

# INTEGRATING SUSTAINABILITY THEMES INTO MEDIA

TOOLS FOR THE PUBLIC SECTOR

**Sustainability and the media – Integration of sustainability  
themes among NRW media partners**

*Study conducted within a framework project for the Ministry of the Environment and Conservation,  
Agriculture and Consumer Protection (MUNLV) of the German State of North Rhine-Westphalia*



UNEP/WUPPERTAL INSTITUTE COLLABORATING  
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# 1 Introduction

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## 1.1 Goals of the project

Sustainability themes are receiving increasing internet coverage on the basis of a new grassroots movement among well informed citizens, primarily in developed countries but also globally. In the print media, the period following 2006/07 has seen a boom in the development of special interest popular magazines addressing sustainability issues. In television, sustainability topics are beginning to be touched upon in many public programs that viewer statistics show are reaching the highest educated demographic, the 'information elite'.

The phenomenon of increasing coverage of sustainability topics is not universal to all media and major challenges remain in increasing the coverage of sustainability topics in the mainstream commercial media. To overcome these challenges, innovative ideas and new creative solutions are required to both *create new formats* and *use existing formats* more effectively in bringing sustainability topics to a broader audience.

Firstly, a greater diversity of media formats is needed to continue to reach the 'information-elite'. Secondly and more importantly, there is a necessity for new incentives for mainstream media users to engage with sustainability topics when consuming media. Mainstream media users are of particular interest given that they often belong to mid to lower socio-economic groups and tend to have a preference for receiving information in an emotionally-oriented manner (Lubjuhn/Pratt 2009). They are inclined to receive information through stories that offer practical everyday information such as through depictions in docu-soaps, soap operas, reality programs or infotainment formats. The sociovision institute, a leading sociological research organisation, has identified five separate mainstream milieus in society on the basis of extensive data, personal interviews on norms and beliefs, and an analysis of household effects during home visits. The identified groups have been termed as the consumer-materialists, traditionalists, civic middle-class, hedonists and experimentalists.

Members of these groups are less likely to be knowledgeable, interested or holding opinions favouring action on environmental issues. One socio vision survey found evidence of these tendencies in that representatives of this group were reluctant to

spend additional money for products with sustainability attributes and many agreed with the statement that “environmental problems are exaggerated”. Given that the mainstream social groups represent over half of society (Sinus Sociovision 2007, effective use of the media to communicate sustainability issues with these social groups is vital.<sup>1</sup>

The project “Sustainability and the media – Integration of sustainability themes among NRW media partners” which was undertaken with funding provided by the Ministry of the Environment and Conservation, Agriculture and Consumer Protection (MUNLV) of the German State of North Rhine-Westphalia aims to demonstrate ***how sustainability topics can be integrated in existing as well as in new, emerging and not yet existing media formats.***

This study aims to create framework conditions for concrete actions and project ideas, such that public entities can promote enhanced ‘sustainability performance’ of different media formats. The results of this study were presented and discussed during a full day workshop held 03 December 2009 at the UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production (CSCP). The objective of the workshop was to engage media experts, journalists and researchers, to evaluate the findings of the study and the input received has been incorporated into this report.

## 1.2 General media trends and current representations of sustainability topics in the media

Media is an essential part of society today. It informs, it entertains, it helps people to form and support opinions, and it can serve as an orienting force in society. Media therefore also influences the way people act and for this reason has displaced traditional roles and functions of many educational, religious and political institutions (Reichertz 2000). Media has a core role in fostering holistic changes in society according to the overall concept of sustainability. People can be reached with sustainability messages through the effective use of media formats. People could learn from media, or at its best, modify their attitudes and behaviours as has been shown in a number of studies (Europabarometer 2001, Porter Novelli 2002 and 2005, Kaiser Family Foundation 2008, Reusswig et al. 2004).

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<sup>1</sup> For research in the field of mainstream consumers, their media habits and sustainability issues, it might be valuable to look at the different milieu groups and their media habits in detail; Haas (2007) is among the first researchers to examine these issues in detail. Although there are some differences between the various mainstream groups, for the purposes of the study were not deemed sufficient to warrant individual analysis within this project.

However, it has been a challenge over recent years to design and implement media formats with potential to both influence people and provide them with accurate and authentic sustainability information. Many political leaders, scholars and other (public) opinion leaders have controversially discussed how recent trends like the global expansion of information, communication systems and technology and the decisive emergence of media worldwide can be used to foster exposure to sustainability themes. Several studies and workshops have been conducted to learn more about the role of the media in promoting sustainability issues (Adolf-Grimme-Institut 2004 and 2008; Ali 2002; Fleisch/Camphausen 2002; Medienworkshop RNE 2004 und 2006; Schwender/Schulz/Kreeb 2008, Lubjuhn/Pratt 2009). However, long-term solutions and strategies toward introducing sustainability topics into mainstream media formats remain outstanding.

Why is that so? There are diverse dilemmas at work, the most striking are briefly summarised below:

***Complexity of the issue:*** Sustainability is not that easy to communicate. The topic refers to a complex matter with many meanings and at the end is about changes in societal values and behaviour. When communicating sustainability in the media, professionals tend depict single issues, facts and figures and use stereotypes to reduce the complexity of the topic. This bears with it the risk of giving only superficial treatment to the issues and makes it challenging to illustrate complex processes. Moreover, media professionals have less time to deal with issues deeply. What counts is coverage and 'quick headlines'.

***Competencies of media professionals:*** The professional competency of journalists, producers, scriptwriters and PR experts is not traditionally on issues of sustainability and the integration of these themes in media. There is at present only very limited opportunities for advanced training in sustainability communication. There are early approaches and programs underway at, for instance, the University of Lüneburg<sup>2</sup>, but little specifically for journalists (apart from Science Journalism at the University of Dortmund and the Master of Science in Communication, University of Bremen). There is an urgent need for action in this context.

***Structures in media organisations/editorial departments:*** Further barriers exist at the level of media organisations/editorial departments. Sustainability subjects are not (yet) integrated into organisational structures of typical media outlets. For example, the conventional print media has no sustainability rubrics. Most newspapers have not changed their pattern for many years. Nor has television.

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<sup>2</sup> See [www.sustainability.de](http://www.sustainability.de) and [www.uni-lueneburg.de/fb4/](http://www.uni-lueneburg.de/fb4/)



**Logic of the media:** The concept of sustainability has its origin in academia. When sustainability topics gain media exposure they can only be successful in reaching media producers and consumers by follow the “logic” of the media (e.g. short, fast-pace and compelling formats).

Currently there are many old and new media communication vehicles (including newspapers, magazines, internet, television, web 2.0), which influence media users towards promoting “greener” behaviour. These new formats offer, for instance, information material on how to personally contribute to a more sustainable lifestyle. An upcoming movement of people interested in different sustainability topics, the so called LOHAS demographic (Lifestyle of Health and Sustainability), currently influences and contributes toward changing media processes (see more about the Lifestyle of Health and Sustainability demographic below).

Whether in magazines, the internet, or on television, media options for well communicated material on sustainable living and consuming are constantly growing, and this is particularly the case in the web 2.0 media. The following outlines selected examples of current developments connected to sustainability in different media formats:

#### **Print:**

Special interest magazines have in particular arisen as a format that is reaching sustainability receptive/LOHAS consumers, both at the national and international levels. Examples include *LOHAS-magazine* (USA), *Gruen* (Switzerland) and *My life* and *La vista* (Germany). Additionally, mainstream media are increasingly publishing periodicals dedicated exclusively to sustainability topics (e.g. Stern magazine). Burda, a publishing house, recently established an editorial office for sustainability topics. The journalistic contributions of this group are integrated into the firm's various conventional media products.

#### **TV:**

In television a trend toward presenting sustainability topics can also be observed. On a regular basis broadcasters including 3sat, ARD, SWR, WDR, ZDF doku, EinsPlus, National Geographic Channel, Discovery Channel, ARTE have broadcasted programming on sustainability issues, at times dedicating entire programs to the issue.<sup>3</sup> These broadcasters are, however, targeting their sustainability content at audiences with higher educational backgrounds who seek out high quality information magazines and video documentaries, rather than mainstream viewers.

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<sup>3</sup> For an overview on television broadcasters and formats implementing sustainability topics see Appendix 1

Additional developments can also be observed, including the recent launch of Germany's first talk show format program that focuses on energy and sustainable consumption issues as core content topics (Johannes B. Kerner on ZDF). To attract viewers the program features celebrities and political leaders as guests and the moderators are outfitted by leading eco fashion labels. In analysing impacts of the program, a test viewer noted that she indeed changed her lifestyle to become more sustainable after 14 days of viewing the program. This program is also serving as a platform that enables researchers to collaborate with media professionals to determine in greater detail the impact of sustainability messages on audiences. Chapter 3 has more information on this issue.

### **Web 2.0:**

The web 2.0 phenomenon has given new momentum to the debate on sustainable lifestyles. Within the participatory framework of web 2.0 a bottom-up process of 'political participation' for sustainability is emerging. The ethic of web 2.0 sustainability movements is characterized by a belief in direct personal action towards sustainable development rather than waiting for government intervention.

In 2006, the first LOHAS platform was launched ([www.lohas.de](http://www.lohas.de)) as an independent, private initiative. Shortly afterwards the blog 'Karma Konsum' followed. Many blogs, discussion groups and YouTube films are currently dealing with sustainability issues in a playful and entertaining manner.

One striking component of web 2.0 is its interactive green TV format. Broadcasting is mainly via the web and is often based on private grassroots activities rather than driven by public entities. Examples include:

<http://4-seasons.tv/> (Germany)

[www.green.tv](http://www.green.tv) (UK)

[www.iturn.tv](http://www.iturn.tv) (Schweiz)

[www.lime.com](http://www.lime.com) (USA)

[www.planetgreen.com](http://www.planetgreen.com) (USA) (broadcasts also on TV)

[www.sundancechannel.com/thegreen](http://www.sundancechannel.com/thegreen) (USA) (broadcasts also on TV)

### 1.3 Structure of the report and chapter summaries

Chapter 2 and 3 provide an analysis of existing and new media formats. Chapter 4 provides a proposed roadmap for mainstreaming sustainability issues in the media and provides recommendations and applications NRW media as an example.

#### Chapter 2 and 3: **Analysis of current status**

Here several questions are posed to aid in the development of project ideas in existing and new media formats and therefore defining concrete measures to support and enhance the sustainability performance of media formats:

How are media users/societal groups focused and analysed?

Which criteria exist for examples of good practice in the depiction of sustainability issues and how can these criteria be evaluated? Which (national and international) good practice examples have been shown to be effective in integrating sustainability issues in media to date and reaching media consumers with effective green messages?

What valuable results can be drawn from the (academic) research community, particularly from communication science, psychology and social science to reach media users with sustainability topics? How might these results be integrated in practice?

Where are the criteria for success and what pitfalls have been identified in different media formats? What are some of the more promising trends for the future? Which media formats have a high potential for effectively communicating sustainability issues to consumers?

Which media formats are promising to analyse in the context of the circumstances in NRW and its local media agents and institutions? Which of these can be recommended for NRW to support?

#### Chapter 4: **Roadmap & focus on the North-Rhine-Westphalia region**

Based on the results of the analysis in chapter 2 and 3, chapter 4 focuses on developing a **roadmap** for mainstreaming sustainability into the media by exploring the following questions:

Are holistic political messages in favour of integrating sustainability topics in the media reasonable?

Which are areas for action for a roadmap toward integrating sustainability issues into different media formats?

The specific circumstances of the North-Rhine-Westphalia region are addressed in chapter 4.4 within the context of the NRW media landscape. Here, recommendations for applying a roadmap and instruments relevant for NRW policy makers are given. The following questions will be outlined here:

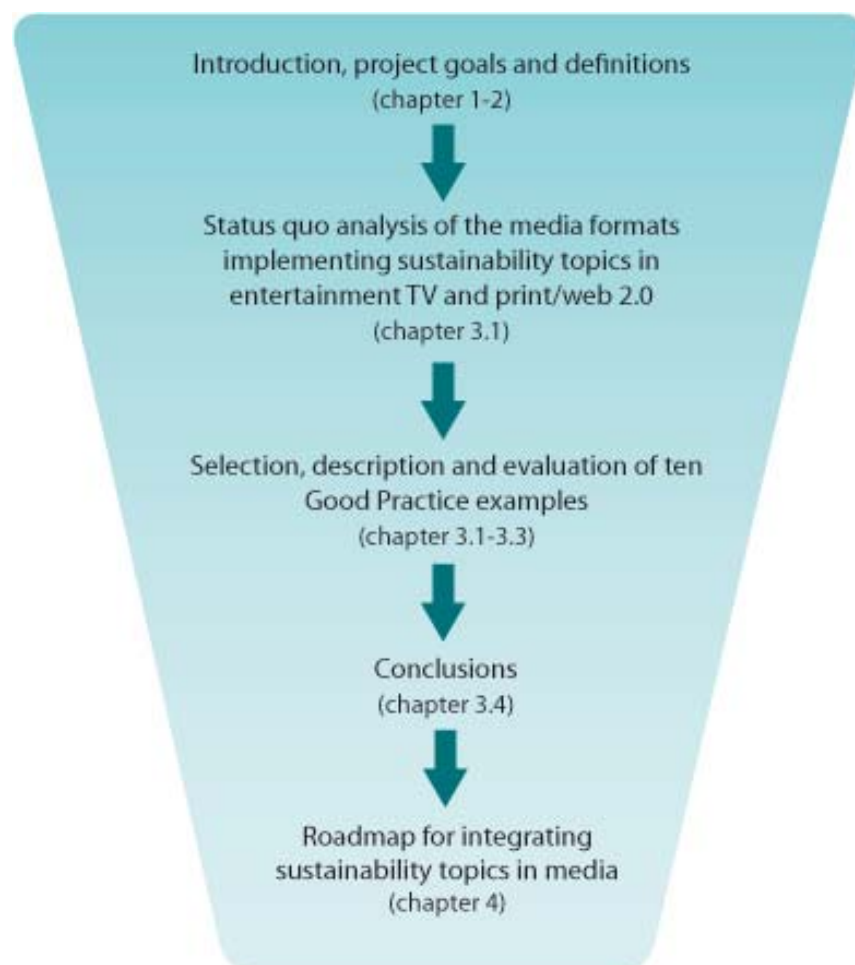
How might sustainability topics be integrated into NRW media? Which tools are useful in this context?

Over what time frames can these tools be developed and implemented?

What media professionals, institutions and media users can these tools reach and what role could each group play in the design and implementation process?

Figure 1 below illustrates the general structure of this report:

Figure 1: Proceeding of the report



## 2 Introducing Sustainability Media

### 2.1 Developments in current practice

In recent years, networking and collaboration initiatives are being increasingly common between various political actors and media professionals. In addition many business activities focussing on sustainability in the media have emerged and much can be learned from the experience of political actors in their collaboration with the media. Important current developments include:

***Business agents and media professionals*** are beginning to proactively apply different media formats to disseminate sustainability information and reach new markets (e.g. the Utopia platform, the Bravo campaign “Bravo Goes Green” or the ProSieben “Green7” campaign).

***Government support for research activities*** that measure the effects of sustainability messages on media users (examples include the “balance (f)” media research project funded by the German Federal Ministry of Education and Research and the Double Impact project undertaken by the Potsdam Institute for Climate Impact Research and co-funded by the European Climate Forum and the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety).

***Government support for the provision of education materials*** for media organisations (e.g. in the case of the children’s TV program “Graslöwen TV” supported by the Bundesstiftung Umwelt or in the detective story episode of “Tatort: Manila” supported by the Federal Ministry on Economic Cooperation and Development).

***Legislative debates and proposals*** (regionally, nationally and at the EU-level) on new forms of social idea-placement/topic-placement in media aimed at for-profit business, NGOs/associations and other stakeholders (see discussion and examples mentioned above). In this context, government organisations are also asked to meet demands and to develop transparent principles for their strategies to promote sustainability issues in the media. An example might be the terms by which government might collaborate with a daily soap through providing appropriate information on topics such as how to save energy or the accurate depiction of an energy consultation within a storyline.

There are currently no existing (legislative) guidelines on promoting sustainability issues in the media and what NGO's, government and for-profit organisations should/could do. Academic researchers generally recommend the adoption of such guidelines for different agent groups (Brahna 2009; Volpers et al. 2008) to lift debates on this issue out of the 'legislative grey zone' in which they often occur. Lehr (2007) for instance suggests that through clearer guidelines and more transparency in the market (which agents do what with media professionals), the reputation among members of the public of social topics, when promoted through the media, would be enhanced.

## 2.2 Selecting sustainability topics, media formats and genres for the report

### 2.2.1 What are sustainability topics?

One core goal of the MUNLV is to empower citizens for new values and encourage the adoption of sustainable lifestyles (MUNLV 2006: 341). The definition of 'sustainability topics' in this report takes this into consideration by emphasizing the dimension of *applicability in the every-day life of consumers*. The topics deal with:

How to consume in a sustainable manner: topics like green consumerism and social issues (e.g. fair trade).

How to live in an environmentally friendly manner: topics dealing with climate change, energy/resource efficiency.

How to lead a healthier lifestyle: topics dealing with healthy lifestyles or organic food.

### 2.2.2 What is a media format?

In general, a format is the structure or layout of an item. Media formats can be considered as everything that media publishes (Gledhill 1985, Neale 1980) when dealing with sustainability topics. A media format may be a TV reality show on how to live in a more climate friendly manner. It could also be a web 2.0 platform, which discusses sustainability topics and offers video clips or a newspaper series dealing with resource efficiency issues.

The media formats analysed in this report include television programs, shows, articles, platforms or episodes, which primarily aim to reach media users with sustainability messages, are preferably 'action-orientated' and aim to promote change in awareness, attitudes and behaviours.

### 2.2.3 Chosen media genres: Entertainment television and print/web 2.0

Core arguments in favour of selecting entertainment television and print/web 2.0 media as targets for suggestions, tools and new project concepts to foster integration of sustainability topics in the media include:

#### **Argument 1: Entertainment television and print/web 2.0 are genres with a high potential to change attitudes and behaviours**

Reusswig et al. (2004) found that an entertainment television movie focussing on climate change topics stimulated learning processes among audiences. Following viewing the film, audiences were more willing to take steps to change on a personal level as well as request political action for the climate change.

Health Styles, a US study series from Porter Novelli (2002 and 2005), confirmed learning processes connected to inclusion of sustainability topics in entertainment TV. Half of the viewers considered the information shown on US entertainment television as accurate and trustworthy. When regular TV drama viewers were asked if they learned anything of sustainability information from a TV storyline, two-thirds of the viewers responded affirmatively. In addition, one-third responded that they took action after seeing health messages on TV, including actions such as deciding to become organ donor or place lids on cooking pots to save energy. Moreover, these studies emphasize that an exchange on web 2.0 platforms after watching the programs is an essential element for reflection processes and supports potential attitudes/behaviour change.

A study by Witzel/Kaminski (2008) found that medical entertainment programs such as "Dr. House" or "Grey's Anatomy" influenced German audiences enormously with respect to the integration of information contained within storylines to everyday life.

#### **Argument 2: Entertainment television and print/web 2.0 have a significant potential to reach mainstream media users**

For the highly educated demographic, the "information-elite", a variety of media formats exist to communicate sustainability issues via media. These tend to be fact based, present figures and elaborate on core information to get messages through to these consumers. Examples of these include formats such as the broadcaster ZDF: "ZDF-Umwelt" (ZDF-environment), Arte: "Global TV-magazine", "Nachrichten vom blauen Planeten" (messages from the blue planet), the US-internet platform "Treehugger", or the magazine "Ethical Consumer" (UK).

Although there is a considerable amount of material aimed at higher educated groups, the issue of how to reach **users of mainstream media in Germany** (es-

pecially middle and lower socio-economic groups) have not yet been systematically carried out and available research material is very limited.

According to Clobes/Hagesdorn (2008), mainstream media users can be reached by formats which comprise the following components:

being direct and transparent,

evoking empathy and being at the same level as media users,

communicating a high obligation and proceeding in a linear and pragmatic manner (avoid too much theory),

enabling an understanding of aspects of societal and everyday life. This can include information on new lifestyles, relationships, future orientation, globalisation, migration and demographical changes.

emotion-orientated, integrating joyful elements in a non-judgemental manner.

Entertainment television and print/web 2.0 both embody many of the characteristics described above.

Both genres are able (1) to broaden the scope of media available to higher educated media users and (2) and, more importantly, to enhance the presence of sustainability topics in mainstream media formats which are often consumed by the difficult to reach less educated media users.

### **Argument 3: Television is the most highly consumed form of media in Germany**

87.5% of media users watch television more than once per week, making it the most consumed form of media in Germany. Moreover, television viewing for the average consumer has increased from 196 to 225 minutes per day between 1996 and 2008.<sup>4</sup> In addition, television consumption increases with the age of the user. In 2008, 14-19 year olds spent on average 149 minutes per day viewing TV, while 70-year olds spent 253 minutes<sup>5</sup>. All these trends point toward increasing consumption of television in Germany for the foreseeable future (Volpers et al. 2008).

<sup>4</sup>[http://www.ard.de/intern/basisdaten/onlinenutzung/onlinenutzung\\_3A\\_20zeiten\\_20und\\_20dauer/-/id=55190/1198aso/index.html](http://www.ard.de/intern/basisdaten/onlinenutzung/onlinenutzung_3A_20zeiten_20und_20dauer/-/id=55190/1198aso/index.html), retrieved 25.06.2009

<sup>5</sup>[http://www.ard.de/intern/basisdaten/mediennutzung/zeitbudget\\_20f\\_26\\_23252\\_3Br\\_20audiovisuelle\\_20medien/-/id=54984/sfyd65/index.html](http://www.ard.de/intern/basisdaten/mediennutzung/zeitbudget_20f_26_23252_3Br_20audiovisuelle_20medien/-/id=54984/sfyd65/index.html), retrieved 25.06.2009



### At a glance: Success factors for sustainability communication using television

- The release and entertainment aspect of television viewing are rewarding elements for consumers on a regular basis, particularly after an exhausting work day
- The behaviour of TV-idols can serve an important function as a role model since people often emulate and adopt (sustainable) behaviours
- Telling everyday life stories - viewers can more easily connect and relate stories to their own lives
- Reaching all age groups
- Offering potential for further communication (e.g. on the internet, telephone hotlines)

### Argument 4: Newspapers offer an opportunity for continuous discussion on sustainability issues as well as offer additional information services

Newspaper reading is the third most consumed media format in Germany with fully 77% of the population reading newspapers at least once per week.<sup>6</sup> Following newspapers, books are read on at least a weekly basis by 37.7% of the population with magazines being read by 32.8% (ARD-ZDF Studie 2007).

Print news media tend to present information in striking tones, which can offer readers a compelling source of information to inform the conduct of their every day lives. Service offers have become a central aspect of print media in recent years (Fischer 2003) and in this respect, content focussing on consumer behaviour can complement this material.

Print media campaigns or articles can be published and read on an ongoing basis, such as a series on global climate change that may run over a number of weeks or months. In addition, new information can be constantly presented in relation to different sustainability related topics such as construction, living, lifestyles or energy to enable a deeper and up to date understanding of issues.

<sup>6</sup>[http://www.ard.de/intern/basisdaten/mediennutzung/mediennutzung\\_20und\\_20freizeitbesch\\_26\\_23228\\_3Bfti-/id=54992/15w2mhl/index.html](http://www.ard.de/intern/basisdaten/mediennutzung/mediennutzung_20und_20freizeitbesch_26_23228_3Bfti-/id=54992/15w2mhl/index.html), retrieved 31.03.2009

### At a glance: Success factors for sustainability communication using print media

- Create service offers: By publishing concrete offers for services (e.g. checklist how to save energy at home) sustainability knowledge, attitudes and behaviour can be actively influenced
- Repetition aids comprehension: News and information can be frequently revisited and revised and can be deepened over time (e.g. news series on new social business concepts)
- Constant revision of content and format with content that is in touch with everyday life will more effectively reach consumers and influence knowledge, attitudes and behaviour

### Argument 5: Web 2.0 promotes community building, interaction and a deeper exchange of information especially among younger consumers

According to ARD and ARD/ZDF online studies average duration of internet usage has increased from 2 minutes per day in 1997 to 58 minutes a day in 2008.<sup>7</sup> The most intensive users are the 14 to 29 year olds who spend on average some 120 minutes daily online. Internet usage among this age group is nearly universal at fully 96.3%. Beyond the age of 30 the rate of internet usage falls significantly.<sup>8</sup>

The internet enables transmission of information in a manner that can be both independent and interactive. There has been a significant growth in the production and consumption of web logs, dairies or journals published on internet websites available to the public. For internet users web logs present an opportunity to exchange and discuss opinions with other users. This quick (real time communication) and interactive form of internet usage leads to a rapid creation, expansion and dissemination of new messages and opinions. Through this process, new issues or perspectives can rapidly reach the mainstream of society. Media companies are making their newspapers, TV programs and radio shows available online as an additional format for spreading their message. The potential of the internet to communicate a greater depth and breadth of information makes it uniquely suited to communicating complex sustainability content. This is even more so for web 2.0 given its interactive nature.

<sup>7</sup> [http://www.ard.de/intern/basisdaten/onlinenutzung/onlinenutzung\\_3A\\_20zeiten\\_20und\\_20dauer/-/id=55190/1198aso/index.html](http://www.ard.de/intern/basisdaten/onlinenutzung/onlinenutzung_3A_20zeiten_20und_20dauer/-/id=55190/1198aso/index.html) retrieved 25.06.09

<sup>8</sup> [http://www.ard.de/intern/basisdaten/onlinenutzung/soziodemografie\\_20der\\_20onlinenutzer/-/id=55174/oc4aww/index.html](http://www.ard.de/intern/basisdaten/onlinenutzung/soziodemografie_20der_20onlinenutzer/-/id=55174/oc4aww/index.html), retrieved 25.06.2009

The open and interactive nature of web 2.0 is not without its disadvantages. Any user can contribute information, including incorrect, inappropriate or out of context information, which poses a risk that data or information could be incomplete, misleading or even entirely wrong.

#### **At a glance: Success factors for sustainability communication using web 2.0**

- Provide topic or issue specific discussion platforms
- Enable real-time communication
- Enable participative and interactive formats (blogs and web-communities)
- Promote cross-media collaboration with print, TV and radio formats
- Enable the formation and diffusion of detailed news, messages and background information

### **Argument 6: Entertainment TV and print/online media are genres that play a decisive role in the media landscape of NRW**

#### **Entertainment TV**

NRW is home to a high concentration of TV broadcasters with the majority of these focussing on entertainment programs. Of 30 private television broadcasters supervised by the Media Authority of Northrhine-Westfalia (LfM)<sup>9</sup>, 19 focus mainly on entertainment programming (such as "SuperRTL" and "VOX"). Out of these 19 cases, five focus on the interests of first or second generation migrants, which in 2005 comprised 22.4% of the NRW population<sup>10</sup>, and who tend to hold preferences for receiving emotionally-oriented information, such as through storylines in soaps or family programs<sup>11</sup>.

#### **Print**

There is also a high concentration of newspaper and magazine publishers in NRW. Fully 40 publishing houses and 42 newspapers are based in the region, including a number of nationally distributed newspapers/magazines. Despite their concentration in the region, newspapers are in general losing readers but most strikingly

<sup>9</sup> Retrieved from: [www.alm.de/programmveranstalter/listview.php?iSystem=1&iLMA=9&sSearch=](http://www.alm.de/programmveranstalter/listview.php?iSystem=1&iLMA=9&sSearch=) (28.04.2009)

<sup>10</sup> Retrieved from:

[www.mags.nrw.de/sozber/sozialberichterstattung\\_nrw/aktuelle\\_berichte/SB2007\\_Zusammenfassung.pdf](http://www.mags.nrw.de/sozber/sozialberichterstattung_nrw/aktuelle_berichte/SB2007_Zusammenfassung.pdf) (28.04.2009)

<sup>11</sup> Retrieved from: [www.wdr.de/themen/politik/nrw02/integration/medienkonferenz/studie/index.jhtml](http://www.wdr.de/themen/politik/nrw02/integration/medienkonferenz/studie/index.jhtml) (28.04.2009)

among readers that are less than 40 years of age, who tend to use the internet in favour of print media (Appendix 2, Zeitungsmarkt NRW, provides more detail on the print media market).

**Argument 7: A number of NRW media institutions have recently considered integrating sustainability topics into entertainment TV and print/web 2.0 programming, offering an opportunity to connect future activities to these developments.**

Dealing with sustainability issues in media has a tradition that dates from the 1990s in NRW. Although not the first region where sustainability issues gained significant media coverage, NRW was a forerunner in one sense in by being first to taking active steps to promote coverage of sustainability issues in the media, and particularly so with respect to entertainment TV, print and web 2.0. The following presents a number of NRW based institutions, organisations and media programs promoting the communication of sustainability information:<sup>12</sup>

Adolf-Grimme Institute ([www.grimme-institute.de](http://www.grimme-institute.de)) is a leading German media institution with a focus on sustainability issues. One research focus is sustainable television programming. In 2007/08, the Adolf-Grimme Institute held a series of workshops with public and private TV professionals on the integration of sustainability topics in mainstream/entertainment television (see Clobes/Hagedorn 2008).<sup>13</sup> On the positive side, the main finding arising out of these workshops was that TV professionals are (1) very open-minded to the idea of integrating sustainability topics into their programs and they see a demand on the part of audiences, (2) they emphasise that there are many existing formats that offer a high potential to integrate sustainability content. However, the workshops also suggest that media professionals (3) see a lack of ideas for stories and dramatic concepts to communicate sustainability topics, but recognise that the strong connection to everyday experiences of consumers can offer some potential for storyline development, and (4) see a need for support to create storylines dealing with sustainability issues.

Netzwerk Zukunft Lernen/Projektgruppe Medienkompetenz ([www.aktion-zukunft-lernen.de](http://www.aktion-zukunft-lernen.de)) (Network Future Learning/Project group media competencies) is a university based networking organisation funded by the NRW government that began in 2006. The aim of the initiative is to foster activities in the field of education for sustainable development in NRW. The project group “media competencies” was initiated in February 2009 to disseminate and promote sustainability information

<sup>12</sup> An overview of NRW media institutions can be found in Appendix 3.

<sup>13</sup> The TV professionals came from six different TV broadcasters (WDR, RTL, Eyeworks, ZDF, ProSieben, UFA Entertainment), from which three are situated in NRW (WDR, RTL and Eyeworks).

among media professionals in NRW. In autumn 2009 a workshop was held for young journalists on the integration of sustainability issues in the media.

ecmc Europäisches Zentrum für Medienkompetenz (European Centre for Media Literacy) is a service organisation focussed on developing sustainability competencies within new media organisations. "NRW denkt nach(haltig)" (NRW thinks sustainably) [www.nrw-denkt-nachhaltig.de](http://www.nrw-denkt-nachhaltig.de) is an ecmc project sponsored under the United Nations Education for Sustainable Development initiative. The central goal of this project is to inform and foster discussion among citizens via an interactive web log focussing on NRW-based sustainability projects.

Deutsche Welle Academy ([www.dw-world.com](http://www.dw-world.com)) provides training courses and workshops on environmental journalism. Many of these courses are oriented toward journalists from abroad with the aim of sensitising this influential group to socio and ecologically charged sustainability issues. The environmental journalism courses are an integral part of the Deutsche Welle Academy vocational training program.

WDR ([www.wdr.de](http://www.wdr.de)) is collaborating with the Adolf-Grimme-Institute to deliver a series of workshops on integrating sustainability topics in the media and there is potential for further collaboration between these and/or other organisations.

University of Duisburg-Essen/Institute for Communication Studies ([www.uni-duisburg-essen.de/kowi/JReichertz.shtml](http://www.uni-duisburg-essen.de/kowi/JReichertz.shtml)) has sustainable entertainment media formats as a research focus and is collaborating with national and international media institutions and professionals.<sup>14</sup> In winter 2009/2010 the institute delivered a course targeted at communication, pedagogic and design students with the aim to provide training on scientific and practical issues connected to integrating sustainability issues into entertainment media formats.

Initiative für Nachhaltigkeit ([www.initiative-für-nachhaltigkeit.de](http://www.initiative-für-nachhaltigkeit.de)) (Initiative for Sustainability) is situated at the University of Duisburg-Essen and has as a central goal the fostering of sustainability knowledge among communication students. The organisation organised a number of lectures in recent years to promote a dialog between sustainability media professionals/researchers and students. There are plans during 2009/10 to implement a sustainable media campaign with the aim to raise awareness and encourage positive change in attitudes and behaviours toward sustainability among students.

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<sup>14</sup> See for example Lubjuhn/Bouman (2009).

The organisation/institutions in NRW discussed above provide a basis for an effective roadmap to systematically integrate sustainability content in entertainment TV and print/web formats (outlined in detail in chapter 4).<sup>15</sup>

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<sup>15</sup> These arguments might also be relevant to broadcast radio however this media type is beyond the scope of this study.

## 3 Analysis of Good Practice in Integrating Sustainability Issues in the Media

In order to develop effective instruments for a policy roadmap it is vital to analyse existing and new media formats that integrate sustainability issues in entertainment TV, print and internet. This chapter aims to provide an overview of existing examples of good practice. In order to accomplish this aim it is necessary to define criteria for selecting examples of good practice and establish the standpoint from which these examples should be evaluated. To this end, a detailed analysis grid is presented which enables a systematic comparison of the presented examples in chapter 3.1. The process behind the development of this grid will also be presented. Furthermore, in chapters 3.2 and 3.3 four good practice examples will be outlined; one national example and one international example in each media genre (entertainment TV and print/web 2.0) selected from a pool of 10 cases (for an overview see Appendix 5). The conclusion in chapter 3.4 serves as a basis for the recommended roadmap in chapter 4.

### 3.1 Methods and Selection Criteria

The following outlines the characteristics of long established media formats and those that are unique to new media in relation to their communication of sustainability themes.

***Communication of sustainability themes via traditional media*** is often characterised by:

- Rudimentary dialogue
- Descriptive, clarifying knowledge
- Established programming formats that have a proven track record in practice
- Limited focus on lifestyle issues
- Conveying negative scenarios ("The world collapses if we do not...")

***Communication of sustainability themes via new media formats*** is often characterised by:

- Highly participative, dialogue-orientated (web 2.0, social marketing)

Cross-media applications

Going beyond imparting knowledge and problem-orientation issues

Solution and action-orientated

Driving change in attitudes and behaviour

Emphasizing personal advantages for media users (e.g. fun elements) rather than allocating blame negative scenarios

New design/ lifestyle orientation

Despite the differences between traditional and new media formats, this analysis in this study does not distinguish between the two. The differing characteristics were identified by the research team as a tool for strategic analysis and evaluation and these characteristics are not intended to form a basis for different analytical approaches. Aside from offering a strategic analysis of good practice, this report systematically compares examples of good practice and presents an effectiveness evaluation for each format. This approach is outlined below.

### 3.1.1 Analysis of the current media situation and developing selection criteria for examples of good practice

This report will discuss the following ten examples of good practice as a point of reference for the recommended roadmap:

Entertainment TV:

Welt der Wunder (national, entertainment TV)

Lindenstraße (national, entertainment TV)

Graslöwen TV (national, entertainment TV)

Echt Elly (international/The Netherlands, entertainment TV)

Grey's Anatomy (international/USA, entertainment TV)

Print/Online:

Utopia (national, online/web 2.0)

Bravo goes green (national, print)

My Life (national, print/online)

The Guardian (international/Great Britain, print/online)

Good (international/USA, print/online)



The ten examples of good practice were identified by applying a selection grid. Out of a set of 33 entertainment TV and 30 print/online formats, this study selected ten on the basis of following conditions:

1. involvement of political institutions and the variety of roles assumed by government (e.g. consultation, provision of educational material, design and implementation of events/panel discussions and/or financing roles);<sup>16</sup>
2. emphasis on mainstream media;
3. emphasis on encouraging behaviour change;
4. involvement of academic researchers;
5. emphasis on new media formats;
6. national and international level initiatives.<sup>17</sup>

## 3.2 Description of the selected good practice examples from entertainment TV

For efficiency reasons, subchapters 3.2 and 3.3 present summaries of *two examples of good practice* that were deemed to be of particular value by the research team (one national and one international example) from entertainment TV and print/web 2.0 respectively. An overview of the analysis of all ten selected examples is provided in the Appendix 5.

### 3.2.1 Welt der Wunder (national good practice example)

#### General description

Welt der Wunder is an infotainment TV program that aims to tell easy to understand and entertaining educational/research stories with the goal of positively influencing audience members' knowledge, attitudes and behaviours. The first episode of Welt der Wunder was broadcasted by ProSieben in 1996 but has been broadcast by RTL2 since 2005.

Welt der Wunder was the first German knowledge-entertainment program that focussed on sustainability topics in a partnership stakeholders from the sustainability field. This partnership was initiated in 2001 by Henrik Hey, host of Welt der Wunder, and Martin Kreeb from the Lehrstuhl of Umweltmanagement, University of

<sup>16</sup> For a more in-depth discussion of these six conditions see Appendix 4

<sup>17</sup> In the expert workshop the following additional criteria for successful media formats were pointed out: (a) cross-medial orientation of the formats, (b) involving (mainstream) media users for the design and implementation of the formats, (c) a detailed milieu analysis of the target group mainstream members as basis for the formats and (d) creating an added value for the media users in the sense that he/she gets a beneficiary service instead of pure knowledge transfer through the formats.

Hohenheim. The intention of the partnership was to jointly collaborate on a project that would (1) foster sustainability messages in *Welt der Wunder* and (2) evaluate the influence of the sustainability messaging in detail. The project idea focused on the “unmanageable unsustainable consumers” in the mainstream, a traditionally difficult to reach demographic when communicating sustainability content.

The partners received a research grant from the German Ministry of Education and Research in 2003 under direction of the Lehrstuhl für Umweltmanagement, University of Hohenheim. In collaboration with sustainability experts from a variety of research institutions and universities, *Welt der Wunder* produced a number of episodes that dealt with sustainability topics. Six of these were broadcast between November 2004 to July 2005 and focussed on the following topics:

- Wood (as a sustainable resource),
- Atlantropa, dealing with the potential ecological consequences of an unrealised plan dating from the 1920s to build a massive hydroelectric dam across the Strait of Gibraltar,
- The future of nutrition,
- Washing agents,
- Burn-out (life-work balance),
- Leadfoot (driving habits).

The research project investigated the impact of the six episodes on audiences and explored impressions of academics and experts concerning the sustainability messaging in the programs. An *index* was developed to measure the emotional-cognitive involvement of the audience, the sustainability context of the message and the reach of each episode among viewers. The main outcome of their research was that sustainability topics are not inherently “unsexy”, but the perception among audiences is a function of how specific topics are depicted.

Moreover, the researchers created an *online platform* (B.Con) to provide media stakeholders opportunities to access reliable and accurate sustainability resources and contact information for recognized sustainability experts. Another activity undertaken in the context of the partnership was to implement a *workshop series*, which promoted the proceedings of the research project among TV stakeholders and sustainability experts and which fostered dialogue and a mutual frame of understanding for collaboration. Furthermore, *Welt der Wunder* provided an IP (internet protocol) TV program “*wdwip.TV*”. *Wdwip.TV* allowed media users to interactively discuss sustainability topics “live on the web” after *Welt der Wunder* broadcasts on television.

### Stakeholders involved

Welt der Wunder and the research project took steps to involve stakeholders from different fields as partners. The **government stakeholder** that was engaged was the Federal Ministry of Education and Research, which provided funding for the project. From the **media side**, Welt der Wunder took the role of the scriptwriter and producer for the sustainability episodes. **Stakeholders from the research** community were the chair of Environmental Management of University of Hohenheim, Jacob University Bremen, Adolf-Grimme Institute and the nwd institute. The research partners provided different tools and activities for bringing sustainability experts and TV stakeholders together and providing support to Welt der Wunder in the form of sustainability information and feedback. From the **private sector** the communication agency Lichtl Ethics & Brands was involved. Lichtl provided the project with an emotionally based marketing concept referred to as "Ecotainment". Ecotainment aims at reaching consumers with sustainability products and services in an emotional and lifestyle-oriented manner.

### Target group

Welt der Wunder is a well known TV media program that reaches between two and three million viewers per episode. Welt der Wunder has experienced increasing success in communicating sustainability information following the introduction of an internet website with an increasing pool on sustainability information and online video programming. In addition, a print media magazine published by Welt der Wunder is now being produced. Most Welt der Wunder audience members are of a mid to a lower socio-economic background and tend to be interested in receiving information in the form of entertaining storylines that are helpful in their every-day-lives, such as how to save money by reducing energy consumption. Moreover, the Welt der Wunder target audience is generally both less informed about sustainability issues and less interested in viewing explicit, knowledge based sustainability media content.

### Evaluation

**Coverage (+++):** The Welt der Wunder concept has been very successful. Trends in audience ratings are stable and external media coverage is high and continues to grow following the launch of the online video content and additional internet-based information features and tools.

**Emotionality (++):** Welt der Wunder addresses audience members on an emotional level. By doing so, it becomes possible to effectively communicate implicit

sustainability messages to this audience, where explicit messaging would fail. An analysis of the six sustainability episodes of *Welt der Wunder* found that three of the six episodes engaged audience members in a positive, affective-orientated emotional manner, and these strategies were considered to be a particularly effective communication tool.

***Credibility (+++)***: A core reason for the success of *Welt der Wunder* is the credibility of the program among audience members. *Welt der Wunder* is perceived as a reliable and authentic information resource that with programming to which viewers can relate. The credibility of the program is also enhanced through collaboration with recognised sustainability experts who provided advice on content.

***Understandability (++)***: Aside from its credibility the content of *Welt der Wunder* was tailored to be understood by the target group. Understandability of the information is critical to enable the target group to take further action, such as seeking out additional information on the topic or having discussions with friends or family members.

***Potential to change attitudes/behaviour (+++)***: Although the research project did not find clear evidence that the sustainability episodes influenced attitudes and behaviours of audience members there was found to be a significant potential for positive impacts. This is particularly relevant where sustainability content is presented in a positive light within storylines and where there is opportunity to engage in additional information exchanges. An example is a *Welt der Wunder* program on the Freiburg Öko Institute “EcoTopTen” project where significant online resources were provided to viewers to view additional video content, obtain information and enter into discussions with other viewers.

### 3.2.2 Echt Elly (international good practice example)

#### General description

Echt Elly is a sustainability reality show, which was created and broadcasted by ETV.nl, a regional educational broadcaster in the Netherlands. Echt Elly is the first reality television program in the Netherlands based on a ***sustainability partnership with government***. The program aims to foster sustainable consumption patterns among viewers and programs to date have focussed on issues connected to the use of fuel, energy and water consumption, and sustainability aspects of products, services and waste, among others.

In 2007, the producers of ETV.nl recognized that socio-economically disadvantaged suburban residents of Rotterdam did not give consideration to (1) the products they consume and how those products are consumed, and (2) the environ-

mental consequences of their actions. On the basis of these observations, the idea was born to make use of the television platform to bring about positive change to these circumstances.

ETV.nl wrote a grant proposal for a reality television program focussed on sustainable consumption topics. The concept was to capitalise on the popularity of the reality-based program format with this lower socio-economic target audience. In January 2008, the Dutch Federal Ministry of Health, Welfare and Sports approved a grant to produce the reality program.

At the suggestion of independent writers, ETV.nl designed its program around recognisable celebrities. The producers involved Elly Lockhost, a popular entertainer among the target group, who provided audience members with an impression how she deals with sustainable consumption issues in her everyday life. The products and services she consumes, her water and power use, how she deals with transport issues and waste recycling were highlighted. Government representatives provided during production of the show the governmental officials also provided input, information and feedback on specific topics. Additional sustainable consumption related learning materials were presented on the ETV.nl internet website.

### Stakeholders involved

Representing **government** in the sustainability partnership was the Federal Ministry of Health Welfare and Sports, which provided partial funding support for the Echt Elly program<sup>18</sup>. Moreover, government provided feedback on the storylines, supported TV stakeholders with sustainability information and helped to create learning materials. The **City of Rotterdam** funded the research and evaluation aspect of the Echt Elly initiative. Representing the **media**, writers and producers of Echt Elly were involved to develop the storyboard of the program in collaboration with Elly Lockhorst.

**NGO stakeholders** from four regional educational centres were involved in the partnership, including Albeda College (Rotterdam), the De Mondriaan onderwijsgroep (Den Haag), the regional educational centre in Amsterdam and the regional educational centre of Midden Nederland (Utrecht). The role of these stakeholders was to provide feedback on the Echt Elly storylines. In addition, these organisations took the lead in the project to create learning materials and promote sustainable consumption issues to the target group.

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<sup>18</sup> See Appendix 5 , "Short description of media system/legislation" in the good practice grid for details.

The media market research company MetrixLab was involved as a *private sector stakeholder* during the planning process to compile and summarise research relevant to the Echt Elly program.

### Target group

The Echt Elly target market was the ETV.nl broadcast region which contained viewers from lower socio-economic and migrational backgrounds, who often live in socially weak communities in a specific region of the Netherlands. Younger and middle-aged people were of particular importance to the program, and effort was made to provide tips, advice and recommendations relevant to everyday life, such as reducing consumption of resources, saving money and living a stylish lifestyle like Elly Lockhost, the program host.

### Evaluation

**Coverage (+):** Although regional coverage and positive press coverage of Echt Elly was significant, the program did not reach the broader public in the Netherlands. Nonetheless, the concept was recognised as a great success and there is a high potential for success of entertainment formats similar to Echt Elly to reach this target audience nationally should a national level program be produced.

**Emotionality (++):** The sustainability messages contained in Echt Elly have an emphasis on personalised emotions. With the help of emotions, sustainability messages are effectively and positively framed for the target group, making audience members more likely to accept and integrate the sustainable consumption information into everyday life.

**Credibility (+++):** A core reason for the success of Echt Elly was the credibility and reliability of the sustainability messages in the eyes of the target audience. The primary reason for this credibility can be attributed to the celebrity host, Elly Lockhost, and her high level of acceptance among the targeted audience.

**Understandability (+++):** Echt Elly successfully reached audience members by presenting information that was easy for audience members to practice themselves. People were also provided opportunities to review and download information presented during the television program as a day-to-day resource.

**Potential to change attitudes/behaviour (+++):** Echt Elly was guided by an evaluation of the messaging as it impacted viewers. As a consequence, fully one

third of audience members learned new information during the program and about half changed something in their every day lives.<sup>19</sup> On this basis, there can be considered a strong potential to positively influencing audiences to change attitudes and behaviour.

### 3.3 Print/online good practice descriptions

#### 3.3.1 Utopia (national good practice example)

##### General description

Utopia is Germany's most popular web 2.0 sustainable consumption and lifestyle platform. Claudia Langer, an ex advertising agency CEO, launched the online platform in 2007 as a *private initiative* that aimed to convince as many people as possible to adopt a more sustainable lifestyle. Their slogan "...so we are getting started" ("...wir fangen dann schon mal an") is based on the notion that participants within the Utopia platform are driven by the vision of promoting change in consumer behaviour without waiting for consumer legislation to facilitate change.

After first planning for a print magazine, Langer's team decided on an interactive web 2.0 platform on grounds that this format provided a more modern and convenient means to reach a larger target group. Their approach is to demonstrate that a sustainable lifestyle does not mean renouncement/abandonment but that it offers pleasure, reward and fun. The platform uses modern language and design and gives sustainability a trendy, hip and sexy image. Utopia wants to make the change toward sustainable living as easy and joyful for consumers as possible.

Utopia offers massive sustainability news & knowledge resources and a virtual community that anyone can join free of charge. Once registered, users can create a personal profile and exchange thoughts with other members of the community. They can offer commentary on content provided by Utopia's editorial team, create their own content (e.g. share experiences on sustainable products, make suggestions on sustainable living), request advice from the community within a question & answer-tool, create or join a wide variety of forums on specific topics or communicate with select companies represented on the platform.

Utopia offers practical guides on many aspects of sustainable living and consumption. Users can find trustworthy information on products and sustainable behav-

<sup>19</sup> Source: Alleman, T.; de Koning, S.; Berndsden, N. (2009): Evaluatie-Onderzoek Echt Elly!, matrixlab 2009 (only available at personal request)

ious. By the end of 2009 there were plans to post some 60 guidelines covering virtually all aspects of life. Being privately financed and operated, the Utopia initiative demonstrates that private organisations can play a role in public education for sustainable lifestyles.

The Utopia website is constantly updated, providing users a rationale to visit regularly. In addition to daily news items and information articles, Utopia regularly launches new campaigns, mostly in cooperation with NGOs such as Greenpeace, the World Wide Fund for Nature, or with other private firms. Each month one aspect of sustainable living is treated in detail. By showing desirable sustainable products or portraying interesting people as role models, Utopia inspires and motivates users for sustainable living.

In addition to its website, Utopia offers a number of offline cross-media tools. There are local meetings of Utopia members in nine German cities and an annual Utopia conference that brings together important change-makers and hosts a Utopia awards ceremony. Utopia is privately financed by Ms. Langer together with advertising revenue, which thus far only covers operating expenses with future profits being earmarked for a foundation established by Utopia.

### Stakeholders involved

Utopia is acutely aware of the necessity to build strategic partnerships. Therefore, they constantly enter into partnership with different stakeholders from a diversity of fields, except political institutions. As they view their platform as having a strong public education function, they do intend to make application for public funding for products such as the development of consumer product guides. In order to base these product guides on solid *research*, Utopia cooperates with *experts* such as the Öko-Institut e.V., the Wuppertal Institute and the Potsdam-Institute. Utopia also cooperates with different *media stakeholders, including* nature + kosmos, Die Zeit oder Jetzt.de, with the purpose of (a) exchanging relevant content, (b) mutually enhancing new editorial perspectives, (c) mutually enlarging sustainability coverage/awareness.

From the *private sector*, partners involved include Otto, Hess Natur, GLS Bank and Henkel, all active in promoting sustainable products and other programs. These firms act as permanent sponsors, meaning that they financially support Utopia and in exchange are entitled to use the platform for marketing communication, including advertising, customer and community dialogue, and market research purposes. As Utopia is a private profit driven company, they also cooperate under temporary arrangements with other firms that use the site for marketing communication purposes. *Non-governmental stakeholders* involved currently include



Greenpeace, the World Wide Fund for Nature and BUND. These groups use Utopia as additional platform for the information campaigns, which in turn strengthens Utopia's credibility among green consumers.

### Target group

Although Utopia already has some 43,000 registered users and experiences 180,000 visits on a monthly basis, making it one of Germany's most visited websites, the site continues to experience rapid growth. When first launched, Utopia primarily attracted consumers that were already deeply committed to sustainability issues, the community now comprises users from a far broader spectrum of backgrounds. Many of users of the site belong to the LOHAS demographic – people with a positive attitude towards consumption who are looking for ways of doing so in a sustainable manner. Most users visit the Utopia website because they are prepared to change their lifestyle and on the platform they find practical “news-to-use” and the concrete practical steps they can take in their daily lives. The Utopia target group cannot be clearly characterised by its social or educational background although there is a slight tendency towards middle to upper income and education levels.

### Evaluation

**Coverage (+++):** Utopia's concept has been shown to be extremely successful. User numbers continue to grow, media coverage is continuously positive and a great number of advertisers express interest in marketing via the platform.

**Emotionality (++):** Utopia's way of addressing its users (hip, stylish, positive) is very appealing, fills the term sustainability with life and presents an image of hipness, trendsetting and fun. In this way it inspires a new target group that may not be otherwise interested in sustainable lifestyle issues.

**Credibility (+++):** Another reason behind the success of Utopia is its strong credibility, which is derived from the Utopia team's authentic commitment and cooperation with renowned experts and institutions that endorse the guidelines available on the platform.

**Potential to change attitudes/behaviour (+++):** Utopia makes sustainable living easier by providing practical “news-to-use” and clearly telling people the steps that will lead to more sustainable living, providing the platform with a high potential to change behaviour in practice.

### Possible future developments

Utopia recently launched a new version of the platform in May 2009 to facilitate user participation and place an even stronger focus on the community and on behaviour change. There are plans for a cross-media expansion of the platform, including Utopia Events (trade fairs, exhibitions, workshops), a print magazine & book series and a Utopia shop (online & offline).

### 3.3.2 The Guardian (international good practice example)

#### General description

The Guardian is one of the most popular daily quality newspapers in the UK and has a strong tradition of covering social justice issues. It has also played a pioneering role in providing coverage of environmental issues dating to the 1970s. The Guardian was at that time the first newspaper to employ an environment correspondent and by the end of the 1980s it launched the first regular environment section in their newspaper. As environmental problems grew more urgent in recent times, climate change being most prominent, the board of Guardian News & Media (GNM), publisher of both The Guardian and The Observer, a sister Sunday publication, decided to define environment as a core coverage area.

The Guardian's intensive environmental coverage is part of GNM's sustainability strategy, a first in the media industry to be initiated by top management. Furthermore, GNM is the first publishing company in the UK that has obligated itself to continually cover ecological, social and ethical topics. With the aim "to be the leader on sustainability within the media industry", GNM developed the first commercial sustainability team in the media sector, reporting directly to the managing director

Prior to June 2009, the Guardian contained a regular environment page with weekly environment and ethical living news and comment, however owing to the quantity of content this material is now presented exclusively online. There are ten annual supplements that focus on a special sustainability issue such as water or health. GNM's environment strategy puts the Guardian environment website ([www.guardian.co.uk/environment](http://www.guardian.co.uk/environment)) at its centre given space restrictions inherent to the print format to enable a high quality and quantity of environmental coverage. Another benefit of the website is that it can reach a far larger and truly international readership which is important for globally relevant environmental topics. The environment website was launched in autumn 2006 with the stated aim to make it the leading resource in the world. In order to reach this goal the environment team was doubled and environment correspondents were dispatched to different parts of the

world. On a global basis the [www.guardian.co.uk](http://www.guardian.co.uk) website is today the sixth most read newspaper website.

The Guardian environment website has developed into a large database that offers comprehensive and easily understood information on all kinds of environmental issues ranging from practical advice on green & ethical living to profound scientific explanations. Users are invited to comment and frequently do so. In contrast to most other newspaper websites, user comments are displayed in full length. The environment website has an appealing, modern design and makes intelligent use of multi-media, including video, audio and image files.

A number of green blogs shed light on environmental issues from different – at times humorous – perspectives to communicate directly with users. The website also hosts forums or discussion boards where users can debate and discuss specific topics. The Guardian initiated an international network of environmental websites and integrates on its own website articles and other content from its network partners. This way the Guardian uses the specific knowledge of specialised media, such as The Environmentalist, and in return offers them the opportunity to enlarge their readership.

### Stakeholders involved

To date the Guardian has entered into strategic partnerships with *partners from the media field*. The Guardian's Environment Network presently comprises 17 partner websites that focus on environmental issues. This network is based on content exchange agreements. For the future there are plans to cooperate with *stakeholders from the research field* to develop a database of information and statistics covering key aspects of climate change and its coverage in the media.

### Target group

The Guardian is mostly read by well-educated individuals with liberal mindsets. The large majority of them belong to the middle-class with roughly one quarter of online readers coming from working-class backgrounds. The environment website aims at "everyone, from the very green to those who just want to make minor adjustments to make their lifestyle more sustainable"<sup>20</sup>.

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<sup>20</sup> Hilary Osborne, Ex-Editor [guardian.co.uk/environment](http://www.guardian.co.uk/environment), <http://adinfo-guardian.co.uk/guardian-unlimited/sites/gu-environment.shtml>

## Evaluation

**Coverage (+++):** With more than a million readers per issue the Guardian is the third most popular quality newspaper in the UK. It is reaching an ever larger audience via its website which has 25 million unique users from around the world per month, of which 390,000 visit the environment section of the website. Particularly in the United States the Guardian and its website became popular as an alternative voice during the Bush-era.

**Emotionality (++):** The Guardian uses a fresh and modern approach (it is the UK's only quality newspaper printed in colour) in both design and language, which is more likely to emotionally engage readers than traditional newspaper formats. The website offers users many opportunities to get involved via blogs to communicate and discuss issues with journalists.

**Credibility (+++):** The Guardian is renowned for its quality journalism and standards. Owned by the Scott Trust it is financially independent of any external interests (e.g. advertising clients), which serves to further strengthen its credibility.

**Potential to change attitudes/behaviour (+++):** In a 2008 reader survey the majority of consumers stated that coverage and content within The Guardian/guardian.co.uk had influenced their behaviour with regard to environmental issues including energy saving, recycling or purchasing "green" alternatives, fair-trade and organic food. According to the survey, GNM brands have also had a significant influence on the ethical behaviour of many users. A high proportion stated that GNM's publications had helped them take a more active role in society, particularly by sharing information or boycotting products or brands as a result of GNM coverage.

## Possible future developments

GNM's focus on sustainability coverage is clearly moving toward greater reliance on the internet to reach an international audience. There are plans to expand internationally and to engage more environmental and other correspondents abroad.

## 3.4 Conclusions

### Message 1: The media and consumers have noticed sustainability

Things are changing - the debate on sustainability has reached the media and in many cases is reaching the mass media, print format being the most prominent. This is demonstrated by the increasing number of national and international "green" campaigns, special issues and sections that have been recently published by a variety of print titles/publishing houses. From about 2007 onward, a number of specialised print and online titles have appeared that explicitly target the LOHAS demographic or focus on sustainability as a main topic area<sup>21</sup>. Green, fair and joyful consumption has become a big issue among consumers and advertisers. Television broadcasters are also integrating a broad range of sustainability issues into their programs.

Worldwide there are a variety of entertainment formats which bring sustainability topics into the audience's living room. These "broken down" and simple to understand sustainability messages can enable the transition to sustainable lifestyles in everyday life and over potential to stimulate learning processes and positively influencing attitudes and behaviour. In Germany there are emerging entertainment formats covering the sustainability topic. This demonstrates that TV has discovered the "easy" and entertaining side of sustainability, something that was once believed to be a "bulky" topic.

What lies behind this change in media coverage? In large parts of the western population a change in values and attitudes is taking place. This is most clearly expressed in the emerging LOHAS-movement (LOHAS - Lifestyle of Health and Sustainability) that is in the process of migrating from the US to Europe. According to several studies, some 20% of the German population, 10-12 million Germans, belong to this group of new, critical consumers who – to put it short – desire a green, sustainable lifestyle (Schniedermeier 2008; Wenzel 2007). In Europe there are according to the Porter Novelli-study (July 2007) more than 49 million members of this group. In the US there are estimated to be some 40 million members of the LOHAS demographic, and their numbers are rapidly growing. New studies already talk about 44% of German consumers expressing LOHAS preferences (Ipsos 2008).

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<sup>21</sup> Appendix 5 provides an overview of new types of print products

Consumers are beginning to realize the political impact of their consumption decisions and want to exert influence on politics via consumption habits (Brigitte/Gruner 2008)<sup>22</sup>. Against this background sustainability has evolved from a potential rating killer towards an attractive market opportunity: Green has become hip and profitable. The LOHAS group can be said to represent a trendsetting milieu that holds the power to influence other (mainstream) milieus in society.

To date government entities have not taken full advantage of the recent trend toward a greener media market to establish an agenda setting process to deepen and strengthen sustainability communication in the media within a broad longer term strategy.<sup>23</sup> The priorities and elements within any such strategy need to be carefully and critically reflected upon.

### **Message 2: Web 2.0 and cross medial approaches are core mediums for fostering sustainable change through media**

The analysis clearly shows that sustainability coverage in the media has developed from the depiction of worst case scenarios towards an active integration of what everyone can do to make a contribution by living and consuming in a more sustainable manner within a media style that is lifestyle-orientated, young, dynamic, and modern. This trend originated from the web 2.0 phenomena. The internet is the pre-eminent medium when it comes to debating sustainability issues and encouraging behaviour change and green lifestyles. Through interactive communities, informal platforms, podcasts and blogs, green networks are evolving that invite every individual to discuss, act, participate and learn. Media makers are aware of the effectiveness and the advantages of virtual media and are therefore investing in the “media of the future” by developing cross-media approaches, meaning the production of complementary print, TV and web-formats, web-TV, podcasts, and other social networking/media platforms.

### **Message 3: Print/online media takes advantage of “climate change” as a door opener to introduce other sustainability topics**

Particularly within the mainstream media where the sustainability trend has only recently taken hold, there is a focus on using climate change as a “door opener” theme to other sustainability issues. The youth magazine Bravo (see grid) conducted a survey to understand the priorities of their readers prior to developing

<sup>22</sup> For more detail see Chapter 2

<sup>23</sup> Chapter 4.1 contains suggestions for such a strategy

their sustainable (broadly defined) print campaign “Bravo goes green”. The survey found that your people considered climate change was considered as one of the most pressing topics and Bravo capitalised on this to introduce readers to other aspects of sustainability.

A further characteristic of sustainability in the media is a tendency to increase the breadth of sustainability issues covered as more narrowly defined sustainability single issues receive coverage in greater detail. This tendency was observed during a long term study by Schwender/Schulz/Kreeb (2008) which analysed coverage of environmental topics in the weekly German newspapers “DIE ZEIT” and the left-wing newspaper “TAZ”. The analysis demonstrated that as coverage of environmental topics increased coverage of other sustainability topics such as social aspects of production and economics followed.

#### **Message 4: Entertainment TV takes advantage of triggers to communicate sustainable lifestyle and consumption topics**

Entertainment TV media often uses *personalized or thematic triggers* to tell sustainability stories that have implications for everyday life. Examples are celebrity figures (Echt Elly), fictional figures (Graslöwen TV) and specific topics such as “wood” or “washing agents” (Welt der Wunder). These triggers can be particularly effective methods to communicate to audiences that are not necessarily predisposed to sustainability messages.

#### **Message 5: Entertainment TV focuses on practical advice in everyday life**

Based on the triggers entertainment media provides *hints and practical advice for sustainable lifestyles and consumption patterns*. Often this is done in a personalised manner. Entertainment media deals with questions that may arise on an individual level, such as actions that individuals can take to prevent climate change and the increasing cost of energy, the optimal quantity of meat that should be consumed or availability of alternatives to driving by car. On a more general level the impact of globalization on individuals, living in harmony with different ethic or religious groups in the community, or how to prepare for the aging of society. The provision of suggestions to tackle these and other questions in day-to-day life, which indeed can be considered as sustainability challenges for every individual, offers meaningful potential to stimulate changes in attitudes and behaviours.

**Message 6: Formal integration of sustainability and/or CSR strategies in media organisations and among publishers, broadcasters and production companies remains very limited.**

Media organisations are not only hoping to profit from the change in attitudes but are also beginning to actively encourage consumers in this change. But, ***only very few media organisations act upon their responsibilities as opinion leaders within a meaningful and systematic strategy.*** Sustainability reports by media companies remain rare, both in Europe and internationally. In the few sustainability reports that do exist, opinion leaders tend to rather focus narrowly on the environmental footprint of their operations rather than on the “brain print” left by the minds of their readers or viewers. Among the rare exceptions are the Guardian News & Media Ltd. (UK), The New York Times Company (USA) but also some German broadcasters including ARD or WDR that have systematically integrated sustainability into their editorial concept. There are real and significant opportunities for governments to appropriately remind media organisations that, as opinion leaders in society, they have responsibilities to educate and inform audiences. The opportunity for government is not only to encourage but also to develop effective support mechanisms for media organisations when communicating sustainability issues with their audiences.

**Message 7: Crosscutting media partnerships are vital to promote sustainability**

Crosscutting media partnerships between different types of stakeholders (***media, government, research, private sector and NGO's***) have proved to be effective means to communicate sustainability issues.

To illustrate the diversity of existing partnerships and their benefits the research team detected ***four fields of action*** and ***four types of partnerships***. The following presents a structured overview of different types of media partnerships observed during the conduct of this study. These cases are drawn from the outline of the media sector described in chapter 3.1 and the good practice examples outlined in chapters 3.2 and 3.3. The overview is intended to highlight crucial areas of sustainability media formats that can be enhanced through collaboration with external partners.



Table 1: Potential partnerships for communicating sustainability via various media

Partnerships for	Potential partners and their roles in the entertainment TV field	Potential partners and their roles in the print/online field
Sustainability information exchange	<p><b>Government authorities/universities, research institutions/NGO's:</b></p> <ul style="list-style-type: none"> <li>• Providing expert knowledge and practical examples,</li> <li>• Advice on scripts and storylines that include sustainability content.</li> </ul> <p><b>Media makers:</b></p> <ul style="list-style-type: none"> <li>• Receiving accurate, authentic and reliable sustainability information and examples,</li> <li>• Providing knowledge about the TV business and "the art of story-telling"</li> </ul> <p><b>Good practice example:</b> Lindenstrasse</p>	<p><b>Universities, research institutes, NGOs:</b></p> <ul style="list-style-type: none"> <li>• Providing expert knowledge,</li> <li>• Verifying sustainability content.</li> </ul> <p><b>Media makers:</b></p> <ul style="list-style-type: none"> <li>• Receiving accurate and reliable sustainability information,</li> <li>• Providing platform for spreading sustainability messages.</li> </ul> <p><b>Good practice example:</b> Utopia</p>
Research and development	<p><b>Government authorities:</b></p> <ul style="list-style-type: none"> <li>• Financial support of research projects</li> </ul> <p><b>Universities, research institutions/private market research firms:</b></p> <ul style="list-style-type: none"> <li>• Conducting formative, process and summative evaluation on sustainability messages.</li> </ul> <p><b>TV makers:</b></p> <ul style="list-style-type: none"> <li>• Sharing their work with research partners after creating storylines (e.g. for pre-testing), during the production process and after broadcasting it (e.g. for post-testing the sustainability messages).</li> </ul> <p><b>Good practice example:</b> Grey's Anatomy, Welt der Wunder</p>	<p><b>Government authorities:</b></p> <ul style="list-style-type: none"> <li>• Financial support of research projects</li> </ul> <p><b>Universities, research institutions/private market research firms:</b></p> <ul style="list-style-type: none"> <li>• Conducting research on sustainability topics</li> </ul> <p><b>Print:</b> Communicating research new findings in a personalised, appealing way</p> <p><b>Good practice example:</b> n.a.</p>
Financial support	<p><b>Government authorities/ NGO's/ trade associations:</b></p> <ul style="list-style-type: none"> <li>• Sponsorship of sustainability TV program,</li> <li>• Funding sustainability media research projects.</li> </ul>	<p><b>Companies:</b></p> <ul style="list-style-type: none"> <li>• Co-sponsor of magazine/website/media campaigns/content,</li> <li>• Providing expert knowledge on a particular field of sustainable business.</li> </ul>

	<p><b>Universities/research institutes/ private market research firms:</b></p> <ul style="list-style-type: none"> <li>Receiver of funding money for implementing a sustainability media research project.</li> </ul> <p><b>Media makers:</b></p> <ul style="list-style-type: none"> <li>Receive sponsoring money and implement media projects.</li> </ul> <p><b>Good practice example:</b> Echt Elly</p>	<p><b>Media makers:</b></p> <p>Receiving co-sponsoring money, Providing platforms for marketing activities.</p> <p><b>Good practice example:</b> My Life, Utopia, Bravo</p>
<p><b>Learning and Education</b></p>	<p><b>Government authorities/ NGO's/associations:</b></p> <ul style="list-style-type: none"> <li>Developing learning and teaching material for TV program for specific audiences, educational facilities etc.</li> <li>Influencing opinion leaders and the public (through panel discussions, events etc.) linked to the TV program.</li> </ul> <p><b>Media makers:</b></p> <ul style="list-style-type: none"> <li>Engaging sustainability topics with the public.</li> </ul> <p><b>Good practice example:</b> Graslöwen TV</p>	<p><b>Companies:</b></p> <ul style="list-style-type: none"> <li>Sponsoring and realizing school contests on sustainability topics linked to the media campaign (media cooperation).</li> </ul> <p><b>Media makers:</b></p> <ul style="list-style-type: none"> <li>Engaging for sustainability topics with the public.</li> </ul> <p><b>Good practice example:</b> Bravo</p>

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## 4 Roadmap for Integrating Sustainability Topics in the Media

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### 4.1 Why action by political authorities is necessary

As outlined in Chapter 3.4, the debate on sustainability has reached the media and even the mass media. However, despite these promising developments government and media entities are not yet making intensive use of the potential to enter into an 'agenda setting process' for the dissemination of sustainability information nor is there evidence that potential synergies from effective collaboration are being exploited. There are at present few activities aimed at large scale integration of sustainability content in media.

Although sustainability topics are beginning to receive coverage this coverage remains fairly limited, arguably seriously inadequate, relative to the urgency of the challenges and required value changes that are necessary. Systematic, strategic and effective approaches to communicating sustainability information in the media are needed. What is required to develop a consistent and effective roadmap to mainstreaming sustainability in different media formats?

The following presents several core criteria for a roadmap for communicating sustainability information in a variety of media formats:

#### 1. Political authorities take on the role of an enabler

Political authorities have an opportunity, arguably a responsibility, to play a key role in enabling opportunities for communication of sustainability information. Ideally, governments can serve as a forerunner *in a strategic 'agenda setting process'* and act as a promoter of coverage of sustainability information in the media.

By entering into and supporting partnerships with media organisations and a diverse suite of stakeholders, governments can not only accelerate the dispersion of relevant sustainability content, but also accelerate innovation and change processes at other levels in society. If implemented strategically the integration of sustainability content into a variety of media formats will contribute to changes in overriding framework conditions that will in turn support long-term changes in consumer behaviour.

## 2. Political authorities initiate cross media partnerships and networks

In order to initiate a change process in practice political entities should aim to create synergies by means of encouraging collaboration among different stakeholders. The objective for political authorities should be to stimulate the creation of ***new standards and principles for responsibility among media organisations***.

The initiation of partnerships within the media offers benefits not only to government organisations, but also organisations connected to the research, NGO, civil society and the private sector community. Benefits to all parties stem from (a) increased access to knowledge and human, physical or financial resources, (b) enhanced credibility, and (c) enhanced relevance as perceived by the media audiences.

## 3. Political authorities apply different strategy areas when implementing a systematic sustainability media roadmap

To implement an effective and consistent approach to mainstreaming the inclusion of sustainability content in the media, different strategy areas that engage different tools can be applied by political entities. These strategy areas and the underlying tools may be understood as an outline for a holistic roadmap for action: The different strategy areas should refer to one another, be combinable, and enable simultaneous implementation to provide the greatest possible impact. Section 4.2 below depicts the strategy areas in detail.

## 4.2 Introducing strategy areas for change

Based on the prerequisites identified above, the analysis in chapter 3, and the four different partnership types, ***four strategic core areas of action*** for political authorities are elaborated upon here to assist government to play an enabling role in facilitating the integration of sustainability content into different media formats. The following presents rationales behind the need for the strategic action areas.

### Strategy Area I: Sustainability Information Exchange

It is a general problem that neither the leadership of media organisations nor the majority of journalists or media makers are aware of their special role and responsibility as mediator of sustainability information in society. Furthermore, there is often a lack of comprehensive knowledge of sustainability issues in all their complexity, an understanding of which is a precondition of providing appropriate coverage of the topic, in both quality and quantity.

If political leaders aspire to promote positive change, a primary objective must be to increase the awareness of sustainability and its importance to society among media organisations, journalists and media makers. It is therefore necessary to create tools to provide extensive, uncomplicated and accessible sustainability information for journalists. In addition, media decision makers with access to relevant and reliable information on reasons to adopt CSR policies within their organisation will be more likely to integrate CSR/sustainability content into their organisation's editorial concept.

For these reasons a core strategic area is the ***Exchange of Sustainability Information***. The goal is to create channels that provide comprehensive and relevant sustainability information to journalists and media organisations to provide a basis for competent and thoughtful coverage of sustainability issues. Potential tools could include the establishment of a sustainability Web-Portal (press agency), regular expert roundtables, stakeholder dialogue events, panel discussions, forums and/or a database of leading experts (see chapter 4.4).

### **Strategy Area II: Learning and Education**

In order to increase both quality and quantity of sustainability media coverage it is furthermore important to create learning and education tools that strengthen sustainability awareness and knowledge among journalists and media makers. A useful strategy to improve both the quality and quantity of sustainability coverage might be to provide comprehensive and ongoing education tailored toward media representatives. It is therefore necessary to define the educational content and develop the required teaching materials. It will also be important to provide assistance in the form of professional development opportunities for decision makers in media organisations to assist with raising awareness of corporate social responsibility issues.

The second core strategic area of action is therefore ***Learning and Education***. Potential tools could include the development of targeted workshops and seminars, the development of sustainability modules in academic journalism programmes augmented with incentives such as journalistic fellowships and awards for sustainability coverage (see chapter 4.4).

### **Strategy Area III: Financial Support**

Financial tools and support are essential to facilitate the integration sustainability content in different media formats and to support the development of necessary partnerships and research activities. With appropriate financial support, the neces-

sary expertise can be cultivated and enhanced among media makers and other sustainability stakeholders. Therefore the third strategic area of action is ***Sponsorship and Financial Support***. Potential tools within this strategic area aim to foster the implementation of sustainability into the media through the development of diverse financial support mechanisms, including direct financing of media programming as well as for research projects.

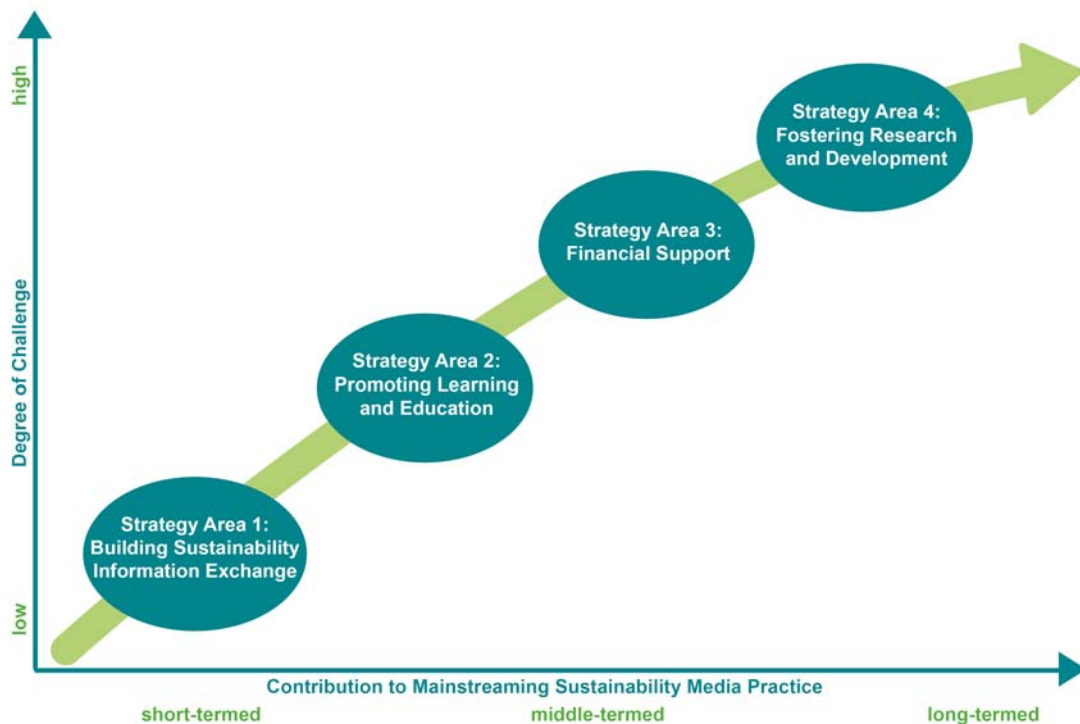
#### **Strategy Area IV: Research and Development**

An addition to the “sustainability information exchange” (Strategic Area I), “education and learning” (Area II) and “financial support” (Area III) tools, the fourth strategic area, ***Research and Development***, aims to drive the research agenda for sustainability in media. Sustainability content in the media can only be enhanced, improved and (ideally, financially) supported, when the impact and range of impacts can be demonstrated. Research and development tools may therefore serve as a crucial indicator and catalyst for changes in attitudes and behaviour. This is not only the case for media users but also for other stakeholders working within partnerships connected to media and sustainability initiatives. Potential tools within this strategic area include impact evaluation studies, sustainability content analysis, and/or an expert media committee to evaluate media partnerships (see chapter 5).

### **4.3 Roadmap for action – applying the strategy areas within a step-by-step approach**

In the following matrix the four **strategic core areas of action (Strategy Areas I-IV)** are classified with respect to the degree of challenge in implementation and potential implementation time frames (see figure 2). The matrix makes the case that that Strategy Area I (sustainability information exchange) can ideally contribute to the process of mainstreaming sustainability content in the media in the short term, followed by Strategy Area II (learning and education) as a short- to middle-term initiative, Strategy Area III (financial support) over the medium-term, with Strategy Area IV (research and development) over the long-term. The strategic areas presented below are presented in increasing order of both complexity and potential benefit.

Figure 2: Strategy areas for a roadmap for enhancing sustainability topics in the media



#### 4.4 Applying the roadmap: Recommendations and applications with NRW as an example

Chapter 4.3 presented four *strategic core areas of action (Strategy Areas I-IV) as a basis for a roadmap to integrate sustainability in the media* and outlined (1) success factors and prerequisites for effective mainstreaming of sustainability topics in the media, (2) rationales behind the selection of the proposed strategy areas as useful catalysts for sustainability in the media, (3) guidance for implementation timing for the strategy areas, and (4) the anticipated level of challenge to implement each strategy area.

This chapter outlines a concrete implementation plan to foster integration of sustainability content into NRW media within strategy areas I through IV. Specifically, the following will be presented:

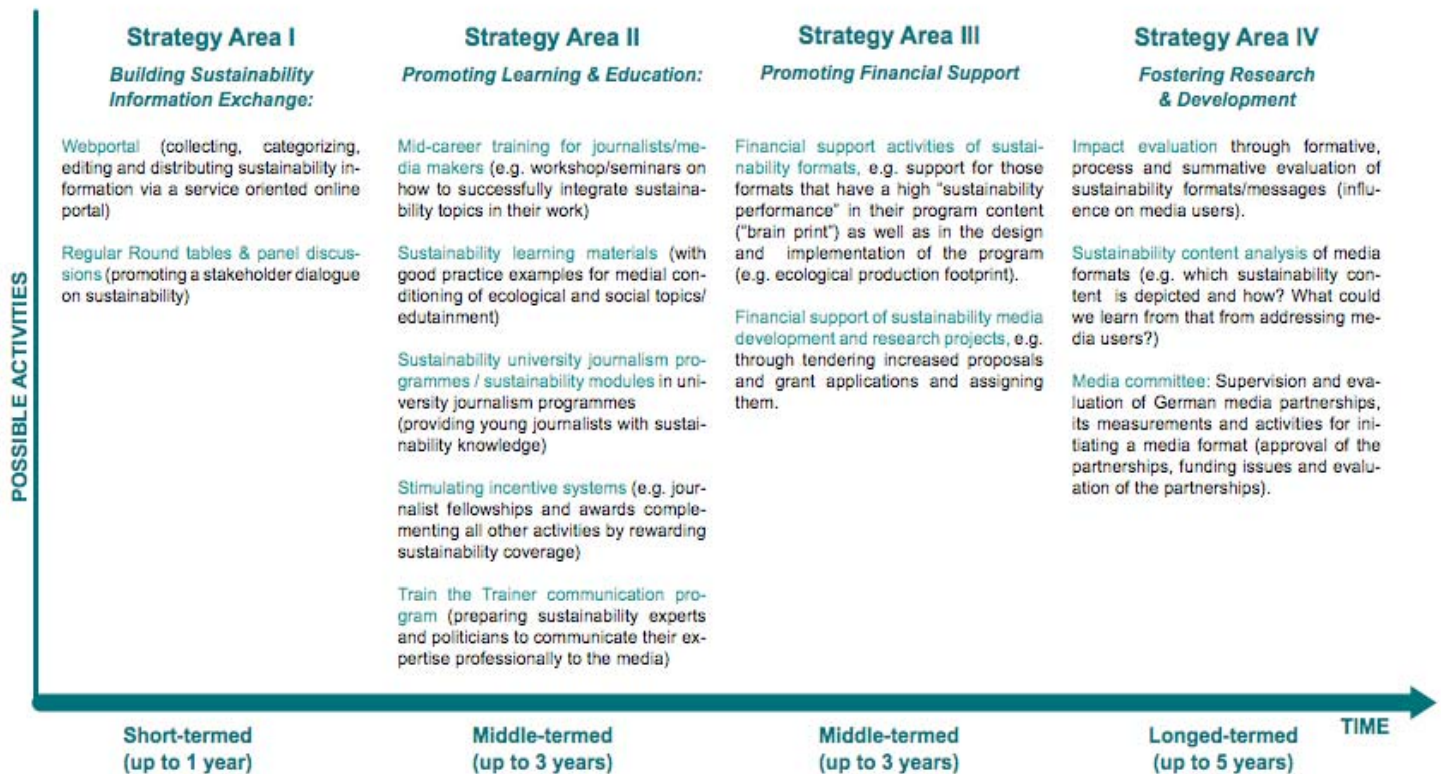
- (1) greater detail on *project concepts* within the strategy areas,
- (2) a *rationale* is provided for *why* each strategy area and related tools are useful and necessary,



- (3) **tools** and activities for each strategy area,
  - (4) **potential NRW partners**, their key competencies and potential roles,
  - (5) **potential pathways** for design and implementation of the tools in the roadmap.
- Figure 3 below provides an overview of the **tools** and activities that could be developed and implemented in strategy areas 1 through 4 outlined above.

Figure 3: Roadmap and tools to enhance sustainability coverage in the media

### NRW ROADMAP



To provide a structured overview each strategic area will be briefly analysed below. Importantly, the selection of project concepts, rationales, tools, partners and pathways does not necessarily represent a comprehensive list, but rather highlights some crucial areas and steps toward a potential NRW roadmap.



#### 4.4.1 Strategic Area I: Building Sustainability Information Exchange

##### Concept/idea

Build a multi-stakeholder media community through the development of a sustainability information exchange facility in North-Rhine-Westphalia. This could include a Press Agency to bundle sustainability news sources within a Sustainability Web-Portal (tool 1) and stakeholder dialogue events designed to meet the needs of media professionals (tool 2).

##### Rationales

- Will promote ongoing exchange of information on sustainability issues and expert knowledge among journalists/media makers and other stakeholders.
- Will bridge communication gaps between providers of sustainability information and the media and therefore promote coverage of sustainability information among media professionals. Will foster communication and make connections between different partners/social groups and therefore raise awareness of sustainability issues among media representatives.
- Will bundle significant quantities of sustainability knowledge and facilitate access to reliable and relevant information.

##### Tools

###### **TOOL 1 - Independent sustainability web-portal for the media (Press Agency)**

Such an organisation could be established in two steps. The first and most important implementation step is to develop a service orientated web portal that offers sustainability content and internet link information in a format useful to the media. For example, through the web portal entertainment media makers and/or news journalists could gain access to scientists/specialists capable of providing (a) personalized information

(putting facts and data into 'context') and/or (b) input on storylines that can be used within entertainment formats. In addition a web portal could also support distribution of regular RSS-Feeds<sup>24</sup>, newsletters and fact/story sheets, telephone consultations, and emergency call hotlines.

Aside from providing news, facts, data, stories and figures, this platform could retain and bundle sustainability news and distribute information via social media platforms (e.g. Facebook, StudiVZ, MySpace, YouTube, Twitter). Moreover, the web-portal could be the initiator/host of other activities including roundtables and/or panel discussions (see tool 2). Content hosted on the platform could be drawn from research in, for instance, the fields of resource efficiency, biodiversity, health and nutrition. Concise "tip sheets" could also be produced outlining key issues, including (1) the nature of the issue/problem, (2) the origins of the issue and why it became a problem, (3) how it might be addressed, and (4) ideas for integrating potential solutions within storylines .

As a second step, the web portal could be extended to an online sustainability press agency that permanently collects, categorizes and edits information/news/stories on a broad spectrum of sustainability themes for distribution to media producers. The web based press agency could also engage media consumers to understand their views on the nature of "good stories and examples" as input for media producers. A final potential activity of the press agency could also be to conduct research (see strategy area IV) to ensure (1) the appropriateness of the range of information provided by the tool, and (2) the impact of the tool on media producers and consumers.

## **TOOL 2 - Roundtable & panel discussions combined with events and awards for sustainability in the media.**

A broad variety of stakeholder dialogue events can serve as platforms for engagement among sustainability experts, media representatives, media consumers and other stakeholders. As an example, media awards recognising the integration of sustainability content into storylines could be developed. Music and other festivals/events targeted

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<sup>24</sup> RSS-Feed is a service offered on websites which users can order and which, just like a new-sticker, automatically delivers new website entries to the subscribers in a short version with hyperlinks to the full information on the website.

at journalists, media producers and consumers could also be held to raise the profile of sustainability issues and the web portal/press agency.

### Potential partners and their roles

#### (1) Journalists/media makers

- Broadcasters: WDR, RTL, SuperRTL, VOX as well as regional broadcasters (e.g. Kanal Avrupa or NRW TV)
- Radio stations such as WDR2, Einslive, regional stations including as examples Avrupa (Duisburg), Radio Essen or Radio Bochum
- Print media: WAZ Mediengruppe, Bertelsmann or NRW magazines such as coolibri (Bochum)
- Journalists working in media online resorts

#### Potential roles

- As platform users, journalists/media makers will request and receive reliable, accurate information and concepts for their news reports and storylines.

#### (2) Sustainability media and research institutions

- Deutsche Welle Academy
- DJV – German Journalists Association
- ecmc Europäisches Zentrum für Medienkompetenz GmbH
- Junge Presse NRW | Essen
- Landesanstalt für Medien Nordrhein-Westfalen
- Adolf-Grimme Institut
- Netzwerk Zukunft Lernen/Projektgruppe Medienkompetenz
- Institute for Communication Studies, University of Duisburg-Essen
- Initiative für Nachhaltigkeit, Universität Duisburg-Essen
- UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production (CSCP)
- Wuppertal Institute for Climate, Environment, Energy (Research Group IV)

### **Potential roles**

- Advising and assisting media stakeholders on the basis of expert sustainability knowledge, providing relevant contacts, offering potential topics and suggestions for sustainability content and storylines or articles, offering information drawn from information workshops and seminars.

### **(3) NGOs**

- NUA – Natur und Umweltschutzakademie NRW
- Landesarbeitsgemeinschaft Lokale Medienarbeit NRW e.V

### **Potential roles**

- Promoting and consulting on the platform, providing relevant contacts, offering potential topics and suggestions for sustainability content and storylines, offering information drawn from workshops and seminars.

### **(4) Sponsors**

- WDR, RTL, SuperRTL, VOX, WAZ Mediengruppe, Bertelsmann-Stiftung, Utopia, Filmstiftung Nordrhein-Westfalen

### **Potential roles**

- Co-financing and sponsoring the platform.

### **(5) Political authorities**

- MUNLV

### **Potential roles**

- Providing in-house information on sustainability
- Co-financing and sponsoring the platform

### **(6) Media users / the public**

- Mainstream media users
- Other stakeholders interested in sustainability topics

**Potential roles:**

- Providing feedback on media content and programming
- Provide concepts/ideas for storytelling
- Enter into stakeholder dialogue

**Potential pathways for designing and implementing the tools**

(1) Initiate kick-off meetings with the different stakeholders to:

- (a) get sustainability onto the agenda of the engaged stakeholders,
- (b) compile concepts/ideas, and
- (c) learn more about potential contribution and expertise of each partner.

(2) Analyse in detail the sustainability information needs of NRW journalists and media makers.

(3) On the basis of the results of the kick-off meetings and available analytical data, the conceptual framework, structure and detailed content of each tool should be decided, including the fields of action and allocating stakeholder roles (e.g. in working groups).

(4) Create incentive systems to motivate the various stakeholders to participate in the development process and to implement the tools.

**4.4.2 Strategic Area II: Promoting Learning & Education****Concept/idea**

Build sustainability knowledge among NRW journalists, media makers and media representatives. As a possible means to achieve this goal the project team recommends the development of mid-career programmes for journalists and media makers (see tool 1), the development of specific learning materials (see tool 2), the inclusion of sustainability modules in training and education programs for journalists and media makers (see tool 3), and the development of effective incentive systems (see tool 4). The project team also recommends the establishment of a “train the trainer communication program”, to build capacity among sustainability experts/researchers and political leaders in effective communication with the media.

## Rationales

- Will increase understanding of sustainability issues among journalists and journalism students and enable an appreciation of the necessity of appropriate media coverage to enhance public awareness of sustainability issues.
- Will improve reporting skills and job satisfaction.
- Will offer enhanced career perspectives for journalists and journalism students.

## Tools

**TOOL 1 - Mid-career training for journalists/media makers**, including workshops and seminars for practising journalists/media makers to provide sustainability tools and information to assist with the integration of sustainability content in their work.

**TOOL 2 - Sustainability learning materials** for education/training organisations and/or individual media makers to build capacity and support access to reliable information. It will be necessary to adapt the materials to the needs of different target media formats and education circumstances, including university/training settings, mid-career training or professional development of individuals working in the media.

**TOOL 3 – Integration of sustainability aspects into journalism/media training programmes** to provide young journalists with sustainability knowledge and tools to successfully cover sustainability topics as a core element of training.

**TOOL 4 – Effective incentive systems**, including journalism fellowships and awards that recognise quality sustainability coverage, ideally serving as a complement to other tools and activities.

**TOOL 5 – Train the trainer communication program.** Many sustainability experts and politicians require training to communicate their professional expertise to the media in a way that meets the needs of journalists and media professionals. Due to the logic of the media and their specific communication needs, (entertainment) media professionals and journalists require focussed and clear messages rather than unduly complex information. It is necessary for experts and political leaders to build capabilities in communicating information in a form and style that will reach and be understood by the desired audience/recipient. One potential opportunity might be to encourage collaboration between media professionals and sustainability experts drawn from the science or NGO sector in order to jointly cover a specific aspect of sustainability.

### Potential partners and their roles

#### (1) Universities

- FHM Bielefeld
- TU Dortmund
- University of Duisburg-Essen, Institute for Communication Studies
- FH Gelsenkirchen
- FH/FHM/KHM Köln
- FH Bonn-Rhein-Sieg

#### Potential roles

- Joint development and implementation of programmes/modules for media training programs.
- Co-develop learning materials in cooperation with sustainability experts.

#### (2) Educational institutions / associations

- Deutsche Welle Academy
- DJV – German Journalists Association
- Junge Presse NRW | Essen
- Landesanstalt für Medien Nordrhein-Westfalen
- Adolf-Grimme Institut
- Netzwerk Zukunft Lernen/Projektgruppe Medienkompetenz

- Medienkompetenz-Netzwerk NRW
- AIM Koordinationszentrum
- Deutsche Hörfunkakademie Oberhausen
- Deutsche Medienakademie Köln
- RTL Journalistenschule für TV und Multimedia, Köln
- European Expert's Network for Education and Technology (EENet)
- sk stiftung jugend und medien, Köln

#### **Potential roles**

- Joint development and hosting of workshops and seminars for media makers.
- Joint development of media/journalism learning materials in cooperation with sustainability experts.

#### **(3) Current and future journalists/media makers**

- Broadcasters: WDR, RTL, SuperRTL, VOX as well as regional broadcasters (e.g. Kanal Avrupa or NRW TV)
- Radio broadcasters including WDR2, Einslive and regional stations such as radio Avrupa (Duisburg), Radio Essen or Radio Bochum
- Print media: WAZ Mediengruppe, Bertelsmann or NRW magazines such as coolibri (Bochum)
- Journalists working in online media

#### **Potential roles**

- Individual professionals will participate in seminars, workshops, and education programs for new and mid-career professionals.
- Media companies will develop, implement and/or sponsor workshops, seminars, development of learning materials, and support development of incentive systems in cooperation with other stakeholders.

#### **(4) NGOs and NFPs**

- NUA – Natur und Umweltschutzakademie NRW
- NABU – Naturschutzbund NRW
- BUND – Bund für Umwelt und Naturschutz, Landesverband NRW



- CSCP - UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production

#### **Potential roles**

- Provide sustainability information and expert knowledge to media and academic stakeholders.

#### **(5) Political authorities**

- MUNLV

#### **Potential roles**

- Providing in-house information on sustainability (learning materials)
- Financial support for development of learning materials

#### **(6) Media users / the public**

- Mainstream media users
- Other stakeholders interested in sustainability issues or topics

#### **Potential roles:**

- Provide feedback on media content
- Provide ideas for story telling
- Participate in stakeholder dialogue

#### **Potential pathways for design and implementation of the tools**

(1) Initiate kick-off meetings with the different stakeholders to:

- (a) get sustainability onto the agenda of the engaged stakeholders,
- (b) compile concepts/ideas, and
- (c) learn more about potential contribution and expertise of each partner.

(2) Analyse and evaluate existing learning & education tools to form a basis for the process of developing the tools.

(3) Analyse the sustainability training needs of NRW journalists and media makers.

(4) On the basis of the results of the kick-off meetings and available analytical data, the conceptual framework, structure and detailed content of each tool should be decided, and the concrete fields of action and stakeholder roles should be agreed.

(5) Create incentive systems to motivate the various stakeholders to participate in the development process and to implement the tools.

### 4.4.3 Strategic Area III: Promoting financial Support

#### Project concept

The tools within this strategy area specifically aim to foster the integration of sustainability content in different media formats by means of different forms of financial support (see tool 1) and by financing development of research and development projects connected to sustainability in the media (see tool 2).

#### Rationales

- Providing financial support for media sustainability initiatives can offer concrete opportunities to influence agenda setting processes in media organisations, as well as provide support to media makers with innovative ideas and expertise, but who may lack sufficient financial resources for implementation.
- Providing financial support for sustainable media initiatives, including research and development projects, will foster (1) a greater diversity of media formats, (2) research activities (see strategy area IV) and (3) media partnerships.

#### Tools

##### Tools

**TOOL 1 – Enhancing financial support for media and sustainability.** This can include providing support for media organisations with superior “sustainability performance” in terms of program content (“brain print”) as well as in the design and production of the program (e.g. ecological production footprint).

**TOOL 2 – Financial support for development of sustainability media content and research** projects to design and evaluate different media formats.

## Potential partners and their roles

### (1) (Media) research institutions/groups and universities

- Adolf-Grimme Institute
- FHM Bielefeld
- TU Dortmund
- Institute for Communication Studies, University of Duisburg-Essen
- FH Gelsenkirchen
- FH/FHM/KHM Köln
- Wuppertal Institute for Climate, Environment, Energy (Research Group IV)
- FH Bonn-Rhein-Sieg
- Netzwerk Zukunft Lernen/Projektgruppe Medienkompetenz

### Potential roles

- Potential recipients of media sustainability research grants.
- Potential partners, and enablers and process designers for research and development projects on media and sustainability.

### (2) Media institutions serving the public interest:

- Landesanstalt für Medien NRW (lfM)
- Arbeitsgemeinschaft Landesmedienanstalt

### Potential roles

- Support for design of grant proposals and application processes for media sustainability research projects in NRW.
- Review and evaluation of media research proposals.
- Support the identification of potential partners and experts to support media sustainability research and development.

### (3) Journalists and other media stakeholder (e.g. broadcasters, TV production companies)

- Broadcasters: WDR, RTL, SuperRTL, VOX and regional broadcasters (e.g. Kanal Avrupa or NRW TV)

- Radio broadcasters such as WDR2, Einslive and regional stations including radio Avrupa (Duisburg), Radio Essen or Radio Bochum
- Print media: WAZ Mediengruppe, Bertelsmann or local NRW magazines such as coolibri (Bochum)
- Journalists working in online media

#### **Potential roles**

- Receive of financial support for production/integration of sustainability content.
- Collaborate on research projects with media research organisations and universities.

#### **(4) NGOs, NFPs and associations**

- NUA – Natur und Umweltschutzakademie NRW
- NABU – Naturschutzbund NRW
- BUND – Bund für Umwelt und Naturschutz, Landesverband NRW
- CSCP - UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production

#### **Potential roles**

- Participate, support, consult/advise, enable and design processes media sustainability research and development projects.

#### **(5) Political authorities**

- MUNLV

#### **Potential roles**

- Bring different stakeholder groups together (e.g. through discussion workshops).
- Provide financial support to media projects and for research projects.

### **Potential pathways for designing and implementing the tools**

(1) Establish mechanisms to evaluate applications for financial support from media organisations (see tool 1). Journalists and media makers could submit creative concepts and ideas for sustainability related media projects.

(2) Initiate kick-off meetings with different partners that can assist with (a) bringing focus to topics of interest for potential funding programs, (b) managing the proposal evaluation process, and (c) implementing projects in partnership with successful applicants.

(3) Analyse and evaluate existing financial support mechanisms and integrate lessons learned from this exercise when developing new financial support tools. For each tool consider the conceptual framework, structure, content, level of support and aspects of projects eligible for financial support.

(4) Create incentive systems to motivate different stakeholders to participate in the development process and to implement the tools.

#### 4.4.4 Strategic Area IV: Fostering Research and Development

##### Concept/idea

The integration of sustainability content in media can only be enhanced and financially supported over time when the actual impact of this content is understood. Three different research approaches are proposed: impact evaluation (see tool 1), sustainability content analysis (see tool 2) and a committee of media experts (see tool 3).

##### Rationales

- Can provide results on the cause and effect of different media sustainability initiatives and the influence on media users.
- Can indicate the aspects of sustainability communication that require change/improvement to achieve desired effects.
- Can assist with building partnerships among diverse media and sustainability organisations.

##### Tools

**TOOL 1 - Impact evaluation**, including formative, process and summative evaluation of different formats/messages and impacts on media users (see tool 2, strategy area III, Sponsorship and Financial Support).

**TOOL 2 - Sustainability content analysis** to determine the nature of sustainability content, how it is presented and how media users respond to different sustainability content (see tool 2, strategy area III, Sponsorship and Financial Support).

**TOOL 3 - Committee of media experts** to oversee and evaluate media partnerships, initiate/approve partnerships, and/or evaluate funding requests. The expert media committee could serve as a coordination body for the evaluation of impacts and the analysis of sustainability content described above (see tools 1 and 2, strategy area IV). Such a committee could also collaborate closely with the Sustainability Press Agency proposed under tool 1, strategy area I.

### Potential partners and their roles

#### (1) (Media) Research Institutions and Universities

- Adolf-Grimme Institute
- FHM Bielefeld
- TU Dortmund
- Institute for Communication Studies, University of Duisburg-Essen
- ecmc Europäisches Zentrum für Medienkompetenz GmbH
- FH Gelsenkirchen
- Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK)
- JFF - Institut für Medienpädagogik in Forschung und Praxis
- FH/FHM/KHM Köln
- FH Bonn-Rhein-Sieg
- Netzwerk Zukunft Lernen/Projektgruppe Medienkompetenz
- ZIMT, Zentrum für Informations- und Medientechnologie, Uni Siegen.

#### Potential roles

- Partner/leader of media sustainability research projects.
- Potential partner for media organisations and networks to support implementation of media sustainability projects or initiatives, including potential research or evaluation projects.
- Support the design of the committee of media experts.

## **(2) (Sustainability) Universities and research institutions**

- University of Duisburg-Essen, Institute for Communication Studies
- UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production (CSCP)
- Wuppertal Institute for Climate, Environment, Energy (Research Group IV)

### **Potential roles**

- Provider of sustainability knowledge/expertise for research projects.

## **(3) Media institutions serving the public interest:**

- Landesanstalt für Medien NRW (IfM)
- Arbeitsgemeinschaft Landesmedienanstalt
- Medienberatung NRW
- European Expert's Network for Education and Technology (EENet)

### **Potential roles**

- Partner/leader for media sustainability research projects.
- Supporting linkages and networks for the identification of media partners for sustainability projects or initiatives, including potential research or evaluation projects.

## **(4) Journalists and other media stakeholders (e.g. broadcasting channels, TV production companies)**

- Broadcasters: WDR, RTL, SuperRTL, VOX as well as regional broadcasters (e.g. Kanal Avrupa or NRW TV)
- Radio broadcasters such as WDR2, Einslive as well as regional stations such as radio Avrupa (Duisburg), Radio Essen or Radio Bochum
- Print media: WAZ Mediengruppe, Bertelsmann or local NRW magazines such as coolibri (Bochum)
- Journalists working in online media

### **Potential roles**

- Serve as a counterpart to research organisations and universities during the design and implementation of a media sustainability projects.
- Provider of “close-to-every-day” sustainability messages to mass media users.
- Supporter of media sustainability research activities through the provision of background information and assistance to researchers in gaining access to reliable data (e.g. participate in interviews with researchers, assist with data collection).
- Some critical media stakeholders may be included in decision making process connected to composition of the committee of media experts.

#### **(5) Political authorities**

- MUNLV

##### Potential roles

- Engaging different stakeholders to foster development of tools to encourage greater integration of sustainability content in media.
- Provide financial support for research and development activities and projects.

#### **(6) Media users / the public**

- Mainstream media users
- Other stakeholders interested in sustainability issues or topics

##### Potential roles:

- Support research and evaluation of program format and content (identification of viewer needs)
- Support impact evaluation – identifying the effects of the sustainability content day to day behaviour.

#### **Potential pathways for designing and implementing the tools**

(1) Develop grant funding programs for research projects on media sustainability (see strategy area III) to support (a) greater diversity of media outlets offering sustainability content, and (b) research activities to optimise the impact of the content (see tool 1 and 2).

(2) Initiate kick-off meetings with the different partners to (a) discuss potential needs and the functions and responsibilities of the proposed expert media commit-



tee, (b) collect ideas and (c) learn about the expertise single partners might contribute to such a media committee (see tool 3).

(3) Analyse and evaluate pilot research and development tools and refine the approaches on the basis of the findings.

(4) Using the evaluation results as input, decide upon the conceptual framework, structure and content of each tool, and determine fields of action and agree on the responsibilities of each stakeholder.

(5) Create and incentive system to motivate different stakeholder groups to participate in the development process and to implement the tools.

#### 4.4.5 The NRW roadmap at a glance

Figure 4 below presents a rough overview of a recommended roadmap to encourage enhanced coverage of sustainability content in the NRW media within the framework of four key strategy areas. Necessary next steps are to develop and elaborate a detailed action plan and “first steps to go”.

Table 2: Potential activities for the NRW sustainability media roadmap

	Possible Activities
<b>Short-termed (up to 1 year)</b>	<b>Strategy Area I (Building Sustainability Information Exchange):</b> <ul style="list-style-type: none"> <li>• Sustainability Web-Portal (Press Agency)</li> <li>• Regular Round tables &amp; panel discussions</li> </ul>
<b>Middle-termed (up to 3 years)</b>	<b>Strategy Area II (Promoting Learning &amp; Education):</b> <ul style="list-style-type: none"> <li>• Mid-career training for journalists/media makers</li> <li>• Sustainability learning materials</li> <li>• Sustainability university journalism programmes / sustainability modules</li> <li>• Stimulating incentive systems</li> <li>• Train the Trainer communication program</li> </ul> <b>Strategy Area III (Promoting financial Support)</b> <ul style="list-style-type: none"> <li>• Enhancing financial support activities for sustainability formats</li> <li>• Financial support of sustainability media development and research projects</li> </ul>
<b>Longed-termed (up to 5 years)</b>	<b>Strategy Area IV (Fostering Research &amp; Development)</b> <ul style="list-style-type: none"> <li>• Impact evaluation</li> <li>• Sustainability content analysis</li> <li>• Media committee</li> </ul>

## 4.5 Recommendations for next steps

It is possible to implement the tools outlined in Figure 4 on an individual basis, however, the project team recommends applying the full suite of tools as outlined above to have the maximum effect. If this is not possible, a smaller grouping of the tools presented above could be implemented as a first step toward a more comprehensive media sustainability initiative. The discussions during the December 2009 expert workshop suggest that a realistic option might be to begin by implementing (1) a Sustainability Web-Portal (Press Agency) (see strategic area I, tool 1) and/or (2) a 'train the trainer' communication program (see strategic area II, tool 5). Regardless of whether the suite of tools is implemented as described above or if a smaller subset of these tools is implemented, an evaluation of the impacts among media producers and users will be critical.

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## Imprint

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## Appendix 1: Television broadcasters that have integrated sustainability content in programming

### Germany (selection):

Pur +. ZDF-Sendung für Kinder, Wiederholung KiKa.

Kapitän Blaubär. WDR

GraslöwenTV. KiKa

Die Hollis. KiKa

Löwenzahn TV. ZDF, KiKa

Sendung mit der Maus. ARD

Welt der Wunder. RTL II

Schau Dich Schlaue. RTL II

Planet Erde. ARD-Naturdokumentation aus dem Jahr 2006, Montagabend 20:15 Uhr,

Die große Show der Naturwunder. ZDF-Sendung aus dem Jahr 2005, um 20:15 Uhr,

Quarks & Co. WDR

hitec. 3Sat-Magazin

nano. 3Sat-Magazin

Terra nova. Naturdoku-Kanal im deutschen Free-TV

Entdecken. ARTE

Global mag, Nachrichten vom blauen Planeten. ARTE

Unkraut. Bayerisches Fernsehen

ZDF.umwelt. ZDF-Umweltmagazin

Mare tv. NDR Digital-Fernsehen.

lokalzeit. WDR Lokal-Fernsehen,

Wetterbericht. Jörg Kachelmann erklärt Wetterphänome wie den Hurrikan und vermittelt darüber Nachhaltigkeitsthemen.

Nachrichten – Auswirkungen der Nicht-Nachhaltigkeit (Sturm, Fleisch, Hochwasser)

Auslandsreporter. SWR.

MTV (broadcasting Music clips advertising spots regarding UN Millennium goals, G8 congress and Aids)

Lindenstraße. ARD

Gute Zeiten Schlechte Zeiten. RTL



Tatort (Blutdiamanten, Manila, Schatten der Angst): WDR, ARD, MDR

GalileoContra. ProSieben

Die große Show der Naturwunder, SWR

Der Earth Day, ProSieben (22. April 2009)

**International (selection):**

The Ethical Man. BBC-Hybrid-Format.

Echt Elly, ETV.nl The Netherlands.

Ethical Markets, PBS, USA.

National Geographic Channel

Discovery Channel

BBC CSR-Media-Forum

BBC World Trust

BBC, Outrageous Wasters

Wa\$ted, New Zealand

Source: Rat für Nachhaltige Entwicklung 2006 and further investigations for the report

## Appendix 2: Zeitungslandschaft NRW

(A) Wie viele Zeitungen und Zeitungsverlage gibt es in NRW und wie hat sich deren Zahl seit 2006 entwickelt?

40 Zeitungsverlage; 42 Zeitungen

(B) Top Ten nach Auflagen/vk regionale Zeitungen NRW (Zeitung, verk. Aufl. 2008):

1) Westdeutsche Allgemeine Zeitung, Essen 827.800; Westd. Allgemeine Zeitungsverlag Brost& Funke GmbH & Co. KG

2) Kölner Stadt-Anzeiger<sup>3</sup>; Kölnische Rundschau; 345.000; DuMont Schauberg Expedition der Kölnischen Ztg. GmbH & Co. KG

3) Rheinische Post, Düsseldorf; 318.300; Rheinische Post Verlagsges. mbH

4) Ruhr Nachrichten, Dortmund; 202.800; Vg. Lensing-Wolff GmbH & Co. KG

5) Neue Westfälische, Bielefeld; 153.300; Zeitungsverlag Neue Westfälische GmbH

& Co. KG

6) Aachener Nachrichten<sup>1</sup>; Aachener Zeitung; 136.900; Zeitungsverlag Aachen GmbH

7) Westdeutsche Zeitung, Düsseld.; 130.900; W. Girardet KG

8) Westfalen-Blatt, Bielefeld; 125.300; Westfalen-Blatt Vereinigte Zeitungsverlage

GmbH

9) Westfälische Nachrichten; 115.100; Aschendorff Medien GmbH & Co. KG

10) General-Anzeiger, Bonn; 84.500; Bonner Zeitungsdruckerei und Verlagsanstalt

Neusser GmbH

(C) Ranking nach Auflagen/vk überregionale Zeitungen (insg. 9) in NRW (Zeitung, verk. Aufl. gesamt 2008, verk. Aufl. NRW 2008 (fett); Anteil NRW an Gesamtaufl. 2008 in Prozent)

- 1) Bild; 3.326.200; **640.900**; 19,3 %
- 2) Frankfurter Allgemeine Zeitung 368.700; **76.200**; 20,7 %
- 3) Die Welt/Welt Kompakt 278.100; **58.800**; 21,1 %
- 4) Süddeutsche Zeitung 450.200; **45.400**; 10,1 %
- 5) Handelsblatt 147.800; **35.900**; 24,3 %
- 6) Frankfurter Rundschau 53.700; **13.300**; 8,2 %

Welche Rolle spielen auswärtige Zeitungen in NRW? Welche Marktanteile halten sie und wie haben sich ihre Marktanteile seit 2006 entwickelt?

Überregionale Tageszeitungen inklusive *Bild* sowie Sonntags- und Wochenzeitungen von außerhalb in NRW gut vertreten.

(D) Welche Bedeutung haben Tageszeitungen aus NRW und Tageszeitungsverlage

in NRW außerhalb von NRW

„...überschreiten nur die *Siegener Zeitung* und der *General-Anzeiger* aus Bonn in größerem Umfang die Grenze.“ (S. 19)

Die *Siegener Zeitung* verkauft gut 10% (6.100 Ex.) nach RP (Westerwaldkreis) [...] Auch der *General-Anzeiger* aus Bonn überschreitet die Grenze zu Rheinland-Pfalz. Die Ausgabe *Rhein-Ahr-Zeitung* hat in den Kreisen Ahrweiler und Neuwied eine Auflage von 6.900 Exemplaren.“ (S. 19)

Das Mindener Tageblatt wird in Niedersachsen mit 1.200 Exemplaren verkauft. Alle übrigen Verkäufe über Landesgrenzen hinweg, sind marginal.

„Die Boulevardzeitung *Express* erreicht insbesondere auch in Rheinland-Pfalz Leser und kommt dort auf eine Auflage von über 5.000 Exemplaren. [...]

Die *Aachener Zeitung* wird auch im Osten Belgiens, im Gebiet der deutschsprachigen Gemeinschaft vertrieben, für die früher eine eigene Ausgabe erstellt wurde. Über die Teilaufgabe in Belgien ist nichts bekannt.

Die einzige überregionale Tageszeitung mit Sitz in NRW, das *Handelsblatt* in Düsseldorf, ist naturgemäß in allen Bundesländern präsent. Der in NRW abgesetzte Auflagenanteil in Höhe von fast einem Viertel (35.900) ihrer Gesamtauflage (147.800 Exemplare) ist allerdings auffallend hoch.

(E) Welche Bedeutung haben Tageszeitungsverlage in NRW außerhalb von NRW

### **Westdeutsche Allgemeine Zeitung, Essen:**

Rang drei unter den größten Verlagsgruppen im deutschen Zeitungsmarkt. in NRW verkaufte Auflagenanteil: rund 875.000 Exemplare = 62 Prozent der Gesamtauflage.

Benachbarte BL: Thüringen (25 %), Niedersachsen (11 %) und Bayern (1 %).

Gewichtige Anteile an Zeitungsverlagen in Österreich (*Krone, Kurier*) sowie in Ungarn, Serbien und Montenegro, Bulgarien, Rumänien, Kroatien, Mazedonien und Slowenien. Der Auslandsumsatz liegt nach Angaben der WAZ bei 40 Prozent des Gesamtumsatzes.

### **M. DuMont Schauberg, Köln:**

Bundesweit Rang vier. M. DuMont gehört außerhalb von NRW insbesondere die *Mitteldeutsche Zeitung* in Halle/Saale vollständig und die *Frankfurter Rundschau* (50 Prozent plus eine Stimme). NRW-Zeitungen machen einen Anteil von 58 Prozent an ihrer in Deutschland verkauften Gesamtauflage aus. Im Ausland besteht eine Beteiligung (25 %) an dem israelischen Verlag rund um die Tageszeitung *Haaretz*.

### **Ippen-Gruppe, Hamm:**

Rang 5; ist heute in vielen Bundesländern engagiert. Der in NRW verkaufte Auflagenteil macht nur noch gut zehn Prozent aus. Im Ausland besteht nur eine Beteiligung an deutschsprachigen Zeitungen in Spanien, die sich insbesondere an deutsche Urlauber und Residenten richten.

### **Rheinisch-Bergische Druckerei- und Verlagsgesellschaft mbH, Düsseldorf:**

Keine Beteiligung in anderen Bundesländern, wohl aber im Ausland: Polen und Tschechische Republik. Auslandsumsatz = ein Drittel des Gesamtumsatzes. Hiervon 90% in der Tschechischen Republik. In den Niederlanden ist das Unternehmen an einem großen Anzeigenblattverlag beteiligt.

### **Verlagsgruppe-Handelsblatt GmbH, Düsseldorf:**

Gehört zur Verlagsgruppe Holtzbrinck, die bundesweit auf Rang sechs liegt. Zahlreiche Beteiligungen an regionalen Titeln in anderen Bundesländern. Besitzt vollständig die Wochenzeitung *Die Zeit*. Handelsblatt ist mit 40 Prozent auch an dem Wochentitel *VDI* beteiligt. Außerdem Tageszeitungen mit einem Schwerpunkt in der Wirtschaftsberichterstattung in Osteuropa. Beteiligungen bestehen noch in Bulgarien, Serbien und in der Ukraine.

**(F) Von wem – differenziert nach Alter – werden in NRW Tageszeitungen gelesen?**

„Mit dem seit Jahren anhaltenden Auflagenverlust von Tageszeitungen geht auch ein Verlust bei der Reichweite einher. Insbesondere von den Altersgruppen unter 40 Jahren werden Tageszeitungen deutlich weniger genutzt als vom Durchschnitt der Gesamtbevölkerung. Nach der jüngsten ag.ma-Untersuchung erreichten die Tageszeitungen insgesamt in 2008 aber immerhin noch eine Reichweite von 72,4 Prozent bei der deutschen Bevölkerung ab 14 Jahren.“ (S. 24)

14-19 Jahre:	1995 -	52,8 % ;	2008 –	38,2% (- 14,6)
	20-29	60,3%		41,9% (- 18,4)
	30-39	70,5%		51,8% (- 18,7)
	40-49	76,4%		61,0% (- 15,4)
	50-59	77,9%		69,0% (- 8,9)
	60-69	78,5%		74,3% (- 4,2)
	Über 70	74,8%		75,3% (+ 0,5)
<b>Gesamtbevölkerung</b>	<b>71,3%</b>			<b>60,7% (- 10,6)</b>

Source: Landtag Nordrhein Westfalen, "Situation des Zeitungsmarktes in Nordrhein Westfalen 2008", Drucksache 14/8631 vom 02.02.2009.

## Appendix 3: Media institutions in NRW

### Medienforschung

#### ZIMT

Zentrum für Informations- und Medientechnologie, Uni Siegen.

#### Institut für Journalismus

Uni Dortmund. Das Institut für Journalistik gehört der Fakultät "Kulturwissenschaften" der Universität Dortmund an. Institutsleiter ist Prof. Holger Wormer.

#### JFF - Institut für Medienpädagogik in Forschung und Praxis

Das JFF befasst sich in Forschung und pädagogischer Praxis mit dem Medienumgang der heranwachsenden Generation.

#### Netzwerk Mediatheken

Haus der Geschichte der BRD, Bonn. Das Netzwerk nutzt und verknüpft kulturell-wissenschaftliche Angebote und Dienstleistungen von Archiven, Bibliotheken, Dokumentationsstellen, Museen und Forschungseinrichtungen an unterschiedlichen Orten.

#### Kunsthochschule für Medien

Uni Köln. Die Kunsthochschule für Medien Köln, eine Einrichtung des Landes Nordrhein-Westfalen, ist in Deutschland die einzige Kunsthochschule für alle audiovisuellen Medien.

#### Studiengang Integrierter Diplomstudiengang Medien-Planung, -Entwicklung und -Beratung

GH Siegen. Die Konzeption des Studiengangs kombiniert medienwissenschaftliche Theorie mit der Vermittlung praktischer Fähigkeiten.

### Medienkompetenz

#### Deutsche Medienakademie Köln

verfolgt - mit dem Schwerpunkt der Qualifizierung von Führungskräften im Bereich Kommunikation und Medien - das Ziel, Unternehmen zu unterstützen, wettbewerbs- und zukunftsfähiger zu werden.

#### Medienzentrum der Stadt Bielefeld

Das Medienzentrum fördert und unterstützt den aktiven, kreativen und kritischen Umgang mit Medien.

#### Mekonet

Grundbaukasten Medienkompetenz. Mekonet: das Medienkompetenz-Netzwerk NRW: Information, Beratung, Impulse geben. Auch Informationsportale und Rechercheangebote anderer Einrichtungen in NRW im Bereich Medienkompetenz werden über die Website von mekonet auffindbar.

#### Medienkompetenzportal NRW

Die Portalseite der LfM informiert Sie über aktuelle News, Veranstaltungshinweise und viele weiterführende Links rund um das Thema Medienkompetenz in NRW.

#### Medienpädagogische Atlas NRW

Der Medienpädagogische Atlas NRW ist eine Online-Datenbank mit Einrichtungen, Initiativen, Schulen, Gruppen und Vereinen, die in Nordrhein-Westfalen medienpädagogisch arbeiten und mit ihren Angeboten und Aktivitäten theoretische sowie praktische Medienkompetenz vermitteln.

#### Medienkompetenzprojekte NRW

Ziel der Datenbank ist es, einen möglichst vollständigen Überblick über Medienkompetenzprojekte in NRW zu geben.

#### Medienberatung NRW

Die Medienberatung NRW trägt zur Entwicklung einer Lernkultur der Aktivität und Selbstständigkeit leisten bei und hat dabei besonders den Einsatz neuer Medien im Blick.

#### AIM KoordinationsCentrum

Ausbildung in Medienberufen, Köln. Mit dem Medien-Informations-Archiv (MIA) bietet das AIM einen modernen Beratungsdienst für Medienschaffende und Nachwuchskräfte an.

#### Deutsche Hörfunkakademie

Oberhausen. Die DHA ist seit mehr als 10 Jahren Aus- und Fortbildungsakademie für Mitarbeiterinnen und Mitarbeiter sowie für Führungskräfte in den Medien.

#### Filmwerkstatt Münster e.V.

ist seit 1981 als regionales Zentrum für den Film in Münster, in Nordrhein-Westfalen und über dessen Grenzen hinaus aktiv und bekannt.

#### sk stiftung jugend und medien

Köln. Jobtester Medienberufe, Projekte mit Schulen. Die SK Stiftung ist Ansprechpartnerin, Veranstalterin, Informationsquelle und Projektinitiatorin für Jugendliche, PädagogInnen, Schulen und Jugendeinrichtungen.

#### Schulen ans Netz e.V.(SAN)

Beratungsstelle des Vereins "Schulen ans Netz". Eine Initiative des Bundesministeriums für Bildung und Forschung und der Deutschen Telekom Aktiengesellschaft.

#### Informationssystem Medienpädagogik

Das ISM umfasst fünf Datenbanken und enthält ausführlich annotierte Nachweise zu Fachliteratur, Lehr- und Lernmedien sowie zu Forschungsprojekten.

### **Medienausbildung**

#### RTL Journalistenschule für TV und Multimedia

Seit 2001 bieten RTL eine neuartige Ausbildung zum Fernsehjournalisten an. Fachworkshops, Weiterbildungen und das Trendforum TV sind weitere Projekte rund um das Medium Fernsehen.

#### Bildungszentrum BürgerMedien

Ludwigshafen. Aus- und Weiterbildung in Offenen Kanälen & Nichtkommerziellen Radios.

European Expert's Network for Education and Technology (EENet)

Marl. EENet ist ein europäisches Netzwerk von Bildungsexperten, Ministerien, nationalen Bildungsbehörden und Stiftungen.

Institut für Journalistik

Uni Dortmund. Das Institut für Journalistik gehört der Fakultät "Kulturwissenschaften" der Universität Dortmund an. Institutsleiter ist Prof. Holger Wormer.

KOMED

Im Kommunikations- und Medienzentrum KOMED im MediaPark Köln vermitteln neun verschiedene Institutionen der Aus-, Fort- und Weiterbildung Medienkompetenz.

Medieninstitutionen/Verbände

ALM

Arbeitsgemeinschaft der Landesmedienanstalten in der Bundesrepublik Deutschland. Die ALM koordiniert grundsätzliche und länderübergreifende Fragen der Zulassung und Kontrolle sowie Entwicklung des privaten Rundfunks.

APR

Arbeitsgemeinschaft Privater Rundfunk. Die APR vertritt lokale und regionale Hörfunkveranstalter sowie mittelständische TV-Anbieter.

Adolf Grimme Institut

in Marl beobachtet, analysiert und bewertet Medienangebote und Medienentwicklung. Der Aufgabenbereich umfasst die Medien Fernsehen, Hörfunk bis hin zu Multimedia-Angebote.

ANGA

Verband privater Kabelnetzbetreiber. Ist ein Forum der traditionellen deutschen Kabelbranche. So gehören der ANGA eine Vielzahl von Industrie- und Dienstleistungsunternehmen an.

Bertelsmann-Stiftung

Gütersloh. Die Bertelsmann Stiftung versteht sich in der Tradition ihres Stifters Reinhard Mohn als Förderin des gesellschaftlichen Wandels.

DJV

Deutscher Journalisten-Verband Gewerkschaft der Journalistinnen und Journalisten. Der DJV vertritt die berufs- und medienpolitischen Ziele und Forderungen der hauptberuflichen Journalistinnen und Journalisten aller Medien.

ecmc Europäisches Zentrum für Medienkompetenz GmbH

Marl. Die ecmc GmbH ist ein Dienstleistungs- und Beratungshaus für Kompetenzentwicklung und Neue Medien.

Filmstiftung Nordrhein-Westfalen

Düsseldorf. Die Filmstiftung NRW ist eine Filmförderungsanstalt. Sie hat den Auftrag der kulturellen sowie wirtschaftlichen Förderung der Filmwirtschaft in Nordrhein-Westfalen.



Gesellschaft für Medienpädagogik und Kommunikationskultur (GMK)  
bundesweiter Zusammenschluss von Fachleuten aus den Bereichen Bildung,  
Kultur und Medien. Die GMK ist eine Plattform für Diskussionen, Kooperationen  
und neue Initiativen.

#### IG Medien

Industriegewerkschaft Medien - Druck und Papier, Publizistik und Kunst (IG  
Medien). Die IG Medien vertritt und fördert die wirtschaftlichen und ökologischen,  
sozialen, beruflichen und kulturellen Interessen ihrer Mitglieder im In- und  
Ausland.

#### Deutscher Presserat

Freiwillige Selbstkontrolle gedruckter Medien. Der Deutsche Presserat beschäftigt  
sich grundsätzlich mit zwei großen Zielen: der Lobbyarbeit für die Pressefreiheit in  
Deutschland und dem Bearbeiten von Beschwerden aus der Leserschaft.

Landesanstalt für Medien Nordrhein-Westfalen (LfM) [www.lfm-nrw.de](http://www.lfm-nrw.de)

Ihre Aufgaben umfassen neben der Zulassung und der Aufsicht über private  
Veranstalter auch Forschungstätigkeiten. Konkret soll sie u. a. die  
Medienentwicklung durch Forschung begleiten. Ein weiteres wichtiges  
Aufgabenfeld ist die Förderung der Medienkompetenz.

#### ZIM

Zentrum für Interaktive Medien e.V., Köln. Das Zentrum für interaktive Medien  
wurde 1993 auf Initiative von Stadt, der Industrie und Handelskammer Köln,  
Firmen aus der Medien- und IT-Branchen sowie Unternehmen aus Produktion und  
Handel (Karstadt, Kaufhof, Sony, Pioneer u.a.) gegründet.

#### Medienunternehmen

Bertelsmann (Gütersloh)

WAZ-Mediengruppe (Essen)

#### Top-Adressen

##### Adolf Grimme Institut | Marl

Seit 1995 ist das Grimme Institut in der Aus- und Fortbildung für die  
Medienbranche und in der Vermittlung von Medienkompetenz engagiert: Es  
werden Weiterbildungen für Mitarbeiter organisiert und Modellprojekte zur  
Mediennutzung durchgeführt.

<http://www.grimme-institut.de> [info@grimme-institut.de](mailto:info@grimme-institut.de)

##### Junge Presse NRW | Essen

Seit über 50 Jahren gehört der Verein Junge Presse NRW zu den größten  
Jugendpresse-Organisationen in Deutschland. Er vertritt die Rechte von jungen  
Medienmachern, organisiert Seminare und publiziert Broschüren.

Die Angebote der JPNW richten sich an Mitarbeiter von jugendeigenen Medien, junge Mitarbeiter von Profimedien und Studenten aus Medienstudiengängen.

<http://www.junge-presse.de>

### **Sportinformationsdienst (sid) | Neuss**

Die Nachrichten-Agentur Sport-Informationen-Dienst (sid) hat sich seit ihrer Gründung im Jahr 1945 zu einem weltweit anerkannten Fachunternehmen im Bereich Sport entwickelt. Der sid bereitet mit seinen 75 Festangestellten und etwa 1.000 freien Mitarbeitern Nachrichten aus dem Sport für den deutschen und deutschsprachigen Markt in Europa auf.

<http://www.sid.de> [redaktion@sid.de](mailto:redaktion@sid.de)

### **coolibri | Bochum**

Der coolibri ist ein städteübergreifendes Magazin in Nordrhein-Westfalen und erscheint mit einer Auflage von etwa 215.000 Exemplaren im Ruhrgebiet, Rheinland und Bergischen Land.

<http://www.coolibri.de>

### **Landesarbeitsgemeinschaft Lokale Medienarbeit NRW e.V. | Duisburg**

Die Landesarbeitsgemeinschaft Lokale Medienarbeit NRW e.V. (LAG LM) besteht seit 28 Jahren und hat heute rund 160 Mitglieder, die in der nichtkommerziellen Medienarbeit und Medienbildung in den Regionen und Kommunen in Nordrhein-Westfalen aktiv sind. Die Mitgliedsorganisationen leisten eigenständige kulturelle, soziale, politisch-bildende und pädagogische Medienarbeit vor Ort.

Als Fachstelle ist die LAG LM für eine landesweite Vernetzung und Koordinierung der vielfältigen Medienarbeit verantwortlich. Sie führt in Kooperation mit Akteuren der Medienarbeit landesweite Projekte durch und unterstützt lokale und regionale Organisationen bei der Konzeption, Planung und Durchführung von Medienprojekten. Diese finden statt in den Sparten Film, Fernsehen, Video, Fotografie, Audio, Radio, Computer, Internet und Multimedia.

Darüber hinaus ist die LAG LM die politische und inhaltliche Interessenvertretung der Medienarbeit und Medienbildung in NRW. In Kooperation mit anderen Akteuren setzt sich die LAG LM für die Förderung und Weiterentwicklung medienpädagogischer Konzepte, Strukturen und Projekte ein und berät Entscheidungsträger auf fachlicher und strategischer Ebene.

<http://www.medienarbeit-nrw.de>

Source: Landesanstalt für Medien NRW, <http://www.lfm-nrw.de/aktuelles/linksammlung/sonstige.php3#inst>, retrieved 25.06.2009

## Appendix 4: Detailed description of methodology

### The selection grid

The project began by undertaking a detailed analysis of the current situation regarding sustainability in media to develop an overview of the market for different media format that includes sustainability content. Focus areas were entertainment TV, print and web 2.0. To develop manageable set of cases that would be of value to analyse within this project the research groups developed a ***selection grid*** to screen 33 entertainment TV and 30 print/online media producers. The grid evaluated the cases against six criteria:

***Conventional (existing) and new media formats:*** Examples were selected to ensure cases were drawn from both conventional and new media formats.

***Role of the government:*** Examples were selected to profile innovative roles played by government in supporting sustainability in the media, including the creation of framework conditions and legislation, consultation roles, provision of educational materials, design and implementation of events/panel discussions, and/or financing functions.

***National/international perspectives:*** Examples were selected to ensure cases were drawn from both international and national levels.

***Priority for mainstream media (users):*** Examples were selected where the communication of sustainability topics reached large audiences/media users (mainstream) rather than small niche audiences (the “info elite”).

***Role of academic research:*** Examples were selected where there was a role played by academic research in the design, implementation or evaluation of the media content.

***Promotion of change:*** Media formats were selected where the sustainability aspect of the media aimed to promote positive change in the knowledge, attitudes and behaviours of media consumers, an attribute particularly common in new media formats.

On the basis of the criteria in the ***selection grid***, ten media cases were selected to represent good practice. Five were drawn from the entertainment TV genre with the remaining five being drawn from the print/web 2.0 genres. In accordance with the project objectives, three selected cases were national level cases were presented and two from the international level. Although the main objective is to focus on national level media initiatives, the analysis in this study indicated that there are useful lessons that Germany/NRW can take from the experience in other countries, particularly with respect to the strategic and systematic integration of sustainability content in media and effective roles for government.

## Aspects of media cases to present and evaluation criteria

### Detailed evaluation matrix

The ten examples of good practice were evaluated to in order to deepen the analysis of the current state of sustainability in the media and to draw out potential opportunities for action in Germany/NRW. The 10 good practice examples were described with respect to (1) general characteristics, and (2) an evaluation according to pre-determined success criteria.

The description of general characteristics of each case was based on the following:

1a: Country/region and media genre

1b: The role of any formal campaign or project guiding the initiative, any goals or objectives, and roles for government and/or other organisations.

1c: Background to the case and its recognition among media consumers.

1d: Underlying sustainability promotion strategy (e.g. tools/activities, design/language, presentation of content).

1e: Institutions and partners/stakeholders and their roles and tasks.

1f: Underlying framework conditions influencing the media initiative, including legislation and other conditions related to the media system.

Where relevant contacts were available, the following aspects of the cases were also explored respecting the *target audience*:

1g: Target group (sex, age, educational background etc.) and number of media users reached.

1h: Role (if any) for studies or research in examining the impact on media users.

An *evaluation analysis* was conducted following this technical/descriptive research phase. This analysis was a critical step given that a primary objective of the project was to identify innovative ideas and success parameters for implementation of media sustainability initiatives.

To develop an evaluation methodology, the project group undertook a detailed investigation of current academic research to gain an understanding of both findings and methodologies applied in communication science and social psychology in the context of the media. Of particular value to this project were Health Styles 2002/2005, Reusswig et al. 2004, Singhal et al. 2004, Singhal/Rogers 1999, and Kaiser family

foundation 2008. Chapter 2.2.3 summarised results of the studies deemed by the project team to be of particular relevance. Importantly, the purpose of the literature review was to provide a basis for developing the framework within which the media cases would be explored and is not intended to present a comprehensive review of the literature of the topic of media sustainability literature. The framework developed by the research team is as follows:

- a. **Coverage:** What was the coverage of the media initiative? Is/was it judged successful in getting the messages through to the target media users? Does/did it 'move the masses'?
- b. **Emotionality:** Were messages effectively embedded within the required emotional context (humour, shock, fear etc.)?
- c. **Credibility:** Was the media format judged credible in the eyes of the intended target group?
- d. **Understandability:** Was the content understood by the target audience such that core messages were effectively communicated?
- e. **Change potential:** Significance of the 'user value' among the target audience and potential for changing attitudes and behaviour.

Each of the ten examples were evaluated according to the above criteria by a subjective ranking of one to three 'plus signs' (+; ++ and + + +) to provide an easy to understand ranking. Table 2 below presents the *detailed analysis grid* as it was applied in the evaluation.

|

Table 3: Detailed analysis grid for the good practice examples of media formats

<b>General description</b>	
Country	
Name of the media format	
Media genre	
Name of the campaign/project standing behind	
Short description of media format	
Short description of campaign/project standing behind	
Duration	
Background/history	
Motivation/goals	
Sustainability topics addressed	
Strategy to promote sustainability	
Tools/activities to communicate sustainability	
Design/language/presentation of content	
Organisation of project	
Short description of media system/legislation	
<b>Stakeholder involved</b>	
Political stakeholder	
Media stakeholder	
Stakeholder from research field	
Stakeholder from private sector	
Non-governmental stakeholder	
<b>Target group</b>	
General description	
Media users reached	
User/reader behavior on platform/in campaign	
Age structure	
Sex structure	
Educational background	
Social class addressed	
Relevance of the media format	
<b>Evaluation*</b>	
Coverage	
Emotionality	
Credibility	
Understandability	
Potential for change of attitude/behaviour	
<b>Possible development/expansion in the future</b>	

## Appendix 5: Good practice examples selected for Analysis

Entertainment TV - national	
<b>Good practice examples</b>	
<a href="#">General description</a>	
<b>Country</b>	Germany
<b>Name of the media format</b>	Welt der Wunder (Broadcaster: RTL 2), <a href="http://www.weltdewunder.de">www.weltdewunder.de</a>
<b>Media genre</b>	Entertainment TV / Infotainment
<b>Name of the campaign/project</b>	Research project entitled 'Balance (f)' ( <a href="https://balance.uni-hohenheim.de">https://balance.uni-hohenheim.de</a> )
<b>Short description of media format</b>	Welt der Wunder is the leading commercially broadcast knowledge program. Welt der Wunder combines knowledge and information with entertaining elements. The program aims to make research topics easy to understand by using storytelling communication methods.
<b>Short description of campaign/project</b>	<p>Welt der Wunder broadcasted six episodes dealing with sustainability topics:</p> <ul style="list-style-type: none"> <li>• Wood (as a sustainable resource),</li> <li>• Atlantropa, dealing with the potential ecological consequences of an unrealised plan dating from the 1920s to build a massive hydroelectric dam across the Strait of Gibraltar,</li> <li>• The future of nutrition,</li> <li>• Washing agents,</li> <li>• Burn-out (life-work balance),</li> <li>• Leadfoot (driving habits).</li> </ul> <p>The research project investigated the impact of the six episodes on audiences and explored impressions of academics and experts concerning the sustainability messaging in the programs. Other activities also took place as outlined below.</p>
<b>Duration</b>	<p>Welt der Wunder sustainability episodes: November 2004 to July 2005</p> <p>Balance (f) project: 2003-2009</p>
<b>Background/history</b>	<p>Welt der Wunder was first broadcast on 10 March 1996 by ProSieben. In January 2005 the Welt der Wunder program moved to the RTL2 network. Since that time it has aired on Sunday evenings and with reruns on Sunday afternoons and Monday evenings.</p> <p>The partnership with 'Balance (f)' was based on an idea of Prof. Kreeb (Lehrstuhl Umweltmanagement Universität Hohenheim) and Henrik Hey (host of Welt der Wunder) to implement a joint project to learn about sustainability issues presented within entertaining mainstream formats and the effects on audiences. The project received grant funding from the German Federal Ministry of Education and Research.</p>
<b>Motivation/goals</b>	Welt der Wunder aims to entertain while at the same time educating on research issues in an easy to understand manner. The purpose of the program is to provide a positive influence on audience members to enable changes in attitudes and behaviours .
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• <b>Sustainable consumption:</b> green consumerism, fair trade/social issues.</li> <li>• <b>Environmentally friendly living:</b> climate change issues,</li> </ul>

	<p>energy/resource efficiency.</p> <ul style="list-style-type: none"> <li>• <b>Healthier living:</b> healthy lifestyles or organic food.</li> </ul>
<p><b>Strategy to promote sustainability</b></p>	<ul style="list-style-type: none"> <li>• Hosting discussions between sustainability experts and entertainment TV producers within a mutual framework (integration of sustainability in media content)</li> <li>• Undertaking evaluation research on sustainability issues in the media (investigating the influence of sustainability messages)</li> <li>• Initiating dialogue with the project target group (“the unmanageable, unsustainable consumers”).</li> <li>• Producing research publications and presentations on the topic</li> </ul>
<p><b>Tools/activities to communicate sustainability</b></p>	<p><b>1) TV-episodes</b> The sustainability experts in partnership with Welt der Wunder designed and implemented six sustainability themed episodes.</p> <p><b>2) WDWipTV</b> Welt der Wunder also offers WDWipTV, an online TV program dealing with sustainability issues, which offers online content and interactive discussion forums for viewers to discuss the topics and experiences with the Welt der Wunder host and with other users.</p> <p><b>3) Website</b> Welt der Wunder provides background information on sustainability issues and an “everyday support” webpage.</p> <p><b>4) Print magazines</b> Welt der Wunder also provides information on print magazines available in retail shops across Germany (see weltderwunder.de.msn.com)</p> <p><b>5) B-con platform</b> The Balance (f) research project developed an online platform to engage media and sustainability stakeholders (government and research institutions). Media stakeholders gain information and contacts for relevant experts in different sustainability fields. B.CON is a specialized sustainability search engine that offers highly reliable information sources by excluding any non-expert individuals or organisations from the platform.</p> <p><b>6) Media partnership workshops</b> As a component of the Balance (f) project a number of workshops were held with sustainability researchers and media stakeholders. A training program was developed for media professionals in collaboration with the Adolf-Grimme-Institut. The training combined a mixture of research concepts and practical elements for media professionals to enhance understanding of leading research issues.</p> <p><b>7) Research</b> <u>Marketing research:</u> Research on the Ecotainment concept which tries to reach people using emotionally based sustainability information and the role of these methods in changing behaviour and lifestyles. <u>Media research:</u> Research on emotional media based concepts and barriers to consumer acceptance of sustainable products and services. In this context, an Ecotainment Index was developed, to investigate the</p>



	<p>interrelation of 1) emotional media content and 2) subsequent changes in attitudes and behaviours followed.</p> <p><u>Consumer research:</u> In this research field the project investigated framework conditions and consumption patterns of positively presented messaging on knowledge, attitudes, emotions and behaviour of consumers.</p>
<b>Design/language/presentation of content</b>	Personalized, appealing, inspiring, motivating, easy to understand language, humorous, creative, imaginative, playful.
<b>Organisation of project</b>	<p><b>Department of Environmental Management University Hohenheim:</b></p> <ul style="list-style-type: none"> <li>• 1 project leader</li> <li>• 1 managing director</li> <li>• Several research staff (exact number not available)</li> </ul> <p><b>Jacob University Bremen</b></p> <ul style="list-style-type: none"> <li>• 1 professor</li> <li>• 1 research staff</li> <li>• 1 masters degree candidate</li> <li>• Several research staff (exact number not available)</li> </ul> <p><b>Welt der Wunder</b></p> <ul style="list-style-type: none"> <li>• 1 head producer and show host</li> <li>• several writers of the show</li> </ul> <p><b>Lichtl Ethics &amp; Brands</b></p> <ul style="list-style-type: none"> <li>• 1 communication consultant</li> <li>• Several other staff (exact number not available)</li> </ul> <p><b>Adolf-Grimme-Institut:</b></p> <ul style="list-style-type: none"> <li>• Several research staff (exact number not available)</li> </ul> <p><b>nwd institute:</b></p> <ul style="list-style-type: none"> <li>• Several research staff (exact number not available)</li> </ul>
<b>Short description of media system/legislation</b>	<p><b><u>TV System</u></b></p> <p>The birth and growth of commercial television in the mid 1980s (Altendorfer, 2004) transformed Germanys TV industry to a system where four significant players – two public (ARD and ZDF) and two commercial broadcasters (RTL and SAT.1) dominated the market and held a greater than 70% market share (Windeler 2001). The two public broadcast organizations combined held more than a 40% market share (Arbeitsgemeinschaft für Fernsehforschung 2006 in JAM).</p> <p><b><u>Media regulation for sustainability partnerships</u></b></p> <p><b>Authorisation:</b> Collaboration in the form of feedback and/or advice between government authorities, NGOs, media and private sector stakeholders is not restricted.</p> <p><b>Restrictions:</b> Government authorities as/or NGO's and private sector stakeholders are not permitted to finance the media production on the grounds that this could influence content.</p>
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	<p>Who: <b>Federal Ministry of Research and Education</b></p> <p>Role: Financing for the Balance (f) research project</p>

<b>Media stakeholder</b>	Who: <b>Welt der Wunder</b> Role: writing and producing the sustainability episodes
<b>Research stakeholder</b>	Who: <b>Lehrstuhl Umweltmanagement Universität Hohenheim</b> (project leader) <b>Jacob University Bremen</b> <b>Adolf-Grimme-Institut</b> <b>nwd institute</b> Role: conducting formative, process and summative research on the sustainability episodes, supporting the TV script writers where necessary, implementing events, workshops and project platforms.
<b>Stakeholder from private sector</b>	Who: <b>Lichtl Ethics &amp; Brands</b> Role: supporting the project with marketing research results and Ecotainment expertise.
<b>Non-governmental stakeholder</b>	n.a.
<b>Target group</b>	
<b>General description</b>	The Welt der Wunder audience is a mainstream audience, interested in receiving information in an entertaining way.
<b>Media users reached</b>	The sustainability episodes of Welt der Wunder reached between 2 and 3 million viewers
<b>User/reader behaviour on platform/in campaign</b>	n.a.
<b>Age structure</b>	Young to middle-aged audience
<b>Sex structure</b>	n.a.
<b>Educational background</b>	Lower to average educational background
<b>Social class addressed</b>	Lower to average socio-economic classes
<b>Relevance of the media format</b>	Welt der Wunder is very well known in Germany, partly owing to its continuous production since 1996.
<b>Evaluation*</b>	
<b>Coverage</b>	+++
<b>Emotionality</b>	+++
<b>Credibility</b>	+++
<b>Understandability</b>	++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	n.a.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

Good practice media examples	
General description	
Country	Germany
Name of the media format	Lindenstrasse (Broadcaster: ARD), www.Lindenstrasse.de
Media genre	Entertainment TV / daily soap
Name of the campaign/project	Suche Klima biete Schutz
Short description of media format	Lindenstrasse is the oldest German daily soap. Broadcasted by ARD, Lindenstrasse is famous for addressing social and environmental topics. Since 1988, Lindenstrasse produced 13 episodes about environmental topics (Lindenstrasse: 2008) and some of the characters demonstrate very sensitized social and environmental awareness.
Short description of campaign/project	<p>Under the umbrella of their climate protection initiative "Klimaschutz zahlt sich aus" the German Federal Ministry for the Environment partnered with Lindenstrasse, set in a residential area of Munich, and the City of Munich Department of Health and Environment. The project aimed to give media profile of the Munich environment day, themes "Suche Klima biete Schutz" held August 17th 2008. The event featured during an episode of Lindenstrasse broadcast Germany wide on that same day where characters participate in the design and the implementation of the event.</p> <p><b>Content of the Lindenstrasse episode "Suche Klima, biete Schutz"</b></p> <p>In the episode, the character Helga Beimer planned the environment day in her Lindenstrasse neighbourhood.</p> <p>As a platform for environmental discussions and exchanges, Helga Beimer created a climate change quiz and a climate cycling rally.</p>
Duration	17.08.2008 (one episode)
Background/history	The first aired episode of Lindenstrasse was broadcasted on 08 December 1985. Lindenstrasse is a co-production of Geissendörfer Film- und Fernsehproduction (GFF) and the Westdeutscher Rundfunk (WDR) on behalf of ARD.
Motivation/goals	Lindenstrasse aims to entertain people while at the same time deal with sustainability topics in their storylines. The episode "Suche Klima, biete Schutz" specifically aimed at promoting climate friendly consumption patterns (e.g. putting a lit on the cooking pot, having an energy audit done to reduce energy consumption, and reducing meat consumption).
Sustainability topics addressed	<ul style="list-style-type: none"> <li>• <b>Sustainable consumption:</b> topics like green consumerism and fair trade/social issues.</li> <li>• <b>Environmentally friendly living:</b> climate change, energy/resource efficiency issues.</li> <li>• <b>Healthy lifestyles:</b> healthy lifestyles or organic food.</li> </ul>
Strategy to promote sustainability	<ul style="list-style-type: none"> <li>• Creation of dialogue: discussing sustainability topics that were promoted in the daily soap featuring the citizens of Munich participating in an environmental event.</li> <li>• Using sustainability experts to answer questions during an environmental event in Munich.</li> <li>• Using the status of Lindenstrasse celebrities to communicate sustainability messages and promote an environmental event.</li> <li>• Showing what "everyone" can do "small and easy to implement" things to mitigate climate change.</li> <li>• Discussing and illustrating different aspects of the climate</li> </ul>

	<p>change debate (e.g. some characters in the soap are more sceptical/critical of climate change issues while others very optimistic)</p> <ul style="list-style-type: none"> <li>• Give easy, practical advice</li> <li>• Integration of cross-media activities</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b>1) Live-time/TV-time event</b> To successfully communicate sustainability topics through a fictional depiction of an actual environmental event.</p> <p><b>2) Panel discussions</b> The environmental events brought TV producers, Lindenstrasse actors and sustainability experts from research and government institutions together to discuss climate change issues.</p> <p><b>3) Environmental quiz and cycling rally</b> Interactive forms of public engagement were used to promote climate change issues, including an environmental quiz, a cycling rally in Munich and the Lindenstrasse episode.</p> <p><b>4) Websites and blogs</b> Sustainability topics were promoted on internet websites of the engaged stakeholders and internet blogs made it possible for media users to exchange information on experience and the events taking place in the actual environmental event and the Lindenstrasse episode.</p>
<b>Design/language/presentation of content</b>	<p>Appealing, motivating, fostering dialogue, personalized, authentic, close to everyday life situations of more “traditional-orientated” milieus, imaginative.</p>
<b>Organisation of project</b>	<p><b>Federal Ministry for the Environment</b></p> <ul style="list-style-type: none"> <li>• several staff involved in the partnership</li> </ul> <p><b>Department of Health and Environment of the city of Munich</b></p> <ul style="list-style-type: none"> <li>• Head of the City of Munich (Christian Ude) and several staff members.</li> <li>• Christian Ude played himself in the Lindenstrasse episode offering the character Helga Beimer support in her role implementing the environmental event.</li> </ul> <p><b>Lindenstrasse</b></p> <ul style="list-style-type: none"> <li>• several head writers of Lindenstrasse</li> </ul>
<b>Short description of media system/legislation</b>	<p><b><u>TV System</u></b> The birth and growth of commercial television in the mid 1980s (Altendorfer, 2004) transformed Germanys TV industry to a system where four significant players – two public (ARD and ZDF) and two commercial broadcasters (RTL and SAT.1) dominated the market and held a greater than 70% market share (Windeler 2001). The two public broadcast organizations combined held more than a 40% market share (Arbeitsgemeinschaft für Fernsehforschung 2006).</p> <p><b><u>Media regulation for sustainability partnerships</u></b> <b>Authorisation:</b> Collaboration in the form of feedback and/or advice between government authorities, NGOs, media and private sector stakeholders is not restricted. <b>Restrictions:</b> Government authorities as/or NGO’s and private sector stakeholders are not permitted to finance the media production on the grounds that this could influence content.</p>

<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	<p>Who: <b>German Federal Ministry for the Environment</b> Role: campaign sponsor</p> <p>Who: <b>City of Munich Department of Health and Environment</b> Role: Implementation of the environmental event in Munich, organizing exchange with the public, sustainability experts and Lindenstrasse celebrities, interaction and support for the Lindenstrasse screen writers and producers regarding the depiction of sustainability messages, providing information on climate change topics, public promotion of the episode and the sustainability issues raised in the program.</p>
<b>Media stakeholder</b>	<p>Who: <b>Lindenstrasse professionals</b> Role: writing and producing the script, broadcasting the episode, public promotion of the episode and the sustainability issues raised in the program.</p>
<b>Research stakeholder</b>	n.a
<b>Stakeholder from private sector</b>	n.a.
<b>Non-governmental stakeholder</b>	n.a.
<b>Target group</b>	
<b>General description</b>	Lindenstrasse mainly addresses audiences that can be characterized as coming from traditional-orientated milieus.
<b>Media users reached</b>	Lindenstrasse has on average some 3.5 million viewers per episode (15% market share).
<b>User/reader behaviour on platform/in campaign</b>	<p>Following the broadcast of the episode audience members were provided an opportunity to discuss climate change issues on interactive forums.</p> <p>The sustainability event "Suche Klima, biete Schutz", held in Munich's inner core, attended by large numbers of the public.</p>
<b>Age structure</b>	On average middle-aged to older audience
<b>Sex structure</b>	n.a.
<b>Educational background</b>	Average educational background
<b>Social class addressed</b>	Average socio-economic classes
<b>Relevance of the media format</b>	Lindenstrasse is well-know in Germany.
<b>Evaluation*</b>	
<b>Coverage</b>	+
<b>Emotionality</b>	++
<b>Credibility</b>	+++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	++
<b>Possible development/expansion in the future</b>	
	n.a.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

<b>Good practice media examples</b>	
<b>General description</b>	
<b>Country</b>	Germany
<b>Name of the media format</b>	Die Graslöwen (Broadcaster: KI.KA), <a href="http://www.grasloewe.de">www.grasloewe.de</a>
<b>Media genre</b>	Entertainment TV / children's program
<b>Name of the campaign/project</b>	Graslöwe – Mach Dich stark für deine Umwelt
<b>Short description of media format</b>	Die Graslöwen is an entertaining children's program that tells the story of five children who design their own TV program that deals with environmental topics. During their investigations the child journalists discovered many sustainability topics related to their everyday lives and they uncovered many environmental issues connected to their lifestyle.
<b>Short description of campaign/project</b>	Die Graslöwen was produced as part of a collaborative effort between the ARD & ZDF networks' Kinderkanal (known as 'KI.KA') and the Deutsche Bundesstiftung Umwelt. In this partnership three additional entertaining children's TV programs dealing with sustainability issues were produced (der verzauberte Otter, die Hollis, die Hydronauten).
<b>Duration</b>	Die Graslöwen was first broadcasted in 2003 on KI.KA and rebroadcast a number of times on KI.KA and on the parent stations ARD and ZDF. The program was also broadcasted in France, Sweden and Finland.
<b>Background/history</b>	The partnership idea behind the "Die Graslöwen" and other TV programs initially came from the Deutsche Bundesstiftung Umwelt.
<b>Motivation/goals</b>	Die Graslöwen aims to inspire curiosity among children in relation to environmental issues and to encourage exploration of everyday lives through (1) positive environmental protection examples (e.g. saving water and energy, recycling) and (2) environmental problems (e.g. littering tins and other rubbish). The program promotes engagement of children with environmental topics encourages discussion with family members and friends. The characters in the TV program serve as role-models.
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• <b>Sustainable consumption:</b> topics like green consumerism and fair trade/social issues.</li> <li>• <b>Environmentally friendly living:</b> climate change, energy/resource efficiency issues.</li> </ul>
<b>Strategy to promote sustainability</b>	<ul style="list-style-type: none"> <li>• Using TV programs as a basis for further dialogue and reflection of sustainability topics in everyday life</li> <li>• Fostering media literacy through workshops among the target-group, partners and school teachers</li> <li>• Providing educational material to schools</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b>1) Graslöwen TV</b></p> <p>Die Graslöwen is part of the "Graslöwen TV" sustainability media partnership. In this partnership four children's programs were produced to promote environmental protection issues and sustainable consumption among younger children.</p> <p><b>2) Graslöwen clubs</b></p> <p>Graslöwen clubs were created to motivate and encourage children to save their environment. A local club can be founded by any child in Germany interested in engaging friends and family members on the topic. Some school classes founded Graslöwen clubs to protect the environment. All Graslöwen club participants are recognised with a certificate.</p>

	<p>More than 15 clubs currently exist in Germany. A network of stakeholders (environmental NGO's, museums, schools) has been established to support the activities of these clubs.</p> <p><b>3) Graslöwen school trips</b> In collaboration with German Jugendherbergswerk, school trips are offered to provide an opportunity for children to experience and explore environmental topics on their own. Environmental educators and media literacy experts guide the trips.</p> <p><b>4) Graslöwen Radio</b> Graslöwen Radio is a partnership of the Deutsche Bundesstiftung Umwelt and the first children's radio broadcaster RADIOJOJO. Different sustainability issues have been addressed in over 25 radio programs. Aside from the radio content, education material on the topic of "radio and sustainability issues" was developed. In addition, workshops for teachers were held on the topic of applying the radio medium to school lessons in the context of educating on sustainability issues.</p> <p><b>5) Graslöwen musical</b> In collaboration with sustainability experts a musical storyboard was produced and made available to teachers to enable promotion of environmental issues during music lessons. The concept was that older children would perform a musical for younger children.</p> <p><b>6) School educational material</b> The Graslöwen project provides a variety of educational materials to schools that are based on the Ki.KA television programs. One of the materials exclusively deals with the program "Die Graslöwen"</p>
<p><b>Design/language/presentation of content</b></p>	<p>Motivating, fostering dialogue, personalized, authentic, child-friendly and close to everyday life situations, imaginative, creative, raising curiosity, emotional.</p>
<p><b>Organisation of project</b></p>	<p><b>Deutsche Bundesstiftung Umwelt</b></p> <ul style="list-style-type: none"> <li>• 1 project leader (co-coordinator of the partnership)</li> <li>• several research staff</li> </ul> <p><b>KI.KA</b></p> <ul style="list-style-type: none"> <li>• 1 directing manager (co-coordinator of the partnership)</li> <li>• several staff from KI.KA</li> <li>• writers and TV producers from TV production companies</li> </ul>
<p><b>Short description of media system/legislation</b></p>	<p><b><u>TV System</u></b> The birth and growth of commercial television in the mid 1980s (Altendorfer, 2004) transformed Germany's TV industry to a system where four significant players – two public (ARD and ZDF) and two commercial broadcasters (RTL and SAT.1) dominated the market and held a greater than 70% market share (Windeler 2001). The two public broadcast organizations combined held more than a 40% market share (Arbeitsgemeinschaft für Fernsehforschung 2006).</p> <p><b><u>Media regulation for sustainability partnerships</u></b> <b>Authorisation:</b> Collaboration in the form of feedback and/or advice between government authorities, NGOs, media and private sector stakeholders is not</p>

	restricted. <b>Restrictions:</b> Government authorities as/or NGO's and private sector stakeholders are not permitted to finance the media production on the grounds that this could influence content.
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	Who: <b>Deutsche Bundesstiftung Umwelt</b> Role: Initiator of the partnership, providing advice and feedback on the sustainability scripts, providing information support regarding sustainability topics, initiation and implementation of the "Graslöwe" campaign.
<b>Media stakeholder</b>	Who: <b>KI.KA</b> Role: writing and producing the script in collaboration with a media production company, broadcasting the programs, promoting the programs and sustainability topics to the public.
<b>Research stakeholder</b>	n.a
<b>Stakeholder from private sector</b>	n.a.
<b>Non-governmental stakeholder</b>	n.a.
<b>Target group</b>	
<b>General description</b>	The TV program "die Graslöwen" and the supporting "Graslöwe – Mach Dich stark für deine Umwelt" campaign is targeted at children of primary school age.
<b>Media users reached</b>	Die Graslöwen and the three other children's programs developed through the partnership reached over 4,000,000 young audience members.
<b>User/reader behaviour on platform/in campaign</b>	The feedback from children, parents and school teachers participating in the campaign was highly positive.
<b>Age structure</b>	Children aged 6 to 11 years
<b>Sex structure</b>	No specifics.
<b>Educational background</b>	Children of all educational backgrounds
<b>Social class addressed</b>	All socio-economic backgrounds
<b>Relevance of the media format</b>	The program "Die Graslöwen" and the "Graslöwen – Mach Dich stark für deine Umwelt" campaign enjoys a positive reputation and is well known among children, parents and primary school teachers.
<b>Evaluation*</b>	
<b>Coverage</b>	++
<b>Emotionality</b>	++
<b>Credibility</b>	+++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	No future plans at present.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).



Entertainment TV - international	
Good Practice media examples	
General description	
Country	The Netherlands
Name of the media format	Echt Elly (Broadcaster: ETV.nl), www.etv.nl/echtelly
Media genre	Entertainment television/reality program
Name of the campaign/project	n.a.
Short description of media format	<p><b>Background</b></p> <p>In 2008 the broadcaster ETV.nl which mainly broadcasts entertaining educational programs decided to develop a program focussing on sustainable consumption issues. The concept was to demonstrate how people can reduce environmental impacts in the way they use fuel/energy, water, rubbish, products and services, among other issues. A core rationale behind the concept was the attitudes of residents of Rotterdam suburban residents noted by the ETV.nl staff during production a program aired during a 'social week' in the Netherlands. The mainly lower socio-economic background residents did not appear to consider environmental aspects of (1) what and how they consume and (2) environmental pollution for which they may be responsible.</p> <p><b>Designing and implementing Echt Elly</b></p> <p>ETV.nl submitted a <i>grant proposal to the Dutch Federal Ministry of Health, Welfare and Sports</i> for funding and other government support in the form of access to expert sustainability knowledge in government organisations to develop a reality program focussed on sustainable consumption issues. The main idea was that the target audience could be effectively reached through the reality program format.</p> <p>ETV.nl was successful in its grant application and on that basis worked together with independent writers to develop a reality program with Elly Lockhorst, a popular entertainer/singer, who would lead viewers through her everyday life to provide audience members with an impression of how she deals with sustainable consumption issues (the products and services she consumes, her water and power use, how she deals with transport issues and recycling).</p> <p>ETV.nl selected Elly Lockhorst on the basis of her profile among the target audience. In addition one idea that was intended to be communicated was that nobody (also not Lockhorst) had to be "perfect" when leading a sustainable lifestyle, but that everybody can do some things that do not require much effort.</p> <p><b>Style of the program</b></p> <p>Echt Elly is a typical celebrity reality program (a German example might be the 'Sarah Connor' reality program). In the program Elly Lockhorst is followed by a TV team from the early morning when she gets out of bed through her day until she goes to bed at night. The show depicts Lockhorst at times struggling but also succeeding at living sustainably. For example one big struggle of Lockhorst was to reduce her use of her private automobile given that she resides outside the main city. Another struggle</p>

	<p>was to reduce her meat consumption given the preferences of her husband. Other issues, such as recycling, were much more easily adopted.</p> <p><b><u>Involvement of government officials for creating Echt Elly</u></b> The script for the show was developed in a process of dialogue between ETV.nl, Elly Lockhorst and government officials.</p>
<b>Short description of campaign/project</b>	n.a.
<b>Duration</b>	13 weekly Echt Elly episodes were broadcast in the autumn of 2008.
<b>Background/history</b>	ETV.nl is a regional educational public broadcaster in the Netherlands which came into existence in 1999. A primary goal of ETV.nl is to communicate sustainability messages and content to people with migrational and lower socio-economic backgrounds. Financing for ETV.nl is provided primarily by regional and national governments, although there is some financing from private and NGO sources.
<b>Motivation/goals</b>	Echt Elly aims to raise awareness of sustainable consumption issues in an entertaining format. Topics such as transport distances for products, working conditions of distant production workers, energy and resource waste, and the potential to save money through sustainable consumption as explored.
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• <b>Sustainable consumption:</b> green consumerism, fair trade/social issues.</li> </ul>
<b>Strategy to promote sustainability</b>	<ul style="list-style-type: none"> <li>• Involving entertaining storytelling</li> <li>• Showing celebrity role-model behaviour</li> <li>• Use of interactive web platforms for further discussion on the program</li> <li>• Depicting how “easy” it can be to change some things without much effort.</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b>TV show:</b> Audience members watch Echt Elly on television and are encouraged to discuss the content with family, friends, colleagues and community members.</p> <p><b>Teletext:</b> The audience can use a teletext service to locate additional information resources connected to the program.</p> <p><b>Internet:</b> The audience is invited to share stories and experiences on the ETV.nl internet webpage (blogs, contact information etc.).</p> <p><b>Education/information material:</b> ETV.nl provides easy to understand sustainability education/information material that is relevant to everyday living on their internet website. There is material targeted to specific audience demographics in addition to materials that are relevant for schools and other educational facilities. All materials focus on the means by which people can practice sustainable consumption in everyday life.</p>
<b>Design/language/presentation of content</b>	Appealing, motivating, language the target group can identify with, using music (of Elly Lockhorst) as an element to promote sustainability issues, humorous, authentic, creative.
<b>Organisation of project</b>	n.a.
<b>Short description of media system/legislation</b>	<p><b>TV system:</b> Until 1987 there were only two public broadcasting networks in the Netherlands. After 1987 television programming expanded, mainly through the introduction of a third public network in 1988, and of four commercial networks since 1989 (RTL-4; RTL-5; Veronica; SBS6). The growth of new</p>

delivery systems, particularly cable and, somewhat less importantly, satellite and VCR, provided even more viewing opportunities in the Netherlands. Currently, Dutch viewers can watch programmes in their own language (including Flemish) on more than twenty channels, including local television, twenty-four hours a day.

#### **Legislative rules for sustainable TV partnerships**

The Dutch government and its related organisations offers sustainability partnership opportunities and financial support to:

- **TV stakeholders** for sustainability entertainment programs, and
- **research organisations** for evaluation of sustainability messages (formative, process and summative research) contained in entertainment programs.

#### **Former legislative rules for TV partnerships**

Until July 2008, a sustainability partnership between a government or government related organisation and TV stakeholders was bound by a number of requirements:

**Financing:** government organisations and TV stakeholders could jointly finance media content to (1) produce a new program or (2) integrate sustainability issues into an existing program. However, the TV stakeholders needed to take responsibility for a greater than 50% share of the overall budget.

**Responsibilities:** government organisations could consult and advise and the TV stakeholders were required to take responsibility for content.

**Informing audience members:** Prior to and following the broadcast, audiences were required to be informed that the program was funded by a government institution.

#### **Rules in practice**

**Misuse:** The requirement to inform audience members regarding funding sources proved particularly problematic. TV stakeholders were concerned that a disclosure of collaboration with government could cost audience members and the disclosure requirement has not been increasingly neglected in recent years.

#### **Recent legislative rules for sustainability TV partnerships**

**Prohibition:** In August 2008 TV broadcasters were no longer permitted to jointly finance media programs in collaboration with government related organisations.

#### **Future perspectives for sustainability TV partnerships**

**Media committee:** Many scholars and legal experts in the Netherlands suggest a way 'in-between' the current and the old rules by forming a media committee with responsibility for review and supervision of government-media partnership activities.

<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	<p>Who: <b>Federal Ministry of Health Welfare and Sports</b></p> <p>Role:</p> <ol style="list-style-type: none"> <li>1. Funding for Echt Elly (the Ministry shares a financial budget (required by legislation to be &lt;50%) with ETV.nl.</li> <li>2. Advisor to ETV.nl.</li> </ol> <p>Who: <b>City of Rotterdam</b></p> <p>Role: Funding for evaluation activities</p>
<b>Media stakeholder</b>	<p>Who: <b>ETV.nl</b></p> <p>Role: Writing the script of the program and broadcasting to completed program.</p> <p>Who: <b>Elly Lockhorst</b></p> <p>Role: Being the main character (and role model) in the reality program, promoting sustainable lifestyles during events and concerts.</p>
<b>Research stakeholder</b>	n.a.
<b>Stakeholder from private sector</b>	<p>Who: <b>MetrixLab</b> (private market research company)</p> <p>Role: Conducting formative process and summative evaluation of the Echt Elly programs</p>
<b>Non-governmental stakeholder</b>	<p>Who: Four regional educational centres:  <b>Albeda College (Rotterdam),</b>  <b>De Mondriaan onderwijsgroep (Den Haag),</b>  <b>Regional educational centres in Amsterdam</b>  <b>Regional educational centres Midden Nederland (Utrecht)</b></p> <p>Role: Providing advice, developing learning material, hosting events for the target group</p>
<b>Target group</b>	
<b>General description</b>	Young to middle age viewers from lower socio-economic and migrational backgrounds.
<b>Media users reached</b>	Evaluation research found that 7% of viewers had learned “a lot” of new information and 71% had learned “some things” as a result of the Echt Elly program. Moreover, 7% described drastic changes in their everyday lives and 49% indicating that they have changed some things in their everyday lives.
<b>User/reader behaviour on platform/in campaign</b>	no data available
<b>Age structure</b>	Younger to middle aged people
<b>Sex structure</b>	n.a.
<b>Educational background</b>	Lower educational background
<b>Social class addressed</b>	Lower socio-economic background
<b>Relevance of the media format</b>	Echt Elly was shown to be highly relevant to the local target group, although large mainstream TV audiences were not reached in the Netherlands. After broadcasting the 13 episodes the producers of Echt Elly received highly positive feedback from audience members in the form of letters, e-mails and website feedback.
<b>Evaluation*</b>	

<b>Coverage</b>	+
<b>Emotionality</b>	++
<b>Credibility</b>	+++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	n.a.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

Good Practice media examples	
General description	
Country	USA
Name of the media format	Grey's Anatomy (Broadcaster: ABC), www.abc.go.com/primetime/greysanatomy/index
Media genre	Entertainment television / drama series
Name of the campaign/project	Hollywood, Health & Society project (www.usc.edu/hhs)
Short description of media format	The program is based on an entertaining hospital-series (also broadcasted on German TV), telling stories about daily experiences of doctors and patients and their (un) healthy lifestyle habits.
Short description of campaign/project	<p><b>Hollywood, Health &amp; Society (HH&amp;S)</b></p> <p>HH&amp;S is a <b>research project</b>, which supports entertainment TV writers from Grey's Anatomy and other entertainment programs by providing authentic, reliable, accurate concise and timely information on healthy lifestyle topics (e.g. five daily servings of fruit).</p> <p>The <b>aim of the project</b> was to increase the accuracy of sustainability content and to maximise the impact of sustainability storylines in entertainment television (especially for health topics). Using this information, audiences can change behaviour in favour of more sustainable lifestyles.</p> <p>HH&amp;S was <b>created by a government institution</b> as a pilot in 1998 and in 2002 is was based at the Norman Lear Center/University of Southern California as a research project to investigate the promotion of sustainability messages in the Hollywood entertainment industry.</p> <p>HH&amp;S has been extremely successful at communicating healthy lifestyle messages via Grey's Anatomy in terms of audience impact.</p>
Duration	Grey's Anatomy: 27.05.2005 – present HH&S project: 1998 - present
Background/history	Script writers working on Grey's Anatomy began collaborating with Hollywood, Health & Society shortly after the premier Grey's Anatomy episode aired following an enquiry from Hollywood, Health & Society.
Motivation/goals	The main purpose of Grey's Anatomy is to entertain the audience with stories about daily life in a hospital. The program also encourages audience members to lead healthier lifestyles and adopt positive attitudes toward sustainability issues.
Sustainability topics addressed	How to live a healthier life
Strategy to promote sustainability	<p>The partnership of HH&amp;S and Grey's Anatomy is based on the following strategy:</p> <ul style="list-style-type: none"> <li>• Creation of dialogue by invoking audience participation</li> <li>• Developing tools to disseminate healthy lifestyle information</li> <li>• Avoiding moralising</li> <li>• Avoiding advocating for healthy lifestyle issues but offer support to Grey's Anatomy writers as a 'sustainability resource'</li> <li>• Provide easy, practical advice rather than long theoretical discussions</li> <li>• Use language and the style of entertainment writers (short and</li> </ul>

	easy language etc.)
<b>Tools/activities to communicate sustainability</b>	<p><b>1) Outreach tools:</b></p> <p><b>Face-to-face and telephone briefings:</b> HH&amp;S arranges meetings of a sustainability and health education experts to discuss program content (e.g. beliefs that healthy food lacks taste) in addition to maintaining extensive linkages to health and sustainability specialists for consultation in the development of the program.</p> <p><b>Newsletters:</b> HH&amp;S produces a regular newsletter outlining recent research findings and information from government institutions connected to the HH&amp;S project.</p> <p><b>Tip sheets:</b> Concise tip sheets are provided to TV screen writers in response to specific questions about lifestyle and health issues. Tip sheets include basic information, case examples for storylines and additional resources under core information areas: “What’s the problem?” “Who is at risk?” and “Can it be prevented?”</p> <p><b>HH&amp;S-website:</b> The HH&amp;S website contains important information about HH&amp;S with an ‘SOS’ emergency contact number for writers to reach HH&amp;S staff anytime they require support.</p> <p><b>2) Evaluation activities:</b></p> <p>HH&amp;S recognize the importance of demonstrating the effectiveness of their work by regularly evaluating the content and the impact among audiences. The evaluations include:</p> <p>TV viewing habits  TV content analysis  Audience impact analysis  Research agenda-setting conferences  Academic publications</p> <p><b>3) Events:</b></p> <p>The HH&amp;S project hosts regular events to inform entertainment TV writers and recognise programs that portray accurate, entertaining and innovative sustainability information. These include:</p> <p><b>Panel discussions</b> with sustainability and entertainment TV professionals  An <b>annual award</b> (with 6 different entertainment media categories, including primetime, daytime and children’s program awards for exemplary storylines on healthy lifestyles</p> <p><b>4) Advisory Board</b></p> <p>The HH&amp;S project is guided by an advisory board comprising entertainment industry professionals, sustainability leaders, and academic experts (44 members, three from Grey’s Anatomy)</p>
<b>Design/language/presentation of content</b>	Personalized understandable, short and easy, entertaining, useful in everyday life, humorous, creative, imaginative, emotional.
<b>Organisation of project</b>	<p><b>Grey’s Anatomy:</b></p> <ul style="list-style-type: none"> <li>Approximately 15 TV producers/writers work on developing the Grey’s Anatomy storylines. More than half collaborate closely with Hollywood, Health &amp; Society.</li> </ul>

	<p><b>Hollywood, Health &amp; Society:</b></p> <ul style="list-style-type: none"> <li>• 1 project leader</li> <li>• 1 project manager</li> <li>• 1 project coordinator</li> <li>• 1 research staff (coordinating the evaluation of the storylines and collaboration with other research stakeholders)</li> </ul>
<p><b>Short description of media system/legislation</b></p>	<p><b>TV system</b></p> <p>The US television system is characterized through <b>economic interest, deregulation, privatization and a high rate of advertising</b> (Gomery 2008). The broadcast television market is highly concentrated in a small number of firms. The roots of the TV market lie in the early 1920s, when the privately held NBC (National Broadcasting Company) and CBS (Columbia Broadcasting System) began national radio broadcasts. In 1943 ABC (American Broadcasting Company) joined the broadcasting market as the third major broadcaster. During and after World War II these three large media companies <b>discovered the emerging television market</b>.</p> <p>In the 1990s FOX Broadcasting Company, a News Corporation company, entered the market as a fourth national broadcaster. Together with a number of cable and satellite networks the commercial broadcasters NBC, CBS, ABC, and Fox are the major participants in the US broadcast television market (Gomery 2008).</p> <p><b>Legislation</b></p> <p><b>The FCC (Federal Communication Commission):</b> Since the early 1930s, the US broadcasting television system has been critically discussed in policy, science and among the public because commercial broadcasting stations exclusively dominated the market. To control the influence of commercial broadcasting stations and to serve “the public interest” the FCC was established in 1934. The FCC is a government agency that regulates communications by television. <b>No restrictions/sanctions from FCC:</b> Gomery (2008) indicates that television broadcasting in the US is primarily a business undertaking and that it can provide greater services to the public when the interests of business and the public are aligned. Where the interests are not aligned, the lobbying power of the television and film industry tends to limit the effectiveness of the FCC and other political authorities (Gomery 2008: 220).</p> <p><b>Impact on sustainability TV partnerships</b></p> <p><b>Broadcast television role:</b> Because of its substantial financial resources the US TV industry does not require external funding to design and implement programs. The interests of the US television industry are to (1) tell entertaining, accurate, reliable and authentic stories, (2) obtaining new and innovative ideas, and (3) high audience ratings.</p> <p><b>Adapting Hollywood, Health &amp; Society interests to the needs of TV stakeholders:</b> The US government and other organisations interested in sustainability launched the Hollywood, Health &amp; Society program with the needs and interests of the Hollywood industry in mind.</p>
<p><b>Stakeholders involved</b></p>	
<p><b>Political stakeholder</b></p>	<p>Who: <b>Center for Disease Control and Prevention, California Endowment</b></p>



	Role: provision of financing for Hollywood, Health & Society, provision of information and advice
<b>Media stakeholder</b>	Who: <b>ABC</b> Role: Broadcaster
<b>Research stakeholder</b>	Who: <b>Hollywood, Health &amp; Society (at Norman Lear Center, University of Southern California)</b> Role: Supervising the partnership between sustainability experts and TV stakeholders and serving as a “bridging element” between these two groups. HH&S staff generally have a background in sustainability issues and are experienced working with TV stakeholders.  Who: <b>Annenberg School for Communication (University of Southern California)</b> Role: Evaluation research on the healthy lifestyle messages initiated by HH&S.
<b>Stakeholder from private sector</b>	n.a.
<b>Non-governmental stakeholder</b>	Who: <b>Bill and Melinda Gates foundation</b> Role: Financing for Hollywood, Health & Society Who: <b>Health advocacy organizations</b> Role: partner for hosting events together with Hollywood, Health & Society
<b>Target group</b>	
<b>General description</b>	People of all ages and of middle/lower socio-economic backgrounds (main stream milieu), who prefer receiving information in an entertaining/people-orientated manner.
<b>Media users reached</b>	On average, <b>18 Million</b> US prime time viewers watch a given episode of Grey’s Anatomy.  <b>Impact studies on Grey’s Anatomy:</b> <ul style="list-style-type: none"> <li>• HH&amp;S undertook four studies on the audience impact of sustainability messages aired on Grey’s Anatomy (Hether et al. 2008, Kaiser Family Foundation 2008, Morgan et al. 2008, Movius et al. 2007).</li> <li>• All four studies found that the audience members <b>learned something</b> from the sustainability messaging.</li> <li>• Two of them found a <b>change in attitudes and behaviour</b> in favour of healthier lifestyles.</li> </ul>
<b>User/reader behaviour on platform/in campaign</b>	n.a.
<b>Age structure</b>	n.a.
<b>Sex structure</b>	n.a.
<b>Educational background</b>	Middle to lower educational background
<b>Social class addressed</b>	Middle to lower socio-economic background
<b>Relevance of the media format</b>	Grey’s Anatomy is one of the most watched prime-time TV programs in the US.
<b>Evaluation*</b>	
<b>Coverage</b>	+++

<b>Emotionality</b>	+++
<b>Credibility</b>	++
<b>Understandability</b>	++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	Expansion to include content on sustainable consumption and environmental topics (e.g. like climate change).

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

Print/web 2.0 – national	
<b>Good practice examples</b>	
General description	
Country	Germany
Name of the media format	Utopia (www.utopia.de)
Media genre	Web 2.0 online platform/community
Name of the campaign/project	n.a.
Short description of media format	Web portal focussed on strategic consumption and sustainable lifestyles that aims to inspire & support users to consume and live sustainably. The portal provides information & practical advice on all aspects of sustainability, encourages user participation in a virtual community and encourages interactive dialogue to change consumption, production & services.
Short description of campaign/project	n.a.
Duration	Open ended
Background/history	Founded by Claudia Langer (former advertising agency CEO) in November 2007 as private corporation that created the non-profit Utopia Foundation.
Motivation/goals	<ul style="list-style-type: none"> <li>To <b>inspire &amp; motivate people</b> from all social backgrounds to change consumption &amp; travel habits, lifestyles and mentality towards sustainability by demonstrating that a sustainable lifestyle can be joyful and personally rewarding.</li> <li>To <b>support</b> people with all levels of knowledge of sustainability issues to live a sustainable lifestyle by providing orientation, practical information and advice.</li> <li>To <b>motivate companies</b> from all sectors to develop sustainable products and services for the growing number of critical consumers and to change their corporate culture from one of “shareholder value” to “stakeholder value” <a href="http://www.utopia.de/utopia/faq - anfang">http://www.utopia.de/utopia/faq - anfang</a></li> </ul>
Sustainability topics addressed	<ul style="list-style-type: none"> <li><b>Environmentally friendly living:</b> climate change, energy / resource efficiency, organic food</li> <li><b>Healthy living:</b> healthy lifestyle</li> <li><b>Social issues:</b> fair trade, working conditions in developing countries, equal treatment of gender and ethnicities</li> </ul>
Strategy to promote sustainability	<ul style="list-style-type: none"> <li>Create dialogue among users</li> <li>Develop participation tools</li> <li>Integrate cross-media activities (interaction)</li> <li>Make it easy and pleasurable to live sustainably</li> <li>Avoid moralising, no proselytising</li> <li>Give easy practical advice rather than long theoretical discussion</li> <li>Provide concise explanations on how people can “change their lives”</li> <li>Provide users an opportunity to connect with peers and mutually learn how to live more sustainable lifestyles</li> </ul>
Tools/activities to communicate sustainability	<b>Utopia-website</b> <b>1.) News &amp; knowledge-base on sustainability</b>

	<ul style="list-style-type: none"> <li>• news &amp; reports on ecology, politics, economy, science, culture</li> </ul> <p><b>2.) Practical advice &amp; inspiration for sustainable products and sustainable lifestyles</b></p> <ul style="list-style-type: none"> <li>• sustainable product guides for all areas of consumption (currently 30 areas, with plans to expand to minimum 60 areas by the end of 2009), including how to celebrate an eco-friendly Christmas/Easter, how to use government funds to make a climate-friendly home</li> <li>• a virtual “showroom” with examples of unique and extraordinary green gadgets</li> </ul> <p><b>3.) Utopia “Community”</b></p> <ul style="list-style-type: none"> <li>• anybody can register to become part of the community and use the platform for interaction, networking, exchanging experiences &amp; thoughts and discussion on sustainability topics.</li> <li>• registered users can create content, such as an evaluation of sustainable products, services and companies, give practical advice or launch individual projects.</li> <li>• user groups on (very) specific topics, such as green architecture, yoga, eco-mums in Heidelberg...</li> <li>• a question &amp; answer-tool enables users to ask the community for practical advice, such as where to buy an eco-jeans in Munich, which heating method is the most climate-friendly ...</li> </ul> <p><b>4.) User participation</b></p> <ul style="list-style-type: none"> <li>• <b>Campaigns:</b> weekly campaigns invite users to get involved in different initiatives such as a turtle rescue campaign in cooperation with WWF, a cocoa tree campaign in cooperation with Sarotti</li> <li>• <b>Live-Chats:</b> once a month with experts, politicians, and business leaders on sustainability topics</li> <li>• <b>Stakeholder dialogue with business:</b> direct communication with business leaders</li> </ul> <p><b>5.) Further cross-media activities</b></p> <ul style="list-style-type: none"> <li>• <b>Newsletter</b></li> <li>• <b>Utopia Conference:</b> annual conferences, the first held in November 2008 with the goal being to bring together “change makers” from different areas of sustainability</li> <li>• <b>Utopia Award:</b> each year at the Utopia Conference sustainability leaders are recognised for their success within six different categories: role models, ideas, products, companies, organisations.</li> <li>• <b>Utopia Foundation:</b> “think &amp; do tank”, focus on a different topic on a yearly basis, host of the Utopia award &amp; conference</li> <li>• <b>Utopia ‘regulars’ tables</b> held in 9 German cities</li> <li>• <b>TV program:</b> sustainability talk show hosted by “Johannes B. Kerner”</li> <li>• <b>Speeches</b> at important economic and political events (e.g. Vision Summit, Brand Club, Rat für Nachhaltigkeit, NUTEC)</li> </ul>
<b>Design/language/presentation of content</b>	Appealing, motivating, stylish, hip in language and design. Humorous, witty, creative, imaginative, playful.

<b>Organisation of project</b>	<b>19 employees:</b> <ul style="list-style-type: none"> <li>• editorial staff: 5</li> <li>• Web team: 4</li> <li>• Community: 3</li> <li>• Marketing &amp; Sales: 3</li> <li>• Assistants: 2</li> <li>• Board: 2</li> </ul>
<b>Short description of media system/legislation</b>	<p><b>Media legislation:</b></p> <p>In Germany freedom of the press is established by the Basic Constitutional Law. It prohibits any exertion of influence on or censorship of contents of the press by external actors like government organisations or NGOs. The press is subject to the legislative powers of the states (lands). Each state has an individual state press law, although the legislation in each state is nearly identical.</p> <p>The German Press Council, which is formed by large publishers and journalists associations, defines the professional ethics of the press and is responsible for the self monitoring of the press. When a press company has violated an aspect of the professional ethics, a complaint can be submitted to the Press Council, which has several options to impose sanctions, the most rigorous of which is the public rebuke (with obligation of publication<sup>1</sup>).</p> <p><b>Print media landscape:</b></p> <p>A diversity of opinions is supposed to be ensured by competition, meaning that opinions are distributed by a large number of commercially independent publishers. In order to prevent the formation of monopolies, the law on restriction of competition, the so-called "press clause" was enacted in the mid 1970s. Nevertheless, a concentration process has taken place in the print media market over several decades. There are about 1,200 independent publishers, but the majority of Germany's 354 daily newspapers and at least 2,750 magazines are held in the hands of very few companies.<sup>2</sup> The ten largest newspaper publishing groups have a market share of 58%, the five largest of which hold 45%.<sup>3</sup> The four largest magazine publishers – Bauer, Burda, Springer und Gruner &amp; Jahr – share 62% of the market.<sup>4</sup></p>
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	<p>To date there are no government organisations involved with the Utopia.de initiative, although Utopia did make application for public funding to support its sustainable shopping guide.</p> <p>There is a loose cooperation network with the German Council for Sustainable Development (RNE) to exchange information.</p>
<b>Media stakeholder</b>	Who: <i>natur+kosmos, DIE ZEIT, MySpace, Jetzt.de ...</i>

<sup>1</sup> About 95% of all publishing companies have committed themselves to publish a public rebuke.

<sup>2</sup> Mediadaten-Verlag, IVW

<sup>3</sup> Der Kontakter am 10.9.2008 <http://www.kontakter.de/kontakter/news/artikel/2008/09/107417/index.html> unter Berufung auf den Dortmunder Medienforscher **Horst Röper**, der mit seinem **Format-Institut** in mehrjährigem Rhythmus regelmäßig den Zeitungsmarkt analysiert.

<sup>4</sup> Vogel, Andreas (2008): Stabile Position in schrumpfenden Märkten. Daten zum Markt und zur Konzentration der Publikumspresse in Deutschland um 1. Quartal 2008. In: Media-Perspektiven, Nr. 9/2008, 467-448, S. 468.

	Role: exchange of content, extended coverage
<b>Research stakeholder</b>	Who: <b>Öko-Institut e.V., Climate Partner, Wuppertal-Institut, Potsdam-Institut</b> Role: scientific/expert advice for product guides
<b>Stakeholder from private sector</b>	Who: <b>Otto, Hess Natur, GLS Bank, Henkel</b> Role: sponsors
<b>Non-governmental stakeholder</b>	Who: <b>Greenpeace, WWF, BUND</b> Role: use Utopia as a platform for their campaigns
<b>Target group</b>	
<b>General description</b>	"responsible consumers"  <b>2 main user groups:</b> those with a strong sustainability focus <ul style="list-style-type: none"> <li>• first Utopia users</li> <li>• 4,000-5,000 persons</li> <li>• "old-school ecos"</li> </ul> b) those with selective sustainability focus <ul style="list-style-type: none"> <li>• LOHAS (Lifestyle of Health and Sustainability)</li> <li>• Lifestyle-oriented</li> <li>• Willing to live more sustainably, looking for advice how to do it.</li> </ul>
<b>Media users reached</b>	180,000 visits per month / ~ 6,000 unique visits daily 43,000 registered users
<b>User/reader behaviour on platform/in campaign</b>	90% passive, 9% active, 1% very active (a typical behaviour profile for web platforms)
<b>Age structure</b>	10-80 year olds 2/3 are 25-45 year olds
<b>Sex structure</b>	n.a.
<b>Educational background</b>	Broad range, but mostly higher education
<b>Social class addressed</b>	Broad range, but mostly middle to upper classes
<b>Relevance of the media format</b>	Utopia is one of Germany's most visited websites: Google Page Rank 7 (level with focus.de, ahead of spiegel.de)
<b>Evaluation*</b>	
<b>Coverage</b>	+++
<b>Emotionality</b>	++
<b>Credibility</b>	+++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	<b>Utopia Shop</b> (sustainable products online & offline) <b>Utopia City Guide</b> (sustainable shops & services near my home) <b>Utopia Products/Services</b> (Special editions, Fashion, Accessories, cosmetics, financial services etc.) <b>Utopia Media</b> Utopia-Magazine, Utopia Book series,

	<b>Utopia-Guides</b> <b>Utopia Events</b> trade fairs, exhibitions, workshops <b>Utopia Consulting</b> (combining Marketing- and Sustainability-Know-How)
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\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

<b>Good practice examples</b>	
<b>General description</b>	
<b>Country</b>	Germany
<b>Name of the media format</b>	Bravo (www.bravo.de)
<b>Media genre</b>	Youth magazine
<b>Name of the campaign/project</b>	BRAVO goes green
<b>Short description of media format</b>	<p>Weekly youth magazine published by the Bauer Media Group launched in 1956</p> <p>cross-media: print, online, event</p> <p>Editorial concept: 3 columns:</p> <p><b>Stars:</b> news &amp; gossip from music and show business, interviews, reports, photo productions.</p> <p><b>Dr. Sommer:</b> advice on love, sexuality, transition to adulthood.</p> <p><b>Real Life:</b> “serious” social topics that are important to youth in daily lives, including violence in schools, youth unemployment, climate change.</p>
<b>Short description of campaign/project</b>	“BRAVO goes green” is a campaign that aimed to sensitise young readers to climate issues by providing information and advising what they can do in their daily lives to help combat climate change.
<b>Duration</b>	Launched in April 2009. Scheduled to run to end of 2009, plans to continue in 2010.
<b>Background/history</b>	<p>The BRAVO goes green initiative was launched by chief editor Tom Junkersdorf in spring 2006. After a campaign on violence on schools (“Schau nicht weg! – BRAVO-Aktion gegen Gewalt an der Schule”, 2006) and another on youth unemployment (“Job-Attacke”, 2007), “BRAVO goes green” is the third “real life” issue campaign.</p> <p>“BRAVO goes green” was preceded by a survey of 1,050 young people aged 11 to 17 over a one year period (2007-2008) that was commissioned by Bravo. The survey found that youth consider climate change to be one of the most pressing problems but also that they feel helpless and are poorly informed about the causes and solutions. The survey results informed the development of an editorial concept that comprised two components: (a) Informative reports and background information on climate-change to fill knowledge gaps, and (b) Practical advice in support of climate-friendly behaviour to show readers that everybody can make a contribution to protect the climate.</p>
<b>Motivation/goals</b>	<ul style="list-style-type: none"> <li>• To inform &amp; sensitise readers to climate change issues</li> <li>• To motivate youngsters to get involved in climate change prevention: “Make readers savers of the world”</li> </ul>
<b>Sustainability topics addressed</b>	Climate change
<b>Strategy to promote sustainability</b>	<ul style="list-style-type: none"> <li>• To provide information on climate change at an easily understandable level</li> <li>• To stimulate readers by confronting them with facts &amp; figures about climate change</li> <li>• To motivate young people to get involved in climate protection by giving</li> </ul>



	<p>it a “cool” image (e.g. by presenting stars as “green” role models)</p> <ul style="list-style-type: none"> <li>• To show that climate change/protection does not only concern politics or factories/companies but everyone</li> <li>• To give advice on how to take action on climate change in school, at home or with friends</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b><u>Tools in magazine:</u></b></p> <ul style="list-style-type: none"> <li>• At least a double page of “BRAVO goes green” in each issue. While the focus currently lies on reporting, there are plans to shift toward practical advice over the course of the campaign</li> <li>• Removable 12-page supplement</li> </ul> <p><b><u>Cross-media tools:</u></b></p> <ul style="list-style-type: none"> <li>• Posters &amp; gimmicks (e.g. T-Shirt “I am a climate saver”) (planned)</li> <li>• Climate-camp: 5-10 readers win a trip to Greenland (planned for August 2009) where the effects of climate change are already visible.</li> <li>• <a href="http://www.bravo.de">www.bravo.de</a> : chat with experts (planned)</li> <li>• <a href="http://www.bravo.de">www.bravo.de</a> : video clip-competition (planned)</li> <li>• energy saving competition for schools (planned)</li> </ul>
<b>Design/language/presentation of content</b>	<p><b>design:</b> typical Bravo-style: colourful, many pictures, many headlines, little text</p> <p><b>language:</b> easily understandable, every-day-language, youth language, emotional (slogan: Join our climate-team. Join the battle. Our earth needs you!” / “Komm in unser Klima-Team. Kämpf mit. Unsere Erde braucht Dich!”)</p>
<b>Organisation of project</b>	<ul style="list-style-type: none"> <li>• initiated and overseen by the editor in chief</li> <li>• content created by team of 3 journalists</li> <li>• information on climate change is provided by external experts</li> </ul>
<b>Short description of media system/legislation</b>	See example “Utopia” for information on the German media legislation and print media landscape
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	n.a.
<b>Media stakeholder</b>	There are plans to cooperate with a TV broadcaster to cover the “Climate-Camp”
<b>Research stakeholder</b>	n.a.
<b>Stakeholder from private sector</b>	Barmer (health insurance company): sponsor Lightcycle (association of light bulb producers, organise recycling of energy-saving bulbs): sponsor, advisor (connections with experts)
<b>Non-governmental stakeholder</b>	n.a.
<b>Target group</b>	
<b>General description</b>	Youngsters
<b>Media users reached</b>	Sold copies (IVW 4/2008): 454.131 coverage 1.42 Million readers
<b>User/reader behaviour on platform/in campaign</b>	Not applicable yet.
<b>Age structure</b>	12-19 year olds

<b>Sex structure</b>	Female: 60 %, male: 40 %
<b>Educational background</b>	n.a.
<b>Social class addressed</b>	n.a.
<b>Relevance of the media format</b>	Bravo is Europe's most successful youth media brand and the only weekly youth magazine in Germany.
<b>Evaluation*</b>	
<b>Coverage</b>	+++
<b>Emotionality</b>	+++
<b>Credibility</b>	++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	Bravo plans to continue the campaign in 2010 and will adapt tools according to findings of reader feedback and market research data.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

<b>Good practice examples</b>	
<b>General description</b>	
<b>Country</b>	Germany
<b>Name of the media format</b>	My Life (www.mylife.de)
<b>Media genre</b>	Cross-media project consisting of: <ul style="list-style-type: none"> <li>• web 2.0 online platform</li> <li>• quarterly print magazine</li> <li>• events, specials, newsletter</li> </ul>
<b>Name of the campaign/project</b>	n.a.
<b>Short description of media format</b>	My Life aims to support readers/users to live a sustainable, healthy, responsible yet pleasurable lifestyle. The site focuses on sustainability in all areas of life with the main focus being on health & wellness issues. While the magazine focuses on service topics and reports, the website provides a virtual community and tools for personal motivation toward a healthy & sustainable lifestyle.
<b>Short description of campaign/project</b>	n.a.
<b>Duration</b>	Open Ended
<b>Background/history</b>	<ul style="list-style-type: none"> <li>• Developed by Burda Media Solutions to create a medium customized to the LOHAS target group. Burda Media is a unit within the Hubert Burda Media Group responsible for the development of new media platforms for special target groups.</li> <li>• Came into production when a primary sponsor had been secured (Barmer health insurance).</li> <li>• Website and magazine launched in April 2008.</li> </ul>
<b>Motivation/goals</b>	Motivate people to make sustainable and healthy lifestyle choices. Set up a new marketing field.
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• <b>Health topics:</b> Prevention, sports, medical wellness, health &amp; nutrition</li> <li>• <b>Environmental Topics:</b> All areas of green lifestyle &amp; consumption; climate change &amp; other environmental problems.</li> <li>• <b>Social topics:</b> triple bottom line balance of companies</li> </ul>
<b>Strategy to promote sustainability</b>	<ul style="list-style-type: none"> <li>• Provide concrete and practical advice on how to make daily life more sustainable.</li> <li>• Demonstrate that a sustainable lifestyle can be joyful and pleasurable.</li> <li>• Motivate consumers to choose a sustainable lifestyle by demonstrating inspiring examples.</li> </ul> <p>a) Online: creation of dialogue tools among users and development of individual coaching tools</p> <p>b) Print: Cover sustainability topics that emotionally touch readers and illustrate positive examples.</p>
<b>Tools/activities to communicate</b>	<b>Online</b>

<p><b>sustainability</b></p>	<ul style="list-style-type: none"> <li>• <b>Community/communication:</b> Registered users can create their own profile, join groups, and communicate with other users.</li> <li>• <b>Information:</b> Editorial content on all areas of sustainability.</li> <li>• <b>Coaching:</b> Personalized fitness &amp; nutrition plans.</li> </ul> <p><b>Print</b></p> <ul style="list-style-type: none"> <li>• <b>Reports &amp; reviews</b> on diverse issues, including sustainable travel, LOHAS, traditional Ayurveda medicine, sustainable winter sports</li> <li>• <b>Reporters' test diaries</b> on dieting, life cycle assessment and other issues</li> <li>• <b>Interviews with sustainable living/committed celebrities</b> including Sonia Bogner, Annie Lennox, Ralph Herforth</li> <li>• <b>Interviews with sustainability experts</b> on healthy food, energy saving and other topics</li> <li>• <b>Practical &amp; product related advice</b> on healthy recipes, energy saving, organic chocolate, natural cosmetics and others</li> </ul> <p><b>Further cross-media activities</b></p> <ul style="list-style-type: none"> <li>• <b>In-Mags:</b> 8-12 of Burda's most successful media formats contain 2-6 pages of My Life content customized to each format (8x/year).</li> <li>• <b>Events &amp; campaigns</b> including sports tournaments, and environment protection campaigns</li> </ul>
<p><b>Design/language/presentation of content</b></p>	<p>Stylish, modern, motivating, friendly, positive, "good news"</p>
<p><b>Organisation of project</b></p>	<p>My Life content is created by a pool of 10 freelance journalists.</p>
<p><b>Short description of media system/legislation</b></p>	<p>See example "Utopia"</p>
<p><b>Stakeholders involved</b></p>	
<p><b>Political stakeholder</b></p>	<p>n.a.</p>
<p><b>Media stakeholder</b></p>	<p>Who: <b>Bunte, Lisa, Freundin, InStyle, Elle, Frau im Trend, ich, Lust auf Genuss, Focus, TV Spielfilm, Freizeit Revue, Focus Money</b>  Role: Containing In-Mags with My Life content.</p>
<p><b>Research stakeholder</b></p>	<p>n.a.</p>
<p><b>Stakeholder from private sector</b></p>	<p>Who: <b>Barmer, Diäko, Mensch &amp; Natur, Holmes Place</b>  Role: Co-sponsors</p>
<p><b>Non-governmental stakeholder</b></p>	<p>n.a.</p>
<p><b>Target group</b></p>	
<p><b>General description</b></p>	<p>People who tend to be aware of health and sustainability issues but need advice and inspiration to (further) integrate action into their lifestyle.</p>
<p><b>Media users reached</b></p>	<p><b>a) Online</b></p> <ul style="list-style-type: none"> <li>• 70,000 unique visitors/month</li> <li>• 13,000 registered users</li> </ul> <p><b>b) Print</b></p> <ul style="list-style-type: none"> <li>• circulation 150,000 ex.</li> </ul>

	<b>c) In-Mags</b> <ul style="list-style-type: none"> <li>25-30 million readers in 8-12 magazine titles altogether.</li> </ul>
<b>User/reader behaviour on platform/in campaign</b>	n.a.
<b>Age structure</b>	n.a.
<b>Sex structure</b>	n.a.
<b>Educational background</b>	n.a.
<b>Social class addressed</b>	n.a.
<b>Relevance of the media format</b>	n.a.
<b>Evaluation*</b>	
<b>Coverage</b>	+++
<b>Emotionality</b>	+++
<b>Credibility</b>	++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	Plans: Offer more events. Create a sustainability product label in cooperation with TÜV Rheinland.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

Print/web 2.0 – international	
<b>Good practice examples</b>	
General description	
Country	UK
Name of the media format	The Guardian (www.guardian.co.uk)
Media genre	<ul style="list-style-type: none"> <li>• daily newspaper</li> <li>• www.guardian.co.uk/environment: website</li> </ul>
Name of the campaign/project	n.a.
Short description of media format	<p><b>a) The Guardian</b></p> <p>One of the four major national newspapers in the UK, published by Guardian News &amp; Media Ltd. ( <b>GNM</b> ) which is owned by the Scott Trust whose mission is to ensure the journalistic and financial independence of the Guardian.</p> <p><b>b) www.guardian.co.uk/environment</b></p> <p>In 2006 the GNM board defined environment as one of the core editorial areas. In order to cover the topic in detail an ambitious environment website was launched with the stated aim to become the best source of environmental news, comment and advice. The website offers:</p> <ul style="list-style-type: none"> <li>• News and commentary on environmental issues such as climate change, energy, ethical living, food and recycling. Blogs, job listings and multimedia, including audio and video podcasts. Users can comment and are encouraged to join discussions. Relevant news from members of the Guardian Environment Network, which includes the world's leading environment websites.</li> </ul>
Short description of campaign/project	GNM stated its aim “to be the leader on sustainability within the media industry”. It is the first publishing company in the UK that obliged itself to offer continual coverage of ecological, social and ethical issues and implemented the first commercial sustainability team in the media business.
Duration	Open ended
Background/history	<p>1821: Founded as The Manchester Guardian</p> <p>1959: Renamed The Guardian</p> <p>1993: affiliation of Sunday paper The Observer</p> <p>Long history of reporting on social justice issues</p> <p>1972: First UK newspaper to introduce environment correspondent</p> <p>1980: Second environment correspondent added</p> <p>1989: Environment pages launched (2 pages / week)</p> <p>2006: The Guardian Environment website launched</p> <p>2008: Board defines environment as one of the core coverage areas (large investments, team doubled)</p>
Motivation/goals	<ul style="list-style-type: none"> <li>• Be the best news source for environmental and social justice issues, comment and advice internationally in order to inform readers.</li> <li>• Place sustainability issues on the public agenda and expand the debate with reliable facts.</li> </ul>

	<ul style="list-style-type: none"> <li>• Make people aware of the urgency of climate change and the inadequacy of the political and international response to it.</li> <li>• Drive behavioural and attitude changes in favour of sustainability by helping people to make informed choices.</li> <li>• Prepare environmental topics in order to influence political decisions. Informed individuals can put pressure on government/offer support to government to take more meaningful steps.</li> <li>• In addition to their ambitious claim “to enhancing society’s ability to build a sustainable future” GNM’s managing board also see the opportunity to exploit new markets.</li> </ul>
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• <b>Environmental topics</b> including climate change, environmental degradation, biodiversity &amp; conservation, sustainable travel, deforestation, clean-tech</li> <li>• <b>Social topics</b> including social justice/inequality, poverty, giving voice to disadvantaged communities around the world</li> <li>• <b>Ethical topics</b> including international development, international trade, role of business in society</li> </ul>
<b>Strategy to promote sustainability</b>	<p><b>a) The Guardian</b></p> <ul style="list-style-type: none"> <li>• Provide regular specialist sections to cover green and social issues.</li> <li>• Provide information and advice at a general, practical level for ‘greener’ living.</li> <li>• Treat sustainability topics in a broad manner and present the full complexity in a comprehensible manner.</li> <li>• Develop and implement a sustainability model for the entire company with clear targets and actions (e.g. move to a green office space)</li> </ul> <p><b>b) <a href="http://www.guardian.co.uk/environment">www.guardian.co.uk/environment</a></b></p> <ul style="list-style-type: none"> <li>• Provide information and practical advice for a greener lifestyle.</li> <li>• Encourage users to interact by sharing their own ideas for greener living.</li> <li>• Connect the world’s best websites focussing on green topics in a network.</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b>a) The Guardian:</b></p> <p>Regular sections on sustainability issues:</p> <ul style="list-style-type: none"> <li>• “Environment”: 1 page/week</li> <li>• “Ethical living”: 1 page/week</li> <li>• Specialist features on social/ethical issues every week in the “Guardian in our Society” and “Education” sections.</li> <li>• Frequent coverage of sustainability issues embedded across <b>all sections</b> of the paper</li> </ul> <p>Supplements <b>on sustainability issues (10 per year)</b></p> <ul style="list-style-type: none"> <li>• Examples is a 100-page guide to greener living</li> <li>• other topics: including water, health, sustainable business.</li> </ul> <p><b>b) <a href="http://www.guardian.co.uk/environment">www.guardian.co.uk/environment</a></b></p> <p>Environmental <b>news, comment and advice</b> from The Guardian and The Observer newspapers on green issues and eco-friendly living plus unique online content. Topics include food, travel, recycling, energy.</p>

	<p><b>Blogs</b> on environmental issues, including George Monbiot's Blog (columnist, video interviews), Ethical Living Blog, Green Your Home Blog and Environment Blog. Provide regular Q&amp;A campaigns where users can ask questions around a certain topic.</p> <p><b>Forums</b> on different environmental topics where registered users can engage in online discussions</p> <p><b>Interactive guides</b>, on carbon footprints of big companies, green valentine's day and other issues.</p> <p><b>Audio content:</b> articles, book excerpts, speeches etc.</p> <p><b>Video content:</b> short clips on all kinds of environmental issues</p> <p><b>Picture galleries:</b> on wildlife, green technology among others.</p> <p><b>Guardian ecostore:</b> shop offering sustainable products</p> <p><b>Environment Network:</b> links to other quality websites that focus on environmental issues.</p> <p><b>c) Cross-media tools:</b></p> <p><b>Conferences:</b> including an annual Climate Change Summit, Healthy Kids Summit</p> <p><b>Awards:</b> annual Guardian Charity Awards</p>
<b>Design/language/presentation of content</b>	Modern, friendly, magazine-like design, unconventional for a newspaper, colourful. The language is that of a quality newspaper but easily understood.
<b>Organisation of project</b>	Two senior positions oversee environment content and the strategic direction of environmental coverage. All journalists across the Guardian, Observer and guardian.co.uk organisations who write on sustainability (currently 23 plus freelancers) are pooled into one team to ensure that coverage is co-ordinated with maximum impact.
<b>Short description of media system/legislation</b>	<p><b>Media legislation:</b></p> <p>As in Germany, the press in the UK is free and journalistic content must neither be influenced nor censored by government. The Press Complaints Commission (PCC) is a voluntary self-regulatory body that defines standards of ethics in journalism. The PCC can take some measure of action against violations of media ethical standards in a manner similar to those in Germany.</p> <p><b>Print media landscape:</b></p> <p>The print media landscape in the UK is the second largest global market after that of the USA. There is an extraordinarily large national newspaper sector, comprising ten daily newspapers. There is a strong concentration of ownership in both national and regional press in the UK with the entire national newspaper press being owned by eight companies, and the largest four owners control 85% of the market.<sup>5</sup></p>
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	n.a.
<b>Media stakeholder</b>	Content exchange agreements with and web links to members of the Guardian environment network.

<sup>5</sup> [http://www.ejc.net/media\\_landscape/article/united\\_kingdom/](http://www.ejc.net/media_landscape/article/united_kingdom/)



<b>Research stakeholder</b>	Currently none, but there are plans to develop a database of information and statistics covering key aspects of climate change with the help of partners from the research field.
<b>Stakeholder from private sector</b>	No partnership with stakeholders from the private sector, only advertising customers.
<b>Non-governmental stakeholder</b>	n.a.
<b>Target group</b>	
<b>General description</b>	<p><b>a) The Guardian:</b> The Guardian's political tendency is described as liberal (progressive) and left-wing. Readers are mostly cash-rich, time-poor individuals with varied interests.</p> <p><b>b) <a href="http://www.guardian.co.uk">www.guardian.co.uk</a></b> Typically young, upmarket professionals who tend to enjoy cosmopolitan lifestyles with varied interests. They have an average household income that is 27% higher than the average UK internet user.</p>
<b>Media users reached</b>	<p><b>a) The Guardian:</b> Average daily sales (10/08 – 03/09): 348,494 Average issue readership (07/08 – 12/08): 1,264,000</p> <p><b>b) <a href="http://www.guardian.co.uk">www.guardian.co.uk</a>: (02/09)</b> monthly page impressions: 228,136,292 monthly unique users: 25,331,083</p> <p><b>c) <a href="http://www.guardian.co.uk/environment">www.guardian.co.uk/environment</a> : (02/09)</b> monthly page impressions: 1,545,286 monthly unique users: 391,368</p>
<b>User/reader behaviour on platform/in campaign</b>	The results of a reader/user-survey conducted in July 2008 show that sustainability coverage in the Guardian print and internet website led to a change of behaviour (e.g. energy saving, recycling, sustainable consumption). In all categories, the newspaper readers stated more distinct changes than the internet users.
<b>Age structure</b>	<p><b>a) The Guardian:</b> 15-34: 32% 35-54: 36% 55+: 32%</p> <p><b>b) <a href="http://www.guardian.co.uk">www.guardian.co.uk</a>:</b> 16-24: 18% 25-34: 29% 35-44: 25% 45+: 28%</p>
<b>Sex structure</b>	<p><b>a) The Guardian:</b> male: 62% female: 38%</p>

	<p><b>b) www.guardian.co.uk:</b> male: 51% female: 49%</p>
<b>Educational background</b>	<p><b>a) The Guardian:</b> Terminal education age 18+: 72% Terminal education age 21+: 58%</p> <p><b>b) www.guardian.co.uk:</b> Education (highest level obtained): Postgraduate: 37% Graduate: 36% Professional (degree equivalent): 5% HND/Diploma: 3% A Level: 13% GCSE / O Level: 4% Other: 2%</p>
<b>Social class addressed</b>	<p><b>a) The Guardian:</b> middle class: 89% Other: 11%</p> <p><b>b) www.guardian.co.uk:</b> middle class: 75% working class: 10% Other: 15%</p>
<b>Relevance of the media format</b>	<p><b>a) The Guardian:</b> The Guardian has a 14.3% share of total daily quality press circulation in the UK and 3<sup>rd</sup> highest circulation of the daily quality press in the UK.</p> <p><b>b) www.guardian.co.uk:</b> Most popular newspaper website in the UK 6<sup>th</sup> most popular newspaper website worldwide</p>
<b>Evaluation*</b>	
<b>Coverage</b>	+++
<b>Emotionality</b>	++
<b>Credibility</b>	+++
<b>Understandability</b>	+++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	www.guardian.co.uk has become very popular in the US where GNM has just bought a fourth newspaper.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

<b>Good practice examples</b>	
<b>General description</b>	
<b>Country</b>	USA
<b>Name of the media format</b>	GOOD (www.good.is)
<b>Media genre</b>	<p>Cross-media platform, consisting of:</p> <ul style="list-style-type: none"> <li>• Print Magazine</li> <li>• Videos</li> <li>• Live Events</li> <li>• Website</li> </ul>
<b>Name of the campaign/project</b>	n.a.
<b>Short description of media format</b>	<p>GOOD Inc. was founded in 2006 as a private initiative by Ben Goldhirsh, heir of Inc. Magazine's creator Bernie Goldhirsh. The company offers several media &amp; communication products including a quarterly general-interest print magazine, a website providing a virtual community with several communication tools, videos available on multiple online portals, and live events in different US-cities.</p> <p>All GOOD products focus on social issues, politics, culture and sustainable living. They treat sustainability by blending wit, commentary and entertainment and use a fresh visual aesthetic. One central part of the company's business strategy is to have all of its subscription fees go entirely to charity.</p>
<b>Short description of campaign/project</b>	n.a.
<b>Duration</b>	Open Ended
<b>Background/history</b>	<p>Launched in September 2006 by then 26-year-old Ben Goldhirsh, who invested part of the fortune he inherited from his father in the project. GOOD started as a spin-off of Ben's film production company "Reason Pictures" which he founded to make relevant, yet entertaining movies. With GOOD, Ben felt he could have a larger influence on society than with Reason Pictures.</p>
<b>Motivation/goals</b>	<ul style="list-style-type: none"> <li>• Serving the community by providing relevant content, experiences, and utilities.</li> <li>• Providing a platform for the ideas, people, and businesses that are driving change towards a better world.</li> <li>• Reshaping the discourse on important social topics.</li> </ul>
<b>Sustainability topics addressed</b>	<ul style="list-style-type: none"> <li>• Social &amp; ethical topics</li> <li>• Environmental topics</li> <li>• Economical topics</li> <li>• Health topics</li> </ul>
<b>Strategy to promote sustainability</b>	<ul style="list-style-type: none"> <li>• Simultaneously educate and entertain.</li> <li>• Present sustainability information in a stylish, entertaining way and offer a positive perspective on the topic.</li> <li>• Present inspiring examples of people or institutions that have developed creative ways to approach sustainability and social justice.</li> <li>• Cross-media strategy to reach different target groups.</li> </ul>

	<ul style="list-style-type: none"> <li>• Enter into partnerships with other media organisations and with companies to enlarge coverage and open up new target groups.</li> </ul>
<b>Tools/activities to communicate sustainability</b>	<p><b>a) Magazine</b></p> <p>Each issue has a main topic (e.g. Food, Design, Media, The State of the Planet, Big Ideas, High-Tech/Low-Tech).</p> <p><b>Content areas:</b> politics, business &amp; money, health, technology, buying, science, environment, art &amp; design, mobility, media, culture, education.</p> <p><b>Magazine sections:</b></p> <p><b>Look:</b> a visual tour of creative ideas around the world.</p> <p><b>Transparency:</b> an info graphic = a visual exploration of data on a certain topic.</p> <p><b>Marketplace:</b> informs on consumer culture and presents sustainable products.</p> <p><b>Provocations / Stimuli:</b> essays to stimulate thought and action/ essays on the newest trends in culture.</p> <p><b>GOOD Project:</b> user/reader creativity contests (e.g. Design a Liveable Street, Create the best global finance info graphic).</p> <p><b>Features / Portraits:</b> in depth explorations of people, ideas, and institutions (e.g. profiles of a New York academic who prescribes art projects for environmental health related illnesses, a conservative preacher's wife who encourages churches to distribute HIV/AIDS medications in Africa, and a scientist who convinced Wal-Mart to try to sell one energy- efficient fluorescent light bulb to each of its customers).</p> <p><b>b) Video</b></p> <p>GOOD has to date produced more than 200 video clips.</p> <p><b>Distribution:</b> In addition to streaming the videos, GOOD has syndication agreements with multiple online portals such as MySpace, YouTube, imeem and Daily Motion.</p> <p><b>Formats:</b> Business (sustainable business), News (daily 90 second spot; discontinued in February 2009), Look (visual tour of creative ideas for a better world), Transparency (info graphic videos, 2-4 minutes)</p> <p><b>Style:</b> Similar to the magazine, the videos are entertaining, well-designed, and take a positive perspective.</p> <p><b>c) Event</b></p> <p>GOOD uses events all across the US as marketing tools and at the same time offers members of the sustainability community a way of connecting with each other. Past events include magazine subscribers only parties, sports tournaments, or fundraising parties. In addition to the company's own events, GOOD offers community space in its headquarters facility for events with social relevance (e.g. seminars, workshops, discussion rounds, exhibitions etc.) and promotes these events on its internet website.</p> <p><b>d) Website</b></p> <p>The GOOD website is where all areas of the company's activities come together. It features full magazine content, all videos, and announces events. In addition, the website offers an online community and various blogs. Part of the blogs feature daily postings from the editors of GOOD,</p>

	<p>with another being written by community members and offers users a discussion platform.</p> <p><b>e) Specials: MINIGOOD / GOOD Sheet</b>  GOOD regularly creates special media initiatives in partnership with other stakeholders. While the sponsor partners use these initiatives as marketing tools, GOOD takes advantage of the opportunity to inform and raise awareness of important social and sustainability issues. Two successful examples include MINIGOOD and The GOOD Sheet:</p> <p><b>MINIGOOD:</b> In cooperation with The New York Times and carmaker MINI, GOOD custom created and distributed 750,000 mini-mags through subscribers of The New York Times. The mini-mag illustrated inspiring examples of individuals who try to positively change the world. Each issue contained an "If every passenger car in the US was a MINI" info graphic.</p> <p><b>The GOOD Sheet:</b> GOOD created a series of one-page brochure-style broad-sheets for the coffee chain Starbucks. Similar to GOOD magazine's Transparency section, each GOOD Sheet presented a graphical exploration of data on a certain social issue. During each of eleven weeks in autumn 2008 a different topic relevant to the US presidential election were presented (e.g. carbon emissions, health care or education). Each issue was presented by a different sponsor (e.g. GAP, Lenovo, Google) and available for free in more than 7,000 Starbucks stores across the US. Altogether, 20 Million GOOD Sheets were distributed.</p>
<p><b>Design/language/presentation of content</b></p>	<p>Optimistic point-of-view, elegant layout, photography and illustrations, often including a dose of humour.</p>
<p><b>Organisation of project</b></p>	<p><b>Staff:</b> 30 full-time, with half working on web and video platforms, half working on the magazine. Several guest authors and freelancers.</p> <p><b>Business strategy:</b> While GOOD magazine was financed on Ben Goldhirsh's private resources at the outset, it now operates on the basis of advertising revenues. The magazine has an innovative subscription model where subscribers can choose their rate (\$10, 20 or \$50 a year) of which no revenue goes to GOOD but rather to one of 12 non-profit organizations. Using this model GOOD has raised over \$1,000,000 for charity during its first two years and has gained significant media attention for this unusual model.</p>
<p><b>Short description of media system/legislation</b></p>	<p><b>Media legislation:</b>  In the US the freedom of press is guaranteed by the Constitution which means that journalistic content must neither be influenced nor censored by government.</p> <p><b>Media landscape:</b>  With more than 1,800 TV-channels, 15,000 radio stations, 10,000 daily and weekly newspapers and even more magazines, the USA is home to the world's largest media landscape. The media market is intensely concentrated with the five largest media companies owning 90% of the market.</p> <p>Economic interests play a major role in shaping the information served up to</p>

	the US public. The media and communications sector, with revenues of over \$242 billion, is one of America's largest business groups. There has been a strong migration of audiences to the internet in recent years.
<b>Stakeholders involved</b>	
<b>Political stakeholder</b>	n.a.
<b>Media stakeholder</b>	Who: <b><i>New York Times (temporarily)</i></b> Role: Distributed MINIGOOD to its subscribers.
<b>Research stakeholder</b>	n.a.
<b>Stakeholder from private sector</b>	Who: GOOD regularly cooperates with <b><i>partners from the private sector</i></b> for special publications, events, or campaigns. Some past partners include <b><i>MINI, Starbucks, jetBlue airways.</i></b> Role: (Co-)sponsors of events, campaigns, publications.
<b>Non-governmental stakeholder</b>	Who: <b><i>826 (youth literacy), Ashoka (social entrepreneurship), Iraq and Afghanistan Veterans Association, Acumen Fund (charity), Teach for America, Kiva (microloans), Malaria No More, Room to Read, Points of Light &amp; Hand on Network (volunteers), National Resource Defense Council, Slow Food USA, Youth AIDS</i></b> Role: Receivers of subscription fees as donation.
<b>Target group</b>	
<b>General description</b>	The GOOD magazine target group is young (between 20 and 30), well-educated people, trendsetters, those interested in arts and culture, compassionate consumers with high ethical values. The target group for the internet website and video content is much broader and, particularly the video content, is equally appealing to people from all social and educational backgrounds.
<b>Media users reached</b>	<ul style="list-style-type: none"> <li>• Magazine: 230,000 readers (3.48* 60,000 copies)</li> <li>• Videos: over 16 million streams</li> <li>• Live Events: some 10,000 people altogether</li> <li>• Website: 1,800,000 monthly unique visits (500% increase since January 2008), 46,000 registered users</li> </ul>
<b>User/reader behaviour on platform/in campaign</b>	Average time on website: 3 minutes Average reading time reading magazine: 95 minutes
<b>Age structure</b>	Magazine: Median age: 31
<b>Sex structure</b>	Magazine: Female: 52% Male: 48%
<b>Educational background</b>	Magazine: 78% college graduates
<b>Social class addressed</b>	Magazine: middle class Website/Video: working class – middle class
<b>Relevance of the media format</b>	n.a.
<b>Evaluation*</b>	
<b>Coverage</b>	++
<b>Emotionality</b>	+++
<b>Credibility</b>	++

<b>Understandability</b>	++
<b>Potential for change of attitude/behaviour</b>	+++
<b>Possible development/expansion in the future</b>	
	n.a.

\* Each example is evaluated according to its coverage, emotionality, credibility, understandability and potential to change behaviour by a ranking indicated by one to three plus-signs (+, ++, + + +).

## **Appendix 6: Overview of new types of print media products**

The following presents a summary emerging print media products that incorporate elements of sustainability:

### **1.) Green/ethical consumer magazines**

#### a) Sustainable Consumptions & Green Lifestyle

National: La Vista, Ivy (closed in 08), My Life

International: Good, Plenty, new consumer, Camino, biorama

>> mostly financed by advertising revenues >> new consumer and Plenty ceased operations as a consequence of lost advertising revenue following the economic crisis.

#### b) Classical environment magazines

natur & kosmos, The Environmentalist ...

>> Adapted to modern readers, integrate lifestyle sections, expand their activities cross-medial (web 2.0)

### **2.) Green/ethical special interest magazines**

national: Green building (architecture), Forum nachhaltig wirtschaften (CSR/Lohas business community), Glocalist (CSR/sustainability community), Natur pur or Cosmia (for Natural cosmetic sector), Photon (renewable Energy), Securvita (alternative assurances) etc.

>> These magazines do not attract a large reader base but do reach significant fractions of their target market, which includes many professional groups.

### **3.) Mainstream newspapers/magazines which offer regular coverage of sustainability issues, either in special sections of the publication or as a component of regular coverage**

national: Frankfurter Rundschau, taz, etc.

international: The New York Times, The Guardian, The Observer, The Boston Globe, The Herald Tribune, Time, Newsweek, Fast Company (business magazine)



#### **4.) Mainstream newspapers/magazines which integrate sustainability issues in campaigns & special publications**

a) Green issues:

national: Detail (architecture), Chip (IT), Stern (general interest)

international: form (design), atello (business), H.O.M.E. (living), Vanity Fair (fashion), Time (general interest), Elle (Fashion), Surfing, Fortune (business)...

b) Campaigns: Bravo, Bild, vital...

c) Supplements: Stern

#### **5.) Newspapers/magazines which publish sustainability issues regularly on internet web pages**

E.g. Süddeutsche Zeitung with „jetzt.de“ with it's own „green“ section,

Focus with an online newsletter on “climate”, “living healthier” and “health”

Source: messagepool and research team analysis