When the Goal is Not to Scale: A Strategy for Resilient Local, Civic and Community Media

A Report for Internews Europe

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Abstract

This report examines how support can be built for services that can articulate, advocate and demonstrate the role of local community and civic media in sustaining social and economic value. It provides a snapshot of community and civic media policy approaches, and examines how community and civic media can find a proper place within the policy and planning process based on a model of social value communications.

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1   Introduction

This report makes the case that ***community and civic media is social value media***. It asks how we can renew our idea of the role of media in society? The solution offered is to link media practice with the concept of social value, making media an integral part of the social economy, thereby recognising that community and civic media can be an effective tool for social reform. It is increasingly difficult to see media, communication and journalism in simply binary terms. There are many questions being raised about what the role and purpose of our media, communication and journalism are, and how they can be undertaken in ways that are socially accountable, democratic and responsive to the needs of the people they serve? While these debates are taking place in media and journalism networks, similar discussions are taking place across the social sector, between public sector organisations, not-for-profit enterprises, and civic and community groups. If we join these discussions together, and form a bridge between them, as advocated in this report, we can renew our understanding of the role of community and civic media as a vehicle for of social change.

The core concept in this report is **Social Value**. This is an elusive and fluid concept that can be used to suit different needs and desired goals and patterns of behaviour. The approach taken to social value here, however, recognises that value is not fixed, but is something that is generated in the interaction between different social groups, organisations and agents operating in our communities. Value is not just a transaction, it is a way of explaining what we believe to be important about our lives, what we cherish, where we belong, what we want to protect, and what we want to share and pass on to others. This means going beyond a view of economic value that simply accounts for what we can exchange between one another, and the bottom-line cost. It asks, instead, what it is that people regard as meaningful in their lives, and how this can be articulated and represented in a diverse, inclusive, creative, democratic, socially just and joyous interplay of different types of media. It is through the lens of community and civic media – *as social value media* - that we able to tell our own stories in our own words, about those things that matter to us, and which will improve our lives and our wellbeing.

This report outlines the challenges of the social economy, and it asks how we can put together an inclusive and sustainable route map to move forward. This is not a debate for industry and professional insiders alone. This is a debate that affects everyone, which means that as many people as possible should be involved in discussing how the changes to the way we communicate and connect with one another are being implemented. If we are to chart a sustainable route forward it will be necessary to understand what the principles are that might guide the main actors and organisations

who are going to argue for, and then implement these changes. The challenge is to figure out how we can bring these actors together from the social sector, such as charities, public service bodies, and not-for-profit groups, along with activists and advocates from the community and civic media movements. How can we ensure that they speak with a strong and unified voice, and will be able to articulate a shared ethos of social value ideas and principles that can be applied to communications and media?

Many are rightly questioning what is wrong with our present media culture, and they are asking how we might more readily make media that is responsive to our future needs and concerns? Activists and advocates in the community and civic media movement have always argued that if we want better media, then we must be able to make it ourselves. This report hopes to be a positive contribution to this discussion, by asking how we can better explain these ideas to others, and how we can identify what will be different in the new circumstances, and what we can do to make them flourish.

2   Executive Summary

The overarching question for this report is how can we can best support and build a resilient set of networks that can sustain, advocate and demonstrate the social and economic value of community media? This report will provide a snapshot of the policy discussions that shape the community and civic media landscape, and will look at how community broadcasting, civic journalism, hyperlocal media, and participant-driven media, at a local and neighbourhood level, can find a proper place within the policy making process. As a recognised and valued contributor to social value, community development and economic resilience.

Against the backdrop of rapidly changing technologies, the widespread use of social media to fuel misinformation, the economic challenges of international corporate monopolisation and consolidation, and the aggressive extraction of private data as the bedrock of economic exploitation by a few global corporate tech giants, community media is seeking to find a proper place in the wider media and information landscape, but must do this in a way that helps to address deficits in local accountability and community cohesion.
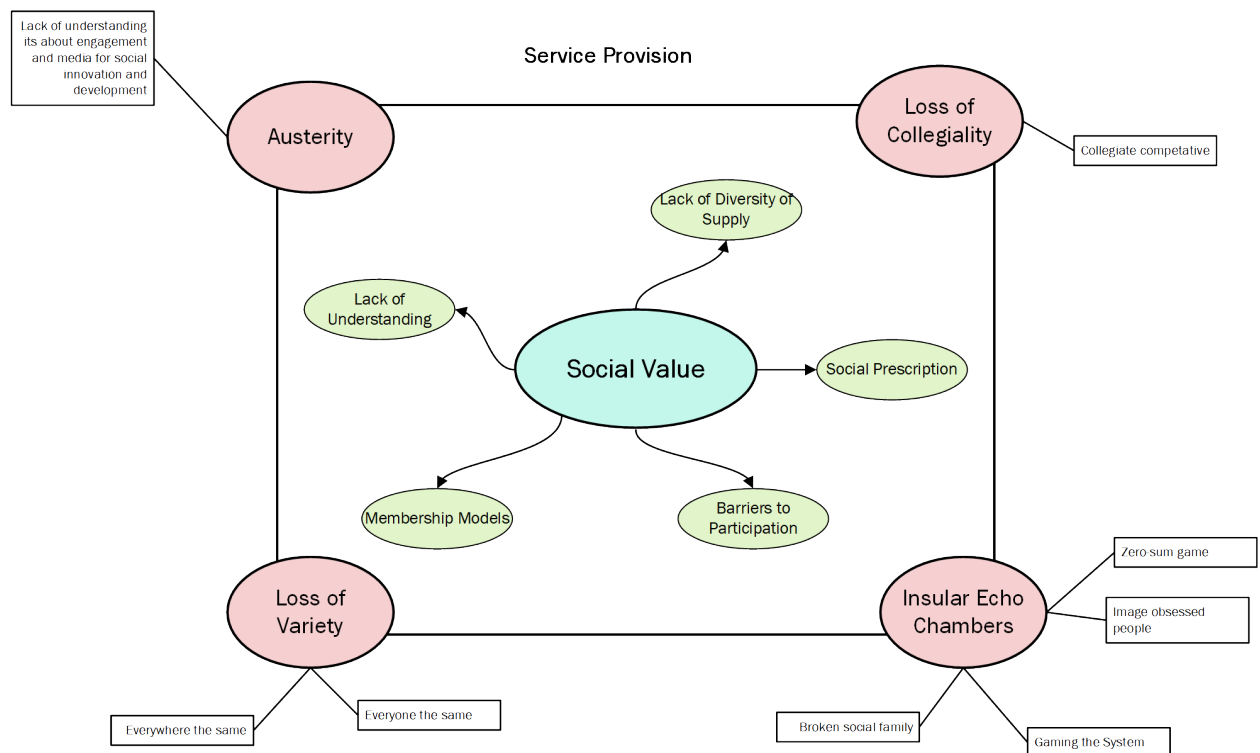
Figure 1 Project Concerns

3   International Principles of Community Media

Community media is a widely recognised approach to social communication that is best understood as "independent, civil society-based media that operate[s] for social benefit and not for profit" (Buckley, 2001, p. 7). Across the world, alternative, civic, DIY and community media movements seek to address topics and issues that are relevant to local, self-defined communities (Howley, 2005; Rennie, 2006). These activists want to see their concerns expressed and discussed nearby, in a style or language that is relevant to their traditions, needs and the wishes of a diverse assembly of members of each community. Advocates of community media believe that it is possible to foster alternative media spaces and platforms that are free from the dominating influence of commercial, national or governmental media. Including the exploitative data capture practices of the tech giants. By championing access to self-managed and accountable media platforms, promoting creative media skills, fostering diverse interactions, and focussing on the development assets and the potential of each community, community media advocates believe that it's possible to foster greater opportunities for people to engage in discussion, articulate their voices, practice creative expression, share trusted information, engage in debate, and influence public decision making.

Internationally community media is recognised by UNESCO as online, print or broadcast platforms that have an essential role to play in "ensuring media pluralism and freedom of expression."[1] As an important indicator of a healthy democratic society, community and civic media promotes accountability and participation in social life, *with* and *through* the media that serves each community. Community media facilitates public platforms of debate, deliberation and discussion, and is an essential tool for fostering sustainable and resilient communities. UNESCO advocates globally for an "enabling environment for community media." An environment that is aligned with recognised practices and standards of inclusive self-governance and participation-based development (Lennie & Tacchi, 2013).

The Council of Europe regards community media as an essential "source of local content, cultural and linguistic diversity, media pluralism, social inclusion and intercultural dialogue." (Europe, 2019, p. 1). Taking the form of broadcast, print or multimedia projects,[2] community media plays an essential role in promoting critical and creative thinking. Community media fosters understanding of media practices by supporting participative content production. The Council of Europe, moreover, suggests that community media groups will usually share the following characteristics:

> "Independence from governments, business companies, religious institutions and political parties; not-for-profit orientation; voluntary participation of civil society

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[1] https://en.unesco.org/themes/community-media-sustainability
[2] This list is ever expanding as new modes of media are introduced based on new technologies and platforms.

members in the devising and management of programmes; activities aiming at social gain and community benefit; ownership by and accountability to local communities and/or communities of interest which they serve; commitment to inclusive and intercultural practices." (Europe, 2019, p. 2).

Community media organisations are recognised, then, as not-for-private-profit civil society organizations, which are usually registered as legal bodies, such as a charity or a community interest company. They offer and encourage participation by their members and supporters in their organisational management, governance and development. In the past community media has been referred to as the "third media sector," alongside commercial and public service broadcasters. Community media, however, has a clear and distinct identity, based on its commitment to social gain, social change and participation, which separates it from other forms of media. Community media promotes forms of active citizenship and social contribution, particularly from social groups that are underrepresented or traditionally marginalised in corporate media organisations. For example women, migrants, disabled people, elderly people, and other non-typical social actors who do not get ready access to the institutions, companies and networks occupied by many media professionals (Ofcom, 2019d).

AMARC Europe, the umbrella organisation for community radio in Europe, argues that community radio is

"An ideal means of fostering freedom of expression and information, the development of culture, the freedom of form and confront opinions and active participation in local life; noting that different cultures and traditions lead to diversity of forms of community radio." [3]

In its charter AMARC identifies a set of objectives which community radio stations should foster and promote. These objectives are based on the right to communicate in an open and democratic society. However, according to AMARC, to achieve this there must be a recognised right of access to training which sits alongside the right of access to the media production and distribution facilities that are needed to ensure creative programming and content can be made and shared. It isn't possible to benefit participants and audiences if access to production tools and platforms is restricted.

In addition, and wherever possible, the ownership of the media platforms should be based locally to the geographically specific communities and the communities of common interest that they seek to serve. They should also be editorially independent and free of influence from government, political

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[3] http://www.amarceurope.eu/the-amarc-community-radio-charter-for-europe/

parties, commercial and religious institutions. Leaving them free to exercise their own priorities when choosing what programming and content they create. However, and as CRAOL,[4] the representative group for community broadcasters in Ireland argues, to be effective there needs to be an empowerment and underpinning support for community media generally, and particularly by all levels of government in the policy process. This support must ensure that community broadcasters can "deliver a social benefit to their communities through active volunteerism, shared resources, good governance, partnership and networking."

Ensuring a right of access for minority and marginalised groups to media platforms is similarly recognised the UK's Community Media Association Charter. [5] Community media, according to the CMA Charter, 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" (CMA, 2012)

This means that community media groups seek to ensure that the production, practice and content of community media should foster a greater understanding among communities, "including those most marginalised and support peace, tolerance, democracy and development." Community media organisations, groups and networks should 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, and contribute to the democratic process of a pluralist society. They should seek to uphold the principles of collaboration, mutual support and accountability within the civic and social networks that lead to the strengthening of communities and the enrichment of the publics social experience. As BBC Media Action[6] note, this is often about promoting a humanitarian response, both internationally and in the UK. This response, however, needs to be based on an open and developmental approach, looking at "what works," rather than seeking to impose solutions upon communities that are top-down or managed from the outside. As Internews[7] notes in its mission statement, community media

> "Empowers people worldwide with the trustworthy, high-quality news and information they need to make informed decisions, participate in their communities, and hold power to account. Our vision is to unleash human potential everywhere by turning on the bright light of information."

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[4] https://craol.ie/about/
[5] https://www.commedia.org.uk/who-we-are/charter/
[6] https://www.bbc.co.uk/mediaaction/what-we-do
[7] https://internews.org/about-us

By following these broad principles, then, community media goes beyond simply providing news and information. Community media is an international movement of people that promotes the ethos and social values of inclusivity, diversity, participation, self-determination, meaningful self-representation and mutual understanding. The community media movement does this in order to secure equitable, sustainable and resilient opportunities for people to live their lives well and in peace. Community media is recognised internationally, therefore, social value media, because, if communities want better media, then they must be able to make it for themselves.

Figure 2 Planning Scope

Boxes and their contents:
- Community TV Model
- Over-adminstration of grants
- Local authority social-cohesion funding
- Membership models
- Ofcom Community Radio Fund
- No payment of staff
- What is Good Growth?
- Projects die
- Community Radio Model?
- Subsidies for a failing business model
- Role of Ad-Agencies
- Confusing supply chain and syndication
- Social metrics – health & diversity
- Mainstream Model – Ofcom regulates technocratically
- Economic
- Efficiency & centralisation models loose innovation & diversity
- Ofcom not charged with diversifying new entrants
- No standard fees
- Little known about resale value
- Revenue diversity lacking clarity - opaque
- Council's and other civic groups crowded out of local media
- Project-based funding
- BBC LNP repeatedly subsidises existing providers
- Small amount of revenue
- Google Scheme
- No social investment in diversity of UK supply
- Future: Nesta style body
- Facebook Apprentiships
- Top-Down Monopolisation
- Corporate consolidation

4   Challenges Faced by Community Media in the UK
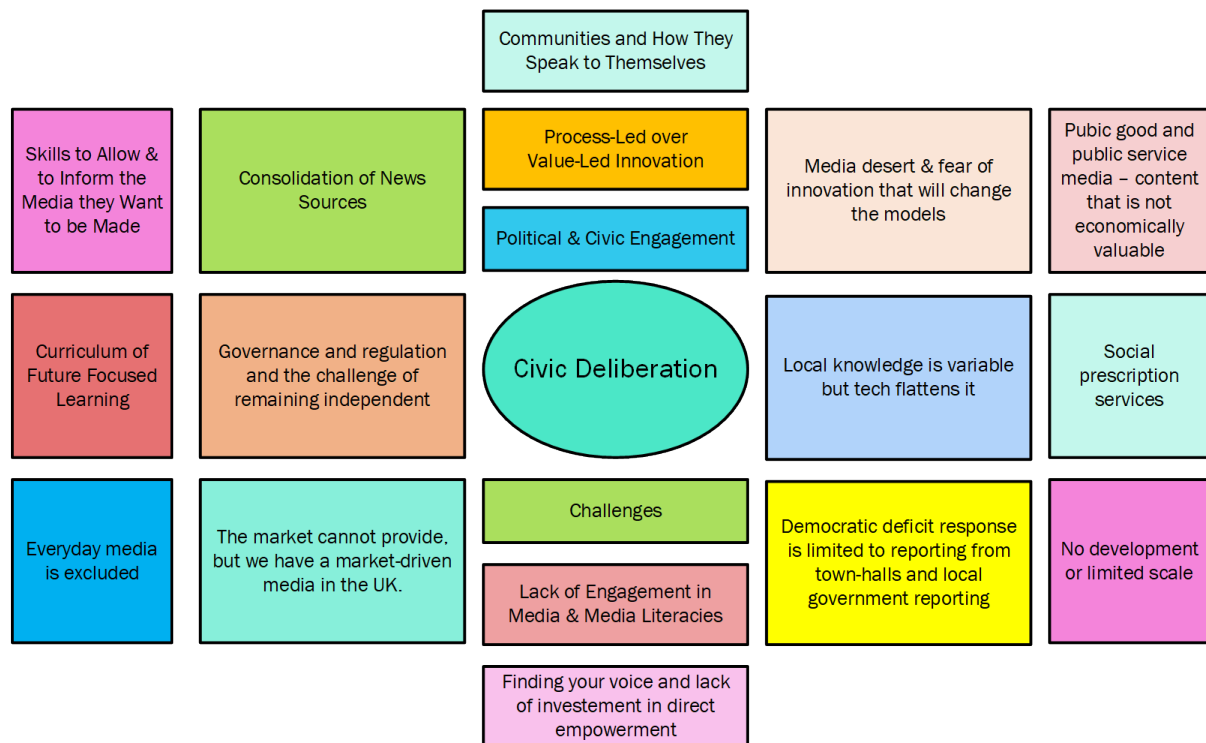
Figure 3 Community Media Development Challenges

General perceptions of media and communication practices and systems in the UK tend to be locked in a combination of:

- Transactional models of engagement (i.e. marketing and advertising);
- Consumer models of service provision (i.e. as purchasers of services and entertainment);
- Industrial supply models of production (i.e. as a scalable and globalised production process, known as the creative industries);
- Information delivery and exchange (i.e. as audiences for news, public relations information or facilitative data provision).

In the UK there is only limited acknowledgement and regard for participative, empowering and community-centric forms of media. Especially those media practices that attempt to operate outside of the mainstream marketplace, as they serve civic society and community life. While considerable attention has been given to the impact of social media platforms, and systems and applications that are made available by the global tech companies, and the potential harms they represent, little work has been done to examine and understand models of participative, grass-roots media, and the ethos of self-governance and accountability inherent to community and civic media. There is general agreement that we should mitigate many of the negative aspects of media disinformation and data manipulation, which are evident in the widely reported failings and exploitative practices of the tech and social media platforms (Digital, 2019; Krasodomski-Jones, Smith, Jones, Judson, & Miller, 2019).

However, there is little subsequent acknowledgement and support for community and civic media as a vibrant and vital counterbalance to these challenges.

Expectations of community media as a transformative social process, then, are limited and undervalued. Community and civic media are seldom given acknowledgement in the policy and governance development process, based on their capacity to operate as a social development practice on their own terms, never mind qualified endorsement and validation when it comes to strategic and long-term funding allocations. The Ofcom Media Literacy strategy, for example, downplays the participative potential of media in general by opting, instead, for a largely consumer and industry skills model of media economy (Ofcom, 2018, 2019a, 2019b). This is despite the expectation that Ofcom should act as a regulator for both citizens and the economy (Livingstone, Lunt, & Miller, 2007). It is worth noting, moreover, that community and civic media activists and advocates have a long history of promoting social change based on democratic access to independent media platforms, but, as Salvatore Scifo notes, they often have to "fight to get access to the airwaves" (Scifo, 2015, p. 85).

There is little evidence from recent policy and planning discussions in the UK, however, that indicate that community and civic media is well regarded as a purposeful social development resource, capable of successfully prioritising participation and civic engagement with, and through, media. For example, recent reports from Ofcom that evaluate the impact of the Community Radio Fund are limited and cursory. Simply listing the bids that have been approved in the most recent application rounds (Ofcom, 2019c).[8] Similarly, the UK Government's Strategy for Civic Society makes no mention of community media, and nor does the UK Government's strategy for tackling loneliness and social isolation (DCMS, 2018a; Ferguson, 2017; Office, 2018). This is despite growing international acknowledgement that radio continues to play a significant role in mitigating social isolation (Order, 2017, 2018). The Hospital Broadcasting Association's recent Impact Report suggests that the presence of radio, when it is routinely and directly embedded within a hospital and community healthcare service, has the potential benefit of promoting a positive impact on patients by "reducing boredom, loneliness and anxiousness" during their interactions with healthcare services (Thomas & Coles, 2016).

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[8] In 2015 the revenue rules for community radio were relaxed, though the 50% limit on on-air advertising was retained. https://www.gov.uk/government/news/government-announces-boost-for-community-radio-stations

4.1 Enduring Appeal of Radio

Telling stories is one of the most powerful features of radio. While other media will demand our attention and focus, in sometimes untrustworthy or overwhelming ways, radio retains the simple ability to channel voices and sounds that foster a meaningful, ongoing relationships with listeners. Its why radio is still so important, even as newer platforms and technologies come along. Radio, when done well, can build relationships with individual listeners, what Birgitte Jallov calls "empowerment radio" (Jallov, 2012). Radio provides companionship and neighbourliness, but it also allows us to get on with other things while we are listening. From doing the dishes and driving cars, to shopping or studying. Radio doesn't have to be the centre of our attention. People turn to radio because it has a degree of trust and affective intimacy that other forms of media don't have. In recent years there has been an expansion of audio content available across the internet, with podcasting and streaming adding significantly to the online audio mix. Radio broadcasting, however, still retains its integral feeling of liveness and directness that are essential contributors to a sense of shared social and cultural experience (Föllmer & Badenoch, 2018). Not every media platform in the future, however, will be individualised and packaged for us in the way that social and data-driven digital media excels at. If radio is anything to go by, audiences will continue to seek out content that they can identify with, personalities and characters that they can relate to, debates and discussions that they are concerned about, as well as testimony and stories they find meaningful. This will continue to take place internationally, nationally, and most importantly, locally.

4.2 Community Radio funding

The funding model that has been devised for community radio in the UK expects there to be a mix of four primary sources of funding: On air advertising and sponsorship; grants and donations; commissioned services such as training; and volunteer time (Fogg, Korbel, & Brooks, 2005). As Ofcom notes in its guidance, "community radio stations may wish to count volunteer inputs as part of their turnover because by offsetting volunteer input against other sources of income, it allows for greater revenues to be obtained from on-air commercial sources" (Ofcom, 2015). This mixed approach is expected to bring benefits, as Neil Stock Ofcom's director of broadcast licensing explained in The Guardian:

> "Many of these stations rely on the hard work and enthusiasm of volunteers, and they often bring tangible benefits, like work experience and training opportunities, to their local areas"[9]

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[9] https://www.theguardian.com/society/2018/feb/21/community-radio-stations-digital-future-volunteers

In 2015 Ofcom increased the level of on-air revenue that can be raised by community stations:

> "For all community radio stations to be able to raise annual income to a maximum level of £15,000 from advertising and/or sponsorship before application of any other current rule (i.e. 50% of annual income from advertising and/or sponsorship applies).
>
> For small community radio stations operating in the same locality of a small commercial station (where the commercial station takes no benefit under the Digital Economy Act 2010) to now take income from advertising and/or sponsorship to a maximum level of £15,000.
>
> For small community radio stations operating in a same locality of a small commercial station (where the commercial station or group of stations receives a benefit under the Digital Economy Act 2010 i.e. shares local or programmes costs) then the community radio station will take income from advertising and/or sponsorship at a maximum of £15,000 and, as determined by Ofcom, an additional level of annual income of up to 50% from advertising and/or sponsorship."[10]

At the same time as increasingly competitive commercial trading, there has been an increase in the competitive climate faced by all social sector organisations. Funding for community projects by all parts of the social sector organisations has become more difficult to access more generally, especially with the ongoing cuts to local and national authorities' budgets that have been made as part of the austerity agenda (Morse, 2018). This has left many community radio stations struggling to find a secure and sustainable footing on which to base their activities. As far back as 2011 it was being reported that the "tough economic climate is taking its toll on community radio."[11] As Steve Buckley also noted in 2009, "those working on the frontline in community radio are acutely aware of how precarious the foundations… are."[12] Funding from the Community Radio Fund, for example, has not kept pace with the growth in the number of stations. The Community Radio Fund was set up in 2005 when there where fourteen community radio licences. Today there are over two hundred and eighty licenced stations, with no increase in the funding available.[13] The financial allocation of the Community Radio Fund, which is the only dedicated funding that supports community radio stations, has remained static over the last ten years, with £409,249 available in 2018/19. Though the number of licenced stations has grown to over two hundred and eighty in the same period (Ofcom, 2019c).

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[10] https://radiotoday.co.uk/2015/01/community-radio-order-updated/
[11] https://www.theguardian.com/media/2011/nov/28/community-radio-stations-deficit
[12] https://www.theguardian.com/media/2009/aug/24/community-radio-funding-crisis
[13] https://www.commedia.org.uk/news/2019/04/community-radio-fund-2019-20/

4.3   Community Radio Commercial Income

Many people have discussed the potential for community media groups and community radio stations to work together to take a larger slice of the overall advertising cake, however, few have been able to come up with a workable solution. Periodically there are proposals to create a national advertising body for community radio stations. This body, it has been proposed, could broker and licence advertisements for playout by community radio stations, who would gain revenue from a pool-system, based on a critical-mass of community radio stations that come together to generate a sizable alternative platform for local and national advertising. The expense of employing recognised audience monitoring techniques, or subscribing to RAJAR,[14] however, are beyond the capacity of most community radio stations.

The problem, therefore, is twofold. First, the pushback against an alternative network of commercially focussed community radio stations would be considerable. There is already a tension between those community radio stations who are perceived to be operating with a more commercial outlook, and the few smaller, independent commercial stations that remain active in the marketplace (Lloyd, 2018). Commercial media corporations guard their control the radio advertising market assiduously, given that the relative expense and complexity of running smaller commercial operations, and the level of investment in infrastructure that is needed to ensure that an advertising system functions is considerable – and the competition faced from the international tech giants who have swept up much of the advertising revenue in recent years (Communications, 2018). A centralised and uniform system of advertising for community radio is simply beyond the reach of most volunteer-based stations.

Second, the nature of taking advertising itself might challenge and undermine the socially inclusive role that community radio stations are established to champion. Commercial radio is efficiently managed because it relies on rigid playout and reporting structures. This means that any editorial content must be planned and designed in ways that are amenable to the perceptions of potential advertisers. Community radio, however, and as Lucinda Guy former chair of the Community Media Association points out, is

> "Appallingly underfunded", despite doing "astoundingly important and brave
> work to heal divided communities, tackle extremism, and boost participants'
> mental health. We know that the best foil to divisive rhetoric is to increase the

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[14] https://www.rajar.co.uk/

power of moderate voices in those communities to be heard, and yet we see station managers around the country struggling to eat and pay the bills while doing this excellent and essential work to support their communities."[15]

4.4   The Audio Content Fund

The Audio Content Fund, which is a recent and welcome initiative, was launched in 2018 with a £3 million budget to distribute funding for "public service material from production companies — especially independent ones — that would likely otherwise slip through the cracks of larger commissioning processes at the BBC and elsewhere."[16] Supported by the Department of Digital, Culture, Media and Sport (DCMS), the fund's primary focus is to extend the variety of content, the type of producers making it, and the range of broadcasters who are distributing it. Applications to the Audio Content Fund can be for "content in a variety of formats, but must come with a guarantee of broadcast on an Ofcom-licensed UK radio station." The fund will support content that "promotes diversity on- and off-air, and projects which tackle under-representation." The fund will also support content that "introduces fresh voices, and enables smaller production companies to compete in the audio landscape." Content must be "new to the radio station, and represent an increase in public service value on the network."[17]

The second round of funding in 2019 has awarded grants to stations across the UK,[18] including:

- **Relay** by Naked Productions, for Resonance FM, Radio Reverb, Soundart Radio, and Verulam Radio. A five-part contemporary radio drama series, written by emerging disabled writers, performed and directed by disabled and non-disabled cast and crew. Created with mentoring from leading radio drama writers and support from Graeae Theatre Company. Scheduled to broadcast during the 2020 Paralympics,
- **The Hidden History of Language and Places:** by The Foghorn Company, for Raidio Failte and Fuse FM. Twin history series for Northern Ireland, presented in the Irish and Ulster Scots languages, revealing the hidden and shared past beneath the feet of both Nationalist and Unionist communities. Told through people and place names across the six counties of Northern Ireland during the past 1000 years.
- **Prison Bag** by Falling Tree Productions, for National Prison Radio, Resonance FM, Reverb FM and Chapel FM. A 12-part docu-drama, drawn from the blog written by Josie Bevan. Josie's husband Rob is serving nine years for fraud. Prison Bag is a compelling, humorous, heart-wrenching account – and interrogation – of prison from both sides of the razor wire.

[15] https://www.theguardian.com/society/2018/feb/21/community-radio-stations-digital-future-volunteers
[16] https://hotpodnews.com/the-funding-gap-a-primer-on-the-uks-new-audio-content-fund/
[17] https://www.audiocontentfund.org.uk/about-the-audio-content-fund/
[18] https://www.audiocontentfund.org.uk/2019/10/02/round-2-winning-bids-announced/

Sam Bailey, the managing director of the Audio Content fund points out that he believes that the fund is a "force for good in the UK radio industry." With a mission to take the "grant from the UK Government's Contestable Fund and turn it into hundreds of hours of high quality, UK-originated public service radio programming, for the enjoyment of audiences all over the country."[19] The fund gives community radio stations an equal footing with commercial stations in the application process, and offers flexibility to innovate in content given the diverse programming styles that are prevalent. The fund is focussed, however, on content, and does not support operational or core service costs.

4.5   Local Television

The development of local television in the UK has received much less public attention compared with other forms of media, and has been much more problematic in its implementation.[20] The economic viability of local and community television services has been difficult to establish, and while thirteen stations are presently licenced by Ofcom, there has only been a limited take-up of these services with a participative model of community broadcasting in mind. As Oliver & Ohlbaum Associates noted in their report to Ofcom,

> "The commercial prospects for local community TV channels in regions with under 200k homes are poor. Community channels are likely to have little appeal to advertisers and will have to rely on government funding and private donations" (Associates, 2016, p. 2).

Since its inception in 2011, and based on the recommendations of the Shott Review (DCMS, 2011, p. 3), local television has had mixed fortunes, as changes in government funding support, such as the removal of the local television allocation from the BBC Licence Fee, which has been reprioritised. At the same time the landscape for commercial advertising has changed, as the Shott review anticipated,

> "UK media advertising market context UK advertising spend available for commercially funded local media has diminished due to the rise of the internet, consolidation of the high street on the national level, and heightened competition. Local advertisers have declined in number and overall spend, and the wider UK media market suffered from early cycle impact of the recession. There has been a clear shift of advertising to the internet, with online advertising developing as an alternative to traditional media" (Shott, 2010).

The level of investment and development capital needed, then, to sustain community television services are considerable. Ofcom announced in 2018 that it would be unlikely to advertise further community and local television licences in the UK, which would, according to one report, potentially spell

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[19] https://radiotoday.co.uk/2019/08/blog-audio-content-fund-reaches-a-milestone/
[20] https://en.wikipedia.org/wiki/Local_television_in_the_United_Kingdom

the "end to the UK's latest experiment in local broadcasting."[21] Ofcom believes that the extension of local TV to other local areas deemed less commercially viable, would likely "have an adverse impact on the economic sustainability of the sector as a whole."

4.6   Policy Development

It should be noted, then, that the last major enquiry into the role of community media in the UK was in the late 1990s. The New Voices report by Anthony Everitt culminated with the legislation that paved the way for the introduction of community radio (Everitt, 2003). This has not, however, been superseded by any subsequent comprehensive enquiries or studies that demonstrate the effectiveness of community media movement as a whole, unless one considers evaluation of the hyperlocal news model from Nesta's Destination Local[22] project (Pearson, Kingsbury, & Fox, 2013; Tenor, 2018), or the AHRC and EPSRC funded Creative Communities project (Creative Citizens), [23] as components of the community and civic media process (Hargreaves & Hartley, 2016; Pearson et al., 2013). Community and civic media sometimes feel as if they have been relegated to the footnotes and afterthoughts of the media reform and civic engagement agenda. This marginalisation and limited appreciation for the principles and role of civic and community media has itself given rise to tensions between community radio operators, smaller commercial radio operators, regulators and social sector organisations (Lloyd, 2018). As John Hartley points out, however, "policy needs to create or at least assist relations with citizens groups and associations that are engaged in concerned, purposeful action, as a wellspring of democratic governance" (Hargreaves & Hartley, 2016, p. 46). There is, therefore, an important role and offer for community and civic media that needs to be mapped out in more detail.

This lack of clarity in social policy development in relation to community and civic media is apparent in the recent report on media ownership in the UK by the Media Reform Coalition (Ramsay, 2019). The Media Reform Coalition challenge the extent of market consolidation of newspaper and radio ownership in the UK in recent years. Unfortunately, the report does not refer to, or draw inference from, the experience and lessons that have been built-up and accumulated by over two hundred and eighty community radio stations that are presently operating independently across the UK. Concern about consolidation and the loss of local radio services, however, has been expressed in forthright terms by the Local Radio Group,[24] who point to failures in regulation by Ofcom as a primary cause of many problems in the UK local radio industry. Some suggest that the commercial radio industry is

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[21] https://www.broadbandtvnews.com/2018/04/22/ofcom-puts-brakes-on-local-tv/
[22] https://www.nesta.org.uk/project/destination-local/
[23] http://creativecitizens.co.uk/
[24] https://thelocalradiogroup.co.uk/

facing serious competition problems as a result of the rise of the global tech players, such as Google, Facebook and Apple (Communications, 2018; DCMS, 2018c; Group, 2019). However, the commercial radio industry has itself continued to trumpet its record levels of profitability (Radiocentre, 2016), so the picture is not so obviously clear.

The absence of regard to community and civic media is likewise apparent in the Civil Society Futures report,[25] which focuses on much-needed reforms to the role that civil society organisations play in securing reform of the civic compact, and the manner by which these organisations will achieve this change. It is notable, however, that community and civic media are not represented in this report as a potential driver for change, and as a potential contributor to the radical reform agenda that the commission rightly seeks to bring about (Unwin, 2018a). In addition, it is also apparent in the Cairncross Review into the role of quality local journalism, that no potential role for non-traditional community media organisations has been considered in its recommendations. This absence suggests that those who might play a role in developing and fostering a renewed civic news culture are still on the outside of the discussion (Cairncross, 2019). While hyperlocal journalism is often discussed in relation to the reformed news culture, there is little acknowledgement in the literature associated with citizens journalism of the wider needs of civic society, and the needs of the public bodies that all news organisations and media producers must interact with, such as health services, local authorities, charities, housing organisations, and so on. The public sector is often portrayed as having an antagonistic or adversarial relationship to citizen journalists. Public authorities, however, spend considerable amounts of public money on communications and information campaigns, so the lack of analysis and examination of the needs of this sector itself is highly problematic. Especially as it might be aligned to a potential partnership approach with the community and civic media movement when the Social Value Act reforms are taken into account.

The fundamental problem with the hyperlocal model, it might be argued, is that is does not go far enough in embedding the role of local media as an integral part of the wider participative civic democracy networks, i.e. as a participative and community-governed practice. Nor is it regarded as a driver of the social renewal process for the redevelopment of communities that are responding to the rapidly changing social economy. When the UK Government announced the provision of £2 million for the Future News Pilot Fund,[26] to be administer by Nesta, it was notable that no provision for wider engagement with civil society and public service bodies was cited in its brief. Also absent was any provision for governance and social accountability that would ensure that the money is spent

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[25] https://civilsocietyfutures.org/
[26] https://www.nesta.org.uk/blog/announcing-future-news-pilot-fund/

according to the UK Government's already stated civic engagement policies, principles and standards.

Furthermore, if bodies and projects like the newly formed Citizens' Convention on UK Democracy[27] are unable to specify a foundation for a citizens-focussed process of media accountability, then there is little reason to believe that other reform minded movements and organisation, who pursue social engagement processes, such as citizen panels and juries, will be willing to use media to help determine civic and social reform priorities. The Citizen's Convention, for example, does note that it will operate a 'media plan' which will enable ongoing communication between participants and stakeholders. However, it does not propose to use any citizen and community media approaches that could otherwise facilitate deeper forms of media engagement, and which are themselves accountable, self-governed, and could potentially be designed to meet the admirable civic values of the convention (Economy, 2019).

Furthermore, it is worth noting that the BBC Local News Partnership's[28] governing values and provisions do not incorporate any ostensible social value assessments and civic governance principles. It might be argued that as the BBC is using public money to effectively prop-up the commercial news sector, so it would be appropriate that the aims and objectives of the fund should be developed and reviewed in accordance with the needs and the accountability practices of wider civic society and the public sector. For example, that they are open to public scrutiny and that there is some form of civic engagement process put in place to help in determining the partnership's policy priorities. In addition, the remit of the BBC Local News Partnership falls short of actively promoting and building skills and capacity within the community and civic media movement, which makes it more difficult for new and emerging broadcast news media groups to become established.

The Local News Partnership does not actively assist, or aim to support, the emergence of a developmental community-based broadcast news sector. Independent community media providers who do not meet the designated quality threshold for providing regularised forms of broadcast news, and are therefore unable to gain a foothold as proto-news suppliers because they have no access to the funding and resources that are offered to the commercial or print-based members of the industry in the partnership. The question needs to be asked, why is this funding is being used to support the

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[27] https://www.kcl.ac.uk/political-economy/research/research-groups/centre-for-british-politics-and-government/citizens-convention-on-uk-democracy
[28] https://www.bbc.com/lnp

work of already profitable commercial newspapers and broadcast media platforms? The News Media Association argues that "news media publishers should be allowed to compete in a fair marketplace which does not include taxpayer-funded state competitors,"[29] while simultaneously promoting its involvement with the Local Democracy Reporter scheme that has seen the BBC fund one hundred and fifty local reporters, many now based in established commercial news services, in order to undertake roles that these organisations are no longer committed to supporting. Questions of how the BBC Local News Partnership justifies its role with the ethos of social value and accountability, that are applied elsewhere in the social sector, are clearly relevant. The governance model established by the BBC Local News Partnership is effectively excluding the community and civic media movement from access to these important resources.

4.7   Social Sector Alignment

The challenge, then, is to shift the dominant view that media is not responsible for, or should be held accountable for, social change. Media professionals often argue that their role is simply to reflect the changes we experience around us in society. Though they undoubtedly play a significant part in the changes that are taking place. Media in the UK, moreover, is largely free of civic and community-based processes of governance and accountability. Media and news are clearly undergoing a 'trust' crisis.[30] Media in the UK is either regulated at a national level on the basis of its role in the economy, or is considered as an unimpeachable arena of private and personal freedom of expression, with regulation often only undertaken through actions taken in the courts. Community and civic media activists, therefore, often get squeezed between these two worldviews. For example, the longstanding work of the Community Media Association, which seeks to promote access to all forms of media as a social and civic good, has in recent years been driven largely from its grassroots membership and network base, rather than with support strategic investment, coming either from the marketplace, or from the UK Government.[31] In contrast, significant funding has been targeted by government towards digital engagement research, services, and policy development processes. Work by Nesta and The Good Things Foundation are exemplary models in this regard, demonstrating what can be achieved when policy priorities are fully supported by government, public bodies and civic society.

4.8   Social Gain Radio

One area in which community and civic media in the UK does have a strong track record, however, is community radio.[32] There is a demonstrable body of knowledge and experience in the operation of

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[29] http://www.newsmediauk.org/Current-Topics/Public-Sector-Competition
[30] https://impress.press/about-us/
[31] https://www.commedia.org.uk/who-we-are/charter/
[32] http://static.ofcom.org.uk/static/radiolicensing/html/radio-stations/community/community-main.htm

over two hundred and eighty community radio stations. These stations can inform and illuminate research, the development of policy models, and should be able to demonstrate how community media is a valuable asset for many different communities around the country (Watson, 2018i). The recent passage of legislation in Westminster, for example, that paved the way for the introduction of the small-scale digital broadcasting (SSDAB), saw the Department for Digital, Culture Media and Sport reaffirming the principles of social gain and access to radio broadcasting platforms. As written into the legislation, it has been reaffirmed that the essential principles of community radio in the UK are that community radio services are established on a not-for-profit basis, and that they must demonstrate social gain to the community they seek to serve. Community radio stations must be accessible and open to content production and participation from members of the communities they seek to serve, and they must be responsible to their communities by being open and accountable in their governance practices (Watson, 2019b).

According to the order, 'social gain' is defined as the "achievement, in respect of individuals or groups of individuals in the community that the service is intended to assist, or in respect of other members of the public, of the following objectives:

- The facilitation of discussion and the expression of opinion,
- The provision (whether by means of programmes included in the service or otherwise) of education or training to individuals not employed by the person providing the service, and
- The better understanding of the particular community and strengthening of links within it,
- And may also include the achievement of other objectives of a social nature" (DCMS, 2019).

Likewise, the delivery of these objective may be supported by local and public authorities in relation to the social nature of knowledge and awareness of service provision in a local area, which can include:

- "The promotion of economic development and of social enterprises;
- The promotion of employment;
- The provision of opportunities for the gaining of work experience;
- The promotion of social inclusion;
- The promotion of cultural and linguistic diversity;
- The promotion of civic participation and volunteering" (DCMS, 2019, p. 2).

This indicates, then, that the idea of social gain and social value is relevant to the core principles of community media, though this process is fragmentated, disjointed and lacks coordination in respect to other branches and divisions of the UK government and regulators acting on its behalf.

4.9 Social Gain Principles
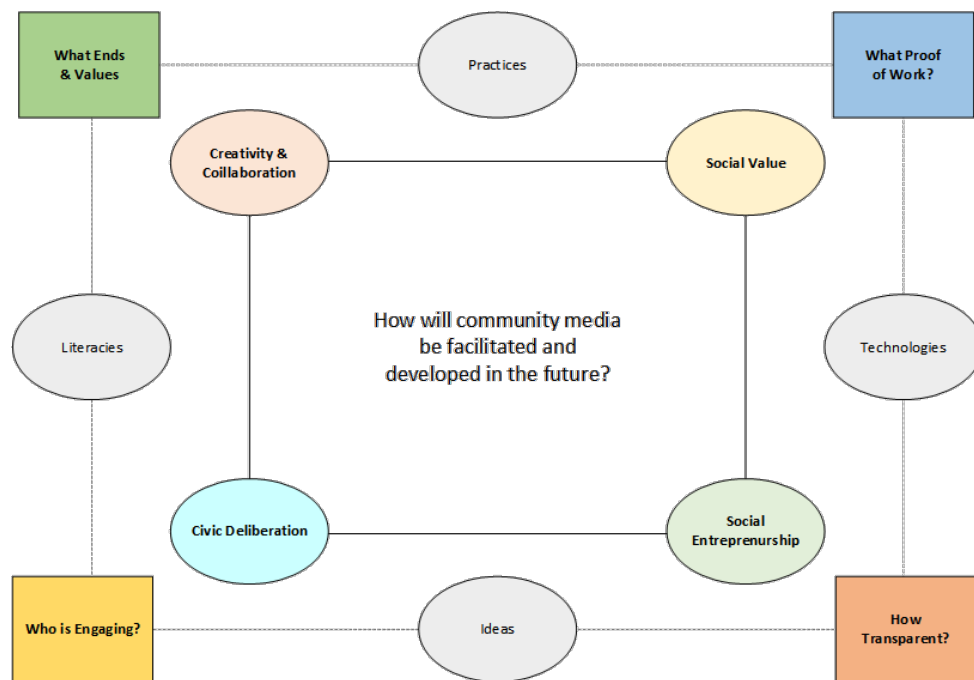
Figure 4 Social Communication Challenges

Consideration of the sustainability of community and civic media are pressing, moreover, because of the limited accumulation of systematic evidence that has been collated and analysed in recent years. Evidence that demonstrates the benefit and impact of community and civic media projects is patchy and difficult to find. Particularly as it might demonstrate consistent and systematic accounts of the social outcome achievements of different groups and producers using different types of media. There are many challenges inherent in the measurement and evaluation of social gain and social im-pact, so building a coherent model of change that can be tracked and assessed across a range of communities, using a diverse range of media content forms, platforms, systems, and organisational approaches, is a major challenge. While there is plenty of discussion and debate about the principles and the role of community and civic media in academic communities of the UK, this tends to be frag-mented and limited in its scope. It suffers from a lack of cohesive structure that would enable wider influence over the prevailing policy discussions. This is something that the newly formed Media, Communication and Cultural Studies Association (MeCCSA) Local and Community Media Network seeks to address. [33] By bringing practitioners, researchers and academics together to look at the scope and scale of the challenge of ensuring that community and civic media, it may be possible to develop a coordinated, rigorous and comprehensive evidential underpinning which can be used in the development of public policy resources.

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[33] https://www.meccsa.org.uk/networks/local-and-community-media-network/

Recognising that Community media survives despite, and not because of the prevailing support and recognition that it receives from government, funding organisations and partner groups in the UK social sector, suggests that a paradigm shift might be possible. Community and civic media can be said to primarily operate in line with the principles of social value and social enterprise that are identified throughout this report. There is a strong correlation between the principles and the practices of community and civic media, and the principles and practices of social value, community development and community enterprise. These are values that are commonly promoted and championed across the wider social sector. Each, after all, is driven by the desire to improve social wellbeing, enhance and spread accessible forms of civic deliberation, improve opportunities for representation, while developing resilient and sustainable organisations and communities. These are generally based on models of learning and personal growth that take account of the needs of all members of our society, especially those who are underrepresented and underserved by the established and mainstream media services.

Community and civic media advocates and practitioners, volunteers and supporters, are primarily motivated to ensure that we all have opportunities to act independently and autonomously, with a strong voice in the social economy, by using, producing and sharing media that is accountable and self-governed. The test is to bring different activists, producers and advocates of social value together so that they can use their knowledge and skills in creating content for different media platforms. Thereby enhancing social and civic communication, debate, discussion and storytelling. Community and civic media have a significant role to play in enhancing understanding within and between communities, promoting and encouraging a sense of belonging, while helping to promote and support participants who do not otherwise gain entry into the established media industries.

4.10 Timeline – Past and Present
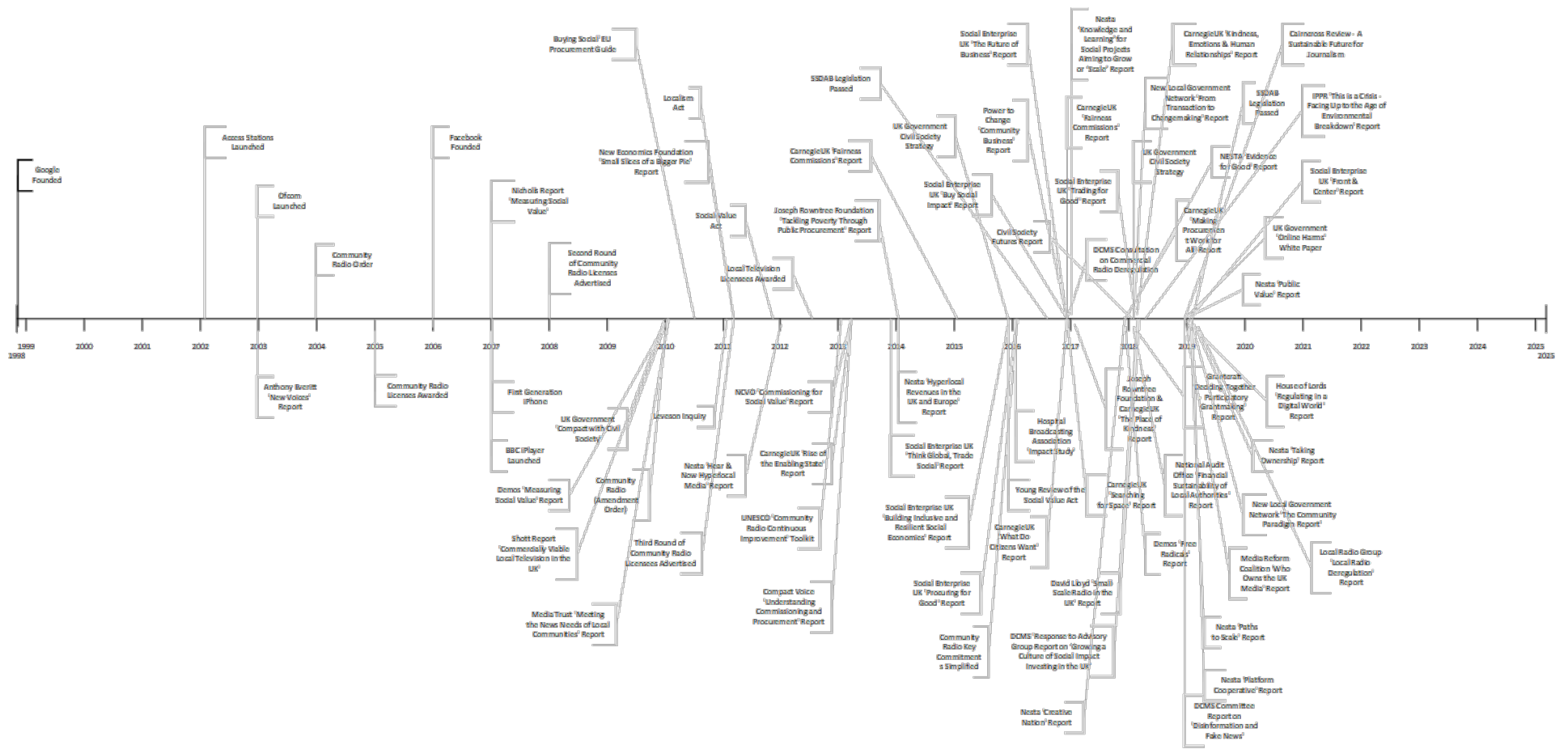
Figure 5 Timeline

5   Global Issues

In a world of standardised, packaged and globalised corporate media, which can often be intangible and distant from people's life experiences, community media, in its different forms, fosters creative spaces in which non-professionals are able to take part in the production of content, in the editorial decision making process that shapes that content, and in the democratic governance of the media projects and organisations that are accountable to the communities that they serve. This participative turn, combined with the advancement of digital information technology, the widespread uptake of the internet, and the move towards data-driven social media communications, is shifting many of societies longstanding organisational and economic precepts. We are moving towards a social economy that is decentralised, calls for open forms of accountable governance, focusses on capacity building rather than outcomes and results, offers collaboration and shared resources as a default, and seeks to build consensus by deliberation and shared knowledge exchange (Drescher, 2017; Filippi & White, 2018; Tapscott, 2008, 2015; Tapscott & Tapscott, 2018; Tapscott & Williams, 2006). This is a set of ideas and values that are likely to inform the future-focussed thinking about community media, the relationships that they are based on, and the sense that this is how and on what basis the emerging social economy and civic society will work in years to come.

5.1   Social Economy Issues
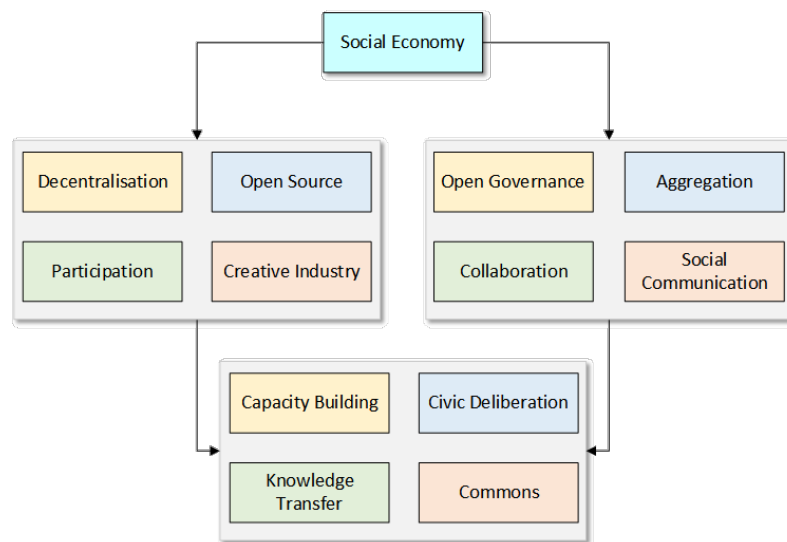
Figure 6 Social Economy Themes

A number of themes relevant to the social economy have been identified below, based on a desktop survey of recent reports and publications from social policy reform-focused organisations that have been published online. There are twelve broad themes that indicate future challenges for social value organisations wishing to operate in the social economy. These form the basis on which further investigation and discussion of reform and resource allocation might move forward.

5.2   Decentralisation

Linear Economy Limitations:	Over-centralised organisations with top-down, hierarchical, managerialist and technocratic systems, distant regulation and opaque governance arrangements. Agents must follow approved pattern of behaviour with no local autonomy.
Social Economy Response:	Empowerment of dispersed agents linked in accountable and self-governed peer-to-peer networks, acting independently and autonomously from the bottom-up (Unger, Stanley, Gabriel, & Mulgan, 2019, p. 7), with tailoring approaches according to the local needed, assets and capabilities (Brien, 2011, p. 53).
	"New civic and cultural ecosystems are springing up everywhere providing alternatives to economic and social organisation and development" (Kevin Murphy and Denis Stewart in Murphy, McGlynn, & Stewart, 2018, p. 5).

5.3   Open Governance

Linear Economy Limitations:	Oversight of organisations is set to private accountability shareholders or limited-access executives, with public input limited to periodic, formalistic and bureaucratic reporting and public relations. The terms of reference, goals and evaluation are set discretely and internally within each organisation.
Social Economy Response:	Responsibility is shared and widely distributed to include all stakeholders, employees, members, who have regular opportunities to co-design and develop the organisations values and practices of accountability. Using open discussion forums and regular engagement via open governance platforms.
	"Shifting decision-making power out of public service institutions into communities with consequent changes to governance arrangements (Lent & Studdert, 2019, p. 8).

5.4   Capacity Building

Linear Economy Limitations:	Operational expertise is limited to professionalised providers who serve narrow technical functions in discrete silos, who exclude emergent and alternative players because they lack a cultural fit, social experience or procedural familiarity with the dominant forms of organisation practice.
Social Economy Response:	Capability is fostered at the lowest level with shared expertise and knowledge exchanged in open networks of discussion and collaborative learning. Emphasis is placed on learning, teaching otherwise excluded participants and people from non-traditional backgrounds who stand in contrast to the mainstream expectations for many roles.
	"1) Increasing… engagement. 2) Increasing listening, conversation and consultation. 3) Increasing demand. 4) Enabling voice. 5) Telling stories. 6) Community development and capacity building. 7) Wider social change" (Gross & Wilson, 2015, p. 4).

5.5   Commons

Linear Economy Limitations:	Proprietorial intellectual property is used to maximise market value and control access to products and services, patents and designs. Consumers

	pay a premium for supposed added value of content that is mass produced and formulaic.
Social Economy Response:	Shared and collaborative production of content is widely distributed and re-mixed, and is used to promote additional content and services with payment going directly to the content creator. Costs to users is reduced, thus fostering innovation and wider scope for developmental input.
	"Cultural commons at their best should help us examine our lives and to commune with others in the achievement of a mindful and worthwhile human existence. That does not mean that manifestations of cultural commons cannot be fun. On the contrary, merriment, celebration and joyfulness are also an important part of life lived well" (Nat O'Connor in Murphy et al., 2018, p. 8).

5.6   Open Source

Linear Economy Limitations:	Proprietorial tools and products are limited to a narrow use criterion, limited licencing and limited product lifecycle development, with excessive focus on perceived added value designed to serve consumer status, thus bloating packages with unnecessary extras and tie-ins, limiting interoperability and cross-platform transference.
Social Economy Response:	Collaboration and shared input to the development of products and services enhances the opportunity for innovation, universal access and security functionality, while promoting interoperability and alternative production models. Enables independent and non-financially secure users to access tools and products at low or no cost.
	"The digital revolution transformed how innovation happens. It became more open and collaborative, spurring a plethora of new business models and services across industries – today epitomised by the 'platform' innovation" (Nesta, 2019, p. 6).

5.7   Aggregation

Linear Economy Limitations:	Content linking and data capture systems lead to the unregulated use of shared content reuse, for which the originator remains unpaid, and the responsibility as a publisher of problematic content is evaded. Unenforceable legal terms tip balance of proof-of-value to large organisations and independents have little control.
Social Economy Response:	Ability to form networks of content developers, producers and providers who work in a network of mutual exchange of content and services leading to greater exposure, ability to promote alternative services, and capacity to maintain a wide overview of topic related developments.
	"Collectives function as thresholds, marking boundaries but also meeting points between different worlds and social spheres. Collectives can build infrastructure to sustain themselves, but which also can spiral off into new forms of insurgent social movement and wild creativity" (Shukaitis, 2019, p. 7).

5.8 Civic Deliberation

Linear Economy Limitations:	Putting public services and civic decision-making online limits access to meaningful interactions with public authorities and bodies. Public engagement falls into narrow, transactional and instrumental patterns that eschew civic and social rights, while promoting behaviourist approaches and functional expectations.
Social Economy Response:	Opens the potential for more dispersed, asynchronous decision-making, with more agents engaged in ongoing discussions, with timely interventions and rapid responses based on more widely held views. Utilises principles of wisdom of crowds.
	"Increasing the proportion of public services available online would not only help to realise these savings, and thus reducing the strain on the public finances, but it would also provide a benefit to users who can reduce the time they need to spend interacting with public authorities and services through traditional means, freeing up leisure time for other purposes" (Cerb, 2018, p. 23).

5.9 Social Communication

Linear Economy Limitations:	Creates a negative and toxic environment based on manipulation, misinformation and echo chambers. Platforms are designed to foster clicks by promoting indignation or frustration with small number of actors who play-up to the social frustrations of other users, affecting wellbeing and expectations of wider social interaction.
Social Economy Response:	Offers a safe space for the expression and exploration of social identity, facilitating engagement outside of many real-world norms, crossing over from communities of place to communities of interest. Enhances capacity to collaborate and co-produce with actors and agents from different traditions and specialisms, and geographically located globally in multiple time zones.
	"To think ecologically is to embrace being always 'in the middle of things.' This doesn't mean giving up on leadership, strategy or clarity of mission. Quite the opposite: it opens new approaches to each of these, in ways that [people] are already beginning to explore, but which could be developed further – explicitly committed not just to a cultural programme, nor even to a 'place', per se, but to nurturing the interconnections and interdependencies within a cultural system" (Gross & Wilson, 2015, p. 12).

5.10 Participation

Linear Economy Limitations:	Limited to people who are culturally experienced and capable of engaging in traditional forms of public and civic organisations, and who are given prominence in the organisation because of their social role, cultural identity and professional status. Promotes a culture of entitlement and assumption normalising and limiting social diversity.
Social Economy Response:	Greater opportunities for direct activity based on more widespread social involvement and access to production facilities, decision making and techniques for the development of products and services. Grounded in learning for empowerment that is tested in practical social situations with a diverse range of co-producers.

	"Participating in culture as a process through diverse forms of culturally creative activity is something that many people love to do - and everyone has the inner potential to do - not just privately but in a civic space. When people 'do culture' in collaborative association with others, they are engaging in a form of civic participation. They are being creative citizens whose caring about the common good finds expression in their working together creatively to make things happen. Such cooperatively creative acts - often small, always significant - are what cultural commoning is about. And people engaging in conversation is at the core of this process" (Denis Stewart in Murphy et al., 2018, p. 12).

5.11 Collaboration

Linear Economy Limitations:	Silo operations prove difficult to manage and resource, requiring considerable additional project management processes and protocols, with additional layers of people management systems. Agents act in set roles and work within prescribed functional boundaries or specialisms. This makes change hard to anticipate and adapt to.
Social Economy Response:	Enhanced autonomy for people working as interoperable agents in a flat network, enhancing creative potential for innovation and change. Generalist and mutual co-production practices enhance to cost-effectiveness and timeliness of team working, which share knowledge and learning openly and as a matter of course for the benefit of all.
	"Across sectors… there is growing public demand for more accountability, transparency, and collaboration. Within the social sector, more and more conversations are taking place around equity, community engagement, and inclusive processes. Participation itself has had decades of traction in pockets of the social sector, as well as in other fields such as international development, deliberative governance, community development, and community organizing" (Gibson, 2018, p. 6).

5.12 Knowledge Transfer

Linear Economy Limitations:	Organisations foster specialist and functional knowledge which is developed along narrow pathways with little opportunity to exchange and learn from different cultures and schools of thinking. Knowledge is handed-down on a transactional basis, with a focus on steps-to-take and goals/outcomes to reach.
Social Economy Response:	Organisations share and discuss knowledge in open communities of learning and engagement that seek to explore and test new ideas in non-judgemental and creative spaces. Learning is driven by values that are collaboratively shared and which focus on the joy of knowledge informed by the benefits of shared emotional, cultural and social experiences.
	"A knowledge economy in which many can take part holds the promise of advancing human freedom and realisation. But so long as the vast majority of people, even in the richest countries, are excluded from forms of economic activity which give adequate expression to their imaginative powers and humanity, their potential is denied" (Unger et al., 2019, p. 4).

5.13 Creative Industry

Linear Economy Limitations:	Expertise is limited to specific roles and task in a command-and-control, status-based organisation that centralises creative development, and which maintains a strong focus on traditional models of behaviour, practice and expression.
Social Economy Response:	Dispersed creative practice and development are fostered through an organisation with high regard given to innovation-led relationships. Creative practices go beyond design/art expectations and facilitate innovation, risk taking and cross-cultural interaction.
	"Creative clusters do not grow on their own: what happens in their neighbourhood is also important. Discrete interventions to support cluster development need to take into account the situation around it, and also consider potential growth spill-overs which might benefit the creative industries nearby. There is a risk that these spill-overs might not be given due attention even though they are a positive outcome for UK creative industries regionally and nationally" (Garcia, Klinger, & Stathoulopoulos, 2018, p. 33).

6   Transmit-Transform Project Overview

Transmit-Transform was launched in February 2018, as a joint initiative between Internews and the Community Media Association (CMA). The aim of the project is to support community media organisations across two core strands of work: business model development, and community journalism programming. The idea was to find out how the production of locally driven content and community news can be made economically sustainable, thereby ensuring that community media groups can invest in the community-driven content that is at the heart of their activities. In year one of the project Internews piloted a small grants and training programme in coordination with the CMA. Community radio stations were invited to apply for a grant of £2,500 to explore the development of new business ideas, as well as participate in community journalism training and mentoring programmes. The successful applicants were: Crystal FM (Penicuik, Scotland), Glastonbury FM (Somerset) and Bradford Community Broadcasting (West Yorkshire).

6.1   Business Model Challenge Fund

Under the small grants programme each grantee received £2,500 to pilot business innovation activities. The aim was to support and encouraged the development of new innovative ideas that wouldn't otherwise get funding, and which had the potential to bring about systemic change for the stations. Results of the pilot innovations, as might be expected, were mixed.

- **Glastonbury FM**[34] sought to re-energise youth engagement through a schedule of workshops and training, in cooperation with education providers. Sixty-four young people received training.
- **Bradford Community Broadcasting (BCB)**[35] aimed to develop community-based voluntary broadcast teams at two local community hubs – Keighley Asian Women's Centre (KAWACC) and a local estate community centre – and ultimately leverage this to attract community-based funding.
- **Crystal FM**[36] proposed the establishment of a business membership package and monthly breakfast club, designed to engage local businesses with the station while facilitating networking and on-air promotional opportunities. This was designed to engage local businesses who do not necessarily have the funds to support full advertising campaigns, but may be willing to become business members of the station.

Bradford Community Broadcasting used this funding to successfully engage with a number of associated community centres, and as a result, have greatly expanded the diversity of the community voices engaged with the station. Glastonbury FM's experience was more limited, and reflected the challenges in developing stand-alone income streams through training and community engagement

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[34] http://www.glastonburyfm.co.uk/
[35] http://www.bcbradio.co.uk/
[36] https://www.crystalfm.co.uk/

activities. Crystal FM has successfully launched its business membership scheme, signing on twenty local businesses for an annual fee of £120 each. While modest, this revenue represents twenty percent of the organisation's annual turnover, and is sustainable with significant potential to grow year-on-year. In future projects of this kind, it has been noted, it will be necessary to assess in more detail the capacity that stations have that will enable them to establish more purposeful working relationships with other community groups and partners. It is also apparent from the project that community radio stations do not generally have the capability to activating fully-fledged broadcast teams, so expectations of capacity-building around news and journalism must be adjusted accordingly. It should also be noted that these community media groups have also been affected by the climate of austerity, which means that many community groups operating in the social sector are struggling to survive, thereby limiting their capacity to independently develop.

6.2   Sector Advocacy

Over the course of the year, in addition to the activities outlined here, Internews has worked with the CMA and other stakeholders, to seek ways to improve the overall enabling environment for voluntary sector media. Internews has highlighted the potential role that community media plays an evidence submission to the Cairncross Review into sustainable journalism in the UK. Internews have briefed constituency MPs on the activities of Transmit-Transform in the three pilot areas. Co-hosting official visits for Naz Shah MP and Danielle Rowley MP in Bradford and Penicuik respectively. There are encouraging signs that a cross-party All-Party Parliamentary Group (APPG) on Community Media will be formed, with Internews' assistance, and including a former DCMS Secretary of State. Among other objectives, the APPG would seek to advocate for an increase and structural improvements to the Ofcom Community Radio Fund.

6.3   Supporting Excellence in Community Journalism

The three stations were provided with opportunities for community journalism training, mentoring and development workshops. Reaching over eighty community broadcasters, secondary students and engaged community members, the training included:

- Support for eight station representatives to attend the CMA Annual Conference in Sheffield
- A full day of community journalism training and best practice workshop.
- On-site bespoke training at each station, focussing on broadcast journalism, interview techniques and social media engagement.

The primary consultant trainer, Simon Cox, noted that a number of new practices were adopted by contributing stations, particularly around community participation in on-air programming, social media outreach and engagement, and community-based interview skills.

6.4   Transmit-Transform Training

Simon Cox spent time with three community radio stations as part of the initial pilot stage of the Transmit-Transform project. His initial contact with the three pilot stations was at the CMA conference in Sheffield, and was part of a workshop offered to the participants from the stations: Glastonbury FM; Crystal FM and BCB. The aim of the workshop was to get the volunteers thinking about how best to engage their audiences; ways of finding stories to make their content relevant, and ways to reach under-served audiences. The aim of the workshop was to sharpen the participants observation skills and to highlight how they could find stories in their host communities that were not being reflected by the mainstream media, and which would help to engage their audiences further. An additional workshop was run on the importance of conducting well researched, balanced interviews which Simon could follow-up during his station visits. As Simon has noted, "the participants from different stations worked well together and seemed energised and extremely positive about the prospects going forward and enhancing their community journalism input."

6.5   Glastonbury FM

Glastonbury FM (GFM) started nine years ago as a music-oriented community radio station broadcasting to the towns of Glastonbury, Wells and Street. The area is a mix of affluent and poorer residents. Glastonbury is dominated by its annual music festival, but has its own share of problems, with recent spikes in crime and anti-social behaviour causing some concern. GFM is located in a small studio complex with two broadcast studios and an admin office within a restaurant and arts centre on the outskirts of the town. The station has several of its own high-quality recording devices. The station's initial concept was to provide music that was not being played elsewhere to the local community, combined with a commitment to engage in community outreach activities. The station runs programmes from 10am to 10pm each day, with a mix of live and pre-recorded shows. Although the station is mostly music based, it also offers history, business and film programmes.

Topics for the training sessions included:

- Demands made by interviewees.
- The need for clear editorial guidelines for guests who ask for questions in advance.
- The framing of questions.
- The use of language.
- The need to undertake research
- How to deal with emotional interviews.

Simon wanted to work with the volunteers and see them in action. He conducted role play interviews, where he encouraged participants to use their phones to record interviews. Simon emphasised the importance of research, listening to interviewees and taking control of the interview. To complement these sessions, Simon spent part of the second day listening to live programmes and offering oral and written feedback on interviewing skills and presentation styles. Simon noted that the stations Facebook page tended to be used as a notice board, with little attempt to engage with the listeners and get them involved in programmes by asking their opinions.

Simon notes that he was looking for content that might have a "real journalistic edge," and that he wanted to engage with the station to produce local news stories. Simon visited two local schools to present workshops for groups of GCSE and A level students, "to try and enthuse them about news and confront myths about fake news." In previous visits to the schools, as one station volunteer had noted, there is some concern about the apathy and reluctance in the school to engage with the news agenda. Simon was able to offer practical advice to the students, and it was hoped by the station team that these sessions might persuade some students to become more involved with the station and to be involved in community journalism.

6.5.1 Recommendations for GFM

Simon observed that the station management team are energetic and motivated, and have strenuously tried to get a younger audience engaged with the station, and to produce community journalism. Simon's concern, however, is that the output of the station is predominantly produced for a middle-aged and retired audience, and therefore struggles to engage young people in the production of news. Simon also notes that there is a tension between the inward focus of many of the volunteers, and the need to engage in a more outward manner that can become enmeshed within the local community. There is a general sense, according to Simon, that the volunteers are committed, and that the time they dedicate to the station each week is impressive. They serve a community purpose that reflects many of the issues and events taking place in the area. The station management team clearly need more support, notes Simon, as most of the station managers time is spent keeping the station on air, so there is less time for development and forward planning.

6.6 Crystal FM

Crystal FM is a small community radio station in the town of Penicuik just outside of Edinburgh, Scotland. With an estimated broadcast population of 36,000 residents, Crystal FM has an annual turnover of £12,000, primarily through membership fees and donations. The station relays on over fifty volunteers to maintain its broadcast services. Penicuik is a commuter suburb of Edinburgh and the

station broadcasts to a population of approximately twenty thousand people. There is a mix of NHS workers, teachers and researchers based at the nearby Roslin institute, a world class modern research centre. Crystal FM has been running for 5 years and is located in a small business centre on the outskirts of the town. It has two modern bright, welcoming studios, one used for broadcast and the other for preparation. It is predominantly a music station, with a wide variety of live and pre-recorded music shows running from 7am to 10pm.

Simon spent three days at the station in October 2018, conducting training at the station with the station management team. Before Simon visited, he reported that he found it difficult to determine what training needs of the station might be. Having looked at the station's website and social media presence Simon decided to focus on developing Crystal FM's social media presence as a way of getting more engagement with listeners, showcasing the stations emerging journalism and bringing the station to a wider audience. The training focused, then, on identifying who the audience of the station might be, and what their needs are. There was a mixed level of experience and awareness of the needs of the station's audience, as only some of the volunteers present use social media to encourage feedback about the programme's relevance. Crystal FM is situated next to a major supermarket, which has a steady flow of people, so Simon suggested that they could conduct a simple audience survey, of perhaps 100 people, asking how many listened, what would make them listen and if they did what would they like to hear more of? Simon felt this simple exercise could help them to focus their output to better serve the needs of audience rather than the other way around.

One of the volunteers was a well-connected journalist, so Simon suggested that this volunteer's experience was a major asset, and that rather than spending his time supporting programming, he might take on a training and mentoring role for less experienced and younger presenters. Using brainstorming techniques, Simon introduced concept and topics of conversation that might be relevant for the Penicuik audience. The volunteers were enthusiastic about these suggestions. The Crystal FM website, Simon notes, is a very basic site with little to offer visitors. The station also has a Facebook page, but this had been dormant with only a few photos or videos posted. Simon suggested updating the Facebook page and other social media feeds that have been set up, but which aren't used.

As much of the material broadcast by the station is studio-based interviews, Simon wanted to focus on enhancing the interviewing skills of the presenters. Simon went through some of the basics of interviewing and looked at examples of tough and more emotional interviews. Simon then organised a

practical session for role playing interviews and then recording a short five-minute piece, and providing feedback on the importance of research and precise, short questions. Simon wanted the presenters to have the tools to feed the station's social media output, so in the afternoon he went through the basics of filming on a smartphone and capturing images. They practised using their phones by trying to capture an image that they could share on one of the station's social media pages.

As a final workshop, Simon demonstrated how to use free editing software that is available on both Apple and Android devices, and how the contributors could use at-hand tools to edit simple videos for the Facebook page. At the moment the "journalism" produced on the station consists of reading out flyers or press releases, and not trying to find people to interview. With some encouragement it was possible to reach out to the organisers of some local events and record some interviews that could be played out during their programmes. As Simon notes, the team began to think more creatively about finding guests and stories rather than just passively broadcasting announcements.

6.6.1 Recommendations for Crystal FM

Crystal FM has the benefit of a large volunteer base and the volunteer presenters are a warm and committed group. The station manager holds the station together, but this has the downside that he is less able to embrace some of the change needed to make the station meet the objectives of Transmit-Transform. Simon's overall observation is that the station's main purpose seems to be giving the presenters something to do, which is a worthwhile and important hobby to help their mental health and wellbeing. Simon believes there are clear benefits for the station in undergoing the training, but he is concerned that it was shared among a narrow group, and the station was unable to spread this to a wider group of presenters. If the station is to develop a wider community engagement profile it would need to find ways to support change without detracting from the core functions and challenges of staying on air.

6.7 Bradford Community Broadcasting

Bradford Community Broadcasting was the most developed of the three community stations that Simon visited. It has been operating in the town for twenty-five years, with a potential audience of two hundred thousand people, and over two hundred active volunteers. It also has an income of over £300k from volunteers and grants. It is a vibrant community presence with several outreach workers who work with disadvantaged communities. It has a large set up in a building near the centre of Bradford. It has several broadcast studios, as well as rooms for training and a number of computers for volunteers to use to prepare their shows. The local council is planning to redevelop the area, so the station faces having to move by 2021. Having spent years creating a sophisticated set-up

for a community station, it is exploring moving into a large building in the centre of the town that may become a creative hub. Plans have been drawn-up, but the project is in its early stages.

BCB broadcasts a wide mixture of programmes from 8am to 1am in the morning. It has an evening news programme for two hours, with news bulletins provided by Sky News, in addition to programmes on race, current affairs and a wide variety of music. The station manager is dynamic and respected radio veteran, who brings a wealth of programming knowledge to the station, who has helped to build a successful community station. There was a very clear sense of what the training should be that would be offered to the volunteers. Many have experience of conducting interviews, but there was a need to broaden the horizons of the presenters. The aim was to encourage them to use their experience to make more complicated and textured features. Simon agreed to focus on developing stories into features, interviewing, and an introduction to investigations. Simon also ran a workshop for young presenters at the station. Simon conducted two separate visits to Bradford in November 2018 and January 2019 working with a large group of presenters and volunteers.

Simon's first visit was with a group of ten presenters and volunteers. Simon focused solely on generating ideas that could be turned into creative radio features. Simon wanted to take them step by step through the features process. The first session focused on creating a dynamic opening to grab the audience's attention. Simon encouraged discussion of the merits of different ways of opening a programme, but with the emphasis on making strong and relevant content. Simon also explored the idea of involving themselves in the piece as a way of connecting to the audience. Examples were used to identify the potential pitfalls, and to consider if the tone was right for the subject matter.

As a community station BCB has the advantage of a strong connection to the audience. Simon went through other facets of features, such as leaving in additional material and the importance of surprising the audience. Simon's principle aim was to try to get them to think about the power of the interview, and how that can connect to the audience. Simon wanted the group to practice and try out some of the techniques, so they went into Bradford and recorded a sound picture with a description of their setting, but also interacting with people and trying to find some untold stories. On listening back to them there was a clear sense that there was a wide variety of stories close by. From daytime drinking to empty shops. Simon wanted to see how the volunteers could turn some of their stories and ideas into fuller, more textured community stories that would be relevant to the audience. The volunteers worked in teams and set out a plan of action with contributors. They produced some strong ideas drawing on their personal experience. Simon's second visit was for two days in

January 2019. This time he was working with a smaller group of four volunteer presenters on the first day. Only two members of the initial group had managed to make features. Simon encouraged them to listen to these features and to discuss their content, structure and style.

Later a session was spent with a group of the station's young presenters ranging from thirteen through to university students. They were mostly women and represented the ethnically diverse make-up of the area. Simon wanted to encourage the group and make them enthused about journalism. He went through a presentation on the basics of getting into journalism and some of the benefits such as travel and discovering more about their community. The group were very keen on practical careers advice and we went through schemes such as the BBC Young Reporter, and the ITV work experience scheme in Leeds. Simon also looked at work experience schemes run by individual production companies, and the advantages of having a more diverse background in the modern media landscape. Simon suggested looking at volunteering opportunities at local festivals such as the Sheffield Documentary Festival, and offered an ongoing commitment to help any of those young people who were trying to get work experience or move into a career in broadcasting.

6.7.1   Recommendations for BCB

BCB is the most dynamic of the stations involved in the project. It has volunteers who have a commitment to community journalism. The voluntary nature of the station did make it difficult to work with the original team of volunteers who attended the first workshop. Simon believes there is scope to work with BCB going forward. Having run workshops and gone through the basics of interviews and feature making going forward the aim will be to practically get more journalism into the programmes and output. It is important for the volunteers to see they can get their features finished and on air and set their own deadlines to do this. Simon noted that a tailored programme specifically for emerging reporting might be beneficial. Simon think this could be extremely powerful and encourage the other volunteers to follow suit. The team do have some interesting ideas that reflect what is happening at a community level in Bradford and that aren't being covered in other media. Getting more of these stories to air and creating impact will also help to boost the station's standing and increase its already impressive audience reach.

6.8   Transmit-Transform Project Summary

There is scope for the development of community journalism in the UK and it serves a vital purpose. Simon had seen at Bradford Community Broadcasting how a knowledgeable and committed volunteer was digging into stories at the local council that would not be covered elsewhere. Moving forward BCB would be an excellent partner to work with, though other stations would need additional

resources and management to help build their capacity. There is scope to recruit other partner sta-

tion which have an already existing vibrant base of volunteers, but there needs to be more help and

expertise in translating this into strong, journalistic content. There could also be potential to team

up with other local journalism organisations in the way that BBC local radio is sponsoring some local

newspaper reporters to help cover local councils.

7   Civic Deliberation

Key Points

- Digital transformation (how digital is used for citizens to interact with the state) opens up new opportunities and challenges in relation to civic deliberation and collective media literacies.
- Community empowerment means encouraging communities to have increased control over their own lives - this can include their own representation through communication and media.
- Technology allows individuals and communities to feel like they have a voice and access to 'first-hand' information, however, this has also allowed for malign actors attempting to influence political and democratic decision. This results in extremities in social discourse and ongoing struggles to reach consensus and compromise.
- The language that is used to talk about civic participation can vary based on contexts, such as devolved nations, arts participation and community development.
- Recognition of community members for undertaking in community development, volunteering, meeting ethical standards and provide evidence of learning and participation.

7.1   Civic Literacy Issues

Attributable to the explosion in use and the adoption of media technological devices, the internet, mobile, and social media platforms, are not only transforming community media, but they are also allowing communities to come together to produce and publish content in ways that was not possible even a decade ago. There has been a notable transformation in how society consumes and interacts with media, and how we engage in civic communication practices in a deliberate and informed ways. For instance, there are opportunities to use new forms and practices of media-making as a form of development, citizenship and civic literacies tools. These are aligned with developing concerns of political education, critical digital citizenship and wider community participation (Mcgillivray, Mcpherson, Jones, & McCandlish, 2016). Moreover, as the relationship between media consumers and media creators becomes blurred, through increasing access to media technology, the trust in long-standing journalism and political institutions is at risk of becoming eroded. Marked not only by ongoing journalism scandals, for instance, most prominently shown in the Levison Enquiry,[37] but also the spectre of "fake news" that haunts discussions from community stability to wider global governance (Digital, 2019; Drabwell, 2018; Fenton, Metykova, Schlosberg, & Freedman, 2010; Katz & Mays, 2019).

This media democratisation can be regarded, therefore, as an act of civic deliberation in which we are increasingly looking beyond media as just a commodity, and a product to be sold, and instead

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[37] https://discoverleveson.com/

embracing how technology can be utilised and embedded more fully within civic life. There is an opportunity, therefore, to examine how community-based media can be used to address, explore and equip communities for the emerging opportunities and challenges that arise from the "fourth industrial revolution." According to Klaus Schwab, this will be a revolution based on technological-driven change, but will offer, instead, "an opportunity to help everyone, including leaders, policy-makers and people from all income groups and nations, to harness converging technologies in order to create an inclusive, human-centred future" (Schwab, 2016).

Nevertheless, and regardless of the optimism that is presented in this view, there are significant remaining discrepancies. For instance, there is a gap in both the understanding and the practices of media literacies. From the wider concerns around the digital inclusion and participation, often seen as a 'digital divide' caused by generational or by socio-economic factors (OneDigital),[38] to the Gov.uk digital strategy (Service, 2017) "transforming the relationship between the citizen and state," such as the requirements to move services such social security to 'digital by default' approach (G. T. Foundation, 2018f; Yeats & Foundation, 2017). This requires individuals and communities to engage with technologically mediated platforms for increasingly complex needs (G. T. Foundation, 2018b, 2018c, 2018d), often for the first time, meaning that their preliminary encounter with digital media and information technology is over financial or social management issues. Issues that were previously supported through a face-to-face presence at the heart of their existing community centre, job centre or library (G. T. Foundation, 2018a, 2018e).

Media or digital literacies, therefore, become about engaging with skills-based training, rather than getting people to explore wider affordances and the social tools and meaning-creating technologies available. Community and civic media can play a part in social transformation, as long as it is possible to overcome the legacy framing concepts that have been inherited from past models of media, and the seeming lack of a shared and collective language to describe the future practices that these new technologies will facilitate. The development of a shared vocabulary within a deliberative approach, therefore, will help all those concerned to improve the patterns of civic engagement and renewal, and will help to make greater sense of, and understand the value of, community media as a civic deliberation device. Community and civic media sit within the realms of civic democracy, participatory arts, community development and social engagement, and is an effective process and approach for connecting parallel and similar projects with a common form of grassroots communication. The following sections highlight and outlines some of these key issues.

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[38] https://onedigitaluk.com

7.1.1 Theme - Media Literacies

Seeks To

- Support individuals and communities to access, analyse, evaluate and create messages across a variety of contexts afforded by the Internet and other emerging media technologies (Livingstone, 2004), in order to participate in aspects of civic deliberation, engaging productively in the dynamics afforded by online public spaces such as social and other media creator platforms.

In Response To

- Evolving at an exponential rather than a linear pace, digital media is disrupting almost every industry in every country.
- In an ideal world, these interactions would provide an opportunity for cross-cultural understanding and cohesion.
- However, they can also create and propagate unrealistic expectations as to what constitutes success for an individual or a group, as well as offer opportunities for extreme ideas and ideologies to spread (Schwab, 2016).

For Example

- Future focus shifts from a skills-based training to a values-based education (Scotland & Scotland, 2018).
- Increasing social inclusion by helping people to develop their confidence, motivation and essential digital skills to go online (SCVO Digital).[39]

Why is This Important?

- There are attempts to engage people in digital skills as a process, which still feels linear and focused around formal structures such as the workplace, education and volunteer sector.
- There can be unrealistic expectations around compliance and learning outcomes, based on a universalist understanding of digital and media literacies.
- The new values-led approach offers an opportunity to be creative, make mistakes and explore meaningfulness in everyday media use and practice.

> **Why is This Relevant to Civic and Community Media?**
> There is a dominance of skills-based training which supports individuals and communities to engage better with services in the literal sense, at the same time, this disrupts traditional aspects of community in their locale. Civic and community media can take a value-based approach rather than a skills-based approach, with the everyday use of social media, using our own devices (such as smartphones) to access, analyse, evaluate and create media as an active participant in the process.

7.1.2 Theme - Community Empowerment

Seeks To

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[39] https://scvo.org/digital

- Community empowerment refers to the process of enabling communities to increase control over their lives. "It is the process by which they increase their assets and attributes and build capacities to gain access, partners, networks and/or a voice, in order to gain control.
- "Enabling" implies that people cannot "be empowered" by others; they can only empower themselves by acquiring more of power's different forms (Laverack & Labonté, 2008).
- Assuming that people are their own assets, and the role of the external agent is to catalyse, facilitate or "accompany" the community in acquiring power" (WHO).[40]

In Response To

- Communication plays a vital role in ensuring community empowerment.
- Participatory approaches in communication that encourage discussion and debate result in increased knowledge and awareness, and a higher level of critical thinking (WHO).
- Agency, power and representation are key themes of community empowerment, being able to use media tools to develop community narratives, capture experience and to engage politically.

For Example

- "Involving people and communities in making decisions helps build community capacity and also helps the public sector identify local needs and priorities and target budgets more effectively." Community Empowerment Act (2015) (Directorate, 2017).
- "The Carnegie Trust believes that high-quality local news and journalism is a critical aspect of wellbeing. Local news can support democracy, accountability and transparency, connect people to places and offer new opportunities for citizen empowerment and community ownership of assets" (Local, 2014).

Why is This Important?

- Rather than communities having something "done" to them, they are able to access support and methodologies to identify needs and issues to empower themselves and establish resilience and self-reliance.
- "Focusing resources at the point of action – to pull assets and activities together and progress work with an often-diffuse set of stakeholders – is critical to successful delivery" (Local, 2014).

Why is This Relevant to Civic and Community Media?
The democratisation of media through digital tools and practices allow communities to consider how they develop and manage their own communications. From how they communicate with each other, to how they represent themselves in the public domain. Similarly, lowering the threshold to media access allows for citizens to advocate and support democratic processes that allow them to empower themselves to make decisions and to ask for accountability and transparency in these processes. Civic and Community Media can act as a deliberative conduit.

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[40] https://www.who.int/healthpromotion/conferences/7gchp/track1/en/

7.1.3   Theme - Fake News, 'Nervous States' and Social Discourse

Seeks To

- Examine how wider adoption of social technology has led to the hardened of social and cultural divides, which is reflected in political and social discourse, paralysing civic participation through binary viewpoints expressed on social media.
- Address the mistrust in media and journalism, and the impact this will have on civic and community media as a direct result of association, and more implicitly being abandoned or ignored at a local level with closures and news blackholes.

In Response To

- The lack of trust in experts, "mainstream media" and journalism, accusations of media bias and 'fake news' being used uncritically to describe emotionally driven content, reflected in clickbait strategies and influencer culture.
- Online abuse and harassment have become a major issue for journalists, especially women, and it poses a major threat to freedom of expression, the right of the public to be informed, and democracy (NUJ, 2018).

For Example

- "An inquiry on disinformation that has spanned over eighteen months, covering individuals' rights over their privacy, how their political choices might be affected and influenced by online information, and interference in political elections both in this country and across the world—carried out by malign forces intent on causing disruption and confusion**"** (Digital, 2019).
- Technology encourages us to believe we can all have first-hand access to the 'real' facts – and now we can't stop fighting about it (Davies, 2018).
- Fake News and the need for a Social Digital Literacy (Drabwell, 2018).

Why is This Important?

- How can we heal social and cultural divides caused by the new social media technology, when the platforms and companies are not able to control or prevent instance of online tech abuse, such as online bullying, stalking or revenge porn?
- "In a democracy, we need to experience a plurality of voices and, critically, to have the skills, experience and knowledge to gauge the veracity of those voices." (Digital, 2019).

Why is This Relevant to Civic and Community Media?
Supporting citizens to be involved in civic and community media requires a critical discussion about risk and responsibility when producing and interacting with media in the public domain. This can include the role of the community reporter, what they can and cannot do, and what are the potential issues and challenges of working publicly in a digital age. Similarly, is there a risk that the Civic and Community Media "worker" could be contributing to extreme online discourse under the guise of independent reporting, and how do we distinguish the social value of their reporting and documentation (i.e. a blog set up to watch mainstream media and respond), which could also be a source of

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7.1.4   Theme - The Language of Arts Participation

Seeks To

- Address how we collectively talk about participation, there are different focuses across the UK, especially in a devolved national and local governance context.
- Understand where civic and community media is situated in the context of arts, media, community development, and how people can ask in what way these meet their needs.

In Response To

- Establishing tools and methods for individuals, groups and organisations.
- "In many cases, though, the artistic activities of community media remain ever so hidden, located under the radar, just as is often the case with community media organisations themselves. This does not mean that there are no examples of community media art projects to be found. These artistic practices are simply fairly well hidden."[41]

For Example

- How social media and DIY culture contribute to democracy, communities and the creative economy (Hargreaves & Hartley, 2016).
- The Media Trust 'Do Something Brilliant' campaign.[42]

Why is This Important?

- Developing a shared language around civic and community media to allow communities to be able to evaluate need and to be able to ask for it - not one size fits all.

Why is This Relevant to Civic and Community Media?
Civic and community media can be present as a standalone project but is often embedded within wider community development remit. For instance, a community group may bid for funding that also includes a communication or digital element, but is not identified as a form of civic and community media as such, thought it contains all the wider principles and practices. Furthermore, in a devolved nation context, different governmental bodies place different weight towards arts participation and its role in civic society. There needs to be recognition of how different nations within the UK refer to civic and community media as a shared language.

7.1.5   Theme - Accreditation and Validation through Journalism Training

Seeks To

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[41] http://respublika.neme.org/archive/art-community-media-organisations
[42] https://www.justact.org.uk/2014/04/29/find-out-whats-happening-and-do-something-brilliant/

- Offer community members access to training and support to understand emerging civic innovation - such as understanding and using open data (Centre for Investigative Journalism).[43]
- Provide expert help to use digital tools to run effective campaigns, grow a community base and have impact with content (Nesta).[44]
- Provide recognition of community members for undertaking community development, volunteering, abiding by ethical standards, and provide evidence of learning and participation.

In Response To

- "The 'Open Data' movement - pushing both national and local government to publish data that aims at improving transparency and accountability.
- Helping communities hold to account those that represent them.
- Unfortunately, a lack of expertise in analysing that data often means that a translation of a "greater transparency into greater accountability has not materialized" (Centre for Investigative Journalism).[45]

For Example

- Impress will award a 'Trust in Journalism'[46] mark to publishers that meet their standards for membership.
- Open Badges[47] are visual tokens of achievement, affiliation, authorization, or other trust relationship sharable across the web.
- The Independent Community News Network (ICNN) [48] is the UK representative body for the independent community and hyperlocal news sector. They encourage community media organisations to work towards their charter.

Why is This Important?

- What is the trade-off for participation in a civic or community media? Is it social or monetary capital? is it a form of health or wellbeing? is it an opportunity to learn new skills or gain employment or access to education?

Why is This Relevant to Civic and Community Media?
Accreditation is not just for a formal qualification, it is also an opportunity to build recognition, purpose and confidence as community reporters or volunteers, becoming part of a community that makes media can also be part of that person's identity and how they see themselves in the world. Furthermore, being able to associate with a wider network or community of similar individuals, groups and organisations, builds relationships and strengthens the wider sector. Finally, programmes, such as the CIJ[49] help develop new voices and stories through their democratising of community journalism, such as the Ferret Storylab[50] project or the Star and Crescent's[51] community training.

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43 https://tcij.org/data-driven-community-journalism/
44 https://www.nesta.org.uk/project/destination-local/
45 https://tcij.org/data-driven-community-journalism/
46 https://impress.press/news/trust-in-journalism-conference-2019-announced.html
47 https://openbadges.org/
48 https://www.communityjournalism.co.uk/icnn/our-manifesto/
49 https://tcij.org/
50 https://theferret.scot/storylab/
51 https://www.starandcrescent.org.uk/tag/free-training/

7.2 Civic Deliberation Case studies

7.2.1 Digital Sentinel

The Digital Sentinel[52] is a community news website for Wester Hailes, in Southwest Edinburgh. The Digital Sentinel was established by a consortium of local organisations and individuals and was formally launched in October 2013. The project started with the idea of trying to take the place of the "lost and lamented" community newspapers, The Wester Hailes Sentinel and The West Edinburgh Times. Replacing them with an online news website. The group came together when funding cuts forced the West Edinburgh Times to close in 2008, and initially working on projects to preserve the archives and keep them accessible and alive for the local community. The Digital Sentinel was successfully funded through the Neighbourhood News programme in 2013 (Local, 2014).

The content is created by staff, consisting of a community development worker and a part time journalist, and local residents, who report news, opinion and events which are relevant to people living there. Any resident is able to submit and comment on content. The Digital Sentinel runs weekly drop-in session which coincide with online job search and benefit application sessions at community venues in the area. The drop-ins support local residents to learn new skills, but also to have an active say in their community media. "The Digital Sentinel was seen as a way to help Wester Hailes residents access information and opportunities, address local issues, and also tell their own stories— particularly the positive stories about life in Wester Hailes that receive little coverage in the mainstream press" (P. Matthews, 2015).

7.2.2 Star and Crescent - Reclaim the News

In 2017 Star & Crescent[53] was established as a hyperlocal community news site, based in Portsmouth. It is one of four independent, local news websites across the country to deliver training to local residents as part of the Centre for Investigative Journalism.[54] The Reclaim the News[55] project was funded by the Joseph Rowntree Foundation as part of their commitment to local democracy, with the aim of empowering local residents to be actively involved in improving their own communities and holding power to account. The Star & Crescent team were joined by national experts and

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[52] http://www.digitalsentinel.net/
[53] https://www.starandcrescent.org.uk/
[54] https://tcij.org/
[55] https://www.reclaim.org.uk/

journalists to train participants in a range of areas relating to investigative and community journalism. Alongside their training each week, participants were supported and mentored to write at least one story for publication. Participants have been invited to remain with Star & Crescent after their training as part of a new community reporting team. The Reclaim the News team was made up of twelve local residents with an interest in journalistic writing. They completed a wide variety of stories through the period of the Reclaim the News project, which were subsequently published on Star & Crescent website. They joined Star and Crescent's first ever community reporting team, with the intention that this team will grow in the coming months.

7.2.3   Steve Faragher – Liverpool Community Radio

Liverpool Community Radio[56] has its origins in a project Kensington Vision, that had been established in Liverpool in the mid 2000's to support digital engagement. Steve Faragher has seen many projects come and go, in which vast amounts of money were spent on engagement, but then when the project finished, residents were often left in a worse position than prior to the project starting. Steve is concerned that engagement projects often never have any capacity building and sustainability built into them. The focus, according to Steve, should be on communities working out problems for themselves, and helping them to identify the problems and issues in an area, and then how to solve them. Kensington in Liverpool was a New Deal area for the New Labour government, but Steve is critical that there is no legacy of the projects that have been undertaken. "There are no jobs left and there is no sustainability" Steve argues. "There is only one project that is left from the New Deal investment, but this project depends on Lottery money to keep it going." Steve believes that if this money misspent then it leaves a bitter taste in people's mouths, because

> "While there was a constant sense of consultation about the resident's aspirations, and a constant stream of consultants visiting the area to run workshops, nothing meaningful would happen and very little improved" (Watson, 2018d).

In 2007, and working with other volunteers, Steve set up an RSL (short-term radio broadcast licence) that lasted fifteen days, primarily working with untrained participants. Steve was keen to avoid recruiting volunteers who come along with their "radio ego and personality," and who are "performing an imitation of presentation styles that they have heard on other stations." Steve admits that he hadn't fully understood the effects that community radio can have on a community. Steve believes that community programmes that imitate other forms of radio broadcasting can be counterproduc-

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[56] http://l-c-r.co.uk/

tive. Steve describes the act of putting a community radio station together as like "putting a community on steroids." What this means in practice is that training for a community radio station must take a broad view, with different age groups, experience and aptitudes of the volunteers all working together. The template that Steve uses now is still based around what was learnt from these early sessions. As Steve notes,

> "The advantage of FM radio is that it has immediate public access, which gets people excited. The main problem is getting the finance to undertake the work. In a community setting you have to cut your cloth and use funding creatively to achieve the objectives that you want to reach. Creative entrepreneurialism with funding is important" (Watson, 2018d).

Steve is profoundly disappointed with community radio in the UK, because he believes that "many community stations are simply doing pale imitations of BBC or commercial radio stations." This is in addition to the dominance of large conglomerates who "play the same records and the same prattle." Steve always wonders why people would want to imitate that model that is already existing? For Steve,

> "Community radio is a valuable resource which has been rationed, but it has to be carefully managed between those people who contribute to the development of the station and volunteers who speak actively about the potential content of the station" (Watson, 2018d).

Steve believes that it is too easy to resort to middle-aged blokes sitting in front of a microphone and playing records, as a default form of programming. Steve's policy is that when people are trained, they can only follow the model that is suited to the aims of Liverpool Community Radio, rather than people's expectations of radio that can be found elsewhere. Steve also encourages a model of radio that moves away from simply introducing records, and suggests that programmes should be based around their natural interests and the voice of each person, rather than what they have heard on other stations. The rule at Liverpool Community Radio, Steve demands, is that the "music is there to fill the gaps between the talk, and not the other way around."

Steve believes that the opportunity to broadcast is a rare commodity and that this should not be wasted. A programme should be community-centric, and it should include a guest. The music can be used for a break, but not as a feature of the programme. This process recognises that talking to someone in real-life is different from communicating with someone on the radio. There is a difference in the psychological basis that recognises social conventions that are based on common associations which account for similarity and differences. As Steve describes,

"We are seeking to establish relationships by normal interactions in person, however, radio is not a normal interaction but is one that involves an unseen third party, the listener. This means that the presenter has to diminish their size and sense of importance in the interaction so that they can become a proxy for the person that is sitting at home listening. This requires an attention to the guest that will elicit a response. Allowing the other person to speak is essential. Cutting out the presenter and focussing on the guest which allows the listener to hear what is being discussed without imposition from the personality of the presenter" (Watson, 2018d).

Community radio empowers people, argues Steve, because "it helps to turn people from consumers to creators." Radio is a medium that is largely consumed, but when people are given the opportunity to talk about themselves, Steve notes, there is a "form of therapy going on which is not commonly recognised." This social therapy helps to build people's self-esteem. So rather than training people for the radio or music industry, which would be more financially sustainable, community radio has a stronger focus, according to Steve, on empowerment and capacity building, and helping people to be active civic participants. Steve's ethos is that we often listen to radio because it is convenient, however, he suggests that "if you want to listen to decent radio then we should make it ourselves." The challenge, then, is to deal with the knock-on effect in terms of funding, because it becomes much more difficult to sell advertising, to administer the process of producing and replaying advertising, and then defining the number of people who might be listening to a station at any one time and its ratings. For Steve, the emphasis is on training people, not on how many people are listening to the station.

7.2.4   Sam Hunt – Leicester Community Radio

Sam Hunt is the daytime manager for Leicester Community Radio.[57] The station has been around for many years in different forms since the early 1980s. Sam's job is to concentrate on local news and events, what he calls the "traditional side of local radio." Sam's job is to manage and organise the talk content of the station, while in the evenings the station is primarily music based and DJ-led. For Sam, being involved and helping to support the station is "about giving people in Leicester a voice. Those who don't have a voice elsewhere." Sam recognises that there are many issues that don't get discussed on mainstream radio, that can easily be covered in a responsible and accountable way on Leicester Community Radio. As Sam describes,

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[57] http://www.leicestercommunityradio.com/

> "In one of our recent training sessions they had someone who wanted to speak about trans issues, someone who wanted to speak about women's rights, postnatal depression, someone who wants to talk about women's health from a spiritual aspect" (Watson, 2018c).

The difference, however, is that between Leicester Community Radio and the mainstream broadcasters, it is less necessary to have a fixed idea of what the audience wants. As Sam points out

> "It's about giving people in Leicester who have got a story to tell a platform from they can tell that story from, and people in Leicester can hear that story" (Watson, 2018c).

And because the station is not locked into a fixed schedule model, it's possible to adapt what the presenters do, and when they do it. The station schedule and approach can be more easily changed in response to the audience. As Sam explains

> "The whole thing is for the people of Leicester. Although we say we are giving people a voice, and that's very important, what's slightly more important is what the people in Leicester want to hear. But what we don't want to become is a mainstream commercial station which will only play pop music twenty-four-seven, because that's what they majority in Leicester want to hear. It's also about giving these minority groups a voice which otherwise they wouldn't get. It's a balancing act between the two" (Watson, 2018c).

The option of listening to mainstream and community stations, according to Sam, is divided between those who want to listen to commercial stations, like Capital, and those who want a more authentic local experience. As Sam points out,

> "There are many radio stations that do music so much better than we could ever do. But there are people who want the local news and the local issues, which is a lot more expensive to produce because it is labour intensive, and the commercial people will shy away from that because it is expensive to produce" (Watson, 2018c).

Sam also notes the difficulty in providing universal services across parts of the country which have seen significant social change and an increase in social diversity. For example, and according to Sam, BBC Leicester faces significant difficulties in developing programming that appeals to both the audiences in the city and in the county. The differences between the city and the county are significant. Leicestershire as a county is one of the most affluent areas of the country. However, Leicester as a city, is one of the most deprived areas of the country. Leicestershire is highly educated. Leicester is one of the least well-educated places. Leicestershire has the highest rate of people of white British origin, while Leicester is one of the most ethnically diverse places in the country.

What is important for Sam, then, is that the ethos of community radio is focused more firmly on training and the need to develop people's voices. As Sam explains,

> "As you start to get down to the grassroots, ultra-local things, because mainstream media are trying to strive for professionalism, which is very admirable, the job becomes more difficult There are people who want to listen to a very professional output, but when you start to do what we are doing in community radio, which is to give people a voice, who perhaps have little radio training. That's where community radio comes in, and it really shines. Because you can give the people a voice who don't have the time or the will power to become professional radio presenters, but simply do have a story that is valid" (Watson, 2018c).

Sam wants to hear about real stories which reflect real people. However, the success of community radio is that those producing it are held accountable. Radio news is still one of the most trusted news sources, according to Sam, because it is held accountable. As Sam describes,

> "We want to get people involved from the community, people who have a finger on the pulse. So we always ask the question what do you want to do? What do you want the programme to be about, and what authority do you have in that subject?" (Watson, 2018c).

7.2.5   Vijay Umrao - EavaFM

Vijay Umrao is the station manager at EavaFM,[58] running the station operations as well as presenting a show on a Friday evening called Friday-Flex. This means Vijay has to deal with all the business of the station, from organising events, volunteer roles, presenter roles, engineering, technical processes, making sure things work on a daily basis, and making sure the bills are paid on time. Vijay's background is online marketing. After originally helping with the station's website, he was asked if he would like to produce a show, which is now coming up to its seventh year. EavaFM is a multi-lingual radio station serving the diverse communities of Leicester, including migrant, refugee communities. As Vijay describes, it is "people that arrive into the city, we support them and serve them. That includes all communities and people from different heritages."

EavaFM stands for East African Voices Association. The initial focus of the station was on communities from East Africa, though the remit of the station has evolved over time to include a broader range of multilingual programming. As Vijay explains, there have been many shows

> "Roma-Slovak shows, Polish shows, Spanish shows, Afghan shows. People ask how come we have a lot of South Asian language shows, well in Leicester, a lot of the South Asian community came from East Africa during the 1960s and 1970s, and even after. Vijay's mum is East African. She was born in Nairobi, Kenya. So that fits a perfect remit. We have about fifteen to twenty different languages

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[58] http://eavafm.com/

that air every week. Starting with the South Asian Languages – Hindi, Gujarati, Punjabi, Urdu and Tamil. And then we move on to some of the African Languages. Arabic, Shona, Somali, Swahili. A lot of the West African languages, like Ghana. And then we have some South African stuff as well. Some Ethiopian languages. That's a few there" (Watson, 2018b).

Everyone is a volunteer at EavaFM, and the main thing that the station is trying to achieve is to break down barriers between cultures. Vijay believes that as different communities that arrive in the UK, they need to find out more about and understand British culture and heritage. Vijay recognises that an important role for the station is to help get a message of integration and diversity across based on information and credible advice. As Vijay asks,

> "How do we get that message across? How do we get the message across about different laws and policies? The way that we work in Leicester and the UK? British culture has its own style. Then what happens in Europe or in Eastern parts of the world, or America. We are different" (Watson, 2018b).

While Leicester is probably one of the most diverse cities in the country, notes Vijay, it still means a lot to listeners that they be able to hear programmes that are made in a language that they can recognise. For Vijay this is important, because not only does the station pass on a sense of British values, such as understanding the laws and the way they work in this country, but people who volunteer at the station, but also to the wider audience who tune in, who also start to learn about these new communities. Vijay believes that radio can be used to

> "Break down the barriers? Learning enterprising new ways, learning media in new ways. That's where we are coming from, and helping communities through the community projects we run. We work with young people from disadvantaged backgrounds. Disengaged young people. We work with the elderly. We help – it's like an open centre really, where people can come for advice" (Watson, 2018b).

There are clearly challenges in taking this approach, according to Vijay, because the shows are not consistent, and are always changing. Making it harder to keep track of the output of the station. But as the station is volunteer run, it is inevitable, remarks Vijay, that the presenters will change. The challenge is not to worry about what the stations rating might be, but worry about how the keep hold of the community? As Vijay describes,

> "One of the things that we have found is that when we started to do the Roma-Slovak show it was only once-a-week, it was only for two hours, but the community really locked in once they started to know. The word spread like killer bees. It spread so far and wide it went all the way back to Slovakia. We worked with Leicestershire police to get that show off the ground, because that community really needed something to get their voice out. We worked with the communities to develop a fantastic story" (Watson, 2018b).

Different communities tune in to EvaFM through word of mouth, but social media is getting more important in helping to build relationships with listeners and volunteers. As Vijay points out, "we've got a nice following, but a lot of time its word of mouth, and community outreach work."

7.2.6 Katie Moylan – University of Leicester

In her academic work Katie Moylan[59] examines how community radio can be diversely affective in enabling different groups, either geographical communities or communities of interests, to self-articulate their experiences in ways that are not often represented in the mainstream. The measure of assessing what is good radio, argues Katie, can itself be messy. When we ask what good radio is there are several different criteria we can use: is it lively radio, chatty radio, relatable radio, radio that resonates with the target community as defined by each group? Do our programmes regularly reach out to the community by using strategies of inclusion and strategies of articulated experience? Is it creative? Is it affective and emotionally responsive radio? (Watson, 2019c).

Katie notes that the priority of community radio is to be community facing. Which means going beyond simply addressing an audience, but also thinking about how broadcasters can connect with an audience as a community. Once a community is envisaged, then the thinking behind community media, at its best, focusses on how to connect with listeners in ways that are really important and relatable. Especially where those listeners are under-represented elsewhere. The idea of the audience is changing all of the time, according to Katie, and older notions of the cohesive audience are increasingly being left behind. As our lives change, and the technology changes, argues Katies, there is a change in expectation about what mass media is assumed to be about. Mass media often assumes a passive audience, it is considered as a commercial entity, as a mass entity, but perhaps, suggests Katie, it is more interesting to think about listeners and communities, not least because we all live in communities anyway, and this is just another way of recognising that. Politically organisations like the BBC do not recognise as many social groups as they might, and so those groups need to represent themselves if they want that in-depth, nuanced, contradictory representation.

7.2.7 Terry Lee - RadioLab

Terry Lee describes himself as a career community radio person, who has volunteered and worked for a number of stations in Norwich and Luton. Terry's initially considered working in radio, but later found that he wanted to help other people to get on the radio instead. This took him to the University of Bedfordshire where he works with undergraduate students, many of whom are from first-

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[59] https://www2.le.ac.uk/departments/media/people/katie-moylan

generation attendees at university. Terry supports the work of RadioLab 97.1FM,[60] ensuring that students have access to broadcasting resources on the station. Terry's philosophy is to let the participants have a go at making some noise, and then go from there. The normal advice he gives is that they should listen to some radio, though he generally encourages the students to have a go based on what they interpret radio to be.

Terry regards access to platforms as an essential way to support people's development and give them a confidence boost. The aim of the station is to work with community groups from many different backgrounds, such as schools in the local area. The setting helps to inspire some confidence, as the studios manage the expectations that the participant is in a "proper radio environment, which boosts their confidence." While for others it is a useful training opportunity for people who might want to work in the radio industry, so that they can learn to express themselves and to make mistakes. Learning what it is that they want to do on the radio. As Terry notes,

> "The station gives people an opportunity to learn without enforcing strict guidelines of formats. The students have a chance to find what they want to do" (Watson, 2018g).

Terry places value on students working this out for themselves.

One of the key issues that Terry talks to students about is the importance of listening to other radio content and absorbing media around them. To be inspired and motivated, and to want to critically listen to other forms of radio and produce things for themselves. For Terry radio has always been fun, and continues to have the appeal of being something to get involved with. Not every student, however, thinks that radio is fun, Terry notes, and it is important to acknowledge that there is often fear of speaking for the first time on radio programmes. Many students want to make programmes that are inspired by what they listen to on BBC 1xtra or Capital Radio, though other students want to make more long-form and journalistic content. There are many differences that need to be accommodated and understood.

The first stage of learning can be highly skills-based, and the skills approach can dominate above other forms of media production practice, such as creativity. For Terry it's important to accept that following basic skills is important, as long as this is balanced by encouraging students to take creative risks and to develop the form of the medium, such as binaural and immersive forms of audio and sound design. Terry notes that the introduction of podcasting has helped to change students' expectations about what the possibilities of radio might be, which takes them beyond the expectations of

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[60] https://radiolab.beds.ac.uk/

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a mainstream radio station's identity. They are a good way of opening students' interest in different ways of producing audio, whether it is football, comedy, science, drama, and more. Ultimately this has led to Terry developing a podcast that can be used to inspire or instruct students about the different radio themes and voices that are available. Fantastic Noise[61] is available by the University of Bedfordshire, with the aim of encouraging learners to listen to a different range of content and sources of audio. For anyone wanting to make radio, listening to different sources is a good thing. If you are not taking some inspiration from other things is important. It's important to develop critical skills about what audio you like, or dislike, which in turn helps to express opinions and views that will help in other areas of life.

7.2.8   Russell Todd – Community Development Podcast

Russell Todd produces the Community Development Podcast,[62] which seeks to share learning, connect workforce practitioners, and promote the values of the community development approach. As Russell explains, these values can be applied in a number of different contexts, including regeneration work, estate and neighbourhood work. The podcast is a way for Russell to share the knowledge he has accumulated about community development, that isn't reliant on funding programmes, or the benevolence and patronage of funders like the Lottery. In the classic and traditional community development funding style, these kinds of projects often dry up when the funding stops. The reason we need community development, suggests Russell, is that it can be seen as both a conceptual and a practical set of issues. After working for Communities First in Wales,[63] with a programme-wide remit, Russell witnessed practices that were values driven, and which had a solid grounding in development principles. In these development projects there was a commitment to fairness and equality, but they would find knotty issues that were difficult to deal with, and the support teams often had to deal with them in isolation. Russell wondered what the methodologies are to help people find the solutions to any problems for themselves. Using podcasts to share this in a reflective way is a good way to encourage further reflection, remarks Russell. The more you talk, the more you think about what you are saying. Community development workers need the time to focus on topics and issues, and to probe the context that they are seeking to understand., and to think about the flaws and failings in their programmes of work.

Russell regards his own learning in the process of creating the podcast as fundamental as the learning that people get from listening to them, making him a better practitioner in his consultancy work.

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[61] https://fantasticnoise.podbean.com/
[62] https://twitter.com/commdevtpodcast
[63] https://en.wikipedia.org/wiki/Communities_First

As Russell explains,

> "There is something empowering about giving people the opportunity to express themselves, which is built into the podcasting process, and can be a powerful tool for community development in its broadest sense because it is empowering to hear people talk about their stories in their voice, and for them to articulate their values and concerns. Not enough of us listen to each other and to much of life is taking place in echo chambers on social media. They are great for connecting people, but there is a significant downside in terms of the echo chamber effect" (Watson, 2018h).

All too often, particularly in areas of disadvantage, or communities who are marginalised, and who are underrepresented, it isn't possible to hear or see their stories being played out that are representative of the people in the place. Many people in different communities, according to Russell, aren't seeing news that is relevant to them. Which is telling when we look at other debates, such as Brexit, where people feel that they have been left behind, and that they don't hear and see their concerns being articulated by politicians, and by community leaders in a more general sense. As Russell describes,

> "There are people who are even more frustrated and who see less of themselves in mainstream representation, with the risk that it even becomes a pejorative poverty-porn type portrayal of lives. This is something that community media is well placed to challenge" (Watson, 2018h).

Past experiences may have been socially polarising for many people, suggests Russell, based on deeply traumatic social divisions. Some form of shared reconciliation of these troubles might have helped some communities to get over some of those traumas earlier, Russell bevies. It is important to be able to give airtime to members of any community as a way to start to clear the air and resolve some of those experiences. As Russel explains,

> "Some people may be working in communities where there are other forms of trauma who go in and acknowledged that it's okay to feel angry and aggrieved at these things that happened some time ago. If those grievances are down to race, or ethnicity or nationality, or class, or income, or how police deal with young people, whatever it might be, they exist, and it is okay to say that they exist" (Watson, 2018h)

The key question, according to Russell, is how communities are enabled to develop themselves, as long as the resources follow, and where there is existing capacity and existing resources. More affluent communities would be able to retain services, though, and Russell reminds us that we always have to be aware of the deficit model that affects public services. Where communities with little, retain little of the capacity of development, thereby deepening inequalities. Community development is key approach to social change, and as long as the practitioners are schooled in the techniques of

community development work, as activists and practitioners who care, then progress towards social justice and inclusion goals can be made. As Russel argues,

> "There needs to be some form of ongoing training and learning that will help and support people who are working with communities, helping to connect people, helping to pollinate, helping to generate opportunities for discussion. They might be able to write a funding application, but they then need to be knitted together so that it generates some coherence. The challenge is that coherence doesn't become something that is conforming, that everybody has to do something by rote or to the letter" (Watson, 2018h).

Reflecting, then, the diversity of local needs is an essential element of the capacity building process that will help to maintain and renew communities. Large state sponsored programmes have a tendency to demand a conformation and conforming behaviour, which is mirrored across a workforce and a programme, suggests Russell. What we have to tap into, he believes, are pockets of resistance to that conforming movement. We have to focus on the things that matter, and which put people in the driving seat. The things that are really empowering them, and which will help them to articulate their dissatisfaction with what they have and that they want change. Not that they should be left alone to go and do this, remarks Russell, but they are responsibly holding the relevant authorities to account and are working collaboratively.

For Russell, community development is a reflexive process, and the more that you do it, the more that you realise what actually matters. What is left when everything else has gone, he asks? As Raymond Williams and Robert Putnam put it, and as Russell notes, it's those ties that bind us, those connections that give us feeling and a sense of belonging. Systems thinking is therefore problematic, and, according to Russell, it should be avoided because it often seeks to impose frameworks around trying to 'value' values. To quantify and categorise values rather than simply experience values as they come to us. Russell believes that we need to look at what empowerment means, and the responsibilities that go with empowerment and what happens when people are able to flex their muscles? As Russell says,

> "This is why reflexive processes are important, that you can create the environment and the conditions, using tools such as media, to create those conditions whereby the workforce, the people who are paid to deliver community projects, are supported. Empowering themselves to question and critique, to challenge some of the orthodoxies of social development. Within bureaucracies that are conformist this can be difficult to do, but to encourage people to reflect is essential" (Watson, 2018h).

7.3 Civic Deliberation Recommendations

7.3.1 Policy

- Engage with existing media and digital literacy programmes and digital transformation community projects.
- Seek to offer civic and community media learning experiences as an alternative to skills-based training, such as digital storytelling, oral history, civic reporting, film making and social media for social good.
- Facilitate greater engagement between legacy media, such as the BBC Local Democracy Reporting scheme, and civic and community media projects.
- Prioritise and support opportunities that facilitate new voices and open social conversations.
- Accredit civic and community content and services.
- Offer shared workshops and co-host community events in open and accessible media spaces, building relationships and improved visibility of civic and community projects.
- Advocate for civic and community media as an opportunity to improve media literacy in communities to explore solutions that combat misinformation and extreme discourse.
- Develop educational tools that can support individuals and groups to become more reflective and resilient when using the Internet to make and share content.

7.3.2 Organisation and Networks

- Provide guidance and publicity to explain and guide existing general community support programs that want to invest in civic and community media as a social value asset.
- Encourage current awardees of grassroots funding programmes to include a civic and community media element in their projects to improve local transparency, democracy and accountability.
- Seek to empower advocates with experience of informal media, publishing or journalism, within their community, to act as motivators and champions in producing good material.
- Embed civic and community media tools and methods within organisational communication strategies.
- Offer community development workshops to staff, volunteers and service users, to aid storytelling and everyday use of media.
- Develop and highlight diverse voices to increase representation and encourage the curation of user-generated stories, working with a communication professional to sculpt and build confidence with the topic.

7.3.3 Practices and Practitioners

- Offer workshops and development sessions to design and improve methods and facilitation tools.
- Promote service design methods that can be adapted to create accessible toolkits and training for practitioners to develop ideas and rich resources to engage with communities and include them in the co-design process.
- Offer recognition and accreditation for volunteer participation in civic and community media projects.
- Create incentives for taking part in order to develop confidence and motivation to continue.

8 Social Value

Key Points

- Government and business policy can foreground the best interests of civic society.

- Supply chains can be diversified and the risk of negative impacts from dysfunctional market practice minimised.
- Contracts are agreed, not solely on the basis of the lowest cost, but with regard to the accompanying social value benefit.
- The Social Value Act demonstrates that legislation can be enacted that promotes a pluralistic and open process of commercial and public services development.
- Community media services should be considered against the same values and principles, which are linked to social accountability.

8.1 Social Value Issues

Social value is best seen as part of a more wide-ranging trend towards a social justice-focussed re-configuration of public services provision and the economy. As the Public Interest Research Centre suggest, "to build a more sustainable, equitable and democratic world, we need an empowered, connected and durable movement of citizens." We cannot, however, "build this kind of movement through appeals to people's fear, greed or ego." (PIRC, 2011, p. 1), but must, instead, focus on the cultural values and the mechanisms for supporting the best practices of equitable social gain that emerge both from public debate and discussion, combined with a coherent evidence-base, on which government and business policy can be built, which foregrounds the best interests of civic society. As Tom Crompton argues, "there is a crucial and exciting role for civil society organisations in ensuring that this becomes the case" (Crompton, 2010, p. 5), but to do this we will need, according to Crompton, to systematically address our difficulties on the basis of:

- "An understanding of the effect of cultural values upon people's motivation to change their own behaviour or to demand change from political and business leaders.
- An understanding of the range of factors that activate and strengthen some values rather than others.
- Widespread public debate about the ways in which government, business and civil society organisations serve to strengthen particular values through their communications, campaigns and policies" (Crompton, 2010, p. 11).

As the UK Government has itself recognised in its Civil Society Strategy, there is a danger that attempts to formally legislate and direct policy for the emerging social economy might stifle and not strengthen civil society. If administrative guidance and policy provided by governments are not flexible and well designed, then they might end up compromising the ability of civil society to act independently. As the Civil Society Strategy notes,

> "The government wants to build a partnership with charities and social enterprises, with volunteers, community groups and faith groups, with public service mutuals, socially responsible businesses and investors, and with the institutions which bring sports, arts, heritage, and culture to our communities" (Office, 2018, p. 18).

Encompassing this wide range of cultures, traditions, motivations, and ways of working, might not be achievable under a single strategy, so adapting an agreed set of social value principles in different circumstances will be essential. For example, Social Value UK has campaigned in the past for stronger action from government with regard to the effectiveness of the civil society strategies that are being developed. In their manifesto prior to the 2015 general election, Social Value UK put forward the case that

> "One of the root causes and potential solutions to inequality lies in the extent to which organisations – businesses, charities and public sector, can be held to account for how their actions create or destroy value for different groups of people. This is why we are campaigning for a world where both financial and social value matter" (S. V. UK, 2015, p. 2).

Likewise, Social Enterprise UK has campaigned vigorously in recent years for a more 'social-centric' model of social value procurement, in which supply chains are diversified and the risk of negative impacts from dysfunctional market practice is minimised. The shift to the social economy has the potential, according to Charlie Wigglesworth, Jennifer Exon, Neha Chandgothia and Andy Daly, to "substantially contribute to the positive impact businesses have," because diversity and inclusion in the supply chain is a "win-win for business and society" (Wigglesworth, Exon, Chandgothia, & Daly, 2019, p. 13). As the Civil Society Strategy itself acknowledges,

> "A healthy, independent and influential civil society is a hallmark of a thriving democracy. Charities and social enterprises – the social sector – are the core of civil society. A strong social sector is a sign of a strong democracy, which offers many ways in which citizens' views and concerns can be communicated to decision-makers" (Office, 2018, p. 14).

The Public Services (Social Value) Act, gained Royal Assent in March 2012 and started being implemented from January 2013 (S. E. UK, 2012b, p. 3). Under the Social Value Act (SVA) public bodies are required to consider how the services they commission and procure "might improve the economic, social and environmental wellbeing" of the people that they serve (S. E. UK, 2012b, p. 5). The aim of the Social Value Act has been to shape the procurement approach and design of public services by opening them up to a more diverse range of potential contractors and providers, from what has previously been called the Third or Voluntary Civic Sector (VCS), but which is now referred to as the Social Sector. As Mansfield, Towers and Philips describe "the Social Value Act was originally intended to broaden the provider market and make it easier for social enterprises and voluntary and community organisations to bid for and win public sector contracts" (Mansfield, Towers, & Phillips, 2019, p. 37). The Social Value Act therefore encourages local and public authority commissioners to go beyond

the established value for money approach when they are planning and commissioning contracts for service delivery. The Social Value Act thus allows contracts to be agreed, not solely on the basis of the lowest cost, but also with regard to the accompanying social value benefit that might be generated in providing the contract, which may be in addition to the fundamental operational and contract costs. This means that the Social Value Act, for the first time, adds a legal requirement for public bodies in England and Wales to "consider how the services they commission and procure might improve the economic, social and environmental wellbeing" of the people in the area they serve (S. E. UK, 2012a, p. 2).

Community radio is the only regulated form of broadcast media in the UK that has similar principles embedded in its core function, i.e., the principle of social gain. This has been the case for analogue radio for some time, and is now so for digital radio. The terminology that is employed in the Social Value Act legislation and guidance, however, does not seem to have been updated or cross-referenced in relation to the principles and experience of public media regulation. The Social Value Act demonstrates that legislation can be enacted that promotes a pluralistic and open process of commercial and public services development, especially in relation to the allocation of scarce and limited public resources. So, if the principle of social value can be enacted for public procurement policy, then it must be possible to apply an appropriately adapted set of values and principles to media regulation, frequency allocation and public interest subsidy support? One qualification, however, is that commercial media services and community media services should be considered in the same regard, and against the same set published values and principles, which are linked to full social accountability principles (SROI) associated with the social value economy if they are to be receiving any form of direct or indirect public subsidy.

Considerable further work needs to be undertaken, therefore, to map and identify the alignment of the community and civic media movement against the corresponding principles of social value, both in practice and in the context of the shift towards social value policy and legislation. However, a number of initial themes can be sketched out for further consideration and discussion. These need to be investigated in more detail, because they will form the basis for a new conversation about media regulation founded on the principle of *social value communications*.

8.1.1 Theme - Social Value

Seeks To

- Social value models describe a set of criteria for **investment** that are based on a public needs analysis that goes beyond simple fiscal concerns, i.e. the lowest cost, and includes, instead, the need to understand and account for social benefit expectations.

In Response To

- Social, civic and cultural needs in addition to purely economic factors.
- Based on evidence of outcome measurements that are suited to public benefits.
- Moves towards social responsibility (SROI) principles.

For Example

- Social Value change as a response to austerity (Morse, 2018).
- Movement to economic models working across different sectors (Gregory & Wigglesworth, 2018).

Why is This Important?

- Evidence-based policy development is a refrain that all policymakers seek to observe, but the practice is more complex and takes longer than is assumed in linear methods of policy development.
- Often this goes counter to the electoral cycle or short-term planning cycles.
- Establishing cross-party consensus for extra-administration implementation is difficult.

Why is This Relevant to Civic and Community Media?

Situating community and civic media within the social value policy framework will provide supplementary cross-reference indicators for the social gain considerations that are stipulated by Ofcom for community radio, for example, and will focus additional attention on the interconnections and alignments with the wider social sector and civil society reform agendas.

8.1.2 Theme - Social Gain

Seeks To

- Social gain objectives are used to define specific desired social **changes** in relation to the existing social assets and social capability expectations that are at hand.

In Response To

- Lack of data and measurement criteria for understanding social change.
- Inability to incorporate non-tangible resources and diffuse values.
- Limited modelling of social change capacity.

For Example

- Shifting balance of funding from outcomes to needs (Fund, 2018).
- Shift from top-down to bottom-up decision making (Gibson, 2017).
- Shift to place-based decision making (C. Walker, 2018).

Why is This Important?

- Not all evidence that can be collated and evaluated will provide clear or numerically clear indicators.

- Policy planning and service commissioning will have to rely on non-specific and asymmetric criteria, meaning robust justifications will have to be expressed using non-instrumental models and descriptive narratives.

Why is This Relevant to Civic and Community Media?
Community and civic media share operational and evaluation characteristics with other social sector activities and thus should be judged and evaluated on the basis of indeterminate and subjective outcomes. This is more difficult to demonstrate and requires a long-term commitment to evaluating the effectiveness of models of change.

8.1.3   Theme - Social Impact

Seeks To

- Social impact seeks to explain **outcomes** in relation to measurable or narratable social change expectations.

In Response To

- Lack of available data and evidence of changing situations.
- Fixation with quantitative models at expense of experiential models.
- Misfit between top-down metrics of change clashing with grassroots views.

For Example

- Focus shifts to impact and change outcomes (Lumley, Rickey, & Pike, 2011).

Why is This Important?

- Transactional accounts based on capacity and user interaction can be indicated in evaluations of social programmes, but they can't easily explain the longer-term social and environmental changes that take place at secondary and wider environments.
- Policy and resource planning models will need to be adapted to suit this limited capacity.

Why is This Relevant to Civic and Community Media?
There is a tension between *participation* and *audience* development as the primary concern of community and civic media. This legacy of assorted expectations means that consistent metrics and evaluation frameworks that demonstrate impact are hard to put in place, which becomes a self-reinforcing inhibitor to policy and resource development.

8.1.4   Theme - Localism

Seeks To

- Focussing on local provision, and shifts where any **criteria and responsibility** for changes are positioned and located.

In Response To

- Inaccurate assessment of local needs based on uniform or universal assumptions.

- Concentration of governmental expertise and power, i.e. Whitehall.
- Top-down approach not mindful of local wishes and self-defined needs.

For Example

- SROI investment models focus on where local interventions are successful (Steed & Nicholles, 2011).
- Recognise that place-based policy making is crucial for wellbeing (Pennycook, 2017).
- Support social sector organisations and build capacity to act locally (Kerslake, 2018; Menzies, 2017).

Why is This Important

- Administrative centralisation is being challenged as an ongoing response to top-down governmental models, but attempts at localism have been skewed by austerity and a lack of investment in capacity building, local accountability and civic participation.

Why is This Relevant to Civic and Community Media?
Corporate and centralised models of media have become more pronounced with little protection for local or small-scale media organisations in practice. There is a lack of engagement with local social sector organisations about their communication and participatory media needs.

8.1.5 Theme - Devolution

Seeks To

- Clear priority to relocating where **decisions and accountability** for resource deployment is maintained and held.

In Response To

- Upholding democratic deficit.
- Resort to standardisation and monocultural identity.
- Rejection of all government models, not just bad models.

For Example

- Shift in perception of community rights to direct investment decisions (Dunning et al., 2017).
- Strengthening the power of local communities to act independently of government (Kerslake, 2018).

Why is This Important?

- Devolution is challenging to central governments.
- The default objective of governmental and policy models should be based on forms of distributionism, i.e. that which can be done at the lowest level, should be done at the lowest level.
- Should be enshrined in competition and procurement regulation.

Why is This Relevant to Civic and Community Media?

8.1.6   Theme - Diversification

Seeks To

- Change what forms of **information gathering** are enabled, and what players are recognised.

In Response To

- Standardisation of data forms and collection techniques.
- Fortification of monocultural data gathering mindset, i.e. technical experts.
- Imposed metrics-based justifications.

For Example

- Alternative models of finance that fund non-traditional projects (Old, Bone, Boyle, & Baeck, 2019).
- Moving beyond purely market-based evaluations to incorporate SROI principles (Twill, Batker, Cowan, & Chappell, 2011).

Why is This Important?

- The assumption is that evaluation and analysis is not something that can be done by delivery agents themselves, and that high levels of technical expertise are needed to model and assess impact.
- This reduces both the range of measurement factors and the type of people who are recognised with the capacity to do them.

Why is This Relevant to Civic and Community Media?
Community and civic media, as with other social sector groups, often lack resources and in-house expertise to undertake effective evaluation and analysis. There is often an expectation that any evaluation models have to imitate the large-scale longitudinal and metrics models, further reducing their effectiveness and lowering their local relevance.

8.1.7   Theme - Decentralisation

Seeks To

- Shift downwards in levels where **decisions get made** and by who?

In Response To

- Legacy and embedded command and control public service management ethos.
- Corporatism and monocultural mindset that brooks no dissent.
- Groupthink established and systems gaming predominates.

For Example

- Promoting social enterprises that operate at a neighbourhood and local level (Temple, 2017).
- Responding to loss of sense of community (Gaston, 2018; Todd & Nicholl, 2018).
- Facilitate devolution (MacLennan & McCauley, 2018).

Why is This Important?

- Centralisation of corporate management systems counters local expertise, knowledge and decision-making, while stymying innovation, expression and local identity.
- The linearity and hence sterility of the corporate model runs counter to local needs and flexibility, blocking innovation, diversification and problem-solving capacity.

Why is This Relevant to Civic and Community Media?
Decentralised decision making that is responsive to the needs and wishes of the participants and communities that are being addressed is at the heart of community and civic media practice, but the capacity to undertake this successfully needs to be continuously nurtured and tested via a development mindset and cyclical theory of change models.

8.1.8   Theme - Caring Society

Seeks To

- Contests the **reasons** that decisions get taken.

In Response To

- Removal of empathy from decision making process.
- Behaviourist instrumentalism underpins change models.
- Systems thinking dominates at expense of human, emotional and relationships-centric alternatives.

For Example

- Introduce socially-motivated principles and measurement criteria to the service development process (Bolton & Savell, 2011; Unwin, 2018b).
- Prioritise social criteria, such as kindness and belonging in the public policy process (Ferguson, 2017).

Why is This Important?

- Successful and sustainable social environments are created on the basis of multiple and even conflicting motivational models.
- Reducing human behaviour to a simple transaction of cause and effect is reductive and limits the capacity of people to explore their potential and experiences as meaningful and transformational.

Why is This Relevant to Civic and Community Media?
Understanding the motivations for participation in community and civic media is under-theorised and lacks systematic testing. It is easy to reach for assumptions based on limited social expectations.

The strength of these non-traditional models is that they open-up the potential avenues for more meaningful understanding of participation and engagement as opposed to shutting them down.

8.2 Social Value Case Studies - Wellbeing Media

Faced with a growing crisis in social wellbeing, in which record numbers of people are reporting that they feel socially isolated, lonely and depressed, community radio is demonstrating that it can be a powerful tool able to take a significant role in social reform aimed at the alleviation of these entrenched social problems. There are many things that community radio activists and volunteers do that can have a direct and lasting impact on people's lives. One area of increasing success in community radio are partnerships between community radio stations and public healthcare and wellbeing services. These partnerships between stations and public bodies are at an early stage of tentative development, with room for a more strategic approach to the social value role of community media clearly desirable. Especially if it is informed by clear and urgent social wellbeing objectives, and is founded on the principles of social value that have become rooted in the public sector procurement process since the enactment of the Social Value Act in 2012.

For example, Winchester Radio[64] has grown from being a dedicated hospital radio station to become an Ofcom licenced community radio station that serves the city of Winchester. Nigel Dallard, a trustee of the charity that supports Winchester Radio, describes how changing needs associated with health care have transformed the focus of the station and the volunteers who support it. There has been a realignment of the work that volunteers at the hospital radio station have been doing, according to Nigel, because there was a need to address changes in people's expectations, both about radio and media services in general, and about how people access hospital and medical services in the future. Patients are no longer staying in hospital for long periods, Nigel points out, but are increasingly encouraged to manage their treatment by making fewer and more flexible visits to hospitals. This means that the role of the traditional hospital radio service, based principally at the Royal Hampshire County Hospital, was increasingly difficult to sustain. Relationships with patients, for example, became harder to establish and maintain. As Nigel describes,

> "Because more and more patients were going in and out of the hospitals so
> quick, you barely had time to meet them. And more and more people not coming
> into the hospital at all. There were there were also some issues with the bedside

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[64] http://winchesterradio.uk/

entertainment system as well. So, we, we came up with a whole raft of possible
ways forward. One of which was community radio" (Watson, 2019k).

The solution, according to Nigel, was to apply for a community radio licence. This expanded the coverage area of the station and widened its social remit. Going from providing a primarily companionship service to patients in wards, the station now covers more general issues of concern in the city, but builds on its legacy by advocating and developing services as part of the wellbeing agenda. As Nigel describes, this has been a huge shift.

> "We had a maximum audience, if everybody could tune in, of about 450 people. Now our transmitter, potentially, gets us to somewhere in excess of 50,000 people. And suddenly you've got a much more, but much larger potential audience. But we are a charity. We've got charitable objects that are all about health and wellbeing. So we entertain the patients in hospital, as we always have done, but we also provide health and wellbeing promotion. Active Ageing. Positive Ageing. Whatever phraseology you want to use, to the local population in and around Winchester. Effectively trying to help, them help them, help themselves stay out of hospital for as long as possible, rather than having the unfortunate task of entertaining them when they're in hospital" (Watson, 2019k).

A similar experience is noted by Cathie Burges, who helps run Life Care Radio[65] in Totnes. The station was for a long time based on the traditional model of a hospital radio service. Using the wired transmission systems that were part of the communications network in the hospital. However, with changes and upgrades to the hospital infrastructure, these legacy systems had become obsolete. However, rather than dismantling the service, Cathie and her husband Mark, and a core group of volunteers at Life Care Radio, set about persuading the hospital managers that they could redevelop the radio service, and in the process widen its scope. Life Care Radio now streams online, both on the internet, and directly into care homes in the Totnes area, where they provide dedicated programming to residents and their care community. As Cathie explains,

> "The NHS at the moment are having a really big drive on more focus on community care. So they're taking people into hospital as a very last resort, which means that we are in a really good position to work with the NHS to foster those relationships with local nursing and residential homes, and also with people that are receiving care through agencies" (Watson, 2019l).

Life Care Radio, then, is a response to this change in approach, and doesn't simply *talk at* the residents from afar, but aims to *talk with* and foster a greater sense of community through the programming that the volunteers produce. As Cathie notes,

> "It's the people in the Nursing and residential homes who need those relationships, who enjoy getting their request played and having those relationships with

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[65] http://www.lifecareradio.org.uk/

the request collectors who go out. They talk to them. They find out what they want to hear. They find out the stories behind what they've chosen. And then we use that in our broadcasting" (Watson, 2019l).

The shift in patterns of delivery of healthcare services has come at a time when the health promotion, or the wellness agenda, has moved to the forefront of healthcare planning. Dr Terri Eynon, a retired GP who volunteers at Hermitage FM[66] in Coalville, has also helped champion the development of Carillon Wellbeing Radio[67] in North West Leicestershire. Terri explains that the idea is that health is not just about illness. She notes that

> "We... The NHS is by and large a sickness service, not a health service. And there's been a recognition for a long, long time that what makes people well, are ways to well-being, such as getting active, connecting with other people, being part of your community. But nobody's entirely sure in the NHS what a community is. Well why would they be? They are doctors and their working doctor surgeries and in hospitals" (Watson, 2019h).

Working with Jon Sketchley, who provides the core infrastructure and station management support for both Hermitage FM and Carillon Wellbeing Radio, and along with the volunteers at the station, Jon and Terri have endeavoured to pilot a new kind of community radio station. One that can work in close collaboration with the local health and wellbeing services, the local authorities and councils, as well as offering a radio service that reflects the interests and tastes of its audience. The aim of the project is to promote informed and educated decision making about people's care and health needs. As Terri describes,

> "We know that people are happier and healthier if they take exercise, and if they give things to other people, and volunteering in charitable organisations. We know all of that, but how to get them to do it, we're not quite so sure? There has been some movement towards that, and certainly here in Leicestershire we have public health local area coordinators who do some of this work in the community. Which has become part of that model and thinking that was behind the Carillon Wellbeing Radio project" (Watson, 2019h).

In Rochdale, Zahida Warriach runs a healthcare programme on Crescent Community Radio[68] which is a station aimed at people with a South Asian background who live in the city and surrounding areas. Zahida's programme was initially developed in association with a local branch of the mental health charities Mind, but more recently it has been supported by Greater Manchester Police and the local

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[66] https://www.hermitagefm.com/
[67] http://carillonradio.com/
[68] http://www.crescentradio.net/

Commissioning and Care Group (the health care providers in the area), along with the local authority. According to Zahida,

> "They obviously are seeing some sort of benefit, that they keep coming back to us, with kind of sharing that information, education. What I say to a lot of my guests that come on is that people don't actively go out looking for information regarding their health, wellbeing or mental health. However, through the radio medium they're listening in their cars, in their kitchen, in their living room, in the supermarket. So we broadcast and a lot of our local shops and cash-and-carries, so stores broadcast it in their shops well. So people are shopping and they're listening as well. So to get that information through the radio medium, and they absolutely love it. Yet they don't actively go looking for it. So I think they really benefit from getting all kinds of health information" (Watson, 2019m).

Zahida's believes that community radio, if it is properly supported, can play a crucial role in helping people in the community to understand health issues, while also helping those healthcare professionals and service providers to develop a deeper understanding of the people that they are serving. As Zahida notes,

> "I get a lot feedback from the professionals. It's the GPs, the pharmacists and the commission. People are feeding back to them that they are changing their lifestyles by listening to the program" (Watson, 2019m)

In Cardiff, Yvonne Murphey has been developing the Talking Shop as a research and development project in association with the National Theatre of Wales. She wanted to run a project based around political and cultural engagement, but rather than working in a closed room with some writers, she wanted to work with the public and find out what they think about political and cultural engagement. She wanted to find out what is important to them, what makes them angry, what makes them sad? She wanted to put writers in the space with the public and create, as she describes, "collisions and collusions." What she found, however, was that many of the people who visited the shop where desperate for meaningful contact and opportunities to share their experiences with other people. To break their social isolation. Yvonne suggests that we need to take a different approach to our wellbeing, and rather than simply proscribing medication, we should instead support and champion participative arts and media, especially if they lead to creative opportunities for people to engage with one another. As Yvonne explains,

> "We see art and culture as the third pillar of a civilised society. So we have access to state health, which looks after our bodies. We have access to state education which looks after our minds. What we need is absolute access to art and culture which looks after our spirit, or our soul, or whatever you want to call it. Media is included in this. It is a proven statistic that young people who are involved in arts activities in school, and by involved, I mean participating, not simply watching, are twenty percent more likely to vote as young adults. Kids who learn through

the curriculum in a creative way get higher attainment in all subjects. So the whole thing of creative learning and the curiosity that it brings is one way that we will prepare for the future" (Watson, 2019a).

While the Talking Shop wasn't a radio project, it suggests that by working closely with a wide range of creative practitioners and advocates of community development, such as people in the participatory arts movement,[69] it will be possible to be innovative and find solutions to the wellbeing crisis that aren't top down or centrally run.

The experience of managing these relationships, however, is not straightforward. Sabrina Malik is part of the communities' team at Leicestershire County Council. She has worked with Jon and Terri at Carillon Wellbeing Radio, and has helped them to connect with other public service providers. She recognises that the respect that needs to be shown to community groups for their knowledge and experience is instrumental to the success of these projects. As Sabrina notes,

> They have been doing this for years. They are really the experts in this. They know their audience. They know the technical things. They know what will work and what won't work. The credit for the hard work is down to them" (Watson, 2019i).

This is a shift in thinking for many local authorities. Lorna Dellow, who is a media and communications officer at Leicestershire County Council, notes that most authorities must focus on getting their messages out to the broadest audience using an ever-expanding set of techniques and platforms. The challenge of working with community media projects and community radio stations, however, is significantly different, because it uses a different set of processes and values. It's not just about pushing out formal messages, as Lorna explains,

> "There are joint messages that the council wants to get across. Carillon Wellbeing Radio was a new challenge that presented a slightly different opportunity to pitch interviews, to push out formal messages, and to look at how they could work with volunteers. Sometimes people feel more comfortable talking with people that they know. Some of the volunteers at the station help because it comes out more naturally when they are telling their story, than if they were to put it to the formal media. They might not feel as comfortable" (Watson, 2019i).

Community radio, then, has a strong emphasis on relationships, on local identity, and on local opportunities to participate and volunteer. As Jon Sketchley of Hermitage FM explains,

> "The transmissions are what promote the community activities, and the community activities that the station supports, including those in the coffee shops, in

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turn supports the community activities. There is a level of direct accessibility as people can walk in the door and engage with people directly" (Watson, 2018f).

The challenge, according to Jon, is to keep funding these activities and to ensure that they are sustainable. Hermitage FM has been innovative in developing a collaborative social enterprise model, with a coffee shop forming the core space for interaction, income and helping people in Coalville. There is a risk, however, and as Jon points out, that with increased market consolidation and the loss of local media services, that people will lose a vital part of what connects them to one another. Jon believes that local radio should always maintain its connection with local people, and that there is a need to consider in greater depth why people might want to tune into a local radio station that goes beyond music and information, and offers something more. Jon believes that the success of Hermitage FM is because the "station promotes a positive attitude and a direct sense of engagement for the people who live and work in the area." Which is something that is increasingly difficult to find if you only listen to mainstream media. The radio station and the coffee shop work together. As Jon explains, they

> "Help people who are feeling isolated, across the whole social spectrum, both rich and poor alike. Even professional people can suffer from social isolation given the nature of modern working life" (Watson, 2018f).

Attempting to take some of these ideas forward into the policy arena, Juan Pardo is a strategic policy adviser at Leicestershire County Council, who believes that while many of the changes that have taken place in local authorities over the last decade have been challenging, but they are beginning to indicate that a new consensus is building around the importance of the principle of social value, and the usefulness of the 2012 Social Value Act. The Act amended the principles on which public procurement is made in England, making it much easier for councils and public bodies to explore wider social investment issues over and above the financial bottom line. As Juan explains,

> In practice this is about the way policies are explained and communicated. Changing the language from a dictation and centralised point of view that implements solutions on the community's behalf, to one that listens, and which enables communities to deliver those solutions themselves in a more collaborative fashion. Within communities is there a sense of competition rather than collaboration? This means that the local authority has to change from being the expert to be the enabler. Helping to provide tools that can help communities to take on new ideas, new technologies, perhaps some funding to support change, rather than just keeping going in the same way. This is not just about saving money. There are many different ways to save money, but collaborations can shift the focus of the delivery of service which allows the communities to deliver services and to maintain them in different forms, to introduce innovation and to adapt to future needs" (Watson, 2019g).

Perhaps what is most striking, however, is that few of these community radio practitioners are aware of each other's work, and that there are no readily available resources to help others learn about the social value processes and ethos in relation to local and community media. As Lucinda Guy, the creative director of Soundart Radio[70] argues,

> "If our media is too slick and we reach the point where we are comfortable at the failure phase, and we are comfortable with the slickness of the product, then we are probably not pushing ourselves enough. If you are finding that it is slick and perfect and you know everything, then you need to try new things that push ourselves a bit harder" (Watson, 2019g).

Finally, as Siobhan Stevenson of Birmingham City University suggests that while

> "There are many agendas, such as loneliness, the lack of social interaction, the loss of communication skills, the loss of confidence in talking to other people. It's possible to see that community radio can help people to learn to communicate more effectively even though they may not follow social norms and have different expectations of communication. To be socially excluded means that we don't follow the norms and conventions. With a community station, however, there are many people who will tell you that they had no confidence, that they didn't know how to talk to people, and that they might not be very good with writing but now they are doing an English GCSE. This kind of empowerment and transformation won't happen on a commercial station because it is not their job" (Watson, 2019b).

Who we turn to in addressing these challenges, then, is of equal importance as how we do it? Equally, the basis on which it is applied would be appropriate for further review. Seeing social value media enacted in this way requires a fresh mindset and approach to developing policy. Thankfully much work is being undertaken in related and associated areas which is relevant and can be adapted to suit the particular needs of social value communications and media.

8.3   Social Value Recommendations

8.3.1   Policy

- Form an alliance/network of social sector, research, training and policy development organisations, with the aim of developing policy and resources based on situating community and civic media within the social value and social economy policy framework.
- Host and promote a forum (community of change) for social sector organisations dedicated to the development of leadership and advocacy in social value media and communications policy.
- Host and promote leadership and advocacy development and engagement events aimed at facilitating discussion, exploration and communication of social value and media communications leadership practice.

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[70] http://soundartradio.org.uk/

- Establish a facility for collating, recording circulating and advancing policy and research material relevant to community and civic media within the social sector, as social value communication.
- Commission the development and publication of reports and data for the purpose of publication, research and policy development.
- Commission the development of a community and civic media model-of-change, based on the principles of media for social innovation (MSI) communication for development (C4D), asset-based development, and social value communications.
- Commission the development of community and civic media reporting tools, diagnostic measurement processes, and governance evaluation criteria.
- Commission a repository and dissemination network for evaluative policy research.
- Commission and develop a social value communications quality mark.
- Commission and develop a social value communications leadership and development qualification.
- Commission and develop a suit of social value communications practice qualifications.

8.3.2 Organisations and Networks

- Host and facilitate networking and good practice-sharing for community and civic media and social sector organisations, fostering social value media and communications approaches.
- Offer community and civic media training programmes for organisations in the social sector.
- Offer a social value communications organisation quality mark.
- Offer a social value communications leadership development qualification.
- Offer a suit of social value communications leadership and development qualifications.
- Offer training and development opportunities for community and civic media leadership and advocacy in the social sector.
- Offer training and development opportunities for community and civic media practitioners in the social sector.
- Offer access to a repository and network of evaluative research practice.

8.3.3 Practice and Practitioners

- Support and facilitate networking and good practice sharing for community and civic media practitioners, fostering social value media and communications.
- Host and promote discussion and good practice of community and civic media by practitioners in the social sector.
- Offer a social value communications development practice qualification.
- Offer a suit of social value communications practice qualifications.
- Offer training and development opportunities for community and civic media practitioners in the social sector.
- Offer access to a repository and network of practice.
- Share and celebrate evidence of good practice and innovation.

9   Social Economy Principles

Key Points

- The scale and complexity of change means that we must rethink how we understand our world.
- In rethinking how we understand our world we must also change the way that we connect and communicate.
- Classically oriented companies tend to do little to invest in their publics and stakeholders, preferring to prioritise short-term market value above social value.
- The 'community paradigm' seeks to place practical and financial power in the hands of communities and their networks.
- Social value organisations and enterprises are part of an entrepreneurial ecosystem.

9.1   Social Economy Issues

The social economy represents a change in the way we handle the longstanding and deep-rooted social, political, environmental and economic challenges in the developed and developing world. As Lord Adebowale remarks in the Front and Centre report for Social Enterprise UK, "we need to change the way that our society and economy functions," and in order to do this "we must re-evaluate the fundamentals of what we are trying to accomplish and how we should achieve it" (Adebowale in Mansfield et al., 2019, p. 5). The problems that we face are ingrained in the way that we do business and the way that we run our public services; in the way that we engage and communicate with one another; in the way that we apply technology to generate growth; in the way that we plan infrastructure, as well as in the way that people are assisted in preparing for the demanding changes that they face, both in their local communities and internationally.

Furthermore, as Shelagh Wright argues, "things have to change, and we need to act fast if we are to find new economic and social paradigms that recognise the limits of our finite planet and enable all lives to flourish" (Shelagh Wright in Money & Cause, 2013, p. 4). The scale and complexity of these challenges means that we must rethink how we understand our world, and how our role is made meaningful. This includes: the way that we connect and communicate; the way that we access public services; the way that we deliberate and decide things as a civic society; how we develop knowledge and skills, and how we do business with one another. Most important are the changes that we need to introduce to the way that we come up with solutions which will allow us to put in place imaginative new lines of action, so that we are ready for the challenges of the future. As the Social Research Unit point out, "a 'pushed' innovation will die out as soon as the start-up support is withdrawn. A 'pulled' innovation will gain traction, and spread, and endure" (Unit, 2012, p. 7).
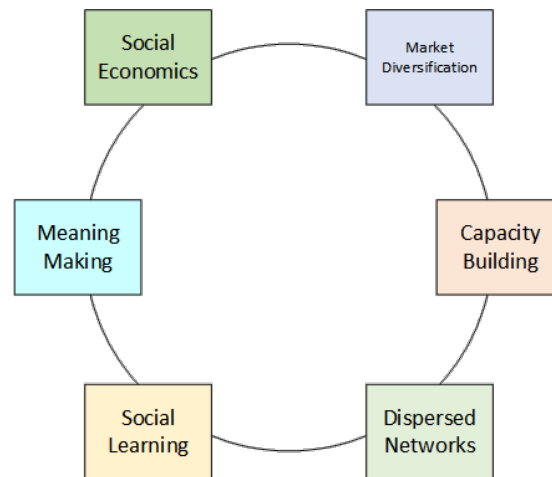
Figure 7 Social Economy Cycle

The challenge is to decide how community and civic media can be facilitated and put into action as part of the new social economy. If managers, administrators and policy developers in the traditional, transactional and linear economy find it difficult to articulate long-term and holistic goals, and the processes that are needed to achieve these goals, then we have to look for new ways to ensure that business and public service cultures are responsive to the pressing environmental, technological and social changes that we are subject to. It is imperative, therefore, that we look elsewhere for new ideas that can help to build a more environmental and socially responsible enterprise culture. Kate Bell and Matthew Smerdon specify in their review of the role of relationships in public services, that there are six elements on which more social-centric model for the social economy can achieve enhanced and meaningful interactions and relationships:

1. "**Understanding** – the service provider seeks to understand the needs and circumstances (economic, personal, emotional, cultural) of the person using services and treats people with dignity and respect demonstrating that they are 'on their side.' In return people using services acknowledge the pressures on service providers and their need to make judgements about good use of public funds.
2. **Collaboration** – there is trust, founded in part on demonstrable competence of the professional, both sides have confidence in each other, both are honest and achieve a position where agenda setting, and decision making are shared.
3. **Commitment** – where both sides demonstrate dynamism and commitment and is thorough and well prepared for meetings.
4. **Communication** – where the service provider listens and opens new lines of questioning to draw out relevant deeper issues.
5. **Empowerment** – where relevant, an aim of public services should be to support people to change thinking and behaviour so as to cope differently with challenges in the future. This may involve challenge and confrontation but if the other elements of effective relationships are in place, the result can be powerful for the individual and cost effective for the public purse.
6. **Time** – having the time is important, but this is not open-ended. With the right skills and systems in place people can quickly put these elements of effective relationships in place" (Bell & Smerdon, 2011, p. 6).

Because companies in the traditional economy have often used only a narrow range of impact values and measurement approaches to assess and evaluate their operations, it is important that we take time to think about the way in which forms of management, planning, development and engagement that companies and social organisations of the future might be based on. Especially if we want to enable a radical form of transparency, decentralisation and dispersal of the flow of value that is generated becomes the norm. Companies in the traditional economy don't, as a matter of course, have to commit themselves to open forms of management and governance, nor do they have to continually engage with clients, customers, contractors and employees on an equal footing. Their expectations are tilted towards symmetric returns on privately controlled investment. Unless companies are working in a high-risk and high-yield marketplace, in which case the promise is that the winner takes all. Classically oriented companies, however, have tended to do little to invest in their publics, audiences and their stakeholders, preferring instead to prioritise short term market value above social value, environmental responsibility and public development and engagement. The exception, of course is the long history of social investment associated with the cooperative movement and public mutuals, and the principles of workplace democracy, social governance and commitment to community development that exists within the international cooperative movement. As Dan Gregory and Charlie Wigglesworth point out, co-operatives and other forms of social enterprise are rooted in their communities, they pay taxes in their countries of origin, and they have a strong role to play in a "balanced and diverse economy – from public services, to financial services, to technology." Thereby adding significant "value across the economy" (Gregory & Wigglesworth, 2018, p. 4).

In contrast to the state and market paradigms, the social economy, or what Lent and Suddert suggest is constituted within the realm of the 'community paradigm,' seeks instead to place practical and financial power "in the hands of communities and their networks," which in turn engenders a "sense of responsibility and incentivise engagement" (Lent & Studdert, 2019, p. 42). As Adam Lent Jessica Studdert argue

> "One of the most malign aspects of the hierarchy of the State Paradigm and the transactionalism of the Market Paradigm is the way they infantilise service users and citizens. The State Paradigm at its worst treats them as voiceless, passive recipients of care. The Market Paradigm regards them as insatiable consumers with no greater responsibility than making sure their own needs are met. Both adopt a fundamentally deficit-led approach which begins with people's problems rather than by assuming they themselves might hold the solutions" (Lent & Studdert, 2019, p. 43).

However, it may be more useful to think of this in terms, as Stumbitz *et al* suggest, that social value organisations and enterprises are part of an "entrepreneurial ecosystem," in which there is a rich, meaningful and purposeful interaction between community business, private enterprises, public policy managers, regulators, governance bodies, community groups and citizens, who are working together across different levels of the public realm. As Stumbitz *et al* point out, it "helps to understand the multiple factors involved and their interaction" (Stumbitz et al., 2018, p. 11), and the variability of the organisation and governance structures that these entrepreneurial actors adopt. As Sophie Reynolds, Madeleine Gabriel and Charlotte Heales note in their report on social innovation in Europe for Nesta, "the social economy has been an important forum for the development of many social innovations." However, the concepts of the social economy and the social enterprises should be recognised as distinct from one another. According to Reynolds, Gabriel and Heales:

- "The 'social economy' describes the re-organisation of relationships between people, work, production and distribution in a systemic way. Organisations including cooperatives, mutuals, non-profits, social enterprises and charities are vehicles for the social economy.
- A 'social enterprise' is an organisation that applies commercial strategies in order to maximise social impacts alongside profits. It is an element of the social economy.

Social innovation, then, and according to Reynolds, Gabriel and Heales, is not only a "matter for the social economy," but it should also be "embedded in the public sector, the private sector, in new technologies and in the work of civil society" (Reynolds, Gabriel, & Heales, 2018, p. 9). It may be useful, then, to identify some of the key determinants that fit within this wider ecological perspective of the emerging social economy, while asking how they are relevant to the work of community and civic media. The following themes look at how these issues are related to community media.

9.1.1 Theme - Social Economics

Seeks To

- Promote **diverse business models** between state, market and civic enterprises.

In Response To

- Economic imbalance and risk of concentrated market capacity.
- Economic inertia due to sustained austerity policies.
- Recognition of social responsibility countering negative social and ecological sustainability indicators.

For Example

- Precarious nature of work in the creative economy (Genders, 2019).
- Need to raise awareness of cross-sector partnerships (Temple, Emmerson, & Ruyver, 2017).
- Support for non-state run public services (Temple, 2016).

Why is This Important?

- We are likely to see increased economic dysfunction and a pronounced lack of legitimacy if the economy is not reformed by diversifying the players involved and the models for economic activity that they use.
- Dealing with market, ecological and social failure should be a high priority for policy development and organisational practice.

Why is This Relevant to Civic and Community Media?

Community and civic media are not separate from the general economy and are affected by the same issues. Demonstrating the link between community media and the social sector is essential.

Closer integration with the needs and modes of working in the social and civic sectors, based on forms of governance that are accountable and responsible, will be valuable in the future.

9.1.2 Theme - Market Diversification

Seeks To

- Encourage alternative **emergent economic actors** who are socially informed, resilient and adaptable.

In Response To

- Productivity and innovation stagnation.
- Loss of competitiveness through rentiering.
- Limited market resilience in face of disruption and change.

For Example

- Need to support localised economies through 'buying social' programmes (S. E. UK, 2017, 2018a; Wigglesworth et al., 2019).
- Focus on the knowledge economy (Unger et al., 2019).
- Alternative models of finance-led growth (Haley, Blitterswijk, & Febvre, 2019).

Why is This Important?

- We have significant challenges caused by technical, environmental, social and ICT disruption that need to be addressed.
- If we don't promote diversity of economic activity, then we will lose the capacity to innovate.

Why is This Relevant to Civic and Community Media?

Community and civic media seek to promote alternative and diverse forms of creative media engagement that encourage participation and critical thinking. This builds capacity to challenge the status quo in constructive, accountable and responsible ways.

9.1.3   Theme - Capacity Building

Seeks To

- Ensure that **minority and non-traditiona**l economic actors are viable, resilient and sustainable.

In Response To

- Countering market crowding-out by established players.
- Countering aversion to divergent identities and capabilities.
- Empowering non-traditional and historically marginal actors.

For Example

- Encouraging participatory approaches to finance and development funding (Gibson, 2017).
- Encouraging multistakeholder and collaborative platforms (Borkin, 2019).

Why is This Important?

- The echo-chamber effect of social institutions and social media is proving to be counter-productive, but any intervention by the state has to be tempered and limited to maintain social freedoms and independence of thought and action.

> **Why is This Relevant to Civic and Community Media?**
> Community and civic media promote voice empowerment and human rights through participatory practices that are responsive to change. There is an understanding of cognitive and social diversity that can lead to positive social transformation.

9.1.4   Theme - Dispersed Networks

Seeks To

- Recognise the shift towards **distributed and decentred** social/business ecosystems.

In Response To

- Countering centralised and top-down information management and economic development models.
- Countering narrow, technocratic and elitist management cultures.
- Alleviating risk aversion and establishment of elite and managerialist social bias.

For Example

- The rise of the platform economy (Lockey, 2018).
- City challenges to support creative economies (Gregory, Mansfield, & Richardson, 2018).
- Widen the scope of what is said to be 'good' and socially valuable (Irvine, White, & Diffley, 2018).

Why is This Important?

- The world becomes meaningless if solutions are imposed according to other people's expressions of will and intent.

- Local self-determination plays an essential role in reform and transformation as long as it is tempered with clear expectations of social accountability and civic responsibility.

> **Why is This Relevant to Civic and Community Media?**
> Community and civic media can counter the damaging effects of toxic and dysfunctional marketised forms of media, which see no connection with local communities other than as providers of consumerist services and entertainment. Raising ambition and having a higher level of expectation of what can be achieved is essential to good social progress.

9.1.5   Theme - Social Learning

Seeks To

- Identify how social value is generated through insight, creativity and innovation.

In Response To

- Eschewing neo-classical, transactional and hierarchical value models.
- Countering extrinsic frameworks of social utility.
- Countering passive enculturation models of community development.

For Example

- Focus on Social Impact Investing (DCMS, 2018b).
- Prioritise social change above transactional efficiency (T. Walker & Lawson, 2018).

Why is This Important?

- The race to the bottom that many commercial forms of business take is not sustainable.
- It is damaging to the environment, to our social wellbeing and to our ability to imagine new and credible solutions to our problems.
- SROI models need to be extended and integrated more widely.

> **Why is This Relevant to Civic and Community Media?**
> Community and civic media draw strength from diversity, from its ability to adapt and change to local circumstances and needs, while seeking to make a positive and welcome contribution to the lives of volunteers, readers, listeners and partners. Value is generated through development, not transaction.

9.1.6   Theme - Meaning Making

Seeks To

- Explores how **social value is shared** and reciprocated in meaningful ways.

In Response To

- Discarding transactional communication models.
- Removing communication bottlenecks and shifting gatekeeper control.

- Lessening monological, narrow and professionalised communication biases.

For Example

- Incorporating social responsibility principles in in company reporting (Breckell, Campbell, & Nicholls, 2014).
- Expanding use of social economy business (S. E. UK, 2018b, 2018c).
- Counter simplistic and populist trends (Gaston & Harrison-Evans, 2018).

Why is This Important?

- Standardised and large-scale media is highly profitable, but it is increasingly difficult to determine how they contributing to the general good of society.
- The government cannot subsidise outdated business models in perpetuity, which means new business models need to be fostered.

Why is This Relevant to Civic and Community Media?

Community and civic media thrive in a pluralistic media economy, in which opportunities for sustainable development is fostered by engagement and participation. Media literacy and communication capacity is best gained in having opportunities to access and engage with other practitioners and civic-minded advocates.

9.2   Social Economy Case Studies

9.2.1   Christopher Torpey - Bido Lito!!

Christopher Torpey is the editor of Bido Lito![71] magazine. Established in 2010 with the purpose of covering new music and culture in Liverpool. The magazine has published more than one hundred issues. Starting out as a purely Liverpool music magazine, it sought to fill a gap where no other platform was championing the music scene of the city. Liverpool has a significant musical heritage, according to Christopher, which sometimes can be a millstone as the music of the past can dominate people's expectations. People like talking about the music scene of previous decades, but this belies the fact that there is an interesting scene happening in the present. The mantra of the magazine is that as soon as there is not enough art or culture to write about in the city, then the magazine will cease production. Christopher explains that

> "Liverpool is a can-do area, where people don't just sit around and consume, but they put on events and festivals, they form bands. They are multidisciplinary and work as visual artists as well. It's a battle to keep on top of the scene, and the magazine seeks to do that and tell the story behind the many things that are happening in the city" (Watson, 2019e).

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[71] https://www.bidolito.co.uk/

Christopher hopes that Bido Lito! has become recognised as a hub for creative writing, art and design, but he also wants the magazine to empower people to get involved in the creative scenes in the city. Christopher hopes that when people read the magazine, they recognise that there is more substance to what is going on, other than gigs and touring productions. "Capturing what is happening at the time that it is happening makes it more real," says Christopher, who explains that it is important to remember that "we are curators of our own history." At the early stages of the magazine's development, Christopher explains, there was a feeling that there was too much to see, and that many things were being missed. In the subsequent years, however, the editorial teams have become more confident, and they now recognise that they have built a body of work and a valuable record of life in the city. Each monthly issue, Christopher points out, is a snapshot of the highpoints of that moment, but the cycle moves on, and that each month there is a different focus. As Christopher explains,

> "The monthly snapshot that builds-up is like a love letter to Liverpool. The interactions in a scene are often the kind of things that get lost in the grand sweep of history. The magazine helps to identify the granular detail, and to identify the people, venues, movements and organisations that interlock to provide the basis of the life in the place they are operating" (Watson, 2019e).

The challenge, then, is to find and tell the stories that can be pulled out of this mix, while acknowledging and celebrating the huge numbers of people who are involved in the different venues, along with the supporting organisations, artists, performers and so on. As Christopher notes, "there are a lot of people involved in this, and we should celebrate them and give them a pat on the back to help them out."

The recent focus of the magazine has been to develop a community membership offer. This is a way, according to Christopher, of formalising the relationship between the team of contributors, the artists and performers who make up the subjects of the stories, the venues and businesses who support them, and most importantly, the readers who are keen to find out more about them. The readership of Bido Lito! want to be thought of as active participants, and many attend the events and festivals that are organised by the magazine. As Christopher describes,

> "Extending the team and broadening the conversation for more people to be involved is part of our plan, with their input the magazine can be more plural and diverse, and can cover a wider range of topics" (Watson, 2019e).

There is also a financial incentive to this approach because it helps with the sustainability of the magazine. If there is a large and active supporter group who are willing to back what the magazine does, and who are given access as a way of helping support the aims of the magazine, then this will help make the magazine sustainable. As Christopher describes,

"This is an additional seam to the financial model which is becoming more prevalent in journalism. The crowdfunding model is becoming more well known. The magazine isn't using this model for core functions, though there is a benefit from allowing people to see and take part in the processes, and to be accountable to people about the decisions that are taken, with a sense of transparency about who decides what goes into the magazine. It is more than the people in the office, or the people in the membership network, it is about a wider audience or community who might want to support and contribute in a co-editorial and cooperative sense" (Watson, 2019e).

9.2.2   Sean Dagan Wood – Positive News

Sean Dagan Wood is the editor of Positive News,[72] which is a print and online magazine that focuses on positive journalism and the "good things that are happening" in the world. The aim of the magazine is to leave people feeling empowered and inspired. As Sean points out, a lot of news media focuses on the problems and challenges that shape our society, but Positive News tries to address the over-focus on negative news by taking a "solutions perspective." As Sean explains,

"It's about taking the tools and techniques of good journalism and addressing positive change and possibilities and looking at where progress is happening, so that people can see the possibilities for change. This is valuable information for society which gives us a more balanced pictures, and helps to counter some of the negative impacts that affect people who are increasingly avoiding the news because of the way that it can affect our wellbeing" (Watson, 2019j).

While supporting this form of constructive journalism, Positive News is also constituted as a cooperative, in the form of a community benefit society. This means that the magazine is owned by its readers after they ran a crowdfunded community share offer in 2015. The organisation was turned into a community benefit society and gave people the opportunity to buy shares and invest in what they are doing in order to scale-up and expand the magazine's reach. As Sean explains, because they have a cooperative structure, anyone who invested in positive news, and became one of the co-owners, has an equal say in any issues that are put to them, no matter how much they invested.

Positive News operates on the basis of democratic ownership, which as Sean points out, is ultimately accountable to the readership. Sean thinks that this is a good model for the media industry in general to follow, because it is a way to ensure that media can

"Serve democracy better because they are not beholden to a corporate owner or a single wealthy proprietor. They are working for their audience and readers,

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[72] https://www.positive.news/

their community of support. As a result, the readers are able to support the pro-
duction team, and it creates a two-way and reciprocal relationship that creates
the inspiring journalism that they want" (Watson, 2019j).

Sean is concerned, however, that there is an interconnected web of issues surrounding the culture

of media in the UK that are problematic and a cause for concern. The models of ownership that are

dominant are an urgent problem, according to Sean, because they have a direct effect on the values

that print, web and broadcast media follow. Sean believes that as we look at the future of the media

industry, we have to come back to the fundamental question of what is the purpose of journalism?

Some journalists might say, according to Sean, that

> "We are just here to mirror what's going on in the world, but journalism does
> much more than that. It shapes society by the choices that are made about how
> stories are focused and framed. From Positive News' point of view, there is too
> much negative focus, and too much exploitation of negative stories to grab peo-
> ple's attention in order to generate clicks or sales of publications" (Watson,
> 2019j).

To counter this cycle of negativity, Sean believes that there should be greater focus on community

engagement and development in media and journalism training. While high-profile cases that end up

in court tend to shape the overall industrial regulation of journalism, there is a need, according to

Sean, to recognise that

> "Journalists have an impact and should take responsibility for that, and making
> that impact conscious. We are going to shape people's opinions; we are going to
> affect they choices and behaviours. We are going to affect our audiences, so let's
> do that consciously and transparently so we can be clear up front what our val-
> ues are and individual journalists, even, can be clear about what their biases
> might be" (Watson, 2019j).

Sean believes that a focus on deep listening would be beneficial to the media and news process. En-

couraging audience participation in new and underexplored ways. There are some very interesting

ideas around engaged journalism that can encourage a greater sense of participation, suggests Sean.

Deep listening, for example, is a fascinating area for journalists. According to Sean,

> "Things like deep listening is something that journalists should provide for the
> communities that they are reporting on. The idea of deep listening is not just
> hearing more of what they are saying, but is trying to give a hundred percent fo-
> cus on listening without any kind of judgement or response, to really try and cre-
> ate an open space for communities to share what they want to before then see-
> ing how that could be responded to" (Watson, 2019j)

While trust in mainstream and large-scale media might be in short supply, it will be essential in the

future to invest in engagement methods by journalists and reporters that have a more clearly identi-

fied set of values, and which people can more easily engage with and help shape. This should not be

just another token corporate social responsibility gesture, but, as Sean points out, this has to be structured into news and media organisations based on "stronger and clearer values," that are grounded in "more authentic relationships with the people they are supposed to serve."

9.2.3 Matthew Rogers - Citizen Journalism Network

Matthew is a director of SourceFM[73] in Falmouth and works at the University of Exeter. Matthew is the founding manager of SourceFM, and helped to set the station up because he believed that the existence of the station would empower debate and conversation in Falmouth. Matthew wanted to ensure that alternative viewpoints could be expressed, and that marginalised groups would be able to take part in the radio programming and advocate for themselves. Matthew's experience, however, is that it has been difficult for these aims to be achieved without significant amounts of support, resource and financial investment. As Matthew explains, when running a community radio station that wishes to offer news and reporting, there is a need to train people to "write funding bids and getting specific work together to train people to do that type of community reporting and engagement." The process of supporting the work of a community radio station, to be able to provide news and information is challenging and difficult, according to Matthew, because it raises issues that need to be dealt with sensitively, and is not as easy to achieve as doing a music show might be. Matthew found that when he was the manager of the station it was difficult to find ways for the civic discourse the station aspired to bring about to take hold. Matthew's memory is that community radio can "often empowered a lot of men like himself, with big record collections to come and do their version of a John Peel show.

In response to the challenge, and based on his work with the Social Innovation Group at the University of Exeter, Matthew has been attempting to explore the development of a collaborative, digital platform that could enable citizen journalists around the UK to engage in the development of news stories. There are over two hundred and seventy community radio stations in the UK, argues Matthew, and there are no readily available networks of people who want to do advocacy work, and who want to do political broadcast journalism, and take these issues forward? As Matthew recalls,

> "Many community radio stations are facing the same problem, that volunteers would turn up and show an interest in covering social issues that they are concerned about, like cuts to the NHS or the rise of foodbanks. These volunteers would work hard to put together a few episodes of the type of programming that they are interested in, but because there wasn't the resource available to support these volunteers in the long-term, which people who did music shows could naturally find in their social worlds, the citizen journalists would often disappear

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and didn't find their volunteering as rewarding. They weren't reciprocated in the way that those who run a music show are reciprocated" (Watson, 2019d).

Matthew wanted to develop a collaboratively managed platform that can work over a longer period of engagement. Volunteers need a longer timeframe, according to Matthew, because they "can't drop everything and race to the scene of a sudden dramatic event." There needs to be timeframe with citizens journalism that adopts a different scale, and a different way of working. Matthew's idea was to build a bespoke platform, called the Citizen Journalism News Network (CJN).[74] The platform gives people the opportunity to network and develop their advocate and reporting skills, sharing their experience of the worlds that they live in, and the things that they have been exposed to. Matthew believes it is possible to foster a creative debate around objective reporting that allows for a new dialogue to emerge in community radio.

The most significant problem, however, is the lack of sustained and dedicated funding, suggests Matthew. There is a tendency in the UK for community radio stations to rely on grant funding, such as from the Arts Council. Matthew points out that

> "The UK model is rooted in funding models that seek to address the needs of marginalised members of the community, with the programming models following. What is less straightforward in the UK is for volunteers to create a successful community radio programme which comes from their own initiative and drive, based in investigative reporting, which then succeeds in securing further funding" (Watson, 2019d).

In addition, this also has to be seen in relation to the amount of work that is done by the BBC in these areas. Matthew suggests, that we need to look at why access to collaborative funding is not available to community radio stations, as it has been made available from the Licence Fee for the d BBC Local News Partnership model. It is difficult to justify the work of citizens journalism in broadcasting forms if it can't get off the ground and demonstrate examples and a track record. Matthew is keen that the BBC shouldn't be distracted from supporting high-quality levels of debate across the UK, but he does believe that there ought to be more national funding for serious citizen journalism that can tackle issues at the place-based, person-centred level. While this challenge is often packaged in terms of hyperlocality, Matthew's experience tells him that there are wider and deeper issues that are being faced by people in places such as Falmouth, that won't be relevant to people living in other areas, which again means it is harder to win funding for them.

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[74] https://www.exeter.ac.uk/cornwall/events/returntolearning/citizenjournalismnewsnetwork/

There is scope for more involvement in the news conversations, suggests Matthew, because there is a synthesis that can be achieved between the citizen's journalism approach and the public service broadcaster approach. At the moment, however, community media outlets are at a distinct disadvantage, and would benefit from having a greater financial investment. Mathew is fond of the romantic notion of the beleaguered citizen journalist, but he wonders if community media organisations can be accused of being parochial in their mindsets around these issues? In the ten years he's worked in Cornwall, he has tried to form a network between the other stations in the region, but these networks are not easy to maintain. There can often be a competitive discourse that is exclusionary with a focus on tech issues, says Matthew. Conversations can become siloed. Matthew believes, therefore, that there is more work to be done to support community media, especially that which encourages networked and participatory involvement across stations and organisations. As Matthew points out, "there are issues that are common that we would benefit from working more collaboratively to solve."

9.2.4 Dean Kavanagh – Switch Radio

Dean Kavanagh is the station manager of Switch Radio[75] based on Castle Vale, in the north east of Birmingham. The area was developed in the 1960s, but has suffered from deprivation and has been the subject of a number of redevelopment schemes. One emerging theme from a recent redevelopment project was the recognition that a housing estate is not just house, and that it is everything else that supports the people who live in it. As Dean explains, communities don't just need shops, they also need opportunities for people to do things that are creative, and which allows them to explore who they are. One outcome of the development process was the creation of a radio station, ValeFM. When the station started in the mid to late 1990s, the station undertook RSLs (short-term licences) and was backed by a charity that also ran a local newspaper. Along the way the name of the charity changed to Switch, and broadcasting began in 2010 on a permanent community radio licence. By 2013, however, the revenue streams that the station was reliant upon where changing and the investment that had been provided by the supportive housing associations was being reviewed. As Dean explains, the option was either to "give the licence back or for the volunteers to pick-up the project and do something with it." This challenge was taken on by a core group of ten or eleven people who formed the board. As Dean describes,

> "At the initial stages a lot of people wanted to be involved because they loved the station and they wanted to get involved in order to ensure that the station continued. There was an application to Ofcom to take over the former licence as

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[75] https://switchradio.co.uk/

the new group, retaining the name of the station. The licence was further re-
newed in 2015. The hope is to extend the licence again in 2020" (Watson, 2018e).

While the station's main objective is to provide training, the station is largely reliant on grant funding
to support the community project work that the station offers. Some of this work is provided for free
for local organisations. As Dean explains, there should be supportive relationships with other groups
in the area that encourage opportunities for learning and delivery that are associated with commu-
nity radio, that can't be found elsewhere. Dean's opinion is that the training and skills that can be
developed in media are something that almost all community radio stations should be doing, or
should consider their focus to be about. And while there are the obvious media skills, such as practi-
cal editing skills, there are also a whole set of communication skills that go beyond simple social in-
teraction. Producing content for a community radio programme, Dean Argues, forces volunteers and
participants to think about what they are saying. To think dynamically while they are talking, is not
common as a learning experience. As Dean describes,

> "There are not many places that would provide the opportunity for this kind of
> experiential learning as is undertaken with live radio. Sometimes there is a focus
> on people outside the station, where there is a clear need to train people inside
> the station. There are opportunities to undertake training and development work
> that might be considered as tangential to radio, such as social media manage-
> ment, grant applications, administration. Community radio provides ample op-
> portunities for training and all stations should be considering how to use this
> wider range of opportunities to their full capacity" (Watson, 2018e).

There is a problem, however, and as Dean points out, with funding models that are commonly avail-
able. Often grant funders will pay for a specific project to be undertaken, but they will not pay for
the station's core costs that enable it to exist. The question is, according to Dean, who will pay for
the station to exist? It is possible to deliver great projects, but not having the certainty of funding
that secures the sustainability of the project is problematic. Some funders recognise this, but gener-
ally there is no funding of core costs. This means that time is taken away from the outreach projects
that the station wants to deliver, as time has to be given to finding operational funding. Dean has
learnt, therefore, that sustainability is helped when specific funding is requested for designated pro-
ject workers to undertake tasks, rather than generally supporting the volunteers in the station. As
Dean explains,

> "To undertake projects and development programmes there is an over-focus on
> the backbone, and the core supporters of the station, so a project has to be writ-
> ten in a way that it is manageable for the long-term, and that it uses specified
> workers" (Watson, 2018e).

There is some scope to be creative with the way that volunteers are used to support collaborative training, in Dean's experience, but the expectations of how much time is needed has to be clearly identified and assessed. Dean suggests this needs dedicated management support, to ensure that the scale of any project is appropriate to the capacity that the station can offer. As Dean points out

> "If a project can be managed at a small cohort level, then the key issues for sustainability are to not be afraid of the putting in a request for funding for a freelance project worker, and designing projects that are at an appropriate scale to be volunteer led, and based on as little volunteer time as possible. There has been some experimentation at the station that seeks to combine project proposals with project implementation experience. The ethos is to run with proposals and ideas, but to tweak them to make them feasible, as well as finding the right people to fund them" (Watson, 2018e).

Community radio stations, according to Dean, are almost exclusively running on volunteer good will. Projects can be created that identify significant input to a project, but more often than not, it's not possible in practice to get people involved and able to give time. This therefore modifies what can be done. With more volunteers it is possible to be more ambitious with projects, but then there is an additional demand on managing those volunteers. Successful projects, Dean points out, allow people to take different things from them, but the core aspiration is that the person participating takes something from it, and that they have learnt something from it. They have a new skill, or they have found a new confidence. They are tying things that they have never tried before. As Dean recalls from his own experience, "It is a great way for gaining confidence. We have to remind ourselves that this is a process about developing people and helping them to become the best version of themselves."

9.2.5   Dimple Patel – Radio2Funky

Dimple Patel is the station manager for Radio2Funky,[76] which has been an online radio station in Leicester for six years, starting in 2013. They have just received a community radio licence which was awarded in 2018, and will be launching on FM in 2019. Dimple's background is in BBC Local Radio. She started working with BBC Radio Leicester in 2005, and for about eight years she was a social action producer. Her role was community focussed. Part community outreach and part radio production. In this role Dimple produced social action campaigns, in which the aim was to get the audience

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involved in projects focussing on adult literacies, planting trees, looking at their family history, recycling, and so on. Any kind of social issues that people in the community were interested in, and there was a need that was identified locally, and she would organise a broadcast campaign around it.

Dimple did this for about eight years, as well as working on a number of different programmes on BBC Radio Leicester as a producer. Dimple left the BBC in 2015, when the project funding finished. It was an interesting role for Dimple that she was reluctant to leave, because it was a partnership between a charity, Community Service Volunteers (who have since rebranded to Volunteering Matters)[77] and BBC Local Radio. As Dimple recalled,

> "They had a long-standing partnership with BBC Local Radio for this kind of community outreach work. The charity itself had a big restructure, and they decided that the media arm was not something that they wanted to continue. This was a shame, but it wasn't right for them at the time. So that partnership with BBC Local Radio finished, and so the job ended" (Watson, 2018a).

The next thing that Dimple went on to following that was with Radio2 Funky, as a station manager for an RSL. As Dimple recalls,

> "They were running their first RSL for Black History Month. It had been an online radio station up until then. They saw the opportunity to run it for a month, because that's what Radio2Funky is about. It's about black music, arts and culture" (Watson, 2018a).

However, as Dimple describes, it was a "massive eye-opening experience to change from the BBC to a community project." Coming from the professional side of broadcasting to community radio, Dimple was struck that everything was run on a shoestring and that community radio is, by and large, volunteer based. As Dimple points out,

> "People often don't appreciate how hard it is to run a project when there is no budget, and there is literally no money, and one is always having to find pots of funding, and you are having to find creative ways to run the project and the station that you want to run. There are no staff in a community radio station, and if you want staff it is difficult to sustain it. It might be possible to do something for a year or two, but then there are questions about how that is continued" (Watson, 2018a).

Dimple has learnt that supporting a community media project is a continuous challenge, and that it is about finding creative ways of meeting those challenges. "With community radio the approach always has to be evolving," suggests Dimple.

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[77] https://volunteeringmatters.org.uk/

"We may start out thinking this is what we want our radio station to be, based on the feedback that we have with our audience and our listeners and our community, this is what we want to create with them, but there are so many factors that come into whether that will actually play out in that way or not. We are at the beginning of that journey" (Watson, 2018a).

According to Dimple, when establishing a community radio station, many things are dependent on many other factors. Whether you will be able to get the appropriate premises? Whether you be able to get the funding? There is a sense, suggests Dimple, that "you are always treading water and it always keeping you on your toes." In contrast BBC Local Radio has a significant structure behind it, because it is a professional broadcasting organisation with journalism at the core of the operation. The BBC like, any organisation, according to Dimple, has its own funding issues, and is always changing. However, the priority at the BBC is to protect the integrity of its journalism, because that forms the core of its mission. What happens when funding cuts are made and services are reorganised, however, and in Dimple's experience, is that areas like community collaboration are usually the first thing that gets cut. As Dimple explains, "It's not that there is no will to do them, it's because they have to make those choices."

Notably different, then, is the way that community radio projects have to think about their audience. There is a different set of expectations associated with community radio than those that are associated with the BBC's audience expectations. This is perhaps best demonstrated in the expectations about the content that is produced and broadcast. In community radio it is not always about making the best, polished content. The hardest thing for Dimple to adapt to was shifting her expectations of what that output might sound like and be like, based on what she had previously been used to doing. As Dimple points out though,

"Just because this is community radio it doesn't mean that there shouldn't be high standards of output, because at the end of the day you still want people to listen, and you still want to engage listeners, and nobody is going to listen if they don't find your content engaging. But what is engaging can be a lot broader. You can really serve a hyper-local audience because you are not having to serve a whole county. It's a local area, or whatever your local community is, so you can make what it is that they want" (Watson, 2018a).

The main difference, then, is that the volunteers have a direct input into the content that is produced. The people who are making the content are the same people that a station is broadcasting for. They are the audience, as well as the producers and the presenters. As volunteers, says Dimple, it has to be recognised that they are not professional, but that they are on a journey which is what makes the experience interesting and exciting. As Dimple explains,

"We are a music station, so people that enjoy that type of music would enjoy lis-
tening to our station. But within that what we are about are urban issues, urban
arts and culture. Our programming is really about talking about the issues that
affect the people living within the city, and a younger age group, so under thirty-
five. Things that affect their lives. Urban can mean lots of different things to lots
of different people, but we are talking about the music and the place that people
live in" (Watson, 2018a).

9.2.6   Dave Boyle – Community Shares Company

Dave Boyle worked on the Nesta report, Taking Ownership (Old et al., 2019), which looks at how it is
possible to use cooperative and social business models to fill the hole in community financing. Dave
has also been a long-time advocate of rethinking how media is financed, particularly after advertis-
ing and other traditional market-based forms of revenue for media products has been lost. Dave
asks, if everything is given away for free online, "what is there to pay the writers, the journalists, the
editorial staff, the administrators?" Dave was working around 2010 on cooperative business models
that recognised that news is a social and public good, and that it was an accident that news had
been provided exclusively through the private sector or the BBC. Dave was testing ideas about how
news can be provided as a primary public good in a world that tended to see public good coming af-
ter private profit. Dave's argument is that if we accept news as a public good, then why wouldn't
people in their communities be prepared to step forward and make a contribution towards the pro-
duction of that news? The question would also be asked, according to Dave, is how might we recog-
nise that it was something their community needed, and if it is something they might benefit from?
Dave now focusses on his work with the Community Shares Company,[78] which addresses the
broader-based challenges of accessing finance for community benefit. As Dave describes,

"While many communities are facing the loss of their community assets, their
pubs, their shops, their leisure centres. These communities recognise that they
still need them, but they have to think about how they can raise the capital to
buy them or renovate them. Taking them over and running them for the commu-
nities' benefit over the longer term" (Watson, 2019f).

Dave works with groups up and down the UK to help them raise money to help them kickstart a
community business idea. Dave has recently worked on two media related projects, Positive News
and the New Internationalist, who have become community owned using community shares. Dave
continues to work with other media outlets such as the Bristol Cable and the Meteor in Manchester.
Dave says there is lots of interest in using community shares in a media context, and recognising that

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[78] https://communityshares.co.uk/

media outlets can also be community businesses. Some of the challenges that Dave recognises include the way that community groups take on physical assets, though this can often mean that media outlets are not so easily definable. A modern media organisation might not have a distinct and fixed place in which the media is produced. It has been distributed, in some cases as a virtual process, in which people's contributions are aggregated from remote locations. The sense of buying a local newspaper office, for example, doesn't work in the same way as it once did. There is no tangible asset such as a printing press. People might wish to buy their local paper or media outlet, but it is nearly impossible to buy an existing title out of the hands of one of the major groups. Pub chains are often happy to sell buildings to community groups, if they can raise the finance. Media organisations and conglomerates, however, would still rather pretend, according to Dave,

> "That it has a local paper and move the production further and further way from that community, keeping it as a masthead, because it has some residual value. It's difficult to buy local titles, because the value of the titles is in a group. Selling off one or two titles is therefore difficult" (Watson, 2019f).

Likewise, starting up media outlets is increasingly difficult, but people are doing it using the hyperlocal model, which recognises that journalism has to be paid for if it is to be last in the medium to long-term. But, Dave notes, there has to be a graduation whereby someone who writes a regular and well researched blog soon runs out of the ability to provide for their income if they are to continue to provide a civic service. As Dave points out,

> "There has to be a recognition that this needs to be paid for, however, the people who tend to do this are already journalists, or have some association with journalism. Whereas when communities buy pubs, there is no essential requirement to have run a pub before, but they like drinking in pubs and they understand the importance of maintaining a pub" (Watson, 2019f).

They just need to own the pub then they can find people who have run pubs before to help them with it. As Dave explains,

> "It's a relatively simple business model, selling beer and food. Because the value of a local newspaper or a local media outlet is quite vague, then it is difficult to identify what the product is. It is not enough, as Clay Shirkey says, that you will miss us when we are gone. The news deserts that we are now experiencing, however, is illustrated in the quality of local decision making, the extent to which dodgy deals get done, how corruption or bad decision making flows when no one is putting a light on the actions of people in public and corporate office, which makes a big difference in communities" (Watson, 2019f).

There are people, however, and according to Dave, who recognise this lack of civic accountability, and who think that there should be better media outlets holding people to account. The problem is where does that get taken if one is not a journalist? This means recognising the tension within journalism about its role as either a trade or a profession. On the one hand it is seen as a trade that has acquired the accoutrements of a profession, which puts up no-entry barriers that keep people out of the role, because they no longer feel that it is for the likes of them. There is a degree of concern about deskilling, who gets to call themselves a journalist and what they have to do to get to that stage. Most people in the journalistic profession, therefore, will have some issues with people who write something on the internet calling themselves a journalist. Journalism has been putting up walls, and has been quick to point out what isn't journalism, argues Dave, which says to everyone else that they should back away. This results in a terrible offer to people because it assumes that help and engagement is limited and only one-sided. Economically there are big differences as well between the hyperlocal freelancing model that can cover individual living costs, and the more organised collective model that seeks to structure journalistic practice on more collaborative lines. Both are bootstrapping models, but they are difficult to offer tangible and practical examples of how these will work in practice. Until people see it happen, suggests Dave, then it just seems like an abstract idea.

9.3 Social Economy Recommendations

9.3.1 Policy

- Widen the policy planning scope of social sector organisations by commissioning research that incorporates community and civic media models.
- Commission empirical research and analysis that evaluates and tests the how social sector organisations are using community and civic media models.
- Promote closer integration between community and civic media organisations and social and civic sector organisation.
- Identify and articulate a theory of change based on a future-focused scope of potential developments in the emerging social economy.
- Commission additional empirical research based on field reports, with the aim of supplementing policy and research data.
- Distribute and disseminate policy and research evidence to gain wider circulation and impact between social sector advocacy and leadership organisations.
- Undertake comprehensive longitudinal content analysis of social communications media, incorporated with observational and site-specific case studies.
- Collate reporting from associated, advocacy, partner and monitoring organisations in the social sector.
- Undertake participant observation of engagement practices, and demographic analysis of volunteer cohorts.

9.3.2 Organisation and Networks

- Track organisation development and economic sustainability through more granular and longitudinal studies of social-economic activity.
- Undertake economic impact studies based on organisational development and governance support, training and reflection.
- Support knowledge exchange by illustrating the viability of the link between community and civic media and the social sector.
- Promote best-practice knowledge exchanges with the aim of increasing communication and collaboration on projects and policy development between community and civic media groups and social sector organisations.
- Support innovation in community and civic media by promoting innovative and diverse forms of creative media engagement that encourage participation and critical thinking.
- Increase the circulation of evaluative publications and knowledge exchange based on experience gained from collaborative activities and projects.
- Build capacity to challenge the status quo in constructive, accountable and responsible ways.
- Support, track and assess innovation projects.

9.3.3 Practices and Practitioners

- Increasing the number of active supporters and advocates who can share testimony and evidence within public discussions and debate.
- Offer direct and indirect support for community and civic media participation, based on targeted needs analysis and capacity building to support under-represented groups and wider engagement.
- Offer support for innovation and development practices through collaborative incubation projects.
- Increase the promotion and awareness-raising of community and civic media projects targeting social value objectives.
- Increased discussion and testimony from a wide range of participations in forums and network events. Increased attendance at training and development sessions, forums and workshops.
- Feedback from network events and training promoting interaction and diversity of experience and approach.
- Collate and share testimony from workshops, networking and training that wider range of developmental topics are being incorporated, discussed and positively feedback on.

10   Resilient Community Media

Key Points

- Recognising community media as a dispersed economic activity that facilitates value in transaction and not in warehousing or hoarding productive resources or economic gain.
- Civic and community media can combine technology, creativity and business to emerge heterogeneous and diverse offerings with different definitions of success.
- Resilient independent media optimise a focussed portfolio of revenue streams by carving out symbiotic relations in the local ecosystem.
- Engaged communities enriched through community organising and co-production activities can offer direct investments.
- Cooperatives, social benefit companies, and social enterprises offer compelling business structures.

10.1   Developing Pluralistic Economies

Ensuring decentralised and dispersed economic flows is not easy. The present free-market focus to local and independent media in the UK has resulted in the dominance of a handful of conglomerates. From 2005 to the end of 2018 such profit-seeking models have resulted in a net loss of two hundred and forty-five UK local news titles.[79] There have been consistent waves of consolidations or buy outs. Large centralised operations in the market are further strengthened because they have the resources and economies of scale to respond to top-down funding approaches. Reach, Newsquest, JPI Media, Archant and Midlands News Association benefitted from Facebook's £4.5 million Community News Project.[80] Reach, Newsquest, and Johnston Press administered all but nineteen of the first wave of local democracy reporters funded through the BBC Local Democracy Reporting Scheme:[81] Fifty one of the fifty-eight contracts. Both schemes have thus far failed to deliver support to a diverse range of media. This is a one-size-fits-all response to the challenge. Therefore, and rather than looking at centralised systems, a more ecological and dispersed approached is needed. Given the aggregation of the regional and local press in fewer and fewer hands, the impact of the fortunes of a smaller number of companies has ever greater consequences. Broadly speaking, advanced economies are struggling to break out of stagnation and risk being trapped in low growth, low inflation and low interest rates.

How to develop an economic system capable of developing a pluralistic model of media and news in the UK however is not easy. Smaller media are often ill-suited to administer larger contracts, who do

[79] https://www.pressgazette.co.uk/more-than-40-local-news-titles-closed-in-2018-with-loss-of-some-editorial-275-jobs-new-figures-show/
[80] https://facebookjournalismproject.com/article/facebook-launches-community-news-project-in-the-uk/
[81] https://www.bbc.com/lnp/ldrs

not have standardised systems or standards, and who struggle to deal with large administrative, legal and ethical burdens. Local authorities, police and service industries have invested dramatically in direct to audience communication made easy and efficient through social media and content management systems (such as Mynewsdesk used by Merseyside police).[82] The UK also has an opaque supply chain with little known about syndication and licensing across the media industry, and little transparency about contracts and rates, the diverse range of advertising agencies and media monitoring services. There is a long-held and persistent sense that London, contributing as it does for twenty-three percent of the UK economy, is too dominant in national life. Local needs, interests and experiences are all emerging in different ways. Such heterogeneity makes it difficult to articulate or navigate coherent data for the sector, if one exists.

10.2 Dominance of Major Platforms

Funding journalism indirectly through advertising is particularly problematic for civic and community media. Google and Facebook's combined share of the digital advertising market in the UK is set to grow from 62.7% in 2018 to 63.3% in 2019.[83] The duopoly's combined dominance of the UK advertising market is larger than in America. The benefits from big data and technology are fixed in the hands of corporate businesses driven by a set of networked technologies and behavioural surplus that enable the production, capture, analysis and monetisation of mass data and profits (Zuboff, 2019). Big tech companies collect vast amounts of data on users and offer little transparency on what happens to this data – leading to concerns about privacy, online security and the monetisation of personal data (Adshead, Forsyth, Wood, & Wilkinson, 2019) . Platform monopolies are transforming production and consumption patterns and reaping enormous economic rewards. Technology has also had a profound impact on the creative industries in which the challenges to monetise content has led to both traditional and platform incumbents operating within a marginal business model where revenues are prioritised to support profit extraction for third party investors, at the expense of the return to content creators. Yet the benefits from big data and technology need to be more fairly spread through collective structures and public platforms to challenge the dominance of tech monopolies while retaining privacy rights for all (N. E. Foundation, 2018).

Independent community media, moreover, are squeezed out, on the one side by top-down funding models, while on the other side they are excluded from data trades, while also being caught in an ever-shrinking share of the online advertising market. Put simply, there are not enough financial

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[82] https://www.mynewsdesk.com/uk/merseyside-police
[83] https://www.emarketer.com/content/facebook-and-google-control-ever-greater-portion-of-uk-ad-market

channels to support those fighting to deliver local and community news. The market is not solving the problem. For journalistic work to continue and thrive, there needs to be a cross-cutting radical market transformation which can sustain new business models. The crisis of traditional local newspapers, low costs of production and distribution as well as a growing demand for local information, have favoured growth of broad interpretations of journalism by communities (Radcliffe, 2012; Tenor, 2018). A scarcity of human and business resources, as well as fledgling business models in online environments, hinder resilience for hyperlocals in the UK (Harte, Turner, & Williams, 2016) and internationally (Horning, 2012; Kerkhoven & Bakker, 2014; Leckner, Tenor, & Nygren, 2017). Earned revenues for many independent media are small. The majority of hyperlocals in the UK and Europe make less than €35,000. Many have diversified their revenue models, with the most common model being three revenue streams (Cook, Geels, & Bakker, 2016). Despite there being more than fifty different potential revenue models (Radcliffe, 2019) many media, big and small, do not have clear processes that will identify which ones to try. Such is the scale of the problem that the Department for Digital Culture Media and Sport has launched a £2million pilot Future News Fund[84] responding to the criticism raised in the Cairncross Review and the lack of news media sustainability in the UK (Cairncross, 2019).

10.3   Viable, Sustainable and Resilient Models

Viable civic and community media often refers to basic matters of survival. For example, the Charlton Champion UK,[85] was created in 2010 as an addition to a sister site, 853 Blog.[86] Both were created out of passion and frustration, and they continue to operate solely through the motivations of the founder. There is less focus on page views and generating income, instead the aim is to put a heavier focus on investigative journalism. Sustainable models in economic and business terms add the "the ability of firms to continue their activities and endure over time" (Picard, 2017, p. 244). Revenues of €35,000 per year or more are likely. They are more often a team operation mixing paid staff and some volunteers. The Lincolnite[87] is an original digital start-up that is now actively producing news in the city of Lincoln. Launched in May 2010, the website receives an average of 500,000 hits a month. It also runs a digital business magazine, job listings, hosts its own digital awards and undertakes ecommerce trades. Resilience and diversification adds the dimension of being able to make a profit and grow (Cook et al., 2016). It includes a process of adaptation, developing processes and responses as change and uncertainty evolve. This includes adapting the financial status and capacity of

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[84] https://www.nesta.org.uk/blog/announcing-future-news-pilot-fund/
[85] https://charltonchampion.co.uk/
[86] https://853.london/
[87] https://thelincolnite.co.uk/

the organisation to develop new revenues, networks and operations. Resilience is a more robust civic and community media that is adept at dealing with the reality that there is no universally applicable solution (R. Matthews, 2017a). According to the European Journalism Centre's Accelerator:

> "By resilience we mean an organisation is not only able to sustain its current structure, workflow and content production, but it is able to make profit and/or grow and scale over time, as well as adapt quickly to changes."[88]

Viable, sustainable and resilient models can be seen as a transition process, much like stage gates (Cook & Heslop, 2019). However, finding and establishing a resilient business model is a challenge. Most new offerings are set up by journalists, not businesspeople. They are learning to survive by carving out funding based on symbiotic relations in the community. There is no one-size-fits-all revenue model that is operable, as diversification happens in varying degrees of granularity. Revenue opportunities emerge as a symbiotic process of adaptation with partners and businesses in the direct ecosystem, which means there is no one-size-fits-all recipe to a resilient business model (Cook & Bakker, 2019; Cook et al., 2016). Learning what works is hit and miss, with much experimentation along the way.
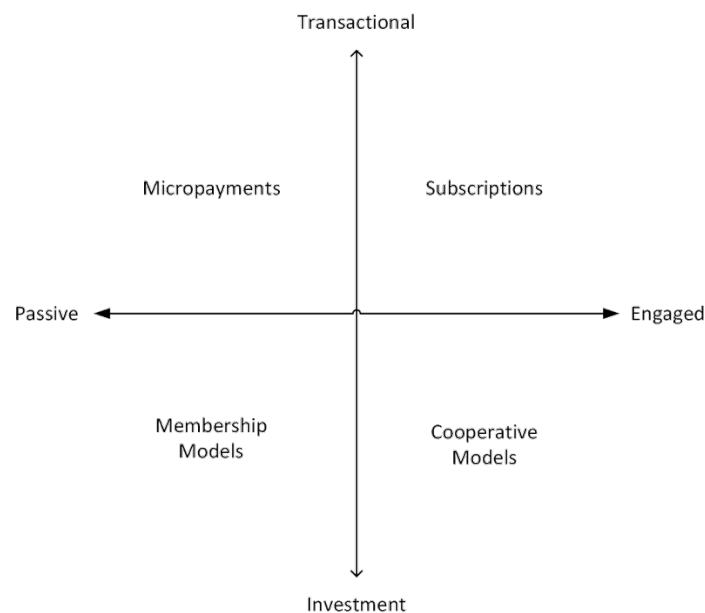
Figure 8 Resilience Models

A heuristic matrix showing passive relations generating transactional revenues compared to the deeper forms of investments available from more engaged audiences

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[88] https://ejc.net/grants

If the business model is the overall blueprint of mission and operations, the revenue model is how to make money. Being able to generate revenue and perform in economic terms is key to resilience as it directly effects the media's ability to carry out its work, run operations and be effective. Civic and community media need to explore a range of revenue options. On the one hand these can be revenues that come about from passive relationships with audiences, resulting in transactional revenues such as micropayments or print subscriptions. Taken heuristically, as the level of engagement increases, so can the financial investment (see Figure 8). For example, membership models encourage a degree of buy-in from the audience into the media's values alongside revenues. Cooperative and crowdfunded investment models go further and ask for mutual support and mission-making, as well as financial commitment. What is lacking is systematic analysis of which revenues contribute most to civic and community media, and the correlations between audience engagement and willingness to invest financially.

Who has a resilient model? Civic and community media who:

- **Combine** technology + creativity + business
- **Adapt** ways to scale while preserving independence
- **Optimise** a focussed portfolio of revenue streams
- **Carve out** opportunities as a symbiotic relation to the local ecosystem
- **Celebrate** their diversity and heterogeneity
- **Address** the revenue challenge head on with appropriate staff and resourcing

10.3.1 Theme – Revenue Diversification

Seeks To

- Strengthen civic and community media via a portfolio approach to revenues by ensuring they have enough money to survive and thrive

In Response To

- Canadian media critic Jesse Brown suggests: "Building something from the ground up to suit the marketplace, to suit where profitability and sustainability is, is a lot easier than adapting something with all kinds of legacy costs into a sustainable model."
- Grant funding is the dominant revenue source for non-profit media.

For Example

- Optimising a focussed portfolio of revenue streams is a fundamental building block of a resilient journalism business model. Moves to mix and match (through adjacencies, events, book sales, speaking, training, direct and indirect payment models etc) are developed but revenues from each are still small.

- For-profit news sites performed the best where their revenue diversity is limited but revenues are carefully selected; non-profit news sites show a high degree of revenue diversity (Massey, 2018).

Why is This Important?

- Revenue diversity suggests it is better to spread risk across different types of investments and holds the promise of greater potential income, provided different investments all perform well. Over reliance on grant funding can compromise direction and growth.
- Why is this important to civic and community media?
- Civic and community media need robust and resilient revenues to be able to survive and thrive.

> **Why is This Relevant to Civic and Community Media?**
>
> Community and civic media often struggle to gain recognition for their mixed funding approaches,
>
> with expectations that legacy forms of funding might be maintained, thereby diverting attention rom
>
> exploring new models of revenue and income development.

10.3.2 Theme - Revenue Collaborations and Partnerships

Seeks To

- Achieve reach while preserving independence.

In Response To

- Needing to achieve a more equitable playing field against a backdrop of a handful of conglomerates.
- Internet giants dominating the online advertising landscape.

For Example

- Several publishers have experimented with advertising alliances or networks to explore the potential to preserve independence while still achieving scalable advertising opportunities. There is particular promise around consortium-driven networks, which provide advertisers with more control to layer their own data, audience insights and programmatic advertising across contributing publishers (R. Matthews, 2017b).
- 1XL,[89] a UK regional advertising alliance combines nearly all UK local & regional news sites into a single proposition. In so doing, it specialises in mass localised ad messaging with better click through rates and engagement.
- News UK,[90] Telegraph Media Group,[91] The Guardian,[92] and Reach/Trinity Mirror[93] plan to develop Ozone,[94] which is building a technology stack for advertising. The Ozone Project is a standalone (non-profit) business that is trying to solve issues that affect everyone – saving time and money for all. As one example, it is developing a common taxonomy for content

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[89] http://www.1xl.co.uk/
[90] https://www.news.co.uk/
[91] https://www.telegraph.co.uk/
[92] https://www.theguardian.com/uk
[93] https://www.reachplc.com/our-people
[94] https://www.ozoneproject.com/

that allows advertising to be sold in a consistent way across titles. It is also lobbying for common advertising identifiers, which could make programmatic processes quicker and simpler, reducing page load times.

Why is This Important

- Author Marjorie Kelly: "Ownership is the gravitational field that holds our economy on its orbit locking us all into behaviours that lead to financial excess and ecological overshoot" (Kelly, 2012).
- Author Alex Warren: "The reality is that a combination of unregulated consolidation, attention economics and ad-funded revenue models have created a perfect storm of rushed reporting, misleading clickbait and political propaganda" (Warren, 2018).
- Author Hilary Cottam: "Scale is a linear process, but growth is modular: it will look more like the evolution of a honeycomb or the replication of cells than a process of distribution from the centre to the margins" (Cottam, 2019, p. 242).

> **Why is This Relevant to Civic and Community Media?**
>
> Large centralised operations in the market are strengthened because they have the resources and economies of scale to respond to top-down funding approaches. These can be set up in a way to preserve independence while still accessing a 'seat at the table.'

10.3.3 Theme - Native Advertising

Seeks To

- Generate revenues by seeking new ways to let advertisers promote messages in user-friendly ways across multiple formats.

In Response To

- New storytelling opportunities across multimedia.
- Paid-for messages in line with editorial formats that have appealing performance metrics in terms of response rates and sales compared to display advertising.

For Example

- Includes advertorial and sponsored content
- In 2015 Johnston Press[95] attempted Voice Local[96] to bring commercial editors and product managers together.
- The aim was to deliver branded and editorial content closer together to achieve high levels of engagement.

Why is This Important

- Native advertising offers new revenue and partnership opportunities.

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[95] https://en.wikipedia.org/wiki/Johnston_Press
[96] https://www.thedrum.com/news/2015/11/17/johnston-press-launches-native-advertising-service-which-it-says-can-circumvent-ad

> **Why is This Relevant to Civic and Community Media?**
>
> Community media can develop diverse packages, forms and types of native advertising that are often user-led products. Rich offerings can be developed where creative agency, in-house or sister companies can be formed with other social and community enterprises. Civic and community media can maximise the verticals and long tail of their digital and real-world impact by combining their offerings such as Facebook Live and analytics. There are implications to editorial distance, quality and assurance which civic and community media would be well placed to explore.

10.3.4 Theme - Data Trades

Seeks To

- Find new revenues and business models around decentralised data flows.

In Response To

- Duopoly's combined dominance and the benefits from big data and technology being fixed in the hands of corporate businesses.

For Example

- Knowledge is only just emerging around the potential of blockchain for journalism. Tentative steps are being made by organisations such as Civil and start-ups such as Newsblocks.[97]
- There is much potential for experimentation to develop the economic resilience of independent media through decentralised distribution on the blockchain.
- Firstly in the deepened user involvement via direct donations.
- Secondly, via enhanced protection and tracking republication of images and articles, may enable publishers to enforce ownership and establish more effective licensing arrangements.
- For example, it is hugely labour intensive to know where content has gone and extracting viewing information back. How can publishers take advantage of fingerprinting and authenticating content to maximise the long tail of syndicated content?
- Blockchain offers ways to licence content via smart contracts and end-to-end tracking. Finally, blockchain-based buying and statistics systems can bring transparency to an often murky, fraud-ridden programmatic advertising ecosystem.
- The promise of accountability makes blockchain a highly attractive prospect for advertising as well: the origins of ads would be visible, and statistics reports would become incontestable. For classified advertising, it could boost user security, verify information, and enable authentified transactions (O'Hara, 2019).
- The basis for a mutual trust model around the ownership and use of data is that "data subjects would pool their data forming a trust, stipulating conditions under which data could be shared...large enough to be effective partners in controlling how [the data is used]"(N. Lawrence, 2016).
- Accordingly, a mutual organisation is formed to manage the data on behalf of its members, who have both democratic control and an equitable share in its profits.
- While the starting point here is around the ownership of data, there are applications of such an approach that more closely resemble the commercial features of a platform co-operative.

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[97] https://newsblocks.io/

- Data is traded as a non-monetary donation from users (address, anonymous tracking, transaction).
- Ocean Protocol,[98] which launched to the public in early 2019 offers a "data exchange protocol to unlock data for artificial intelligence". Another is Datacoup[99] and Permission.io[100] which will pay users in ASK tokens, the company's own cryptocurrency, to watch advertisements.
- The Propublica[101] data store is making revenues from selling datasets to other news organisations.
- "So many news organizations have these kinds of datasets, but don't have the resources to build out a marketing channel or sales support system to do anything with them. We want to offer that support."[102]

Why is This Important

- Ethical and transparent data trading can open new opportunities for civic and community media

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Why is This Relevant to Civic and Community Media?

Close connections to audiences and community groups are a powerful way to emerge new demand-

side intelligence on decentralised data flows.

10.3.5 Theme - Reader Revenues

Seeks To

- Fund journalism directly by users paying content producers directly.
- This can include micropayments, donations, supporting crowdfunding campaigns, paying for print editions and subscriptions, or paying online via many types of paywalls.

In Response To

- Reverse the trend for journalism being available for free on the net
- The traditional funding model of journalism indirectly from advertising
- A desire to reconnect audience engagement and trust with an associated commitment of financial support

For Example

- Pioneers of direct reader donations, The Guardian gets more revenue from consumers than advertising through a combination of membership, recurring contributions, print and digital subscriptions and one-off contributions, accounting for twelve percent of the publisher's total revenue.[103]

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[98] https://oceanprotocol.com/
[99] https://datacoup.com/
[100] https://permission.io/
[101] https://www.propublica.org/
[102] https://www.niemanlab.org/2016/10/propublicas-data-store-which-has-pulled-in-200k-is-now-selling-datasets-for-other-news-orgs/
[103] https://digiday.com/media/reader-payments-guardian-revenue/

- As many local newspapers have implemented user payment (paywalls) in their online editions research suggests the civic implications of such introduction of user payment challenge the civic function of the local news media since fewer people consult them (Olsen, 2019).
- Propose and pay models allow users to suggest stories and connect this with a donation of financial support. Journal Media, the publisher of TheJournal.ie,[104] Ireland's most-read online news source, and a number of other sites, funds investigations by letting users propose-and-pay for stories they want published via their online funding platform, Noteworthy.[105]
- The platform was supported by the Google Digital News Innovation Fund[106] and launched in April 2019 as a way for people in Ireland to propose and pay for stories going untold by other media. Readers can give as little or as much as they want.
- Payment processing is handled by Stripe.[107] Once a story is funded, it is developed by in-house reports with funders given progress updates to date via email. The story is eventually published on the Noteworthy site and is made available for other sites to publish for free. The average contribution, when removing anything over €100, was €20 and three individuals contributed €400.[108]
- Crowdfunding can be used for one-off projects.
- A Little Bit of Stone[109] used crowdfunding to create a new mobile-friendly website and allowed editor Jamie Summerfield to dedicate more time to the platform. The target of £15,000 was exceeded by £380, with a total of one hundred and forty-five backers in forty-two days through Crowdfunder.[110]
- Donations ranged from £5 - £75 from community supporters, from which they received 103 pledges on their website.
- Pledges of higher amounts included tickets to the launch party (£50+) or a thirty-minute flight over Stone in a two-seater helicopter (£75+). Forty-six business supporters donated amounts from £100 - £1,500 in exchange for their company logo being shown on the supporters' page, advertising slots, social media promotions and editorial coverage.

Why is This Important

- "I think writers should work for readers instead of advertisers." Medium Member Andrew Courter.
- "This is the only question that really matters: how do you get people to pay for news?" (Cairncross, 2019).

> **Why is This Relevant to Civic & Community Media?**
>
> Reader revenues may generate new income, but this needs to be balanced against any impediment to inclusion.

10.3.6 Theme - Membership

Seeks To

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[104] https://www.thejournal.ie/
[105] https://www.noteworthy.ie/
[106] https://newsinitiative.withgoogle.com/dnifund/
[107] https://stripe.com
[108] https://engagedjournalism.com/resources/journal-media-noteworthy-funding-investigative-stories
[109] https://alittlebitofstone.com/
[110] https://www.crowdfunder.co.uk/

- Encourage communities to extend their financial support with actions that support editorial operations

In Response To

- The limitations of subscription-only funding model of journalism and as an alternative to indirectly funding journalism from advertising.
- A desire to extend audience engagement and trust with an associated commitment of financial support.
- Can allow audiences into the news process by having the right to influence the publisher's editorial direction at meetings open to all members.
- In the years following 2010, there was a wave of ill-fated experimentation into user payments. Johnston Press in the UK dismantled paywalls at six local titles following an experimental trial after negligible take-up from readers, despite the rate being far lower than average price today (£5 for a three-month subscription). Now in 2019, JPI Media has revealed plans for a paywall trial at two of its regional daily titles. Blackpool Gazette and Portsmouth News are the first two to trial the new subscription model, which will offer readers five free articles per week before prompting them to subscribe. The metered paywalls would launch with a trial offer of £1 per month for three months, rising to £8 per month thereafter.

For Example

- Bitternepark[111] appeals for a monthly subscription of £1 per month, with options up to £25. Founder Guy Phillips is aiming to encourage subscription donations closer to £5 and is looking at offering some benefits to tie in with this. One-off donations are also accepted via PayPal, bank transfer and standing order.
- While larger newsrooms are using dynamic and highly customizable tools (such as Piano Media[112] and Poool) smaller newsrooms are turning to WordPress plugins for subscriptions (such as Restrict Content Pro)[113] and for membership (such as SteadyHQ).[114]
- The trend is mirrored in Europe. Mediapart[115] in France has 140,000 members and has regularly impacted on the French news cycle. Mediacites[116] launched in 2016 in Lille, then Toulouse, Lyon and Nantes. It does local investigations without local reporting teams by using deep user-engagement strategies to capture story ideas from communities which it then investigates. In 2019 it had 2,500 subscribers, twenty-five percent of whom are from local businesses or associations. Five newsletters are the key driver to subscription, with free access to content on site limited to twenty-four hours. Rates are €6,90 a month or a one off €59 for a year.

Why is This Important

- There is a clear need to establish robust and diverse revenue streams.

Why is the Relevant to Civic & Community Media?

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[111] http://www.bitternepark.info/
[112] https://en.wikipedia.org/wiki/Piano_Media
[113] https://restrictcontentpro.com/
[114] https://steadyhq.com/en
[115] https://www.mediapart.fr/
[116] https://www.mediacites.fr/

Encouraging users to see journalism as an investment weaves economic value into social and civic value. Membership revenues are more closely in the media's own control, compared to programmatic advertising.

10.3.7 Theme – Crowdfunded Community Investment

Seeks To

- Reposition civic and community media in the heart of people's communities enabling community-led regeneration and boosting local resilience.
- Raise money for an organisation from a group of individuals that will use and benefit from, volunteer with, work for or otherwise benefit from that organisation's activities and get something in return.

In Response To

- In 2010 the New Economics Foundation called for a policy change to set out a wider framework of economic development that broadens democratic ownership and control in order to stimulate prosperity for all. Small- and medium-sized enterprise are the primary economic building block with business networking, co-operation and community wealth creation as key objectives (M. Lawrence, Pendleton, & Mahmoud, 2010).
- Research explores how investment crowdfunding can be used to create more sustainable and resilient local assets, common spaces and shared resources by funding projects which are owned and run by the communities they serve, enabling community-led regeneration and boosting local resilience. Local governments, city authorities and institutional funders have a crucial role to play in supporting and growing this sector, to make the most of the opportunity in using these tools to boost social infrastructure and community empowerment across the country.
- The research, with input from a range of institutions, funders and community projects, considers what these models are, the opportunities and challenges associated with using them and different ways in which local authorities and institutions can support this growing sector to achieve community-led change for local areas (Old et al., 2019).
- This project sets out a new narrative for very local economics, based on local financial and enterprise institutions, which might be embraced by national politicians and the Treasury. It identifies how to revitalise local economies and the devolution of power (David Boyle & Greenham, 2015).

   > "The news media are hungry to produce their output in more financially resilient
   > ways, whilst the public are hungry for a news media they can trust. Co-operatives
   > can do both. The news media have acted as agents of their own misfortune by
   > undermining the bond of trust with readers, which had been the basis of their
   > entire proposition" (Dave Boyle, 2012).

For Example

- There are a number of cooperative models that allow participatory and decentralised forms of ownership such as worker and freelance cooperatives, consumer cooperatives based on customer membership, producer and enterprise cooperatives, community cooperatives around defined common interests and multi-stakeholder cooperatives.

- Media Coop Glasgow[117] specialises in participatory media projects where service users take an active role in production. Using a range of film and video production, animation, digital & social media, branding & graphic design, the team works with the public sector, charities and social enterprises, harnessing media for social good. They are a not-for-profit workers' co-operative and a social enterprise.
- Marlborough News reach twenty-five percent of the town's eight thousand residents through digital channels online and mobile. Peter Davison, one of the members, says that the paper's co-operative values are as important as the journalism code, and adherence to the former brings compliance with the latter. There is no editor, with stories being signed off by two members to go live. Their co-operative structure is viable. They fund the costs of production through local advertising.
- The New Internationalist[118] is UK's largest media co-operative. It is a leading independent media organization dedicated to socially conscious journalism and publishing. It is a multi-stakeholder co-operative co-owned by our workers and more than 3,600 investors. It runs a shop, magazine, books and media services. The magazine enjoys the goodwill of its subscribers, many of whom are believed to be supporters as much as consumers, for whom their subscription is less because they want access to the magazine per se and more because they believe that the magazine has an important point of view that needs to continue.

Why is This Important

- "Financial stability is a challenge for most community organisations. Crowdfunded community investment can help address this by enabling more certainty through longer-term investment, flexibility in comparison to grant funding, the creation of new revenue streams, and increased accountability to the community. Showing that a project has backing from the public can provide the legitimacy needed to open doors to other sources of funding such as larger grant funding or social investment. Finally, giving the community a stake in an asset means they are likely to use it more, increasing revenue and sustainability of the project." (Old et al., 2019).
- It fits under the umbrella of social impact investing which broadly describes investments seeking to generate social impact alongside potential financial return, often made by institutional investors (such as banks, corporates or dedicated social investment institutions)
- Crowdfunded community investment projects need several building blocks including community support, an investment model, a sustainability business plan and governance model.

Why is This Relevant to Civic & Community Media?

The emphasis is more on making a local initiative happen, than making a financial return. Co-operatives enable anyone involved in the media enterprise – audiences, contributors, distributors, advertisers – to share in the profits which helps break down the divide between "them and us." Co-operative news can offer stronger relationships with audiences to meet community needs in mutual ways with a sense of reciprocity in return for a real stake in the media. Developing co-operative models where the creators of value have more control over how revenues are generated and distributed, could provide a more sustainable business model when balanced with a less extractive relationship with external investors.

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[117] https://mediaco-op.net/
[118] https://newint.org/

10.3.8 Theme – Business Ownership

Seeks To

- Offer business ownership best suited to the public interest nature of civic and community media.
- Community shares, social enterprise, charitable status, community benefit society, cooperatives and community interest companies are varying registration statuses that can support resilient civic and community media.

In Response To

- Structural flaws in the UK economic system that undermine economic and civic strength due to a predominance of private property ownership. Alternative forms of ownership can address these problems.
- The process of privatisation that has increased the areas of society that are not subject to democratic decision-making.
- Ongoing research into charitable ownership, control and journalism production (Levy & Picard, 2011; Townend, 2016).

For Example

- Municipal and locally led ownership can improve service provision and guarantee that economic prosperity is not concentrated in certain regions of the country (Party, 2017).
- The Maidenhead Advertiser[119] group were transferred to a charitable trust in 1961 to prevent them being bought up by bigger groups. Since then, the paper sent all profits back to the charity to be distributed locally. Then the newspaper itself became a charity under the charitable object of community development.
- Melodic Distraction,[120] an independent internet radio station, online magazine and events programmer situated in the heart of Liverpool's Baltic Triangle has mixed a social entrepreneur model of events with content. See also Block Party 5,[121] Nantes. Events are run as an accelerator to connect people with issues. Innovative news cycles and partnerships are combined in novel ways.

Why is This Important?

- Community shares have helped groups raise millions of pounds by selling shares to their supporters.
- Research shows that people often use their savings pots to invest in community shares, because it's a long-term investment, not a donation.
- This means the average investment in community shares is around eight times higher than what people would normally donate.
- "Community shares are a way to raise money by offering your community a chance to own shares in your organisation. Community shares are usually about more than just profit - they work best for people who want to get involved and support a cause or a project they really care about, often because it has a positive social impact for the community it serves."[122]
- Media could benefit from various tax reliefs and gift aid as registered charities. This model can increase revenue through tax efficient donation whilst preserving media independence.

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[119] https://www.maidenhead-advertiser.co.uk/
[120] https://melodicdistraction.com/
[121] https://twitter.com/blockpartyprod
[122] https://communityshares.co.uk/about-us-dave-boyle/

Combined with cooperative structures, charity media could still access capital, as well as donations and loans.

> **Why is This Relevant to Civic & Community Media?**
>
> Helps communities to build or transform media as one of their local services and facilities through finance from community shares. Social value businesses are becoming increasingly important in policy circles. They are seen as a means of rebalancing economic thinking by shifting away from the emphasis on profit maximisation towards benefitting the communities they reside within. Dynamic young and socially motivated individuals are carving out exciting new ways to do civic and community media unshackled from legacy practices.

10.3.9 Theme – Sharing Economy

Seeks To

- Create shared consortia platforms and services which support and regenerate media production

In Response To

- In Finland, Mediakunta[123] is a new international business model for billing media work. It is a cooperative of journalists and media professionals as a non-profit-making initiative. All members' contributions are directly used to benefit the membership, helping with billing and more.
- Producer-led platforms enable geographically disperse producers to sell their produce through a digital platform. Stocksy United[124] provides curated stock photography and video footage with almost one thousand photographer member-owners, across sixty-three countries. The members license creative content and receive 50% royalties on standard license sales and seventy-five percent on extended license sales. Stringr[125] offers similar opportunities.
- PolyPublisher[126] is a way of diversifying revenue for Europe's freelance journalists. It offers journalists an interface with a broad range of external platforms and to publishers, so they can intensify monetisation of their journalism. The project offers a technical framework to distribute and market their journalistic products more efficiently and more widely, thus helping to monetise it. The content management system is linked to external platforms that allow wide distribution and sale, so that independent journalists can offer and sell their works to publishing houses and broadcasters in a streamlined way.
- Medium blogging platform allows writers to make money from publications. More than 50,000 writers publish on Medium[127] every week: politicians, professors, storytellers, and experts and can be paid via performance measured in claps.

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[123] https://mediakunta.fi/
[124] https://www.stocksy.com/
[125] https://home.stringr.com/
[126] https://newsinitiative.withgoogle.com/dnifund/dni-projects/polypublisher-round-5/
[127] https://medium.com/

For Example

- A platform co-op is a digital platform that is designed to provide a service or sell a product, and that is collectively owned and governed by the people who depend on and participate in it" (Borkin, 2019).

Why is This Important?

- Sharing economy platforms open new opportunities to increasingly independent, small and fragmented content producers.

> **Why is This Relevant to Civic & Community Media?**
>
> Processes can be streamlined, and efficiency benefits achieved without consolidation or buy out.
>
> New markets and opportunities can be reached without needing to scale directly.

10.3.10 Theme - Funding and Support

Seeks To

- Expand the range of funding sources open to civic and community journalism

In Response To

- Research has consistently confirmed that independent media are often reliant on donor funding or digital earnings are small (Cook et al., 2016).
- Insights from a variety of participatory grantmakers that see the benefits, challenges, and strategies for decentralised and open grant-making processes (Gibson, 2018).

For Example

- **Nudge**[128] is a community benefit society that owns, creates and runs activity in disused, underused or unusual urban spaces to lead to lasting positive change and community led regeneration. It is a community benefit society
- **Locality – Assets**:[129] Big social capital is an independent financial institution with a social mission, set up to help grow social impact investment in the UK working with charities
- **Centre for Local Economic Strategies**[130] work with local economic development, community wealth building, system change and co-production, housing, public health, cultural assets, environmental change, place-making and planning, procurement, finance and investment, good governance and devolution, employability and skills, social value and inclusive growth.
- **Responsible Finance**[131] support a strong network of responsible finance providers who are increasing access to fair finance across the UK. At our heart is the idea of bringing social and economic benefits to people, places and businesses.
- **Power to Change**[132] work with community businesses to revive local assets, protect the services people rely on, and address local needs. Their focus is to create better places through

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[128] https://nudge.community/
[129] https://locality.org.uk/
[130] https://cles.org.uk/
[131] https://responsiblefinance.org.uk/
[132] https://www.powertochange.org.uk/

community business. They provide money, advice and support to help local people come to-gether to take control so that local areas survive and stay vibrant.

- **Media Fund**[133] support Indy Media – media free of corporate or government control –to hold power to account
- **Spacehive**[134] connects great project ideas to the people, councils, companies and grant-mak-ers ready and willing to fund them. Spacehive provides a single portal where people with project ideas can build support from their community, ensure their plans are viable, pitch for funding from the crowd and our partners at the same time, and share the impact they've created. For the councils, companies and grant makers that partner with Spacehive it's a powerful way to attract, support, and showcase projects they love. The Hive is a specialist funding programme for co-operatives that can support groups doing a community share is-sue
- **Business in the Community**[135] **-** The Prince's Responsible Business Network believe the pros-perity of business and society is inextricably linked. They help businesses collaborate so they act as a positive multiplier effect that will benefit society, the economy and the environ-ment.
- **High-Impact Support for Social Enterprises**[136] supports the growing number of socially con-scious start-ups. They support highly motivated, ambitious entrepreneurs who want to make a positive impact.
- **Edge Fund**[137] is a grant-making body with a difference. They support efforts to achieve so-cial, economic and environmental justice and to end imbalances in wealth and power.
- **FundAction**[138] is a participatory fund making grants for social transformation, organized around a community of activists based in Europe to support social movements working to-wards a transition to a just and equitable world. Normally philanthropic money sits in an in-stitution where staff and board members decide where to spend it. Participatory grantmak-ing seeks to involve those directly affected by the issues – the people that the money in-tends to help – in decision-making about where that money goes.
- **Grantcraft**[139] resources address a gap in funding knowledge by exploring the what, how, and why of participatory grantmaking—an approach to philanthropy that cedes decision-making authority to the very communities affected by funding decisions.

Why is This Important?

- Provides an alternative, non-linear framework to consider the potential development of community and civic media business models and financial planning.

> **Why is This Relevant to Civic & Community Media?**
>
> Repositioning civic and community media as an agent for social value could open new funding and
>
> project opportunities.

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[133] https://themediafund.org/
[134] https://www.spacehive.com/
[135] https://www.bitc.org.uk/
[136] https://www.drkfoundation.org/apply-for-funding/what-we-fund/
[137] https://www.edgefund.org.uk/
[138] https://fundaction.eu/
[139] https://grantcraft.org/

10.4 Resilient Community Media Case Studies

10.4.1 Bellingcat

Bellingcat[140] was created by Eliot Higgins, who is also known as Brown Moses, is a citizen journalist and blogger, who mobilises a social media community to examine the conflict in Syria and the Middle East. His format enables great interaction between work and a cooperative rather than among autonomous producers. The platform also provides the channel for the workers to provide their services, but they engage closely, often in specific locality (international investigations or freelancers working together). His methodologies are championed open source citizen journalism.

10.4.2 Bristol Cable

The Bristol Cable[141] in the UK runs as a membership model. Membership is £1 per month minimum, but members tend to pay an average of £3 per month. Membership is founded on a principle that people get something back for their money "to create commonly owned public-interest journalism, produced by a wide range of people". In 2018 the media co-operative received a grant of £100,000 a year for two years from the Omidyar Network,[142] to expand its approach to community-driven journalism and work towards developing a sustainable model with membership at its core. The Cable's quarterly print magazine has a circulation of around 30,000 and a website that publishes around five pieces a week, both of which are free for anyone to read. Run as a co-operative, the publication takes its direction almost entirely from its 1,800 members, who get a vote in how the publication operates. Apart from membership fees, the Cable is supported through grant funding, print advertising, and workshop commissions. It's aiming to hit 3,400 paying members within the next year. The model of public-interest local journalism suggests that a donation-based cooperative model can also work on a small scale in some areas, if it is sufficiently well-targeted.

10.4.3 Clydesider

Clydesider[143] ran a crowdfunding campaign in autumn 2019 to build their solution-focused Community Action Journalism, keeping Clydesider magazine free for all. Their crowdfunding campaign aimed to work with the community. So ten percent of everything they raised went into a Clydesider Community Action Fund with the donation changing depending on how much they raised. The Clydesider is a social enterprise started by community activists from West Dunbartonshire in Scotland. They came together to set up Clydesider magazine to shine a spotlight on their community's positive news. Its goal was to highlight positive, solution-focused stories, which are mainly written by local

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[140] https://www.bellingcat.com/
[141] https://thebristolcable.org/
[142] https://www.omidyar.com/
[143] https://www.clydesider.org/

volunteers who are equally passionate about the community. The aim was to tackle some of the negative stereotypes which people have of West Dunbartonshire. Their unique way of working mixes journalism and community activism skills, creative expertise and local grassroots knowledge to develop solutions as part of the community.

A first issue launched in September 2016 and runs as a free, quarterly publication. They also use advertising rates that are competitively priced across quarterly publications. They offer special deals for social enterprises, charities and start-up businesses to assist the overall business community. Content is produced by a mixture of creative contributors, these include published and novice poets, authors, journalists, photographers plus local artists, cartoonists and designers. They seek out positive news about community groups. They are a "community magazine that truly is for our community and by our community". Each issue is a free forty-eight-page publication with a 10,000-print run which the team proactively distributes directly in our communities at street stalls, local events and in community centres, groups, libraries, schools, cafes, restaurants and shops – really anywhere local people spend their time. Estimated reach is 25,000 readers per issue. Angela Clark, a Clydesider volunteer describes how

> "I always wanted to be a journalist and went to college to do journalism, but I never pursued it, however I always had it in me that I wanted to write. When I started volunteering at Clydesider. I was really nervous because I hadn't written for a long, long time but as I came in each week, I started to realise there was something different about this organisation - it was community-led and not sensationalised."

> "This sat with me because I wasn't harming anyone with my writing, and I love it. What I love most about it is that people don't run away from you when you tell them you write for Clydesider. They want to tell you their story. It has also helped my confidence grow and I love writing about real people from my community."[144]

10.4.4 The Ferret

The Ferret[145] is a registered co-operative, and focusses on their own national, campaign or local investigations. It has places reserved for both journalists and subscribers on the board. This hybrid model is unique in Scotland and allows subscribers to become more than just a passive supporter. Subscribers are part owners of the project, and can influence how the project will develop and stand for election to the board. The Ferret was the first publisher in Scotland to be regulated by Impress

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[144] https://www.crowdfunder.co.uk/clydesider-magazine-crowdfunder
[145] https://theferret.scot/

and also adheres to the Scottish social enterprise code of practice. All stories are reviewed by experienced journalists before they are published, and it is our Reader Directors who review any formal complaints we receive. Transparency is sewn into the operation with paying supporters also becoming reader directors and reviewing any complaints. Readers can donate directly, become members, or offer gift memberships.

10.4.5   The Meteor

Manchester-based The Meteor[146] is a not-for-profit independently run organisation focussed on community and social justice for those that are neglected by the traditional press. It prides itself on challenging local power structures and tackling urgent and pressing issues. The Meteor has published over two hundred and fifty stories for our website and three printed special editions. It has worked with over thirty contributors, provided free training and creative workshops for more than seventy community members, and engaged and listened to over two hundred individuals through holding events and attending others across the city**.** It has connected and collaborated with over one hundred community groups and campaigns through its work. Co-editor Conrad Bower says they have chosen a cooperative business model to try to get as many people involved in this organisation as possible and "give them a chance to have a say in what our editorial line is, what particular investigations we're going to focus on and ultimately have a say in their own media" (Abbott, 2019).

10.4.6   Positive News

Positive News[147] is a community benefit society, a type of cooperative, which pioneers constructive journalism. A new approach in the media, which is about rigorous and relevant journalism that is focused on progress, possibility, and solutions. They publish daily online and a quarterly print magazine. It a co-operative owned by readers and journalists worldwide, and any surplus made is reinvested in the journalism. Through a #OwnTheMedia crowdfunding campaign, in 2015 Positive News became a community benefit society invested in by more than 1,500 people in thirty-three countries, age eighteen and eighty-nine, who each have equal influence. The directors are elected by and from a community of co-owners. Positive News was the first media organisation in the world to offer 'community shares' globally through crowdfunding.

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[146] https://www.themeteor.org/
[147] https://www.positive.news/

10.4.7 RADAR

The automated local news agency RADAR,[148] a joint venture between data-journalism start-up Urbs Media[149] (created in 2014) and the Press Association,[150] the UK national news agency, has been using Artificial Intelligence tools to enable the mass production of local stories from data. A team of five reporters have worked on one hundred and thirty story projects, producing multiple local version for each. They have published more than 40,000 individual local stories. These have been distributed to nearly all the local news publishers across the UK for use in print and digital products. The process uses the increasing amount of open data made available by Government departments and other public bodies, such as the NHS, and turns these into news stories at local level by drilling into spreadsheets that can contain many hundreds of individual local stories. To write each story individually would require many journalists, all working on the same set of data. This central processing civic and media operation does it centrally with natural language generation and human editing.

10.4.8 Social Spider

Social Spider[151] is a community interest company based in Walthamstow, London, and was a finalist in 2019 social enterprise awards. It publishes three monthly community newspapers with each written by and for local people, celebrating local successes, covering local news and holding those in power to account. Each paper features over ten community contributors per issue who work with editors to tell their stories and write about the issues affecting them.

10.4.9 View Digital Northern Ireland

As a non-profit community media organisation regulated by IMPRESS,[152] View Digital[153] provide a number of services, which provide income which help us produce original journalism. These include magazine sponsorship opportunities with the community and voluntary sector each print issue. They also offer media training and consultancy, and contract media production for other organisations. View Digital has emerged as a multi-faceted print, digital and community engagement model. Thematic print editions are run with different guest editors, filling a gap in the market for independent social affairs content for the community and voluntary sector in Northern Ireland. They independently produce and publish original social affairs journalism in VIEW magazine/ezine and VIEW Digital news site. Co-founder Una Murphy says,

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[148] https://medium.com/@urbsmedia/how-radar-became-front-page-news-55c2f399f9d6
[149] https://urbsmedia.com/
[150] https://pa.media/
[151] http://socialspider.com/
[152] https://impress.press/
[153] http://viewdigital.org/

> "This includes issues that have a major effect on society and get readers talking about them. VIEW readers are interested in topical social issues and we as journalists are motivated to provide interesting social affairs stories to inform our readers. VIEW magazine is printed and distributed to libraries and we also organise events to promote discussion and debate on issues raised by our journalism."

There are similar problems on both sides of the border. They are exploring new opportunities around four verticals: sponsored content, memberships, subscription and advertising. The hope is to bring in more revenue and bring on more young people and mentoring.

10.4.10 Value My News

Value My News[154] is a project to create new revenue streams for hyperlocals in the UK. It will help independent media leverage their community reach to finance their journalism. The project will develop an innovative suite of tools enabling community and hyperlocal news publishers to make money from, and track the sale of, hyperlocal stories, while at the same time copyright existing content. It will act as an agency to syndicate content from hyperlocals to other publishers in the UK via taxonomy sales. This means hyperlocal content could be searchable by, say, a postcode, but also by topic, such as health or football. VMN will enable publishers to easily access, buy and republish high quality editorial content from community and hyperlocal news organisations across the UK. Other opportunities include helping commercial brands market their products or services through the hyperlocal content, either as a one-off sale or on an ongoing basis. news, produced at the grassroots level, has value farther up the news food chain. By surfacing the best and most important stories, VMN hopes to ensure that content producers receive a fair share of the revenue generated from their work. It aims to transform the sector by capturing revenues otherwise leaking through the supply chain. It will build sustainability by creating revenue streams and by maximising the skills and expertise of the talented and dedicated pool of journalists working in the sector. Participatory media are part of the Independent Community News Network[155] the first representative body of its kind dedicated to supporting the interests of community and hyperlocal news publishers in the UK.

Launched in 2017, The Diffusion Network[156] was a coalition of five public-impact publications covering global health and science-related topics, working together to overcome the problem of distribution and syndication of good quality content. The testing was to conduct small-scale media experiments, and resource sharing. The network reached out to potential syndicators and collaborated to

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[154] https://www.communityjournalism.co.uk/news/c4cj-awarded-six-figure-fund-from-google-dni-fund/
[155] https://www.communityjournalism.co.uk/icnn/
[156] https://diffusion.network/

look at issues and challenges. The Diffusion Network was supported by the Bill and Melina Gates Foundation[157] and managed by Storythings,[158] with Mosaic Science[159] participating.

10.4.11 West Bridgford Wire

West Bridgford Wire[160] have been pushing the boundaries of video production for Facebook, website and Instagram channels. They use Instagram stories and highlights as a key channel for audience engagement and native advertising. Editor Pat Gamble shares ten tips:

1. Get tough on access. He insists on the same day access to new restaurant or event launches as the local legacy newspapers. The deal is — he gets the same access as other publishers and does the piece for free or you pay if he has to come a different time.
2. Get tough on money. Revenue — nobody tells you how advertising works or how Google rate cards operate or CPM so "you have to feel your way". Hyperlocals often start by charging £100 for a banner ad. "The generous part of you says let's see how it goes for half price. But now you pay, or I am not doing it. You understand the value of the access to the audience." After three years the site has half a million-page views a month, sometimes up to a million. So banner ads in simple positions are around £200-£500 with the advertiser producing the artwork. Free editorial is offered for anyone who takes three months.
3. It's trust, not page views that count. Most advertisers on the independent news site are not interested in the page views. The appeal is that there are no misleading headlines and there is quality good local content. Just because some content is thrust in front of people doesn't mean it is what they want.
4. Avoid pre-roll ads. They are hated by everyone, according to Pat so it's not the way to make money. So yes you might make more money but if it annoys your audience it's not worth it. Network ads at the bottom of the page however are lucrative.
5. Leverage your skills in fast moving industry. As a senior manager in logistics and transport, it's all about learning and adapting your skills to a fast-paced industry. Once committed to the site full time he registered for IPSO and leveraged his official registration for better access.
6. Fill a rucksack with great video kit. Over the past year, Pat has acquired about £3k worth of video and photography kit — drone stabilizers, mono pods and more — which helps him make high quality video. He has taught himself video editing so that he can produce and edit video quickly with subtitles and re-cut for different social platforms efficiently. Combined with walking the streets and catching the bus means he sees much of what's out there on his patch and can tell what's opening, closing, moving and shaking. "I'm the old-fashioned journo with the modern kit."
7. Ditch live for high quality video produced quickly. Facebook Live can have its place but he finds it better to produce higher quality video and edit quickly. It's rare that people are actually available to watch 'live'. An hour or so delay is rarely worth the sacrifice to quality.
8. Promo videos can offer added value. If there's a pub and a fly through video — then try to get paid £350/£400 for one of them. The establishment would need to pay up of £600 to make one and yet the site also offers 15–30,000 views "that's significant". So combining video plus audience means added value.

[157] https://www.gatesfoundation.org/
[158] https://www.storythings.com/
[159] https://mosaicscience.com/
[160] https://westbridgfordwire.com/

9. Instagram hard news works. As well as reaching a younger audience, Instagram allows you to tell hard news as well as features and they both seem to do well.
10. Instagram swipe up. On a business account with 10,000 followers Instagram offers the swipe up feature to link to other content. But the experience is more that the audience want to stay on platform. The wall can reach 500–1000 views.
11. Exist in the ecosystem. "You have relationships with everyone". This includes the BBC local democracy scheme and BBC linking out, PR companies, local organisations… You also have to be able to use what comes out on other media and primary sources as much as they will use your content under fair use. "It's all about the people skills," he says.

10.4.12 The West Highland Free Press

The West Highland Free Press[161] is a paper serving a geographical area of over 250,000 square miles, with some of the most isolated communities in the UK. The original founder members formed the board of the paper, along with some of the staff. In 2008, the employees took the business on providing around fifteen percent of the capital, with the remainder financed predominantly by the Baxi Partnership,[162] which supports employee ownership, with other finance from Co-operative and Community Finance.[163] Finance Director Paul Wood attributes stability to being an employee-owned publication, enabling them to provide a decent place to work to enable a quality product to connect with the community, harnessing that goodwill (the paper's distribution relies on the goodwill and piggybacking off school runs, post office pick-ups, other deliveries) that make it a co-production with the community.

10.5   Resilient Community Media Recommendations

10.5.1   Policy

- Establish ultra-local policy and delivery unit, learning the lessons from the experience of local authorities in urban and rural areas, which are succeeding in developing working solutions to their economic difficulties
- Who is needed around the table to do what on devolved and democratised personal data-trades?
- A systems approach of measuring actual compared to potential resilience of media firms would help to steer grant funding by measuring the impact of exogenous factors in communities as well as target funding towards greatest journalistic need
- Via forums such as the Local and Communities Group of the Global Forum for Media Development and the Internet Government Alliance, policy pressure needs to be put on Internet giants to deliver publishers with a greater return from their advertising. An increase in what many independent media make from advertising would be transformative.

10.5.2 Organisations and Networks

- Explore sharing economy platforms to share skills and grow capacity

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[161] https://www.whfp.com/
[162] https://www.uk.coop/directory/location/baxi-partnership-701
[163] https://coopfinance.coop/

- Develop a funder collaborative model such as the Community Listening and Engagement Fund,[164] hosted by The Lenfest Institute[165] for smaller news publishers by subsidizing the cost for newsrooms to test, develop and adopt community engagement tools, like Ground-Source[166] and Listening Post Collective.[167]
- Provide the intermediaries and institutions to enable small business to get a higher proportion of the business investment available in the UK, including a fuller understanding of venture and grant funding.
- Map and connect other organisations in civic life that can connect with journalism to better improve services and navigate information.
- How to offer equitable returns on investment between media working together. Who gets what from whom?
- Extend opportunities and awareness for advertising networks to the smallest independent publishers away from Google and Facebook advertising. Do they need help accessing such opportunities?
- New methodologies and more intersectoral transparency to understand the media supply chain including programmatic advertising and newspaper monitoring industries.

10.5.3 Practices and Practitioners

- To develop a body of practical knowledge about ultra-local economic solutions and local economic resilience.
- Systematic review of the significance of reader revenue as a percentage diversification and resilience
- Increase understanding around reader revenues such as user's ability or willingness to pay for journalism, shifting motivations to pay, key channels and touchpoints to drive local subscribers?
- Understand the business and revenue opportunity of blockchain for civic and community media.
- Revenue diversification needs to be studied as percentage of total incomes, not just types, in order to better understand the significance of each revenue stream to overall resilience.
- Set against deeper systematic business criteria and mission, this would also help to predict which revenue stream is worth the effort or more likely to work.
- Create a searchable database such as those used for start-ups in Asia (Splice Media)[168] and Latin America (SembraMedia)[169] via a systematic analysis based on longitudinal data of the ingredients for success for sustainable and resilient independent media models shared via a database of resilient models clustered into revenue streams.
- More knowledge and sharing on how media discover, define, design and develop their economic model.

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[164] https://www.lenfestinstitute.org/community-listening-engagement-fund/
[165] https://www.lenfestinstitute.org/
[166] https://www.groundsource.co/
[167] https://www.listeningpostcollective.org/
[168] https://www.splicemedia.com/
[169] https://www.sembramedia.org/

11   Summary
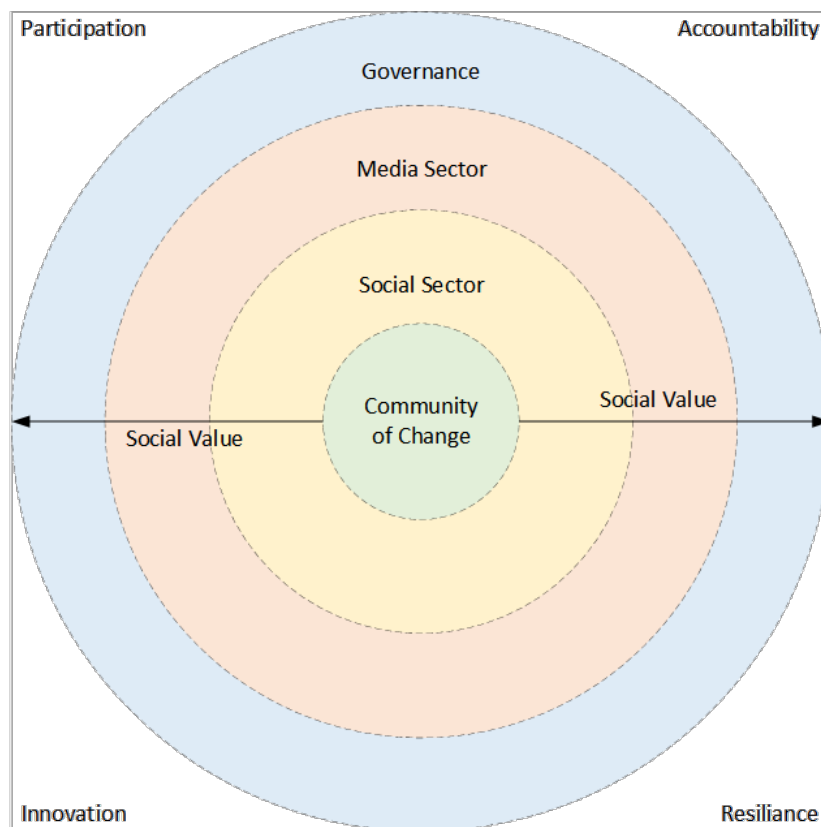
Figure 9 Circles of Change

Given the testimony and concepts that have been discussed in this report, the challenge now is to think about ways that ***community and civic media as social value media*** can be brought about in practice. If we are to renew our understanding and approach to the role of media in society, then we need to consider how community and civic media - *as social value media* - can be developed as a tangible and sustainable set of networks, organisations and practices, both socially and economically. To ensure that community and civic media plays an integral role in the social economy, as an effective tool for social reform, then we will need verifiable evidence of how these processes and practices might work, and what difference they will make. The rich traditions of community and civic media, as participation-based media, have a clear commitment to social accountability and democratic responsiveness. This gives a solid grounding to any furthering of these discussions and attempts that we might make to put them into practice when it comes to widening our experience it should be based on empirical evidence. Community and civic media activists and practitioners, therefore, must not only be validated for their work, and the change that they help to bring about, they must also be recognised and celebrated for their willingness to keep going, despite the lack of any kind of long-term, coherent and organised strategic support from the UK Government.

Community and civic media are clearly set apart from other traditions of media engagement and organisations. Their characteristics, however, are fragile and need careful tendering. The crucial difference suggested by examples in this report, moreover, is that the ethos of social change that is advocated by community and civic media activists does not exist in isolation, but is something that can be found throughout the social economy. This suggests that we should not be thinking simply in *media-centric* terms when we discuss reform. Talking about platforms and systems, technologies and processes will not get us very far. Instead, we should be thinking in *social-centric* terms, as social reformers. It doesn't matter what forms of media are being deploy, or if they are legacy or emerging forms of media. What is most important is that we understand and support the people who are engaging with them. The people who are supporting other people to learn about them, and the people who are tirelessly working to find funding for them, while also ensuring that they are well governed. We must keep in mind that it is the positive experience that we get from making, sharing and using different types of media that is important, not the status or reward that might be conferred on us.

Conversations about community and civic media and social change, then, must start with people and not with systems or technical processes. If there is collective agreement between the many advocates and champions for a social-centric policy reform agenda, as part of the wider reform movement of the social sector, then community and civic media can be greatly enhanced and will find a stronger role in society, with an enhanced visibility in the policy development process. There are many facets to this argument, and many contributing factors that feed into the tributaries and streams that feed the great river of debate about social reform, and it is time that community and civic media was more widely recognised for its contribution.
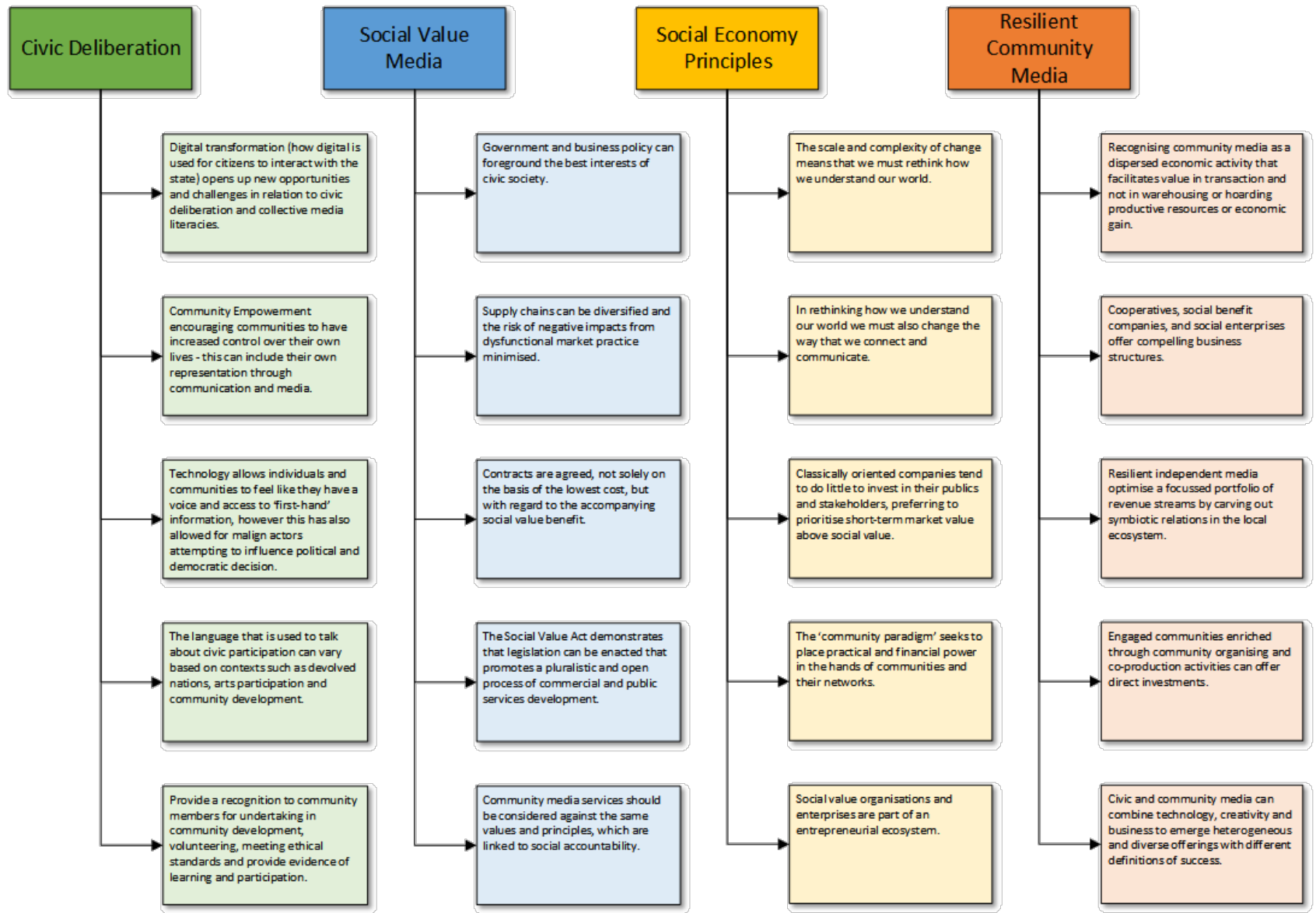
Figure 10 Social Value Media Reforms

Civic Deliberation

- Digital transformation (how digital is used for citizens to interact with the state) opens up new opportunities and challenges in relation to civic deliberation and collective media literacies.
- Community Empowerment encouraging communities to have increased control over their own lives - this can include their own representation through communication and media.
- Technology allows individuals and communities to feel like they have a voice and access to 'first-hand' information, however this has also allowed for malign actors attempting to influence political and democratic decision.
- The language that is used to talk about civic participation can vary based on contexts such as devolved nations, arts participation and community development.
- Provide a recognition to community members for undertaking in community development, volunteering, meeting ethical standards and provide evidence of learning and participation.

Social Value Media

- Government and business policy can foreground the best interests of civic society.
- Supply chains can be diversified and the risk of negative impacts from dysfunctional market practice minimised.
- Contracts are agreed, not solely on the basis of the lowest cost, but with regard to the accompanying social value benefit.
- The Social Value Act demonstrates that legislation can be enacted that promotes a pluralistic and open process of commercial and public services development.
- Community media services should be considered against the same values and principles, which are linked to social accountability.

Social Economy Principles

- The scale and complexity of change means that we must rethink how we understand our world.
- In rethinking how we understand our world we must also change the way that we connect and communicate.
- Classically oriented companies tend to do little to invest in their publics and stakeholders, preferring to prioritise short-term market value above social value.
- The 'community paradigm' seeks to place practical and financial power in the hands of communities and their networks.
- Social value organisations and enterprises are part of an entrepreneurial ecosystem.

Resilient Community Media

- Recognising community media as a dispersed economic activity that facilitates value in transaction and not in warehousing or hoarding productive resources or economic gain.
- Cooperatives, social benefit companies, and social enterprises offer compelling business structures.
- Resilient independent media optimise a focussed portfolio of revenue streams by carving out symbiotic relations in the local ecosystem.
- Engaged communities enriched through community organising and co-production activities can offer direct investments.
- Civic and community media can combine technology, creativity and business to emerge heterogeneous and diverse offerings with different definitions of success.

11.1 Civic Deliberation Reform

- Digital transformation (how digital is used for citizens to interact with the state) opens up new opportunities and challenges in relation to civic deliberation and collective media literacies.
- Community Empowerment encouraging communities to have increased control over their own lives - this can include their own representation through communication and media.
- Technology allows individuals and communities to feel like they have a voice and access to 'first-hand' information, however this has also allowed for malign actors attempting to influence political and democratic decision. This results in extremities in social discourse and ongoing struggles to reach consensus and compromise.
- The language that is used to talk about civic participation can vary based on contexts such as devolved nations, arts participation and community development.
- Provide a recognition to community members for undertaking in community development, volunteering, meeting ethical standards and provide evidence of learning and participation.

11.2 Social Value Media Reform

- Government and business policy can foreground the best interests of civic society.
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11.4 Resilient Community Media Reform

- Recognising community media as a dispersed economic activity that facilitates value in transaction and not in warehousing or hoarding productive resources or economic gain.
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- Engaged communities enriched through community organising and co-production activities can offer direct investments.
- Civic and community media can combine technology, creativity and business to emerge heterogeneous and diverse offerings with different definitions of success.

12   Recommendations

The recommendations identified in this report function at two levels. First, as a granular and specific set of actions and functions, and then second, as a broader set of organisational challenges that must be actioned in order to implement the preceding actions and functions. Recommendations are grouped, therefore, as: *policy*, *organisation and networks*, *practice and practitioners*. Before stating what might be necessary in *organisational terms* to take this agenda forward.

12.1   Funding Should Seek to Establish

12.1.1   Centre for Community and Civic Media Development

Develop a business plan and seek funding for a consortium grant to establish a trans-UK Centre for Community and Civic Media Development, in order to undertake and promote research and operational intelligence of community and civic media, the practices that it undertakes, the technologies that it uses, the business environment that it operates in, and the social and civic context that it is part of.

12.1.2   Community and Civic Media Leadership Network

Develop a business plan and seek funding to support and enhance the development of a trans-UK network for leaders, primary advocates and interested social sector partners, with the express purpose of collaborating in the policy development process with organisations such as DCMS, Ofcom, BBC, national and local governments, etc, as well as raising the profile and gaining recognition from social sector peers for community and civic media groups.

12.1.3   Community and Civic Media Literacies Model

Develop a business plan and seek funding for a values-based set of open-learning curriculum and literacies models and qualifications (i.e. within living labs) for the teaching of community and civic media as a social sector practice.

12.1.4   Community and Civic Media Practice Validation Model

Develop a business plan and seek funding to create a 'quality mark' for community media practitioners and groups to demonstrate their level of operation and engagement in fostering and applying community and civic media principles.

12.1.5 Community and Civic Media Dispersed Technologies Innovation Foundation

Develop a business plan and seek funding for the deployment of innovation-based technologies and practices, that can be adapted to community and civic media as relevant to the innovation-led social economic environment, which will be radically transparent, decentralised and dispersed.

12.1.6 Community and Civic Media Economic Development Foundation

Develop a business plan and seek funding to undertake economic planning analysis of community and civic media organisations as actors within the social economy and to develop economic policy recommendations for regulators and government. Investigating a Social Investment Communications model designed to recognise social value media as a distinct alternative commercial and public service media.

12.2 Policy Recommendations

- Engage with existing media and digital literacy programs and digital transformation community projects.
- Seek to offer civic and community media learning experiences as an alternative to skills-based training, such as digital storytelling, oral history, civic reporting, film making and social media for social good.
- Facilitate greater engagement between legacy media, such as the BBC Local Democracy Reporting scheme, and civic and community media projects.
- Priorities and support opportunities that facilitate new voices and open social conversations.
- Accredit civic and community content and services.
- Offering shared workshops and co-host community events in open and accessible media spaces, building relationships and improved visibility of civic and community projects.
- Advocate for civic and community media as an opportunity to improve media literacy in communities to explore solutions that combat misinformation and extreme discourse.
- Develop educational tools that can support individuals and groups to become more reflective and resilient when using the Internet to make and share content.
- Form an alliance/network of social sector, research, training and policy development organisations, with the aim of developing policy and resources based on situating community and civic media within the social value and social economy policy framework.
- Host and promote a forum (community of change) for social sector organisations dedicated to the development of leadership and advocacy in social value media and communications policy.
- Host and promote leadership and advocacy development and engagement events aimed at facilitating discussion, exploration and communication of social value and media communications leadership practice.
- Establish a facility for collating, recording circulating and advancing policy and research material relevant to community and civic media within the social sector, as social value communication.
- Commission the development and publication of reports and data for the purpose of publication, research and policy development.

- Commission the development of a community and civic media model-of-change, based on the principles of media for social innovation (MSI) communication for development (C4D), asset-based development, and social value communications.
- Commission the development of community and civic media reporting tools, diagnostic measurement processes, and governance evaluation criteria.
- Commission a repository and dissemination network for evaluative policy research.
- Commission and develop a social value communications quality mark.
- Commission and develop a social value communications leadership and development qualification.
- Commission and develop a suit of social value communications practice qualifications.
- Widen the policy planning scope of social sector organisations by commissioning research that incorporates community and civic media models.
- Commission empirical research and analysis that evaluates and tests the how social sector organisations are using community and civic media models.
- Promote closer integration between community and civic media organisations and social and civic sector organisation.
- Identify and articulate a theory of change based on a future-focused scope of potential developments in the emerging social economy.
- Commission additional empirical research based on field reports, with the aim of supplementing policy and research data.
- Distribute and disseminate policy and research evidence to gain wider circulation and impact between social sector advocacy and leadership organisations.
- Undertake comprehensive longitudinal content analysis of social communications media, incorporated with observational and site-specific case studies.
- Collate reporting from associated, advocacy, partner and monitoring organisations in the social sector.
- Undertake participant observation of engagement practices, and demographic analysis of volunteer cohorts.
- Establish ultra-local policy and delivery unit, learning the lessons from the experience of local authorities in urban and rural areas, which are succeeding in developing working solutions to their economic difficulties
- Who is needed around the table to do what on devolved and democratised personal data-trades?
- A systems approach of measuring actual compared to potential resilience of media firms would help to steer grant funding by measuring the impact of exogenous factors in communities as well as target funding towards greatest journalistic need
- Via forums such as the Local and Communities Group of the Global Forum for Media Development and the Internet Government Alliance, policy pressure needs to be put on Internet giants to deliver publishers with a greater return from their advertising. An increase in what many independent media make from advertising would be transformative.

12.3 Organisations and Networks Recommendations

- Provide guidance and publicity to explain and guide existing general community support programs that want to invest in civic and community media as a social value asset.
- Encourage current awardees of grassroots funding programmes to include a civic and community media element in their projects to improve local transparency, democracy and accountability.
- Seek to empower advocates with experience of informal media, publishing or journalism, within their community, to act as motivators and champions in producing good material.

- Embed civic and community media tools and methods within organisational communication strategies.
- Offer community development workshops to staff, volunteers and service users, to aid story-telling and everyday use of media.
- Develop and highlight diverse voices to increase representation and encourage the curation of user-generated stories, working with a communication professional to sculpt and build confidence with the topic.
- Host and facilitate networking and good practice-sharing for community and civic media and social sector organisations, fostering social value media and communications approaches.
- Offer community and civic media training programmes for organisations in the social sector.
- Offer a social value communications organisation quality mark.
- Offer a social value communications leadership development qualification.
- Offer a suit of social value communications leadership and development qualifications.
- Offer training and development opportunities for community and civic media leadership and advocacy in the social sector.
- Offer training and development opportunities for community and civic media practitioners in the social sector.
- Offer access to a repository and network of evaluative research practice.
- Track organisation development and economic sustainability through more granular and longitudinal studies of social-economic activity.
- Undertake economic impact studies based on organisational development and governance support, training and reflection.
- Support knowledge exchange by illustrating the viability of the link between community and civic media and the social sector.
- Promote best-practice knowledge exchanges with the aim of increasing communication and collaboration on projects and policy development between community and civic media groups and social sector organisations.
- Support innovation in community and civic media by promoting innovative and diverse forms of creative media engagement that encourage participation and critical thinking.
- Increase the circulation of evaluative publications and knowledge exchange based on experience gained from collaborative activities and projects.
- Build capacity to challenge the status quo in constructive, accountable and responsible ways. Support, track and assess innovation projects.
- Explore sharing economy platforms to share skills and grow capacity
- Develop a funder collaborative model such as the Community Listening and Engagement Fund,[170] hosted by The Lenfest Institute[171] for smaller news publishers by subsidizing the cost for newsrooms to test, develop and adopt community engagement tools, like GroundSource[172] and Listening Post Collective.[173]
- Provide the intermediaries and institutions to enable small business to get a higher proportion of the business investment available in the UK, including a fuller understanding of venture and grant funding.
- Map and connect other organisations in civic life that can connect with journalism to better improve services and navigate information.
- How to offer equitable returns on investment between media working together. Who gets what from whom?

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[170] https://www.lenfestinstitute.org/community-listening-engagement-fund/
[171] https://www.lenfestinstitute.org/
[172] https://www.groundsource.co/
[173] https://www.listeningpostcollective.org/

- Extend opportunities and awareness for advertising networks to the smallest independent publishers away from Google and Facebook advertising. Do they need help accessing such opportunities?
- New methodologies and more intersectoral transparency to understand the media supply chain including programmatic advertising and newspaper monitoring industries.

12.4 Practice and Practitioners Recommendations

- Offer workshops and development sessions to design and improve methods and facilitation tools.
- Promote service design methods that can be adapted to create accessible toolkits and training for practitioners to develop ideas and rich resources to engage with communities and include them in the co-design process.
- Offer recognition and accreditation for volunteer participation in civic and community media projects.
- Create incentives for taking part in order to develop confidence and motivation to continue.
- Support and facilitate networking and good practice sharing for community and civic media practitioners, fostering social value media and communications.
- Host and promote discussion and good practice of community and civic media by practitioners in the social sector.
- Offer a social value communications development practice qualification.
- Offer a suit of social value communications practice qualifications.
- Offer training and development opportunities for community and civic media practitioners in the social sector.
- Offer access to a repository and network of practice.
- Share and celebrate evidence of good practice and innovation.
- Increasing the number of active supporters and advocates who can share testimony and evidence within public discussions and debate.
- Offer direct and indirect support for community and civic media participation, based on targeted needs analysis and capacity building to support under-represented groups and wider engagement.
- Offer support for innovation and development practices through collaborative incubation projects.
- Increase the promotion and awareness-raising of community and civic media projects targeting social value objectives.
- Increased discussion and testimony from a wide range of participations in forums and network events. Increased attendance at training and development sessions, forums and workshops.
- Feedback from network events and training promoting interaction and diversity of experience and approach.
- Collate and share testimony from workshops, networking and training that wider range of developmental topics are being incorporated, discussed and positively feedback on.
- To develop a body of practical knowledge about ultra-local economic solutions and local economic resilience.
- Systematic review of the significance of reader revenue as % diversification and resilience
- Increase understanding around reader revenues such as user's ability or willingness to pay for journalism, shifting motivations to pay, key channels and touchpoints to drive local subscribers?
- Understand the business and revenue opportunity of blockchain for civic and community media.

- Revenue diversification needs to be studied as percentage of total incomes, not just types, in order to better understand the significance of each revenue stream to overall resilience.
- Set against deeper systematic business criteria and mission, this would also help to predict which revenue stream is worth the effort or more likely to work.
- Create a searchable database such as those used for start-ups in Asia (Splice Media)[174] and Latin America (SembraMedia)[175] via a systematic analysis based on longitudinal data of the ingredients for success for sustainable and resilient independent media models shared via a database of resilient models clustered into revenue streams.
- More knowledge and sharing on how media discover, define, design and develop their economic model.

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[174] https://www.splicemedia.com/
[175] https://www.sembramedia.org/
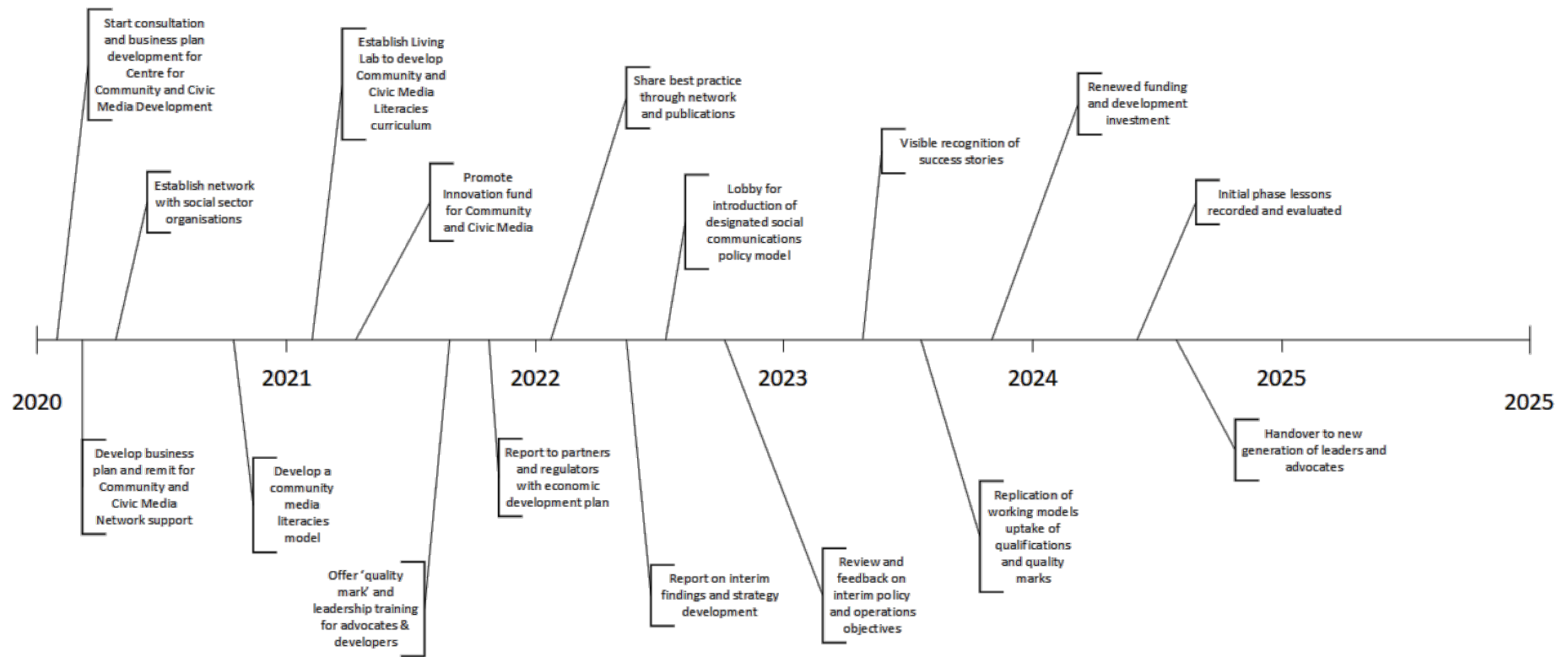
12.5 Timeline – Future Focus

Figure 11 Timeline - Future Focus

13   Glossary

Bridging Capital: is a type of social capital that describes connections that link people across different communities, groups, or organisations. Bridging capital is found in the number and quality of the relationship and network that a person has with groups outside their core social group.

Bonding Capital: is a type of social capital that describes connections within a group or community based on their similarities and shared social experiences. Bonding capital is seen in the way that people identify with a group and share a common sense of belonging and relationships.

Civic Media: A broad term to include small, hyperlocal or specialist interest publications of projects focussing on civic engagement issues. It may be supported by members, and serves a geographic location with news and information on a not-for-profit or cooperative basis.

Community Media: A broad and pragmatic approach is taken here, but the core component is a group or project that is not-for-profit, which is managed and governed principally by volunteers, and which serves a specific geographic community, a community of identity, or a community of interest.

Cultural Capital: is a type of social capital that describes the available cultural assets that a person has in the form of education, style of speech, style of dress, and so on, and which enable social interaction between people acting in different social classes and communities.

Deliberation: is the ability of groups in a community to pool their thinking to look at difficult social problems and explore potential solutions that can contribute constructively to the development of innovative, resilient and sustainable solutions.

Hyperlocal Media: Is a term that is broadly used in by journalism-focussed publications, both online or print that create content designed to provide news or content services relating to a town, village, single postcode or other small, geographically defined community.

Resilience: is the ability to change and adapt to circumstances, and to meet a wide range of challenges and problems by offering creative and developmental solutions on multiple levels and in collaboration with multiple partners and co-producers.

Social Media: Any forms of social interaction via media might be classed as social media, however, the specific use of data-driven group messaging and content sharing platforms would be largely recognised as the main form of group or community interaction.

Social Sector: Previously accounted for as the Third Sector or the Civic Sector, this is the combination of social, civic and public bodies that interact to provide services to the public on a not-for-private-profit basis, and separate from governmental control.

Sustainability: is the process of managing change in society that ensure that any investments that we make based on technology, social institutions and organisations will be made in a way that is balanced and in harmony, enhancing our potential to meet our present and future needs.

14   Methodology & Ethics Statement

The task of this project was to coordinate and collate links and resources relevant to the study, practice and policy development process associated with community media in the UK. This includes forms of practice-based and policy-informed thinking. The approach to research sought to identify the strengths and areas for improvement of community and civic media, and the dissemination of this information, based on an analysis of the outcomes of the investigation and evidence drawn from interviews and discussions. The emphasis was on optimising current thinking and experience of social and economic value of community media, as it is derived through practical activities and testimony, in a form that is appropriate to the diverse media practices and approaches that are associated with all forms of civic and community media.

All parties to this report take seriously, and will considers fairly, all concerns about the conduct of research that is raised in good faith. We believe that all researchers, partners and participants should be able to raise legitimate concerns without fear of their professional role or social position being risked. As well as the internal governance processes of Internews and the Community Media Association, this project has been undertaken in line with the ethics and research accountability standards of the University of Central Lancashire. Any concerns that might be raised about the practice of research and investigation by the project team, which cannot be resolved initially with the project team, should be addressed to the project commissioner, Rosie Parkyn at Internews.

15   Creative Commons Statement

Work undertaken in this project, where possible, has adhered to the conventions of Open Research and Creative Commons attribution, based on non-commercial use principles. This means that work will be published in the public domain, unless a specific request is made not to include direct reference to any statements or issues that participants might wish to refrain from sharing publicly. These principles are further subject to the GDPR guidelines of the organisations that are associated with the project.

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16 Researcher Bios

16.1 Dr Jennifer Jones[176]

Jennifer is an independent researcher and digital media practitioner interested in promoting and supporting media literacy and community media for a change through Media for Communities. Her PhD examined the rise of alternative media and citizen journalism at the Olympic Games. She works with art, educational and community groups across the UK to develop media and digital literacies using citizen journalism, event-based media activism and participatory approaches to civic and community media. She is also an award-winning freelance journalist.

16.2 Dr Rob Watson[177]

Rob is an independent researcher currently working with a number of community media organisations to help identify their strategic objectives and explain key change processes in accessible and inclusive manner. Rob has extensive experience developing collaborative ICT systems and literacies for social media learning and development. Rob's work focusses on the promotion of community media and digital inclusion by looking at training, governance, advocacy and support for community media and social sector organisations. Rob publishes regular blogs, and podcasts about community media, hosting regular professional issues-based discussions.

16.3 Clare Cook[178]

Clare has published in international media and business journals. Her expertise focuses primarily on media sustainability, especially through the lens of revenue models. Her recent research into hyperlocal and politically pressured media revenue models has been used as evidence by the Department of Culture Media & Sport and the Department for International Development. Her work on viability, sustainability and resilience co-authored within Sustainable Business Models on the Net and Nesta's Mapping the Road to Sustainability. Her focus is primarily on putting knowledge into practice.

16.4 Suggested Citation

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[178] https://www.uclan.ac.uk/staff_profiles/clare_cook.php

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