registration process – you can simply indicate somewhere on or by a specific work that you are publishing it under one of six licences.

The main aspects of Creative Commons licensing are: Attribution (you allow others to use or distribute your work but

you must be attributed as the creator); ShareAlike (you allow others to use, alter, transform, or build upon your work but the resulting work may only be distributed under the same or similar licence to this one; NonCommercial (you may use my work but you may not profit from it); NoDerivative Works (you may use my work as it is but you may not remix it or change it). For a full description of the different licences, see the appendix.

How to use Creative Commons licences:

a. Decide how you want to share your work. There are several options to consider when making a choice of a licence.

b. Select whether you would want to allow your work to be modified. Modifications are known as derivations. The "ND" designation prohibits tweaking, changing, or modifying your work.

c. Choose the jurisdiction of your licence. If you use the online **Creative Commons licence builder** you can restrict the locations that may share your work. For example, you can designate that your work may only be shared in your home country.

d. Make sure you specify the correct designation if you manually create your licence. There are 6 licences available as listed above and all are "Creative Commons By Attribution"- written as "CC BY" with variables added. All works must be attributed to you in the manner that is prescribed by its creator.

e. For written content label the work with the correct designation at the bottom of the first page, on the title page, or signature page, and then randomly throughout the work if you prefer but only the first page is necessary. It is not necessary to use the copyright symbol ("©") as using "CC" means the same thing.

f. For video, licensing details may appear in the opening or closing credits and within a web description of download link. For audio content, licensing details maybe given in the closing credits of a work and within a web description of the download link.

Issues to consider in applying Creative Commons licences

Although Creative Commons licences are very useful, they can be misused, so content creators and content users need be aware.

They last forever…(sort of)

A Creative Commons licence is irrevocable. If you decide to make work "less free" in the future you cannot cancel previous Creative Commons licences applied to past work.

Not all creators follow the above rule; people often try to change or cancel the licences. When you use anything listed under the creative commons license in your own work, it is good practice to keep a record of the date downloaded, the URL, and the type of licence as well as keeping a screenshot of the web page so that you have evidence of its status later.

Are you sure that you are comfortable with all possible uses of your work?

It may be that your work is used for something that you are strongly against. Under the Creative Commons system, you can demand to have your name removed, but would you want to have your work used to support something to which you are strongly opposed?

The international Creative Commons licences do include a moral rights clause stating that end users "must not distort, mutilate, modify or take other derogatory action in relation to the Work which would be prejudicial to the Original Author's honour or reputation". If the issue simply involves an opposite point of view, this clause may not be of much help. What is considered immoral or reputation-damaging by one person may not be considered so bad by the general public. Is everyone involved in your work comfortable with all the possible uses?

Creative Commons licences can easily be abused by 'web scrapers'

Scrapers collect content produced by others and then republish the content in order to drive people to their own website and earn advertising revenue. Under Creative Commons licences, there is nothing to stop a scraper from downloading and re-uploading all your work into what is essentially a mirror site. If this happens under Creative Commons then there is not much you can do about it, especially if your name is included somewhere on their page. If your work is NOT published under a Creative Commons licence, however, you can act to have the copied content removed.

(The above guide is not definitive and has not been legally examined. It is likely that opinion might differ on this.)

Sharing with others in your project

It is completing the circle to ensure that all your collaborators are able to find and enjoy the published work. This would include permission to reuse the material if published under a Creative Commons licence.

One way of ensuring that people see their work is to show it as part of an event and invite them. Mounting the media on the group's website, as well as the project's website, may make sense. (Give good guidance on getting media to play, as some contributors may be inexperienced in using the controls.) Offer people the URL of their media to share with friends and relatives.

Some groups also agree that everyone has access to the unedited materials gathered, but it may then be appropriate to discuss what conditions should pertain to circulation and reuse so that everyone featured is respected. This may be part of a wider discussion about the use of social media to record experiences in a project, since, unless this is stipulated, not every participant in the research is bound to adhere to the promises made by the researchers. Instances of 'data' being blogged or circulated on social media to the discomfort (or worse) for individuals featured is another effect of the ubiquity of broadcast opportunities.

Last, consider if your intended audiences would benefit from accessibility measures, such as sub-titling video material in English or other languages.

4. References

Banks et al (2012) Community-based participatory research: A guide to ethical principles and practice, Centre for Social Justice and Community Action, Durham University, November 2012: **https://www.dur.ac.uk/resources/beacon/ CBPREthicsGuidewebNovember20121.pdf**

Jenkins, H. (2006) Confronting the Challenges of Participatory Culture: Media Education for the 21st Century. **http:// newlearningonline.com/literacies/chapter-6-critical-literacies/jenkins-on-participatory-culture/**

Light, A., Hansen, N.B., Halskov, K., Hill, K.J., Hackney, F. and Dalsgaard, P. (2013) Exploring the dynamics of ownership in community-oriented design projects, Proc. ACM C&T 2013

Appendix

a. Tools for Making Media

b. Creative Commons Details

c. Community Media Outlets

d. Consent Template

CMA Charter

a. Tools for Making Media

Audio

Recording and editing

1 Audacity

Audacity is free, open source, cross-platform software for recording and editing sounds. Audacity is available for Windows, Mac, Linux and other operating systems. In addition to recording audio from multiple sources, Audacity can be used for post-processing of all types of audio, including podcasts by adding effects such as normalization, trimming, and fading in and out.

Download Audacity for your platform here: **http://audacity.sourceforge.net/**

Help using Audacity is available here: **http://audacity.sourceforge.net/help/**

In order to export files in MP3 format, you will have to install the Lame MP3 Encoder – details of how to do this are here: **http://audacity.sourceforge.net/help/faq_i18n?s=install&i=lame-mp3**

Media Players

1 VLC

VLC media player (commonly known as VLC) is a portable, free and open-source, cross-platform (Windows, Mac, Linux) media player and streaming media server. VLC media player supports many **audio** and **video** compression methods and file formats, including DVD-Video, video CD and streaming protocols. It is able to stream over computer network and to transcode multimedia files.

The default distribution of VLC includes a large number of free decoding and encoding libraries, avoiding the need for finding/calibrating proprietary plugins.

Download VLC media player here: **http://www.videolan.org/vlc/index.html**

2 Windows Media Player (WMP)

Windows Media Player (abbreviated WMP) is a media player and media library application developed by Microsoft that is used for playing audio, video and viewing images on personal computers running the Microsoft Windows operating system, as well as on Pocket PC and Windows Mobile-based devices.

Download WMP for Windows here: **http://windows.microsoft.com/en-gb/windows/download-windows-media-player**

3 QuickTime

QuickTime is an extensible **multimedia** application capable of handling various formats of digital **video, picture, sound, panoramic images**, and **interactivity**. The classic version of QuickTime is available for Windows XP and later, as well as Mac OS X Leopard and later operating systems. A more recent version, QuickTime X, is currently available on Mac OS X Snow Leopard and newer.

Download QuickTime for your platform: **http://www.apple.com/uk/quicktime/download/**

4 foobar200

foobar2000 is an advanced freeware **audio** player for the Windows platform. foobar2000 is one of the most flexible, and customisable music players available. foobar2000 is an "advanced" freeware audio player, largely because it is lightweight, can play virtually anything you throw at it, and it is powerful and flexible.

Download foobar2000 for Windows here: **http://www.foobar2000.org/download**

Video

Recording & Editing

1 Windows Movie Maker

Windows Movie Maker is freeware video editing software by Microsoft. It is a part of Windows Essentials software suite and offers the ability to create and edit videos as well as to publish them online.

Download Windows Movie Maker for your system here: **http://www.windows-movie-maker.org/**

Help using Windows Movie Maker is available here:
http://windows.microsoft.com/en-gb/windows-vista/getting-started-with-windows-movie-maker

2 iMovie

iMovie is a proprietary video editing software application for the Mac and iOS (iPhone, iPad, iPad Mini and iPod Touch). iMovie can import video footage and photo files. The user can edit the photos and video clips and add titles, music, and effects, including basic colour correction and video enhancement tools and transitions such as fades and slides.

Download iMovie for your system here: **http://www.apple.com/mac/imovie/**

Help using iMovie is available here: **http://help.apple.com/imovie/mac/10.0/**

3 Kate's Video Toolkit

Kate's Video Toolkit for the Windows platform provides some basic but useful editing features. You can trim files or join them, link two videos with a transition, create a sequence of videos with a custom soundtrack, and there's a simple file format conversion tool as well.

Download Kate's Video Toolkit for Windows here: **http://www.fakewebcam.com/vfc_faq.asp**

4 Avidemux

Avidemux is a free video editor for GNU/Linux, Mac OS X, and Windows designed for simple cutting, filtering and encoding tasks that supports many file types.

Download Avidemux for your platform here: **http://avidemux.sourceforge.net/download.html**

Help using Avidemux is available here: **http://www.avidemux.org/admWiki/doku.php**

5 Cinelerra

Cinelerra is a professional video editing and compositing software designed for the GNU/Linux operating system. Cinelerra also includes a video compositing engine, allowing the user to perform advanced compositing operations such as keying and mattes.

Download Cinelerra for the Linux platform here:**http://cinelerra.org/getting_cinelerra.php**

Help using Cinelerra is available here: **http://cinelerra.org/docs.php**

OpenShot Video Editor (Linux, Windows planned January 2014)

OpenShot Video Editor is a free and open-source non-linear video editing software package for Linux designed with the objective to provide a stable, free, and friendly to use video editor.

Download OpenShot Video Editor here: **http://www.openshot.org/download/**

Help using OpenShot Video Editor is available here: **http://www.openshot.org/support/**

7 VirtualDub (Windows)

VirtualDub is a video capture/processing utility for 32-bit and 64-bit Windows platforms licensed under the GNU General Public License (GPL). It lacks the editing power of a general-purpose editor such as Adobe Premiere, but is streamlined for fast linear operations over video.

Download VirtualDub for the Windows platform here: **http://www.virtualdub.org/download.html**

Help using VirtualDub is available here: **http://www.virtualdub.org/virtualdub_docs.html**

Encoding

1   Miro Video Converter

Miro Video Converter is an open source, GPL-licensed program for encoding video in multiple formats. Download it for Windows, Mac OS X or Linux. It is simple-to-use and offers no options beyond choosing a video file and choosing an output format. It can take virtually any video file as input, including DV video produced by consumer-level camcorders. It produces reasonable quality output from most videos. Due to its lack of options, if you are unhappy with the output, you have no recourse but to try another program.

Download Miro for Windows, Mac or Linux here: **http://www.mirovideoconverter.com/**

2   Easy HTML5 Video

Easy HTML5 Video is a free wizard program for Windows and Mac that helps you create HTML5 video for your website in a few clicks. With Easy HTML5 Video All it takes is 3 simple steps to convert any video to HTML5: a) drag-n-drop video file to Easy HTML5 Video; b) set poster image, select codecs, tune settings; c) press "Start". The results are an HTML page with all necessary code, images, and videos.

Download Easy HTML5 Video for Windows or Mac here: **http://easyhtml5video.com/**

Help using Easy HTML5 Video is available here: **http://easyhtml5video.com/index.html#help**

Social Media

1   TweetDeck

TweetDeck is a social media dashboard application for the management of Twitter accounts. TweetDeck allows users to send and receive tweets and view profiles and it can be used as a web app, a Chrome app, or a desktop app.

TweetDeck's interface consists of a series of customisable columns, which can be set up to display your Twitter timeline, mentions, direct messages, lists, trends, favourites, search results, hashtags, or all tweets by or to a single user. The client supports URL shortening which can be done on-the-fly. All columns can be filtered to include or exclude words or tweets from users. Tweets can be sent immediately or scheduled for later delivery.

Download TweetDeck for your platform here: **https://about.twitter.com/products/tweetdeck**

Help on using TweetDeck is available here: **http://www.wikihow.com/Use-TweetDeck**

2   Hootsuite

HootSuite is a social media management system for brand management that supports social network integrations for Twitter, Facebook, LinkedIn, Google+, Foursquare, MySpace, WordPress, TrendSpottr and Mixi. The system's user interface takes the form of a dashboard similar to TweetDeck mentioned above.

Additional integrations are available via HootSuite's App Directory, including Instagram, MailChimp, Reddit, Storify, Tumblr, Vimeo and YouTube.

Hootsuite can be accessed via a web interface here: **https://hootsuite.com/**

A quick start guide to using Hootsuite is here: **https://help.hootsuite.com/entries/21626925-Quick-Start-Guide**

3   Storify

Storify is a social network service that lets the user create stories or timelines using social media such as Twitter, Facebook and Instagram. Users search through multiple social networks from one place, and then drag individual elements into stories. Users can re-order the elements and also add text to help give context to the readers.

The main purpose of Storify is to allow users to create stories by importing content from various forms of media into a timeline. Users can search for content related to their story from sources such as YouTube, Twitter (one of the more popular ones), Instagram, Flickr, and Google, as well as other stories on Storify, and then drag that content into their own Storify story timelines. Users can add comments to the links that they provide within their stories, and can also embed URLs in their stories. Users can also embed their own Storify stories elsewhere on the internet.

Storify can be access via a web interface here: **https://storify.com/**

A guide to using Storify is here: **http://storify.com/craignewman/tips-for-using-storify-in-you-reporting**

4   Hashtags

A hashtag is a word or a phrase prefixed with the symbol #. It is a form of 'metadata tag'. Short messages on microblogging and social networking services such as Facebook, Twitter or Instagram may be tagged by putting "#" before important words, either as they appear in a sentence, (e.g. "New artists announced for 2013 #Music Festival!") or appended to it (e.g. "New artists announced for 2013 Music Festival! #buytickets").

Hashtags provide a means of grouping such messages, since one can search for the hashtag and get the set of messages that contain it. Hashtags can be a way of 'amplifying' your tweets by making them more visible to a particular community. For example by adding the following hashtags to a tweet they might be read by readers interested in a particular locality: #Leeds, #Manchester, #Sheffield, #Newcastle.

More on using hashtags can be found here: **https://support.twitter.com/articles/49309-using-hashtags-on-twitter#**

Further Help

Further help with using still images, sound and video for community and educational purposes can be found on the JISC Digital Media website. The free digital media guides on the site will take you through the process of finding, creating, managing, delivering and using digital media:

http://www.jiscdigitalmedia.ac.uk/guides

A good guide to communicating with your community, using social media, finding free software and a host of other useful advice can be found at the "Community How To" website developed by the Tinder Foundation:

http://www.communityhowto.com/

b   Creative Commons Details

This is a fuller explanation of the licences mentioned in the document with how to use them. The full list of licences is as follows:

- Attribution (CC BY) - the user must credit the creator.

- Attribution ShareAlike (CC BY-SA) – the user needs to credit the creator and the new work, whatever it is, should have the same Creative Commons licence.

- Attribution NoDerivatives (CC BY-ND) – the user needs to credit the creator; the user may use, but may not adapt or remix the original work.

- Attribution NonCommercial (CC BY-NC) – the user must credit the creator; the work may only be used for free for non-commercial purposes; however, the creator is free to make other arrangements for people who want to use the work commercially.

- Attribution NonCommercial Share Alike (CC BY-NC-SA) – the user must credit the creator; the work may only be used for free for non-commercial purposes; the user may use, alter, transform, or build upon the work but the resulting work may only be distributed under the same or similar licence to this one.

- Attribution NonCommercial NoDerivatives (CC BY-NC-ND) – the user must credit the creator; the work may only be used for free for non-commercial purposes; the user may use, but may not adapt or remix the original work.

The licences may be too specific or not specific enough

Here are some examples:

> *Q: Can images with a NoDerivative licence be used unaltered to make a video?*
> *A: In this case, no they cannot.*

> *Q: What exactly does 'NonCommercial' mean?*
> *A: NonCommercial is not precisely defined – it is a grey area.*

> *Q: Are monetized YouTube videos commercial?*
> *A: Yes they are.*

> *Q: What about a video that features a product but doesn't actually try to sell the product?*
> *A: This is still commercial use (product placement).*

> *Q: If you create a video that uses a Attribution-NonCommercial-ShareAlike image that you found along with music that you received permission to use for that one video, should you implement a ShareAlike licence on your own video? If you do not, the use of the image infringes the rights of the photographer. If you do, you are infringing on the copyright held by the composer/musician.*
> *A: You would need to get permission from the musician to ShareAlike.*

> *Q: If you take a photo of graffiti, can you then publish it under a licence allowing for commercial purposes?*
> *A: Most likely no, but it would depend on the extent to which the photo includes things other than the graffiti; the person or organisation that owns of the wall the graffiti was painted owns the copyright, unless other arrangements were made with the artist*

Additional links

What does Creative Commons licensing mean for you as a researcher producing a monograph or book, read the Jisc guide. **http://oapen-uk.jiscebooks.org/ccguide/#HSSOA**

The full creative commons site is here **http://creativecommons.org/**

Music sites:

http://creativecommons.org/music-communities

http://freemusicarchive.org/curator/creative_commons/

http://ccmixter.org/

c   Community Media Outlets

Ofcom licensed community radio broadcasters – a list

http://www.ofcom.org.uk/static/radiolicensing/Community/community-main.html

The Community Media Association

http://www.commedia.org.uk/

United for Local Television – more information on local and community TV **www.unitedforlocaltv.com**

Community Radio Toolkit – a resource website for community radio – **www.communityradiotoolkit.net**

The Scottish Community Broadcast Network – email **secretary.scbn@gmail.com**

d   Consent Template

INSERT ORGANISATION

Media release form

[TEMPLATE - Photo/ /Video /Audio/ Recording]

[Coordinators can replace the bracketed text with details specific to their project]

Date: **[Insert Date]**

Project Title: [Insert Title]

Main contact:

[Insert name, status/role e.g. professor, faculty supervisor]

[University/Main organisation]

[Phone number and extension; email address]

[Insert names, status/role]

Project Description

[The purpose of the [insert title] is [insert purpose statement and brief project description.]]

Detail significant milestones in the media making

Eg planning/filming/recording/review/broadcast

To get iterative informed consent you may want to consider getting a signature at each of these significant stages

Release

I hereby consent to the collection and use of my personal images by photography/video or audio.

I understand and acknowledge that these may be used on [INSERT BROADCAST MEDIUM eg Website/Publicity/ Newsletters/Publications/Radio etc]

I further understand and acknowledge that my image as per this media project may be used by [PROJECT NAME AND UNIVERSITY/MAIN CONTACT] to promote [PROJECT NAME] in the future.

I agree to allow use of images, clips of video footage and/or audio clips for documentation and display of the project results.

I understand the risks and contributions of my participation in this project and agree to participate.

Name:...   Date: ....

Signature:...

Witness Name:...   Date: ....

Signature:...

THE COMMUNITY MEDIA CHARTER – adopted by CMA 16 July 2012

Recognising that Community Media is rooted in an ethos of inclusivity and universal access to opportunity, and that it is sourced and produced by organisations, by individuals and by informal groups, whether characterised by geography, interest, ethnicity, age, gender or social background;

Recognising that the production, practice and content of Community Media foster greater understanding among communities, including those most marginalised and support peace, tolerance, democracy and development;

Community Media organisations, groups and networks should

1. Promote the right to communicate, foster freedom of expression and freedom to form and confront opinions, assist the free flow of information and opinions, encourage creative expression, contribute to the democratic process and to a pluralist society.

2. Provide access to training, production and distribution facilities, encourage creative talent and foster local traditions and culture, provide services for the benefit, entertainment, education, engagement and development of the wider community.

3. Seek to have their ownership representative of local geographically recognisable communities or of communities of common interest.

4. Be editorially independent of government, commercial interests, religious institutions and political parties.

5. Honestly inform an audience on the basis of information drawn from various sources, and provide a right of reply to any person or organisation who is or may be subject to serious misrepresentation.

6. Ensure a right of access to production facilities and platforms for minority and marginalised groups, in order to promote and protect cultural diversity.

7. Be established as not-for-profit organisations, which reinvest any surplus and ensure their independence by being financed from a variety of sources.

8. Recognise and respect the contribution of volunteers, affirm the right of paid workers to join appropriate trade unions and provide equally satisfactory working conditions for all.

9. Operate management, programming and employment practices that oppose discrimination, promote equality, and are open and accountable to all.

10. Promote and foster improved communication and partnership working in the community media sector, building networks at all levels to further develop good practice and strengthen communities.