

## Short documentary films

*Work Package 5*

*Deliverable 5.3*

*March 2018*

Project coordinator:



Project beneficiaries:





## Short documentary films

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## Description of the Product

Deliverable 5.3 is a series of six 5-minute films, each one relating to the themes, topics and findings of each of the Key Stories developed in WP3: Sustainable Coastal Tourism; Eutrophication; Invasive Alien Species; Marine Renewable Energy; Sustainable Fisheries and Microplastics.

The films have been designed in terms of editorial format and style to be primarily for online viewing.

Please see below for more details on the development of the approach and content of the films.

The films are topical, engaging, informative and journalistic. In each case they feature expert interviewees to explain the issue and each film also showcases several case studies as examples of how businesses and communities in Europe are working to address the issue in question

### *Summary of storylines*

#### Sustainable Coastal Tourism

We visit Rimini, one of Italy's major coastal resorts to find how the town and surrounding areas are taking a new sustainable approach to tourism. Environmental economist and advisor to the municipality, Anna Montini, explains how tourism is a vital part of the economy, but has caused environmental and social problems with the sheer volume of visitors. The film explores several local examples of 'best practice' which together are part of the region's policy to make its vital tourism industry more sustainable: recycling schemes to reduce waste; cycle lanes to reduce traffic; nearby coastal habitat restoration at the mouth of the River Conca and a beach resort, Bagno Giulia, which features renewable energy and water recycling.

#### Marine Renewable Energy

Marine Renewable Energy has a vital role in powering Europe with clean energy and as an important 'blue growth' opportunity for coastal regions but there are concerns about the impact of off shore energy installations on ecosystems and wildlife. Oceanographer Jon Rees of CEFAS, explains how the UK's offshore wind industry is growing and contributes to efforts to tackle climate change. He explains, along with Aonghais Cook from the British Trust for Ornithology how the wind industry's developers and engineers are working with ecologists to learn lessons and minimise the environmental impact of offshore wind farms - particularly in relation to birds and marine wildlife. We hear from the Sophie Hartfield Lewis from Ørsted, the Danish renewable energy company, about their efforts to develop off shore wind power responsibly and taking into account the impact on the marine ecosystem. The film visits the UK town of Grimsby, once a major fishing port to look at how the renewable energy industry is offering new opportunities to coastal communities by stimulating jobs and economic growth.

#### Eutrophication

Finnish marine biologist Seppo Knuuttila, and Marjukka Porvari, Director of the Clean Sea projects at the John Nurimen Foundation explain the process of eutrophication, the connection between farming practice and the sea and the impact of eutrophication - particularly in the Baltic Sea. The film visits Finnish farmers Markus and Minna Eerola, to find out how their farming practice aims to reduce nutrient run-off. Stella Höynälänmaa, Conservation officer, with WWF Finland's Ecological footprint programme, explains the connection between intensive livestock farming and

eutrophication and we find out how the Consume Less Meat campaign is encouraging Finnish consumers to reduce their meat consumption.

### Invasive Alien Species

International shipping is vital to global trade but marine scientists at AZTI, a European technology centre, explain how ships transport marine species around the world in their ballast water and how this leads to the introduction of Invasive Alien Species which can harm marine ecosystems and cause economic damage. The film visits the port of Bilbao in Northern Spain to talk to representatives of the shipping industry. We find out how the ship builders and owners are responding to the problem of IAS and what they are doing to comply with new international regulations for the treatment of ballast water to avoid the spread of IAS.

### Sustainable Fisheries and aquaculture

Anders Karlsson-Drangsholt, a marine biologist with the Bellona Foundation, explains how European capture fisheries are overexploited. While we need to do much more make capture fisheries sustainable, if we want to continue to eat sea fish we will also have to rely more on fish farming. European aquaculture already provides 25% of our consumption but much of the industry is far from sustainable. Problems include unsustainable feed, often wild caught fish and the spread of disease from densely packed fish pens. The film talks to Mike Velings of Aquaspark a Netherlands-based company which invests in sustainable aquaculture schemes and to Esther Luiten of the Aquaculture Stewardship Council which runs certification schemes for responsible aquaculture. We visit Norway to find out about two sustainable fish farming projects: the Bellona Foundation has teamed up with Norwegian seafood company Leroy to farm salmon more responsibly using seaweed to clean the water around the pens. Sogne Aquais is an onshore halibut farming enterprise which runs without the need for chemicals or antibiotics and can return clean water from the fish pens to the nearby fjord.

### Microplastics

Professor Richard Thompson of Plymouth University, a microplastic pollution expert, and David Smith of UK campaign group, Surfers Against Sewage explain how plastic waste from a variety of sources including packaging, cosmetics and disposable items ends up as microplastic pollution in European seas - and how it harms marine creatures and potentially human health. Henning Wilts of the Wuppertal Institute explains how our current economic model encourages waste and the need to move to a 'circular economy' model which would eliminate plastic waste, the source of the problem. The film talks to design and product strategists at Ecover, the European household cleaning product company which has recently switched to 100 per cent recycled plastic in its packaging and has committed to a transition to biodegradable plastic packaging. The film also visits smaller businesses in Germany and France to find out how ethical shops and cafes are working with consumers and the public to reduce the use of throwaway and plastic packaging.

The films have been designed in terms of editorial format and style to engage a range of different audiences through a variety of different online web platforms and media channels and to have the capability to serve different communication purposes: to be commissioned or acquired by an online media channel, to feature on a more specialised stakeholder website; to be disseminated through social media, to be screened at a seminar or to be relevant for classroom or university use

In addition the Key Stories identified certain specific audiences as follows:

Films	Specific audiences identified by Key Stories
Coastal Tourism	Tourists / General Public

Eutrophication	High School / University Students / General Public / Consumers
Invasive Species	Shipping Industry / General Public / news outlets
Marine Renewable Energy	MRE Investors / Coastal communities / General Public / news outlets
Microplastics	General public / news outlets
Sustainable Fisheries	General public / news outlets

## Target Audiences and Ocean Literacy Goals

The films have been designed in terms of editorial format and style to engage a range of different audiences through a variety of different online web platforms and media channels and to have the capability to serve different communication purposes: to be commissioned or acquired by an online media channel, to feature on a more specialised stakeholder website; to be disseminated through social media, to be screened at a seminar or to be relevant for classroom or university use

In addition each Key Story analysis identified specific audiences and Ocean Literacy goals as set out in the table below.

This has also informed the development of the film format and content as described more fully in the section below on the Design and Development Process.

Target group	Ocean Literacy Goals
Coastal Tourism Coastal tourists	<ul style="list-style-type: none"> <li>• Raise awareness on impact mass tourism</li> <li>• Encourage tourists to support or choose more sustainable activity in region</li> <li>• Inspire people with positive stories and examples sustainable best practice</li> </ul>
Eutrophication Secondary level (school) and tertiary level (university) students	<ul style="list-style-type: none"> <li>• Increase knowledge of Eutrophication process and complexity</li> <li>• Increase understanding of individual meat consumption as a driver for Eutrophication</li> </ul>
Invasive Alien Species Shipping Industry General public Young people (education)	<ul style="list-style-type: none"> <li>• Raise awareness of IAS</li> <li>• Encourage uptake of ballast water filtration technology showcase best practice</li> </ul>
Marine Renewable Energy General public Young people (education) MRE investors	<ul style="list-style-type: none"> <li>• Encourage more informed public debate</li> <li>• Convey state-of-the art knowledge on the effects of MRE on biodiversity and show how planning and design and collaborative approaches between industry and marine ecologists can protect the natural environment.</li> <li>• Encourage investment in MRE</li> </ul>

	<ul style="list-style-type: none"> <li>• Inform coastal communities of the economic benefits and environmental sustainability of MRE</li> <li>• Reach public through media channels and other multipliers</li> </ul>
<p>Microplastics General public, young people</p>	<p>To reach public through media channels and other multipliers To convey the complexity of micro plastics issue and the interaction between science, communications and cultural activities; To convey rising public awareness and dynamic public perceptions, opinions and movements coalescing around this issue</p>
<p>Sustainable Fisheries General public /Consumers</p>	<p>Encourage more informed public debate by clarifying sustainable fishery certification scheme and about fisheries co-management Show how collaborative approaches between aquaculture and natural science community can lead to more environmentally sustainable fish production and reduce impact on wild stocks. Reach public through media channels, and other multipliers</p>

## Design and Development Process

### *Developing the approach*

Deliverable 5.3 was originally presented as a ‘film competition’ in the project proposal. This concept was undeveloped and therefore we decided to take a step back to look at the Key Story development work in WP3 and to consider how best to communicate the Key Story themes in a video format. The communication strategy could follow one of two approaches:

We produce video materials that are highly specialised and target a very narrow audience; or

We could produce video materials that offer flexibility, adaptability and longevity to engage a range of possible audiences and which could appeal to commissioners across a range of possible channels and platforms.

To maximise the relevance of and engagement with the video materials we began the development process by following the second approach.

We felt that whatever style of film was developed, they should meet certain criteria to maximise potential outreach opportunities:

- to have the capability to work on a variety of different platforms and channels including online channels, ResponSEAbLe’s web platform, other web platforms, to be accessible through social media;

- to engage and reach a range of different audiences and to have the capability to serve different communication purposes – e.g. to be commissioned or acquired by an online media channel, to feature on a stakeholder website or social media platform, to be screened at a seminar or to be relevant for classroom or university use

- a series of films is often more attractive to a commissioner than a one-off;



- online, social media and educational use favour short films (around 5-minutes or less) and ultimately provide a wider range of dissemination opportunities than attempting to achieve broadcast television commissions.

Therefore, through the initial development process, Deliverable 5.3 has been adapted from a 'Film Competition' to series of six short films, each focusing on one of the Key Story themes. Each film in the series, as well as the series as a whole, has been developed with a view to having multipurpose application in a range of online channels, web platforms and scenarios and to reach a range of audiences.

## *Considering Behaviour Change*

Our development process also considered behaviour change, following the discussion presented in the ResponSEable group meeting in Jurmala in April 2017. We considered that exposure to information alone does not necessarily lead to behaviour change and individual action.

If possible we wanted the editorial approach of the films to incorporate principles that work well in behaviour change campaigns:

1. give the audience an incentive;
2. keep the story or message positive;
3. use stories to convey the ideas and information;
4. demonstrate social influence – that influential individuals have adopted the behaviour.

## *Considering journalistic principles and 'trusted information'*

As set out above, we wanted to develop an approach to the films that would be likely appeal to a range of multiplier channels and platforms. The films not only have to appeal to a target audience, they also have to appeal to content commissioners who control the content of media channels and web platforms. These could be stakeholders or they could be online news and information channels. These will be the means by which the films are disseminated in WP6.

News and media channels of course require content which is produced to the highest journalistic standards – i.e. which is factual, authoritative, balanced, and transparent – as well as interesting. Audiences, rightly expect that information sources are trustworthy, accurate and truthful. So in addition to the possibilities for behaviour change, the development process has also given due consideration to journalistic integrity.

Therefore the development process blended both considerations to follow an editorial approach that maintains high standards of journalistic integrity; is engaging and informative; and which also strives towards delivering behaviour change.

Journalistic stories which feature people and case studies undertaking affirmative action on a particular issue provide a narrative format which can achieve both the journalistic and behaviour change criteria by setting out the issue and 'problem' and showing that a solution is possible, practical and desirable, and then demonstrating the solution as a working case study. As well as informing a viewer, the takeaway message is that solutions exist and are replicable and achievable.

## *Development of the content and audience*

The development of the content of each of the six films has been guided by the thematic priorities and specific ocean literacy needs and target audiences which have been identified by the Key Story analysis and through small working groups of project partners, including the lead partners for individual Key Stories. In collaboration with the working groups, **tve** researched case studies and

interviewees that best illustrated those thematic priorities and which could transform them from concepts and issues into engaging, journalistic stories. We also selected case studies and interviewees to give a broad geographical spread. Individual films in the series may also appeal to more specific audiences or be aimed at has tailored towards the specific primary audiences and topics identified through the findings of WP3 in each of the Key Stories.

## *Development through a Living lab process*

A Living Lab development process does not fit readily into a film production. This is because a film cannot be readily user tested during the production and radically adapted once filming and editing are underway (unlike for example a computer game or phone app). In a film production process, major changes should occur at the planning stage, before filming begins.

Keeping this in mind we were able to test concepts on film formats and durations using stakeholder surveys. Four surveys were sent out to four groups of stakeholders with each group comprising around 150 different users. The feedback from our surveys guided our design process especially with regard to the format, style and duration of films and yielded useful information about how stakeholders use films as communications tools.

In summary, the four surveys suggested that users would value a multipurpose film, which could be posted online and also used for education and meetings and events and shared through social media. Overall, users favoured a 3-minute duration. While we noted this preference, in reality the complexity of the stories required us to produce slightly longer films and we opted to aim for a 5-minute duration. This also allows the option to produce shorter versions of the current films which may work better on certain platforms.

Details on the survey results can be found in the following documents

*[Sustainable Coastal Tourism Films Survey REPORT](#)*

*[Eutrophication Films Survey REPORT](#)*

*[IAS Films Survey REPORT](#)*

*[MRE Films Survey REPORT](#)*

Brief description of the production process

Following the development process **tve** undertook the production process for each film:

- researching initial ideas for interviewees, case studies and locations;
- consultation with Key Story leads and small working groups;
- further research on interviewees, case studies and locations;
- further consultation with Key Story / working groups leads where available
- setting up filming, including logistical and travel planning, developing questions for interviewees, producing a draft structure or script, briefing the director / cameraman with a shot list, questions, call sheet, draft script etc
- editing
- final post production work, including sound mixing colour correction, captions etc

## How Effectiveness is Monitored and Evaluated

For the next phase of activity, **tve** will design a monitoring and evaluation plan and will develop it in consultation with project partners with expertise in this field especially NUIG and Plymouth University.

### ***Audience reach and impressions***

One measurement of effectiveness is audience reach – how many people have clicked on a link to select the films and how many people have viewed the films.

We will measure reach in the following ways:

- through the numbers of participating stakeholders, media channels and multipliers;
- Online video sharing metrics (Youtube views)
- Social media sharing metrics; Facebook, Twitter etc

### ***Viewer and stakeholder feedback***

We will also devise and conduct a series of stakeholder and viewer surveys.

We will create surveys aimed at different types of audiences – general public; industry; education and training.

The surveys will aim to measure whether viewers engage with the information content of the films and also whether there is evidence of attitude or behaviour change.

We will work with ResponSEAbLe partners and multipliers to undertake the monitoring and evaluation stage

## Testing Carried Out To Date

No further audience testing has been carried out to date as the films have not yet been released for public viewing.

## Wider Dissemination and Evaluation

### ***Outline dissemination plan***

In the next phase of activity **TVE** will devise and implement a detailed dissemination plan for the film series.

We will market the films directly to:

- a wide range of European online news and media channels and other multiplier organisations;
- organisations and businesses which have featured in the films;

- a list of around 500 organisations already contacted as part of the design and development stakeholder survey work;
- respondents to the stakeholder surveys;
- European marine and oceanographic institutions;
- networks of the ResponSEABLE partners;
- universities

We also will promote the films as widely as possible through social media channels.

## Links to Online Deliverables

The films are available to view or download at this link

URL: <https://vimeo.com/album/5078890>

Password: respfilms

Product name	Short description (paragraph)	Which Key Stories involved	Link to product(s)	Target audience	Main dissemination channels/names of few multipliers	Dissemination – goals - how many people did you reach/plan to reach	Effectiveness (how effectiveness has been/is planned to be tested)
Film series	Series of 6 x 5-minute topical video features. Each film focuses on themes and case studies relevant the relevant the Key Story and showcases examples of action by business and communities.	All 6 Key Stories	Link: <a href="https://vimeo.com/album/5078890">https://vimeo.com/album/5078890</a> Password: respfilms	General General public Consumers  Education Tertiary students Secondary students  Specific MRE investors Coastal tourists	European online news channels / online newspapers;  Stakeholders including recipients and respondents of the surveys;  Universities  Marine and oceanographic institutions  Organisations and businesses which have contributed to the films	Mass media audiences in Europe.  Approximately 500,000 – 750,000	Numbers of participating stakeholders and multipliers and channels;  Social media reach metrics;  Online viewing metrics;  Stakeholder and viewer surveys.

## ANNEXES

# Sustainable Coastal Tourism Films Survey

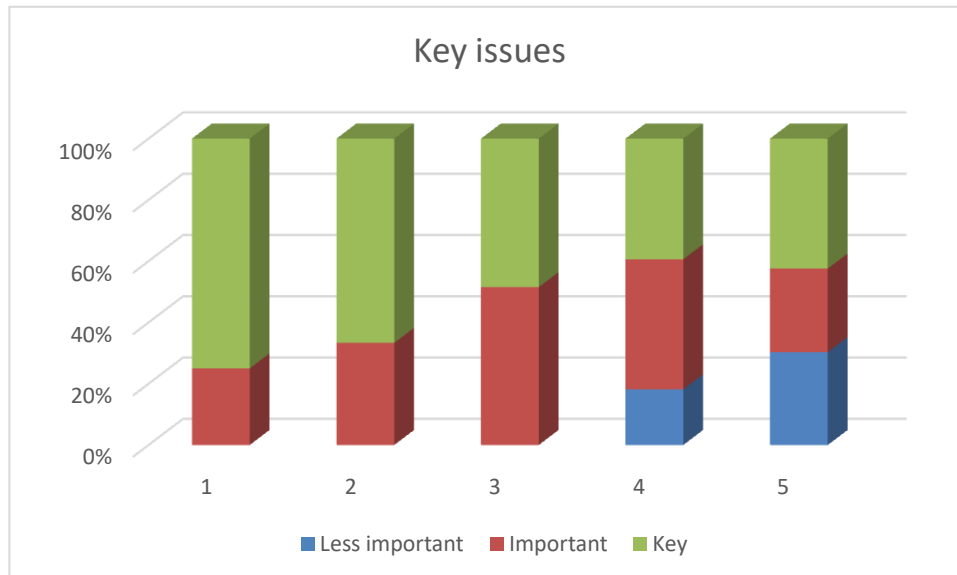
### 1. Participants

1. Aleksei Lotman, Estonian Fund for Nature
2. Maria, CCB
3. Paula Biveson, Baltic Sea Action Group
4. Rimtautas, LAAS
5. Juris Aigars, Latvian Institute of Aquatic Ecology
6. Justas, Baltic Environmental Forum
7. Audrone Alijosiute, BEF Lithuania
8. Anders Omstedt, University of Gothenburg
9. Zanda Melnalksne, Zemnieku saeima
10. Magnus Lehman, The Baltic University Programme
11. Sally Clink, Baltic Sea Advisory Council
12. Rosita Zilli, Euro Coop
13. Anders Johnson, Om my own
14. Markku Marttinen, Finnish Federation of Recreational Fishing
15. Peter W, Federation of Swedish Farmers LRF
16. Liisa Pietola, Central Union of Agricultural Producers and Forest Owners MTK
17. Mathias Bergman, The Foundation for a Living Baltic Sea/Baltic Sea Action Group (BSAG)
18. Christopher Reeves, Baltic Development Forum
19. Samu Numminen, Central Baltic Programme 2014 - 2020
20. Pieta Jarva, Baltic Sea Action Group
21. Eda Andresmaa, Estonian Ministry of the Environment
22. Gun Rudquist, Stockholm University Baltic Sea Center; project Baltic Eye
23. Alexandra Ershova, Russian State Hydrometeorological University
24. Ottilia Thoreson, WWF
25. Mikhail Durkin, Coalition Clean Baltic
26. Laura Uusitalo, Finnish Environment Institute
27. Anu Suono, WWF Baltic Ecoregion Programme
28. Lars Vallin, Swedish game fishing organisation
29. Eero Jalava, Baltic Sea Action Group/Foundation for a Living Baltic Sea
30. BalticSea2020

31. Sonja Haugaard Christensen, Baltic Sea NGO Network
32. Harri Kuosa, Finnish environmental institute
33. Kaj Granholm, Independent expert
34. Kaare Manniche Ebert, Danish Sportfishing Association

## 2 Key issues

1. Promoting better farming & land management practices eg sustainable / organic / nutrient recycling
2. Agricultural policy making
3. Environmental policy making
4. Food industry and food
5. Consumers and consumer food choices



### Further suggested issues

- Fisheries policy
- Nature conservation & climate change
- Water quality and health
- Soil health
- Society knowledge and awareness
- Harmonization of policies
- Carbon (C) sequestration
- Historical loads
- Atmospheric input
- Waste management
- Food chain management
- The image we have of food

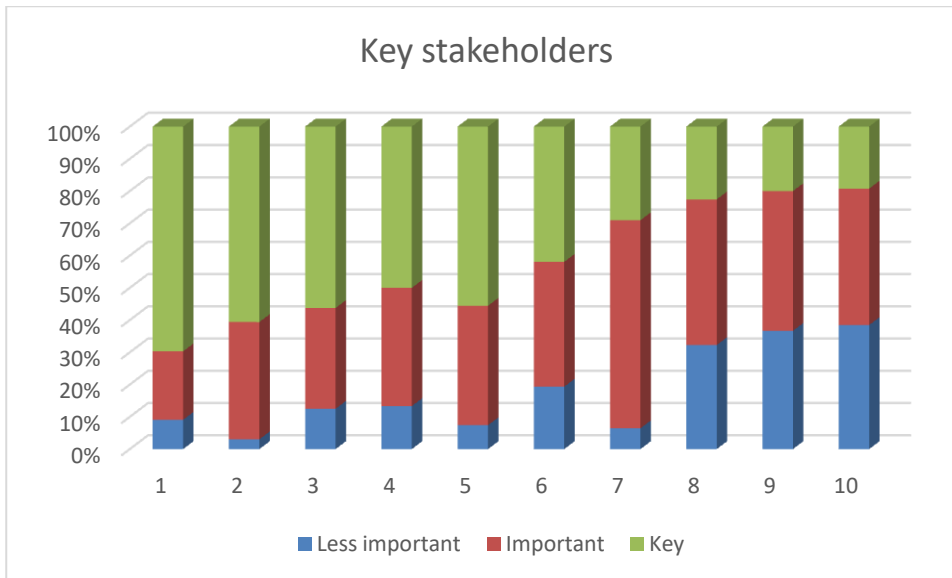
### Key areas of concern

*Environmental and agricultural policy making; Historical loads; Water Protection in Agriculture; Nutrient cycling; Society knowledge rising; The links between the oceans, the soils and the climate; Use of recovered/recycled P and N for fertilizer; Pollution, especially plastic; Systemic transition to circular economy; The mechanisms of bringing back carbon (C) to the soils.*

## 3 Key stakeholders

1. Agricultural policy makers
2. Environmental policy makers
3. Farmers
4. Consumers / general public
5. Universities / higher education (including agricultural / land management courses)
6. Organic / sustainable farming sector
7. NGOs and environmental groups
8. Mineral fertilizer industry
9. Food Industry
10. Secondary school education / teachers

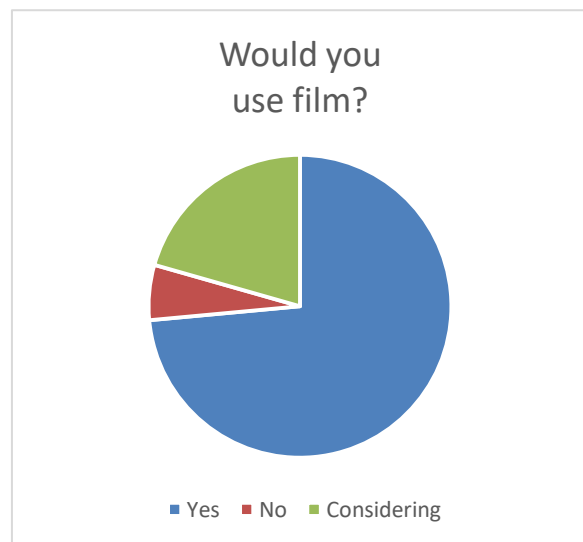
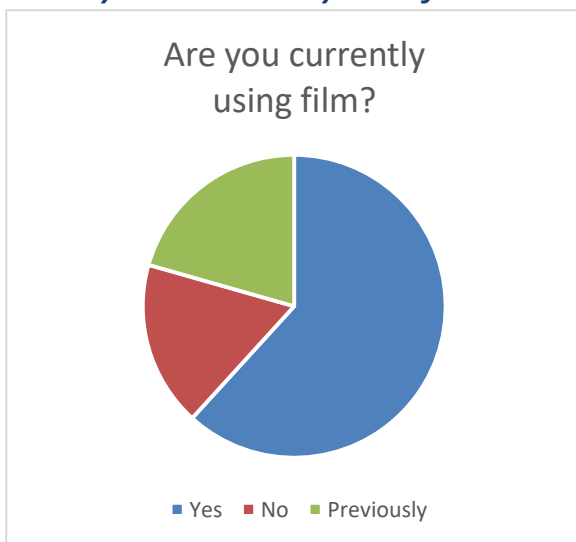




**Further suggested stakeholders**

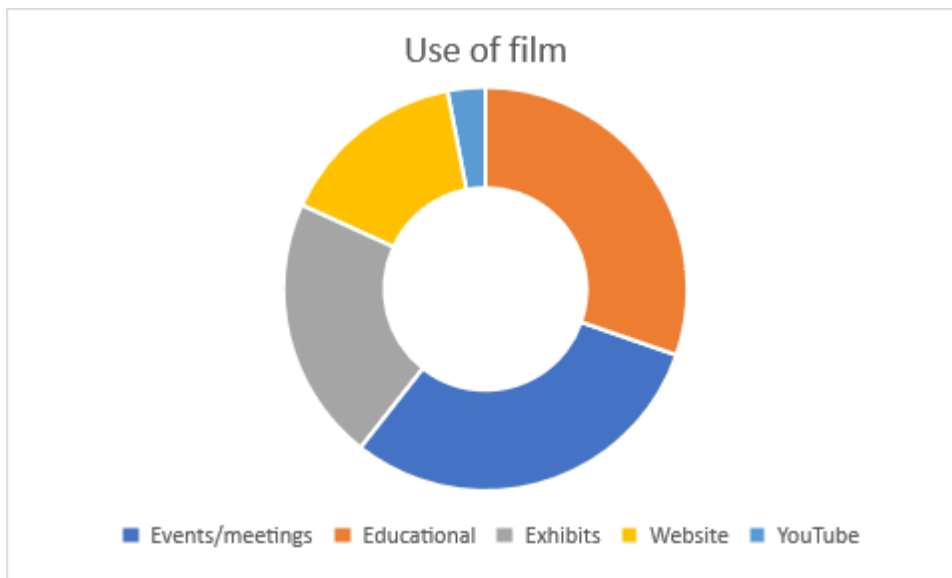
- farmers' advisory groups, farmers' unions
- renewable energy sector
- other research institutions
- enterprise and innovation policy makers
- policy makers in the EU level, MEPs
- urban water treatment facilities
- municipal planners
- regional policy makers
- media companies
- retail companies
- permit authorities
- rural entrepreneurs and villagers
- advisors and consultants
- people with disabilities
- young people

**4 Do you currently use film?**



**5 How do you use film**

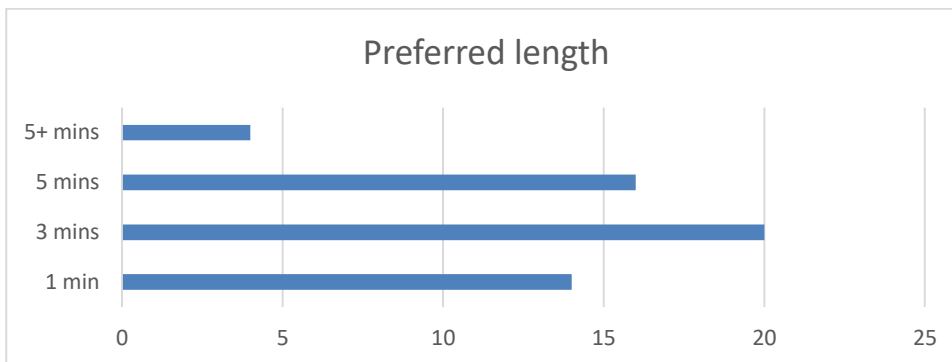
1. Screen films as part of events and meetings
2. Provide films as part of an educational resource
3. Screen films as part of exhibits and / or visitor information
4. Stream videos on website and You Tube



**Further information on how you use film**

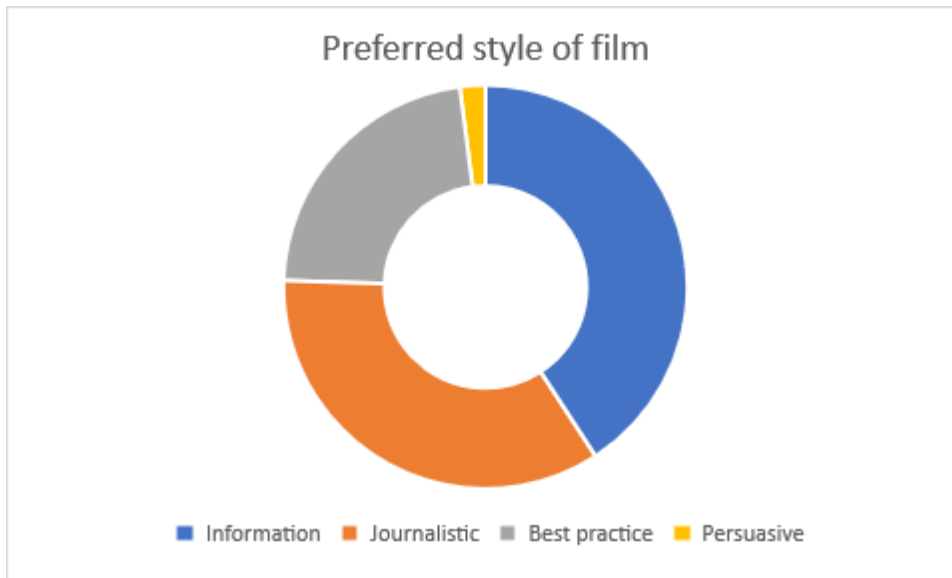
- No films address the non-point run-off issue
- We would love to make more films but budgets don't allow
- Visual info always has a bigger influence on the audience
- "A picture is worth a thousand words"
- We use films are used in targeted communications, not online all the time
- Written medium preferred because subject is technical
- Need to be up-to-date

**Preferred lengths of films**



**6 What types of film do you prefer**

1. Information – setting out the key facts around issue, clearly, concisely
2. Journalistic – factual, balanced, logical argument, story-led, independent point of view
3. Best practice – exploring solutions though 'best practice' case study or positive story
4. Persuasive or advocacy – trying to influence your audience's point of view or behaviour
5. Shock tactic - perhaps we need something more forceful



## 7 Case studies and positive examples

- Baltic Sea Farmer of the Year Award winners  
[http://wwf.panda.org/what\\_we\\_do/where\\_we\\_work/baltic/solution/agriculture\\_reform/farmer\\_of\\_the\\_year/baltic\\_sea\\_farmer\\_of\\_the\\_year\\_2018/](http://wwf.panda.org/what_we_do/where_we_work/baltic/solution/agriculture_reform/farmer_of_the_year/baltic_sea_farmer_of_the_year_2018/)
- BERAS project and organic farming in general.
- BSAG leads a nutrient cycling business ecosystem that has business examples on nutrient cycling.
- Contact Prof Anders Stigebrandt GÅrteborgs university for more understanding of the Dynamics of eutrophication and internal loading
- Contact Bengt Simonsson Teknikmarknad.se for a movie of how phosphorus can be restored from the bottom sediment and reused
- Contact Anders Kihl on Ragnsell.se to hear more on how they want to close the loop of nutrients from city to land by using the P in sewage sludge
- Focus on the impact of eutrophication on all living beings in the Baltic Sea and surroundings. Like extinction of species and human health problems
- <https://www.youtube.com/watch?v=nDYBwmfSIUI>
- "In Latvia precipitation exceeds evaporation. To manage agriculture production and living in this territory, network of drainage channels and systems cover all territory of country including agriculture lands and also towns and cities. Change of climate conditions, rainfalls, flooding, nutrients leaching - all these aspects are closely linked with drainage. Our agriculture drainage needs urgent reconstruction, and gradually jobs are going on. To introduce better nutrient management practices different innovative environmental measures are introduced, tested and constructed.
- For film we can offer interesting case, to look on drainage system management process from one advanced farmer perspective. He is introducing environmental measures on drainage systems during reconstruction, to close "nutrient leaching highway" on drainage systems. Also, there is good cooperation with institutions, local municipality, farming society, Agriculture University experts, who can give good additional opinion about ongoing processes to the film."
- Local cooperation between crop and animal farms, nutrient recycling ecosystem,  
[http://www.bsag.fi/NUTRIENT\\_CYCLING\\_BUSINESS\\_ECOSYSTEM.html](http://www.bsag.fi/NUTRIENT_CYCLING_BUSINESS_ECOSYSTEM.html)
- Nutrient imbalance (from South America mined phosphorus rock) vs efficient and safe nutrient recovery and reuse.
- Organic food and farming (promotion of ecological farming and its products, labelling of products as "eco", "organic", shops for organic food etc).
- Our EU work on fertilizer regulation; our Baltic Sea Action Summit process; examples of large companies that have made Commitments (see our website) to us regarding use of nutrients and farming practices; our nutrient cycling business ecosystem; examples of what has been piloted regarding the internal nutrient load

- Palopuro agroecologic symbiosis, the 3 cases in the "Ripples"
- WWF Baltic Ecoregion Baltic Sea Farmers of the Year 2009-2015 and national winners
- NUTRINFLOW project
- Sybimar closed loop aquaculture.
- Show and compare the examples of Leningrad oblast agriculture: take 1 of those giant poultry farms (Sinyavino, Roskar, etc.) and one small organic farm (there are many) and focus on how and where they dispose the farm nutrient wastes.
- The Winners for the WWF Baltic Sea Farmer of the Year Award which looks at promoting innovative agri-environmental practices on the farm to reduce nutrient leakage - see for more information: [www.panda.org/baltic\\_farmer](http://www.panda.org/baltic_farmer)
- We are running "Baltic Sea Farmer of the Year Award" project again next year (8th time) and in previous national and regional winners, we have 50+ farmers around the Baltic demonstrating best practices in "Baltic-friendly" farming. We have also made video few years back. [www.panda.org/baltic\\_farmer](http://www.panda.org/baltic_farmer) for more information.
- Contact markus.eerola@mtk.fi Knehtila farm

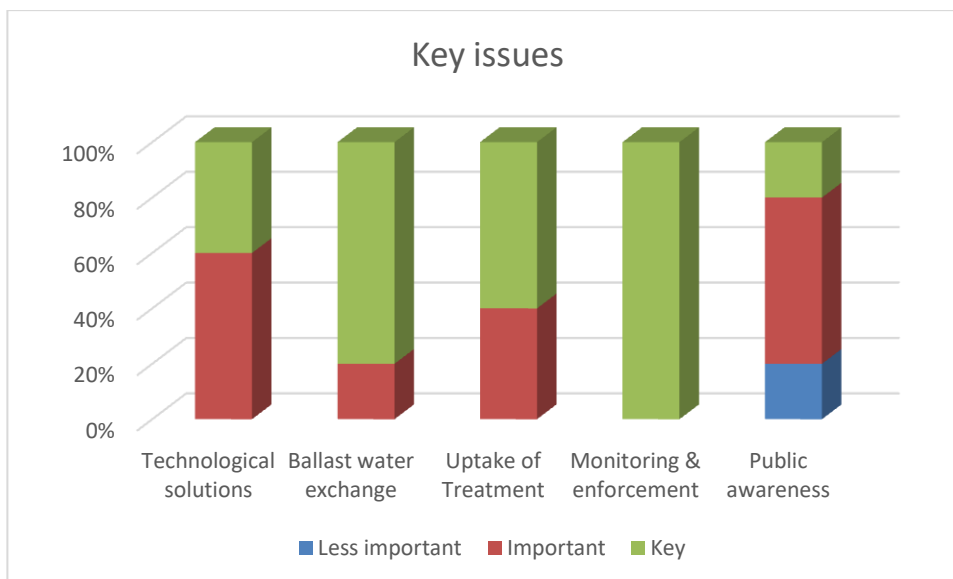
# Invasive Alien Species Films Survey

## 1 Participants

1. Lina Tode, Plan Bleu, [ltode@planbleu.org](mailto:ltode@planbleu.org)
2. Piero Genovesi, ISPRA and Chair IUCN Invasive Species Specialist Group, [piero.genovesi@isprambiente.it](mailto:piero.genovesi@isprambiente.it)
3. Manel Gazo, SUBMON, [projectes@submon.org](mailto:projectes@submon.org)
4. Mar Otero, IUCN Med, [mariadelmar.otero@iucn.org](mailto:mariadelmar.otero@iucn.org)
5. Martha Papathanassiou, Indigo-Med, [mpapath@hcmr.gr](mailto:mpapath@hcmr.gr)

## 2 Key issues

1. Technological solutions – Water Treatment technology and/or innovative ship designs
2. Ballast water exchange procedures
3. Accelerating uptake of Ballast Water Treatment
4. Monitoring / enforcement / compliance with regulations
5. Public awareness of the link between ships and IAS



### Further suggested issues

- Hull fouling
- Aquaculture
- Ballast Water Management should also be enforced in the channels, not only on international trade waters

### Key areas of concern

*Enforcement of ballast water convention; Accelerate the use of Ballast Water Management systems and enforcement of regulations*

## 3 Key stakeholders

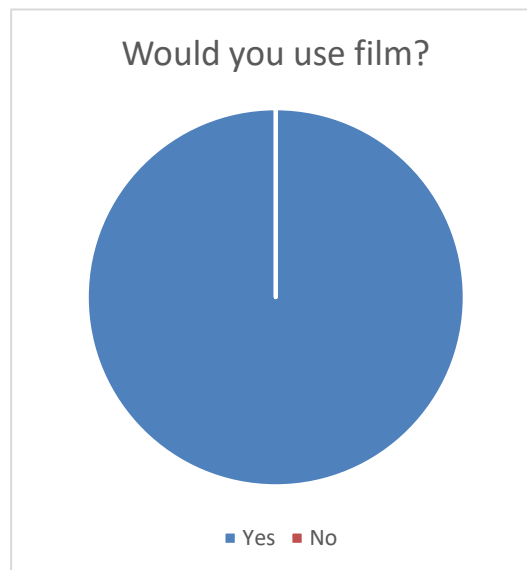
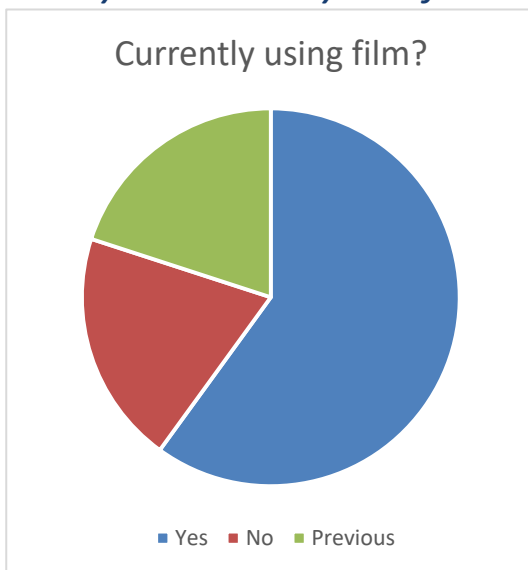
1. Ship builders, ship designers
2. Ship owners, ship charterers
3. Ship operators / seafarers
4. Environmental policy makers
5. Port authorities
6. General public
7. NGOs and environmental groups
8. Education, maritime training



## Further suggested stakeholders

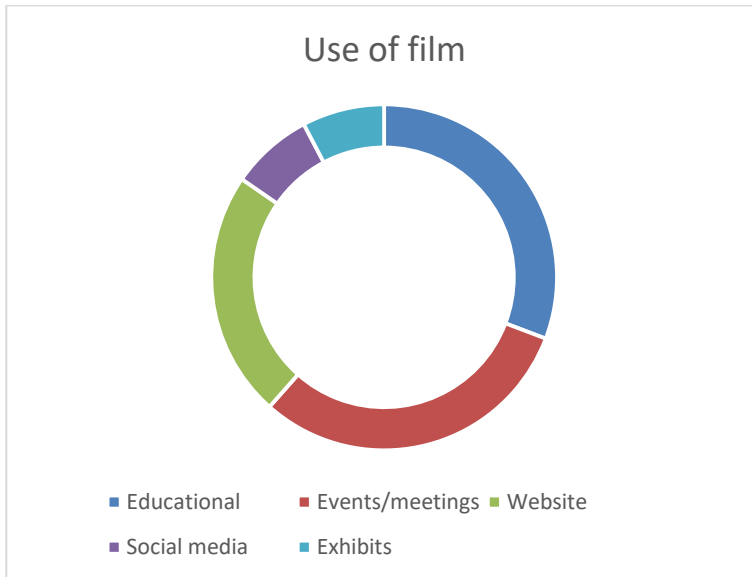
- Policy makers other than environmental
- National authorities should design their own National Ballast Water Management Strategies

## 4 Do you currently use film?



### 5 How do you use film?

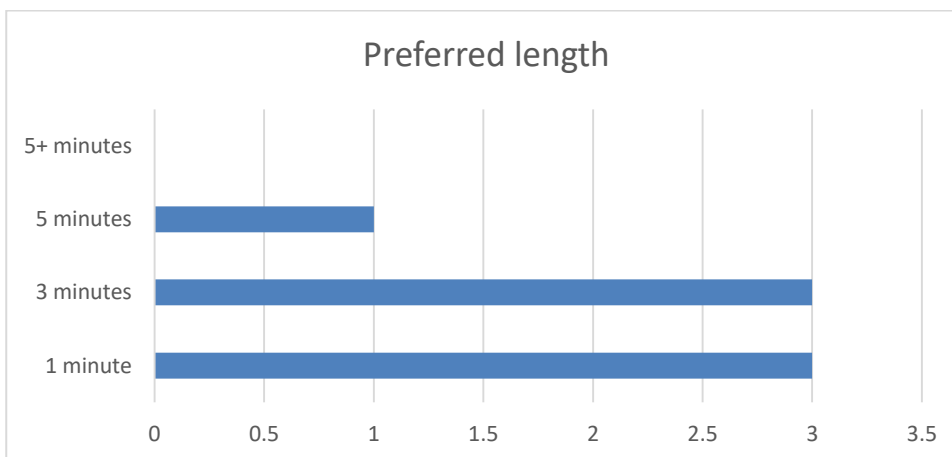
1. Provide films as part of an educational resource?
2. Screen films as part of events and meetings?
3. Stream videos on your website?
4. Use with our social media
5. Screen films as part of exhibits and / or visitor information?



#### Further information on how you use film

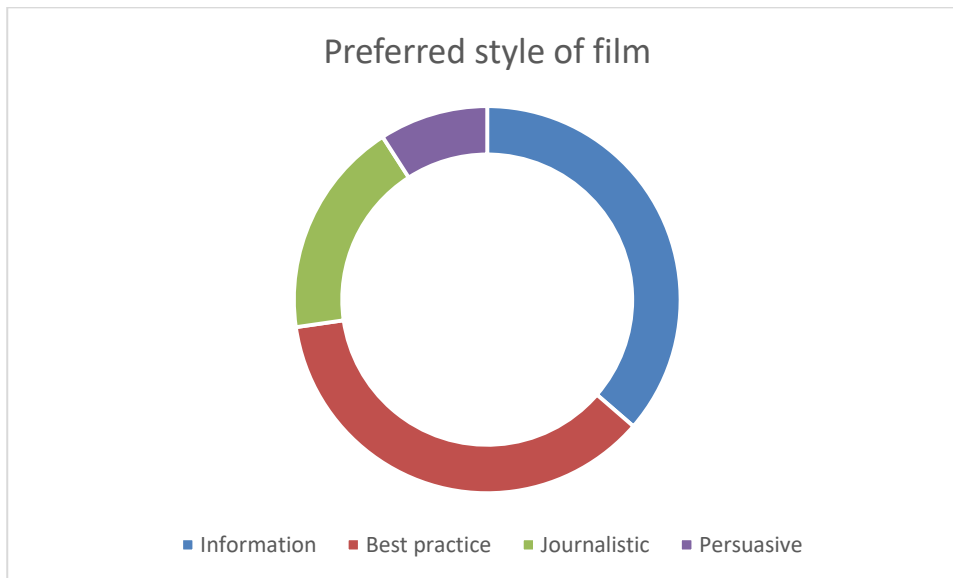
- Would like to use film for future projects in order to diversify communication channels.
- We use short spots to inform and raise awareness
- We already use short videos to illustrate talks and meetings
- Short videos are a good approach to communicate environmental messages
- We will be using films in upcoming projects and we have done so in the past.

#### Preferred lengths of films



## 6 What types of film do you prefer

1. Information – setting out the key facts around issue, clearly, concisely
2. Journalistic – factual, balanced, logical argument, story-led, independent point of view
3. Best practice – exploring solutions though 'best practice' case study or positive story
4. Persuasive or advocacy - trying to influence your audience's point of view or behaviour
5. Shock tactic - perhaps we need something more forceful





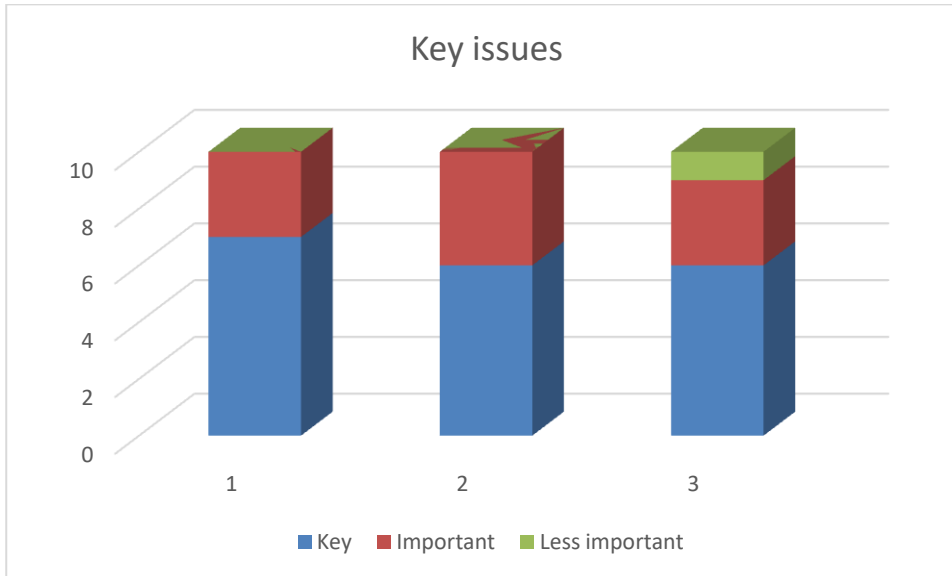
# Marine Renewable Energy Films Survey

## 1 Participants

1. Neil Douglas, BVGA
2. Tinka Murk, Wageningen University, Marine Animal Ecology group, [Tinka.Mur@WUR.nl](mailto:Tinka.Mur@WUR.nl)
3. Alan Chivers, RCG
4. Daniel C. Conley, University of Plymouth, [daniel.conley@plymouth.ac.uk](mailto:daniel.conley@plymouth.ac.uk)
5. Mike Blanch, BVG Associates, [mjb@bvgassociates.com](mailto:mjb@bvgassociates.com)
6. Holly Pretious, Marine Energy Wales, [holly.pretious@marineenergywales.co.uk](mailto:holly.pretious@marineenergywales.co.uk)
7. Stuart Benn, RSPB, [stuart.benn@rspb.org.uk](mailto:stuart.benn@rspb.org.uk)
8. Erica Mathers, The European Marine Energy Centre, [erica.mathers@emec.org.uk](mailto:erica.mathers@emec.org.uk)
9. Rob Flynn, Ocean Energy Europe, [r.flynn@oceanenergy.eu](mailto:r.flynn@oceanenergy.eu)
10. Sara McGowan, Vattenfall, [sara.mcgowan@vattenfall.com](mailto:sara.mcgowan@vattenfall.com)

## 2 Key issues

1. Expanding low carbon energy generation in Europe
2. Sustainable economic development, employment, ~blue economic growth”
3. Protecting marine ecology and wildlife with careful MRE design and planning



### Further suggested issues

- Combining marine uses that do not hamper, or even strengthen each other
- Spatial planning with other sectors, whether Wave or Tidal (Stream or lagoon) have any role to play in supplying the grid, the inadequate pipeline of offshore wind sites with the lowest LCOEs
- Revenue support and maintaining public sector and general-public acceptance
- Securing Europe's energy supply by replacing fossil fuel imports
- The question is very broad and hence a bit difficult to answer. It would depend on what you mean with "key". (Key to MRE growth, key to being able to shift to a sustainable energy system etc.). But to comment on the issues listed and the priority above: Shifting to a more sustainable (low carbon) energy system is critical, and not only for Europe. But the other issues are also key, as the sustainable development (whether looking at social or environmental factors) are a prerequisite for success/growth in renewables.
- Combining marine uses that do not hamper, or even strengthen each other

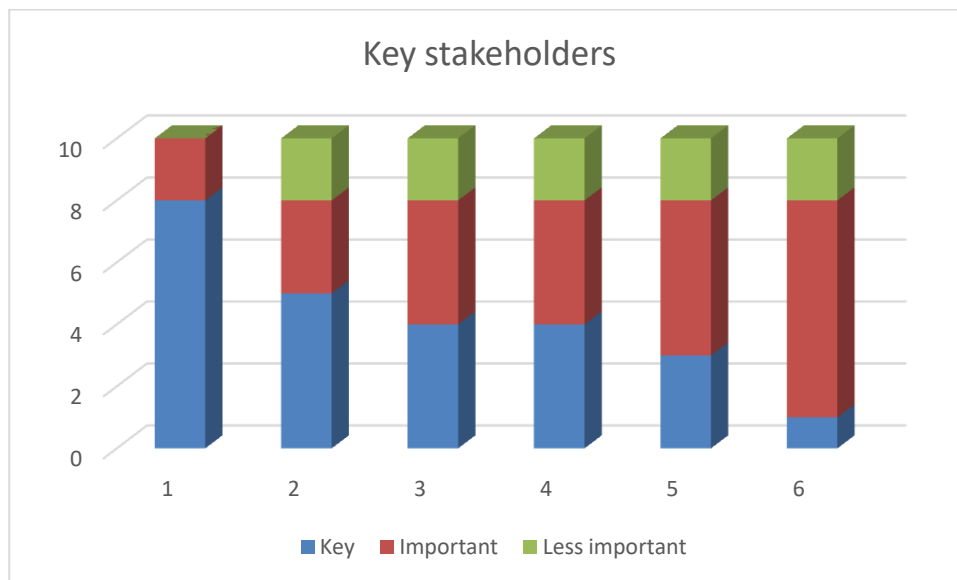
### Key areas of concern

*Positive and negative effects of different designs on marine ecology; Technical challenges of wave and tidal energy are the key issues right now, if we don't move forward, offshore wind will be the ONLY MRE technology which is bad for energy security and bad for UK economy; Lack of new low LCOE sites for offshore wind; The impacts on the marine environment, seabirds, etc; Revenue support; When it comes to renewable energy vs. non-renewables, the issue of local impacts vs. regional/global impacts is an issue ("Internalising the externalities"). A stable policy and regulatory framework, allowing for planning and investments, is also beneficial. From an environmental point of view, I think ensuring good environmental/social performance in the supply chain (often outside of Europe) and planning for decommissioning is a key issue.*

## 3 Key stakeholders

1. Agricultural policy makers

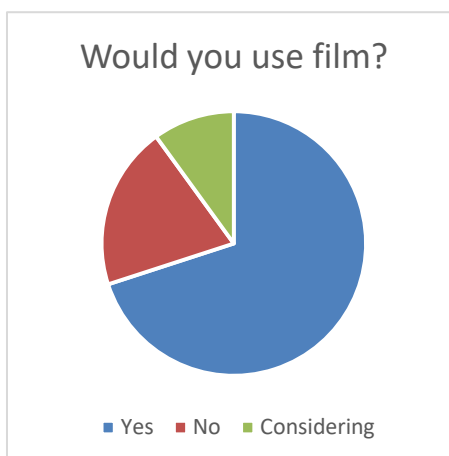
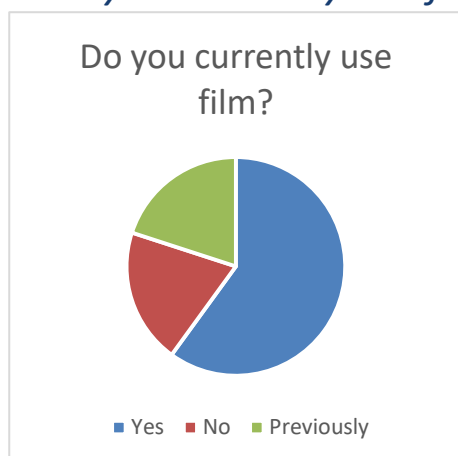
2. Environmental policy makers
3. Farmers
4. Consumers / general public
5. Universities / higher education (including agricultural / land management courses)
6. Organic / sustainable farming sector
7. NGOs and environmental groups
8. Mineral fertilizer industry
9. Food Industry
10. Secondary school education / teachers



### Further suggested stakeholders

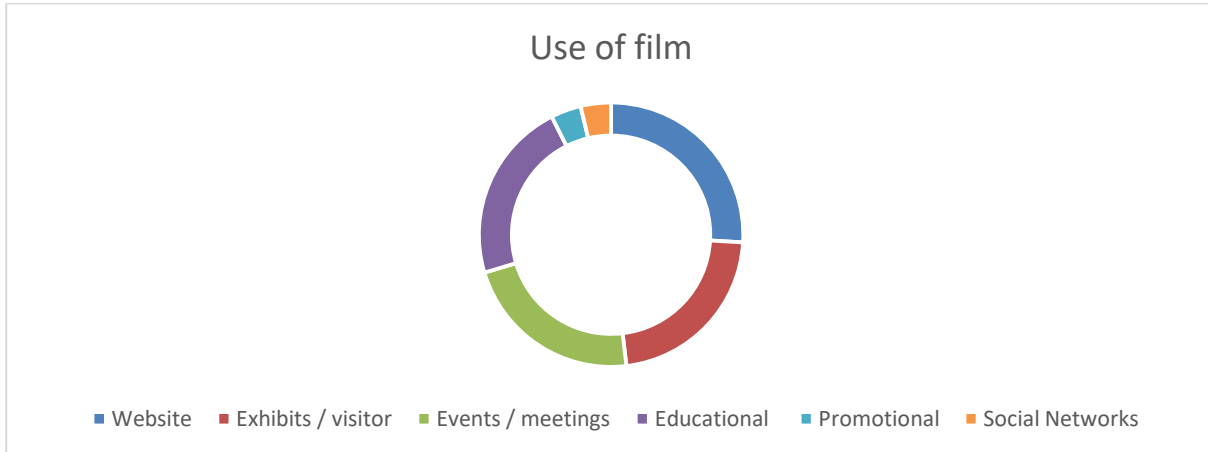
- farmers' advisory groups, farmers' unions
- renewable energy sector
- other research institutions
- enterprise and innovation policy makers
- policy makers in the EU level, MEPs
- urban water treatment facilities
- municipal planners
- regional policy makers
- media companies
- retail companies
- permit authorities
- rural entrepreneurs and villagers
- advisors and consultants
- people with disabilities
- young people

### 4 Do you currently use film?



### 5 How do you use film

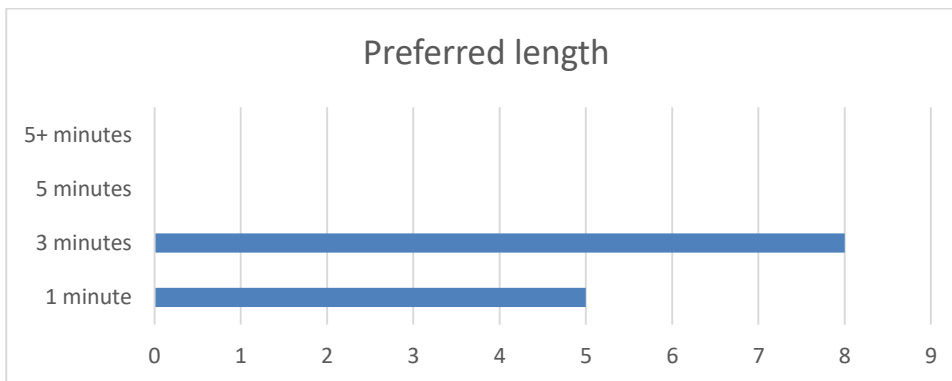
1. Stream videos on your website
2. Screen films as part of exhibits / visitor information
3. Screen films as part of events and meetings
4. Provide films as part of an educational resource
5. Promotional films
6. Social Networks



#### Further information on how you use film

- I use them in education and MOOC
- Difficult to promote consultancy offering that way
- We've had great success using short films to showcase our work and intend to do more in the future.
- We lack the distribution system to make the videos worthwhile economically
- It is an easy-to-understand media. We already use films to show how we work, and good examples.

#### Preferred lengths of films



### 6 What types of film do you prefer

1. Information – setting out the key facts around issue, clearly, concisely
2. Journalistic – factual, balanced, logical argument, story-led, independent point of view
3. Best practice – exploring solutions though 'best practice' case study or positive story
4. Persuasive or advocacy – trying to influence your audience's point of view or behaviour
5. Shock tactic - perhaps we need something more forceful

### Preferred style of film



## *7 Case studies and positive examples*

- Noordzeewind - The Netherlands
- FSFOUND project
- EMEC wildlife displacement study
- EMEC wildlife monitoring programme
- CEFOW ecological studies

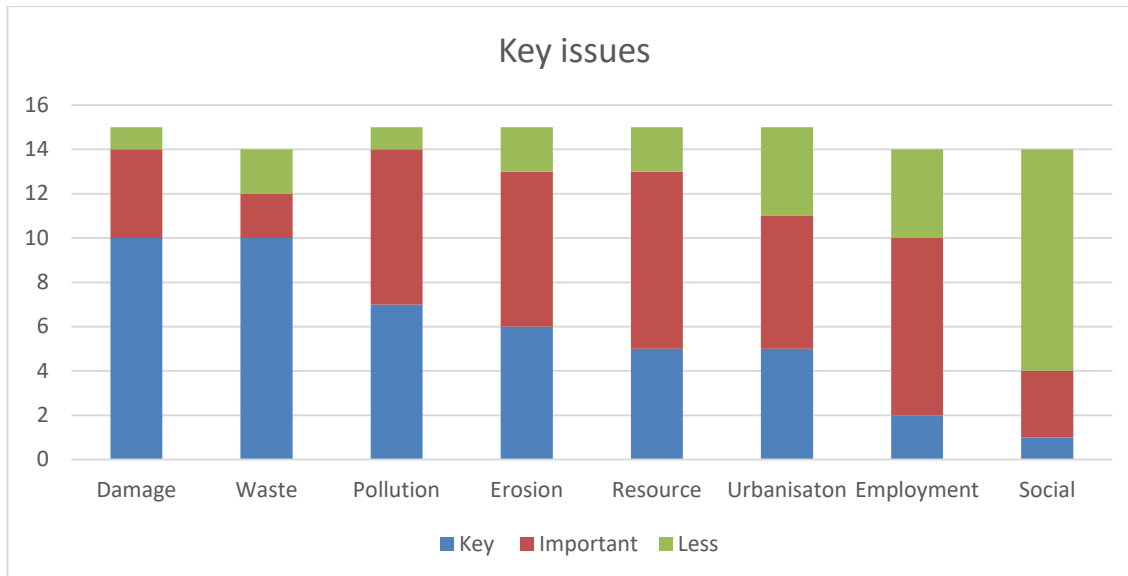
# Sustainable Coastal Tourism Films Survey

## 1 Participants

1. Melissa Moore, Seas at Risk - [mmoore@seas-at-risk.org](mailto:mmoore@seas-at-risk.org), [adom@seas-at-risk.org](mailto:adom@seas-at-risk.org)
2. Ned Dwyer, Eurocean - [ned.dwyer@eurocean.org](mailto:ned.dwyer@eurocean.org)
3. Davide, CPMR - Intermediterranean Commission - [davide.strangis@crpm.org](mailto:davide.strangis@crpm.org)
4. Paloma Zapata, Sustainable Travel International - [palomaz@sustainabletravel.org](mailto:palomaz@sustainabletravel.org)
5. Salvatore, University of Siena - [bimonte@unisi.it](mailto:bimonte@unisi.it)
6. Maud Busuttil, WWF Mediterranean Marine Initiative - [mbusuttil@wwfmedpo.org](mailto:mbusuttil@wwfmedpo.org)
7. Silvana Dalmazzone, Università di Torino - [Silvana.dalmazzone@unito.it](mailto:Silvana.dalmazzone@unito.it)
8. Sylvain Petit, PAP/RAC (UN/Environment - MAP) - [sylvain.petit@paprac.org](mailto:sylvain.petit@paprac.org)
9. Dr Anya Chapman, Bournemouth Uni/ National Piers Society - [achapman@bournemouth.ac.uk](mailto:achapman@bournemouth.ac.uk)
10. Matt Kemp, Greenpeace International - [matt.kemp@greenpeace.org](mailto:matt.kemp@greenpeace.org)
11. Jeremie, eco-union - [info@ecounion.eu](mailto:info@ecounion.eu)
12. Melina Marcou, Department of Fisheries and Marine Research, Cyprus - [mmarcou@dfmr.moa.gov.cy](mailto:mmarcou@dfmr.moa.gov.cy)
13. Vincent Attard, Nature Trust - FEE Malta - [vincent@naturetrustmalta.org](mailto:vincent@naturetrustmalta.org)
14. Maria Laura Gasparini, University of Bologna - [marialaura.gasparini@studio.unibo.it](mailto:marialaura.gasparini@studio.unibo.it)
15. Modest Aleyev, Ph.D., Ecological Initiative NGO ("Blue Fag - Ukraine") - [vnrs68@gmail.com](mailto:vnrs68@gmail.com)

## 2 Key issues

1. Damage to environmental and ecosystem
2. Dealing with waste (e.g. trash, water)
3. Traffic & pollution issues (incl. water, air)
4. Coastal erosion
5. Resource depletion (e.g. water, fish stocks)
6. Urbanisation and loss of traditional life & local control
7. Seasonal employment
8. Increase in crime and social problems



### Further suggested issues

- human & reef interaction
- seafood consumption
- motor boats/water scooters
- carrying capacity
- second homes
- invasive species
- harbours
- conflicts of uses in coastal area
- environmental law enforcement
- lack of value for environment

### Key areas of concern

Degradation, waste, overdevelopment, environmental law enforcement, de-seasonalisation, adaptation to coastal erosion, sustainable approach to co-evolution of human activities in coastal areas, water quality for reefs, urbanization, plastic litter, ecologically fragile areas, access to sea for all, linear urbanisation, conflicts of uses, climate change/storms, how people's behaviour at home has a direct effect on the areas they are visiting, in terms of climate change, overfishing and plastic pollution, discharge of wastewater to the sea, marine litter, development of resorts in coastal areas, inclusion of local residents

## 3 Key stakeholders

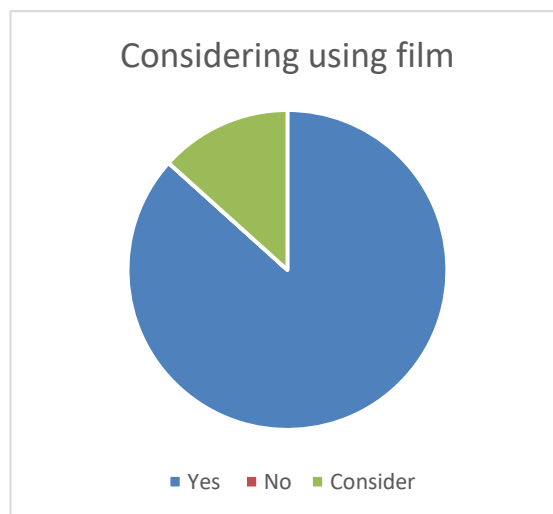
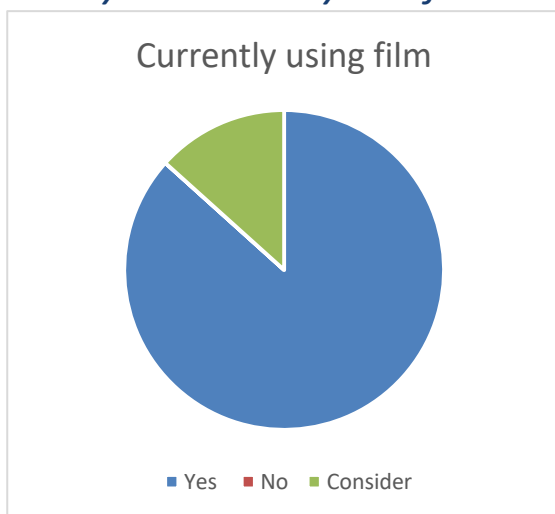
11. Local and national government (policies and officials)
12. NGOs and environmental groups
13. Local residents
14. Support services (water, energy, waste)
15. Tourists to a local area
16. Owners and managers of resorts and hotels
17. The construction industry
18. Booking agencies and tour operators (incl. local attractions)
19. Local restaurants and bars
20. Providers of local services to hotels & resorts (e.g. cleaning, supplies)
21. Local shops and supermarkets



**Further suggested stakeholders**

- Fishing industry
- Diving industry
- Aggregates, shipping, ports etc
- Transportation providers
- Research institutions
- Opinion leaders and fashion industry
- Schools, universities
- Community associations

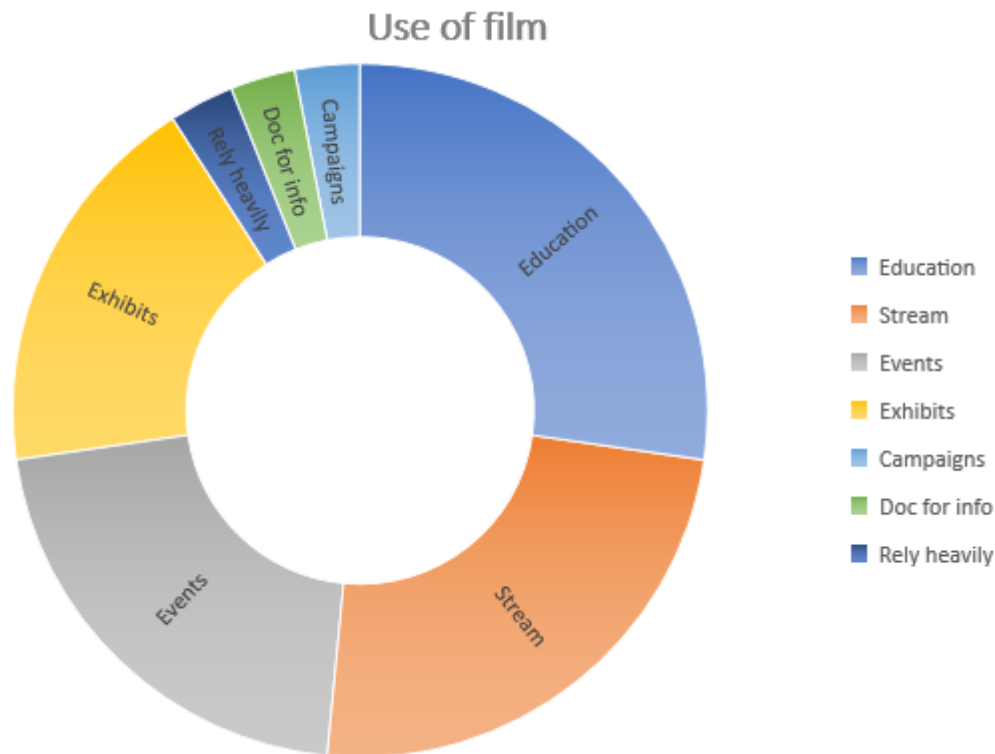
**4 Do you currently use film?**



**5 How do you use film**

5. Provide films as part of an educational resource
6. Stream videos on your website
7. Screen films as part of events and meetings
8. Screen films as part of exhibits and / or visitor information
9. Use of films for campaigns
10. Rely heavily on visuals for our digital comms (social media etc)
11. Documentaries for information

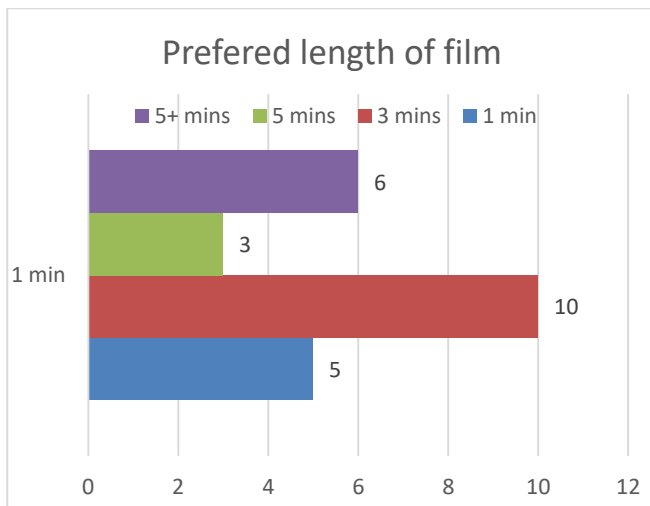




#### Further information on how you use film

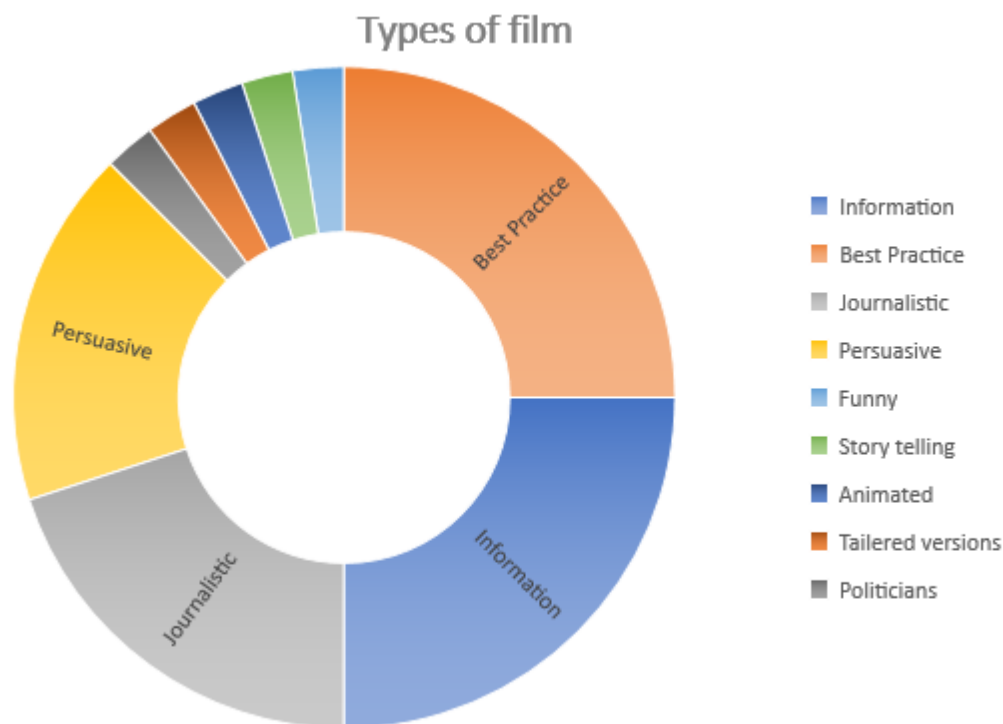
- We have a couple of animated films out at the moment to promote our campaigns eg. <https://www.youtube.com/watch?v=hVOxQe0Zu5A&feature=youtu.be>
- It is becoming harder to reach audiences with text. People’s concentration time span seems to have shortened as we are snowed under with information. Therefore, we are only able to consume short messages. Video offers this possibility and is becoming the most common way of communicating on social media platforms, which we have to embrace if we are to reach a wide range of stakeholders.
- An image is worth 1000 words! It’s also good to show the ocean/marine life in its best shape, not just in bad state. It’s good to inspire with beauty it has.
- It is a way to catch students' attention and maximize results
- Story telling
- The use of films and documentaries is a very effective way of engaging students in educational contexts
- We work in awareness rising with short movies, especially animated movies, also to bridge the gap between science and policy. Films are great to address kids and general public but also decision makers
- Greenpeace relies very heavily on film and photography in its communications. We are constantly striving to stay ahead of new visual technologies such as VR and AR.
- Recent documentary: Marine Protected Areas with Artificial Reefs in Cyprus (<https://www.youtube.com/watch?v=h7GbXjbm0j0>)
- Producing films is an expensive resource for us as an NGO. However, to promote the attraction of Malta apart for the main stream tourism product is a must and could be of benefit such as Trekking, eco walks, Diving and coastal biodiversity, History and culture, local traditional villages etc
- We need "correct" films that we absolutely don't have. Movies which must prove how major politicians worldwide are sensitive toward approaching environmental threats. But instead we see how the world is governed by "artists" as Hitler, Trump and P. These individuals are exhibited widely - but this only proves that force and violence is important - not SDG or some sustainable tourism, and that Putin can shoot the plane with 298 victims and Trump says that he does not have satellite movie about how did it happen.

#### Preferred lengths of films



### 6 What types of film do you prefer

6. Information – setting out the key facts around issue, clearly, concisely
7. Best practice – exploring solutions through ‘best practice’ case study or positive story
8. Journalistic – factual, balanced, logical argument, story-led, independent point of view
9. Persuasive or advocacy – trying to influence your audience’s point of view or behaviour
10. Funny
11. Storytelling, emotive, relatable
12. Animated
13. It's a difficult question to answer because visual content needs to be tailored for its intended audience. For example a seven minute film looking at issues in-depth might be great for press conferences or to show policy and law makers, but will never have the reach of a shorter piece on social media. We often make multiple versions of our videos for use on different channels
14. Containing opinions of politicians of international standing



## 7 Case studies and positive examples

- "Marine Protected Areas network around the UK is worth billions in the form of revenue from divers and anglers
  - <https://phys.org/news/2013-07-uk-marine-areas-worth-billions.html>
- Check out link for a number of different video types from animations to interviews
  - <http://www.risckit.eu/>
- Yes, you can have a look for instance at:
  - [www.medmaritimeprojects.eu](http://www.medmaritimeprojects.eu)
  - <https://co-evolve.interreg-med.eu/>
  - <https://mitomed-plus.interreg-med.eu/>
  - <http://www.bolognacharter.eu/>
- Yes
  - <http://www.medecotourism.org/>
- Yes indeed, we can talk over the phone (WWF Mediterranean Marine Initiative)
- Switch Med project (SCP/RAC), Small Island organisation (Zlarin and Lastovo Islands in Croatia, Sifnos in Greece, Port-Cros in France), Coastal planning in Boka Kotorska (Montenegro), Coastal Plan in Sibenik-Knin County addressing sustainable development in coastal areas with adaptation measures to climate change
- Swansea Bay Tidal Lagoon project
- Not really to be honest, all I can think of are other short films we've produced which focus on local fishing fleets around Britain, such as this
  - [https://youtu.be/SLmY\\_qVHeAw](https://youtu.be/SLmY_qVHeAw)
- Marine Protected Areas with Artificial Reefs (increase biodiversity and fish stocks as well as the diving tourist industry)
  - [http://www.moa.gov.cy/moa/dfmr/dfmr.nsf/All/3A9815356D247F4F42257FF5002F4D2A/\\$file/TEXNHTOI%20YFALOI%20en.pdf?OpenElement](http://www.moa.gov.cy/moa/dfmr/dfmr.nsf/All/3A9815356D247F4F42257FF5002F4D2A/$file/TEXNHTOI%20YFALOI%20en.pdf?OpenElement)
- Yes promoting Blue Flag Beaches / promoting Sustainable diving tourism / setting up a coastal hostel working on renewable energy and environmental friendly practises / public turtle releases of rehabilitated turtles
- Reviving the economy of the mediterranean sea, Report by WWF with some case studies identified by CAST (Center for Advanced Studies in Tourism), part of University of Bologna.
  - [http://ocean.panda.org.s3.amazonaws.com/media/REVIVING%20THE%20ECONOMY%20OF%20THE%20MEDITERRANEAN%20SEA/Reviving\\_Mediterranean\\_Sea\\_Economy\\_Full%20rep\\_Lowres.pdf](http://ocean.panda.org.s3.amazonaws.com/media/REVIVING%20THE%20ECONOMY%20OF%20THE%20MEDITERRANEAN%20SEA/Reviving_Mediterranean_Sea_Economy_Full%20rep_Lowres.pdf)
- Environmental price of Russian occupation of Crimea