

The background of the entire page is a photograph of a professional video production studio. A large green screen covers the walls and floor. In the foreground, a professional video camera is mounted on a tripod. The camera has various attachments, including a monitor and a microphone. Cables are visible on the floor. In the upper left corner, there is a small white diamond shape containing the number 14.

Cases of Sustainable Media

Sustainable Multidimensional Media Contents (SUMED)

Booklet One

Cases of Sustainable Media

Sustainable multidimensional media
contents (SUMED) booklet one

**Innocamp Poland
University of Gdansk
Universidad Politècnica de València
Turku University of Applied Sciences
Università ta' Malta**

February, 2024

Contents

SUMED fights for sustainable media	5
Sustainability and environmental protection: Good Practices at the University of Gdansk	7
Leading change for sustainability in media organizations in Finland ...	34
Malta Case Study: Exploring Sustainable Filmmaking in Screenwriting..	54
Leading Change for Sustainability in Media Organizations in Poland ...	60
The authors	74

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SUMED



UNIVERSITAT
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**L-Università
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Introduction: **SUMED fights for sustainable media**

Milla Järvipetäjä
Turku University of Applied Sciences

SUMED (Sustainable multidimensional media contents) partners – INNOCAMP.PL, University of Gdańsk, Universidad Politècnica de València, Turku University of Applied Sciences and University of Malta - share the ambition to increase their organizations' social impact. Media education must respond to societal and environmental calls for sustainability, as well as health and well-being at work.

Professionals working in the field of media do not acknowledge sustainability enough. Constantly changing media formats, tools, and methods makes integrating sustainability a challenging task.

SUMED aims to embed sustainability into educational and production processes to prevent further harm to human well-being and the environment. Overall, the entire media supply chain of the production should be as sustainable as possible. This can be best ensured by incorporating sustainability criteria into the education of the future media professionals, focusing on both the topic and the associated ways of thinking.

SUMED will conduct training sessions for professors, offer courses for students, and provide support and inspiration for curriculum re-design to meet new needs. The development of new and improved curricula and courses will contribute to local communities and organizations that offer internships for students and support the skills of their new employees.

We started the SUMED project by collecting knowledge from the working life to map the needs for curricula development. In this booklet we ask: are carbon consciousness, constantly changing media, and sustainable working methods acknowledged in both working life and higher education institutions? What are the various ways of adapting to them?





Good sustainability practices
have been practiced at the
University of Gdańsk for many
years, evolving in a manner
that takes into account all
areas of the university



Sustainability and environmental protection

Good practices at the University of Gdansk

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The activities of the University of Gdańsk primarily relate, in accordance with its motto “In maria via tua,” to the maritime character of the university situated on the Baltic Sea. The University is also the largest city in the region and part of the Kashubian Lake District.

Good sustainability practices have been practiced at the University of Gdańsk for many years, evolving in a manner that considers all areas of the university: science, teaching, organizational resources, and infrastructure development.

These activities are coordinated and initiated by the **Centre for Sustainable Development**, established at the University of Gdańsk as a separate university unit. **The Centre’s mission is to support initiatives, coordinate activities, and foster collaboration for the implementation of projects related to the sustainable development goals outlined in the UN Agenda 2030 document, both within the academic and the socio-economic environments in the Pomeranian Voivodeship.**

In addition, the **Marine Station on Hel, named after Professor Krzysztof Skóra, affiliated with the Centre for Monitoring and Protection of Waters,** is actively engaged in environmental protection. The past academic year also witnessed the establishment of the Institute for the Protection of the Pomeranian Landscape, focusing on preventive and educational



UG research vessel, 'Oceanograf 2'. (Photo Credit: UG Archive)

activities for the landscape and environmental well-being of the Pomeranian region.

Examples of UG's best practices and actions for sustainable development:

Green University

Activities involving the entire UG academic community: research and teaching staff, students, and administrative staff. These areas include:

- Green energy initiatives, such as photovoltaic panels on UG buildings,
- Thermal modernization of buildings,
- Implementation of modern solutions to decrease the consumption of thermal energy,
- Limiting plastic packaging in bars and restaurants in the UG area, and implementing water dispensers water dispensers,
- Digitization and minimization of paper consumption,
- Procedures to reduce electricity and heat consumption, as well as waste generation,
- Use of CSR (Corporate Social Responsibility) procedures in public procurement and other activities with a positive environmental effect,

- Enhancing UG's green surroundings by establishing natural meadows instead of lawns and installing beehives on UG grounds,
- Showcasing unique places such as EcoPark UG: an area dedicated to the preservation and promotion of biodiversity, serving educational, scientific, and recreational purposes. The park features a unique exhibition of a collection of plants of rare and endangered native species from the Pomeranian Voivodeship, and scientific research is conducted on species of special concern.

Education for environmental protection and sustainable development

Degree courses, postgraduate studies, courses, and training courses that incorporate sustainability principles. Examples include:

- Studies in the interdisciplinary field of Environmental Protection, which has been ongoing since 1992, and education in accordance with the latest knowledge based on scientific research conducted at UG in departments dedicated to research in the field of environmental protection,
- Postgraduate studies such as Education for Sustainable Development: offshore wind energy; Outdoor Education; Mitigation, and Adaptation to Climate Change,
- Courses for the external environment, including training for local government employees in areas like Green Finance - an innovative source of financing for leaders of the green transformation,
- Educational activities for the socio-economic environment, such as blue school, seal and porpoise sanctuaries conducted at the Hel Centre for Monitoring and Protection of Waters.

Increasing cultural awareness for sustainable development

Promotional activities and projects to raise awareness of sustainable development include the implementation of projects such as:

- Virtual bookshelf,
- Organizing meetings on the challenges of the modern world: migration, crises, climate change,
- Participation in international events focused on contemporary civilization challenges and environmental protection,
- Preparation of project proposals for research, development, and educational programmes funded by national and European Union structural funds.

Dissemination of information for sustainable development and environmental protection

Trainings, meetings, open lectures. Examples include:

- Educational activities for the residents of Pomerania conducted at the Marine Station in Hel (blue school, a seal and porpoise sanctuaries),
- Organizing a series of workshops for young people from TriCity high schools on the contemporary environmental crisis,
- Open lectures at UG departments on environmental issues,
- Organization of Sustainability Day,
- Training for residents of the TriCity (raising competencies in mitigation and adaptation of contemporary climate change),
- Organization of photographic exhibitions related to contemporary climate change and environmental issues.

Implementation of the principles of social responsibility of science and universities

Extensive activities engaging UG scientists in scientific research aimed at environmental protection, including the seas and oceans. This commitment is in accordance with the UG motto, "In mari via tua". The research adheres to the principles of sustainable development, taking into account contemporary civilizational challenges. The university actively participates in activities benefitting local communities (blue village, seal and porpoise sanctuaries at Hel's Centre for Monitoring and Protection of Waters). There is a strong emphasis on cooperation with external stakeholders, reflecting the university's commitment to being an open institution.

Well-being and a culture of respect

Introducing principles of learning and working in a friendly environment that considers balance between time for study, work, and pursuing one's passions. This includes creating master-student relationships between academics and students and acting in accordance with the principles of tolerance and respect towards colleagues, as well as other cultures and communities.

Working with external stakeholders for sustainable development

This includes, among others:

- Cooperation with nationally and internationally recognized partners such as WWF,

- Agreements between the University of Gdańsk and entities and institutions, under which joint research, implementation and educational projects for sustainable development are carried out,
- Organization and participation in initiatives promoting the implementation of sustainable development goals: conferences, open days, festivals, festivals, concerts, debates, discussions,
- Implementation of research commissioned by entities in the socioeconomic environment on sustainable development.

Programme foundations and principles of social responsibility

Journalism and Social Communication is a course that combines academic ethos with the requirements imposed by the practical profile of studies. This means that the comprehensive development of students, strengthening their curiosity about the world and encouraging in-depth reflection is combined with a comprehensive range of workshop classes, an extensive internship programme and a variety of project tasks carried out throughout the studies¹.

The programme draws from the valuable experience gained in running the Postgraduate Programme in Journalism at UG, along with insights from an event preceding the launch of the studies. Notably, in 2004, the University of Gdańsk conferred an honorary doctorate upon Ryszard Kapuściński, one of the world's most prominent journalists, reporters, and writers. The ideas in Ryszard Kapuściński's work, his professional trajectory, and the ethical principles he professed have become essential values in the journalism studies at UG. Consequently, students are expected to adhere to the ethics of the journalism profession. In the Advertising and PR specialization, this expectation extends to embodying the principles of public relations specialists. Students also learn about social responsibility in the creation and communication of journalistic and advertising content.

Classes are held with respect for the University of Gdańsk good practices in sustainable development:

- Students in the workshop classes work in small groups, in an environment that is safe for them and respects the principles of wellbeing,

¹ Studies in Journalism and Social Communication were launched at the University of Gdańsk in the 2006/2007 academic year, offering a three-year full-time bachelor's degree. Subsequently, two-year master's studies were launched with the emergence of the first bachelor's degree graduates in the 2009/2010 academic year.





- Observe the principles of a culture of respect: tolerance and openness, and the nonuse of aggressive language in messages,
- Learn to use media in a sustainable way by reducing their carbon footprint through the production of digital content and participation in online activities,
- Cooperate and learn the practical side of the profession with employers: media agencies, film, press, radio, television, NGOs, public institutions, and enterprises,
- Acquire and disseminate sustainable development content using comprehensive PR and journalistic tools,
- Discover talents and gain practical skills through apprenticeships and work experience in student study groups: journalism and PR,
- Organize meetings, festivals, open days, conferences on important social issues, including contemporary civilizational crises, environmental protection, and climate at the university.
- Promote environmentally friendly attitudes by adhering to the principles of healthy eating, reducing the use of plastic packaging (favouring reusable packaging), and minimizing the carbon footprint through public transportation and cycling.

Students hosting a special episode of the Neptun TV film programme 'Camera-Action-Reaction' in the forest (Tricity Landscape Park, Elf Valley). (Photo Credit: Aleksander Szlęzak/Neptun TV UG)

Studying and graduate profile

The field of Journalism and Social Communication includes full-time first-cycle (three-year) and full-time second cycle (two-year master) studies. In the master's degree programme, students can specialize in advertising and public relations or media and advertising photography. The institute also offers training for specialists and experts through the Postgraduate Programme in Advertising and Media Marketing.

Graduates, whether holding a bachelor's or master's degree, are well prepared for the various professional roles. They can pursue careers in journalistic professions (television, radio, Internet, and press), work as specialists in PR and advertising departments, serve as press spokespersons, engage as specialists in media and advertising photography, or become experts in the broadly defined social communication. The extensive skill set acquired during their studies encourages some students to complete the entire 5-year cycle of comprehensive two-stage education. Alternatively, following the Bologna model, students may choose to combine their chosen areas of development within this major with studies in other fields.

Practical profile of studies and professional practice

Journalism and Social Communication includes at the University of Gdańsk is a major with a practical orientation, offering special attention is given not only to student internships but also to classes with experts and a diverse range of workshops. These workshops are in the field of press, Internet, radio, television journalism, as well as advertising, public relations, and photography. The classes are taught by practitioners - journalists and experts, providing student with valuable hands-on experience. Apprenticeships occupy a unique position in the programme as they extend throughout the entire course of study, lasting a total of six months in undergraduate studies and three months in supplementary master's studies. The choice of where to carry out internships and their detailed scope depends on the student: their interests and predispositions. Importantly, half of the internships occur within the university's study and organizational facilities. This arrangement allows for additional support from university staff during the implementation of part of the internship, ensuring a smoother implementation of the tasks assigned to the young person by the employer. Since 2013, study tours have been periodically organized to Warsaw, and since 2014, to the European Parliament in Strasbourg and Brussels. These tours offer valuable insights into the methods of journalistic work in servicing parliamentary and EU institutions.

An important aspect of the course is the use of the project method



**UG's laboratory for stimulated of television recordings and film documentation.
(Photo Credit: UG Archive)**

in its programme. Notably, the undergraduate project seminars are among its various applications, offering students with the opportunity to develop, realize, and evaluate projects in the field of media, social communication, and public relations. In the second-degree programme, the individualized training path of the media and advertising photography specialization stands out in this regard, preparing students to organize public presentations of their own work in an external environment.

A student of Journalism and Social Communication holds say over the detailed directions of their development. They have at their disposal five thriving student study circles that enable them to deepen the skills and knowledge acquired in the basic course of study. These circles encompass student media: Neptune TV, Radio MORS, and the Internet portal CDN.

In addition, students can develop their passions within the Scientific Circle of Photographers and the PR circle INSPIAR. The value of this offer is evidenced by the professional achievements of our graduates

today, many of whom gained crucial initial experiences through these opportunities during their studies.

Employers are eager to establish cooperation, enhancing the attractiveness of our student internship offerings. Companies find it easier to connect with valuable, well-prepared candidates for employment. Media owners and media-related companies, advertising, and photography agencies, and those overseeing promotion departments in companies and public institutions highly value not only the specific skills of our graduates but also the soft competencies developed through the programme assumptions of the course. These include communication and cooperation skills, creativity, own initiative, focus on the task, and the ability to cope with stress (also in public situations).

Cooperation with external stakeholders

Collaborations with companies and institutions in the fields of media, public relations, social communication, and culture include joint ventures - events for students, internships, apprenticeships, scientific conferences as well as research and projects.

Since its inception, the Direction of Journalism and Social Communication has partnered with more than fifty institutions from Poland and abroad. These collaborations involved media and media-related companies, as well as those from the PR industry (e.g., Gazeta Wyborcza Trójmiasto, Radio Gdańsk, Institute of Media Monitoring, Polska Press, Polish Public Relations Association, Press Service Media Monitoring, Telewizja Gdańsk, Trójmiasto.pl, Polityka weekly), local and state government institutions (e.g., City Offices in Gdańsk, Gdynia and Sopot, Marshal's Office), cultural institutions and museums (e.g., European Solidarity Centre, Elbląg Cultural Society, National Museum in Gdańsk), institutes and scientific research organizations (e.g. Institute of Reportage in Warsaw, the International Association for Literary Journalism Studies, the Polish Space Agency, the Polish Academy of Sciences Committee for the Study of Social Communication and the Media, the Polish Academy of Arts and Sciences Committee on Communication Ethics, the Polish Society for Social Communication, Science Advice for Policy by European Academies, the Team for Sustainable Development and Corporate Social Responsibility, which is an auxiliary body of the Minister of Development and Finance, the Team for Word Ethics of the Polish Council of the Polish Academy of Sciences) and educational (e.g. the Modern Business Management Program). In addition, collaborations extend to Noteworthy is the cooperation with the Association of PR and Promotion of Polish Universities PROM.

An important element of the Institute's activities is the international cooperation between the Photography Laboratory functioning within

the structure of IMDiKS and Figure Drawing 323 and FASSArt Gallery, located at Sabancı Üniversitesi in Istanbul.

Infrastructure

One of the strengths of the course lies in its infrastructure. Classes take place in the newly built magnificent edifice of the Faculty of Social Sciences at the University of Gdańsk. Students have at their disposal superbly equipped, modern laboratories: radio, television, photography, online laboratory, as well as multimedia halls and rooms. These laboratories must be periodically upgraded and equipped with new equipment and software to meet the requirements for the modern training of journalists and PR specialists.

Graduate with a degree in journalism and social communication:

Reflecting on the few years since graduation, I still consider it a very valuable time that incredibly broadened our horizons. The vast majority of my colleagues are working in the profession and really have something to boast about. For instance, Ania Mierzejewska, who was the editor-in-chief of Polish Playboy and now anchors at TVN. Then there is Aleksandra Arendt-Czekala, who started working for TVN24 during college and still creates extremely valuable texts for the portal.

Malgorzata Muraszko, who, for seven years divided and conquered in the local branch of "Gazeta Wyborcza" and recently joined the nationwide "Culture" department. Przemek Toczek is the face of TVP Polonia, among others. We used to learn about all these places and people, and now they are our employers. This direction is not only traditional journalism, but also equally important social communication. So we are PR specialists, marketers, we write, take photographs, plan communication strategies for larger and smaller companies and institutions, and are responsible for media relations. These studies really offer great opportunities. You just have to realize fairly quickly that you should give more of yourself than mere attendance at lectures or exercises, and gain experience already at the stage of study. At the first class, editor Alina Kietrys told us that a journalist is worth as much as their notebook with contacts, and indeed - it's hard to disagree with this wisdom

(Magdalena Waldoch, now Matelska, graduate 2016).

Institute of Media, Journalism and Social Communication of the University of Gdańsk – Radio, television, and photography labs - places for sustainable media and student development

Radio Studio and Radio MORS

- *Radio lab for students,*
- *Inclusive Internet radio,*
- *Recording studio,*
- *Learning and working in a friendly well-being environment,*
- *Promoting sustainable development content without the language of fear,*
- *Cultivating responsible journalism and ethical attitudes,*
- *Learning practical journalistic skills,*
- *Pioneering a new way of practicing journalism,*
- *Building collaborative partnerships with external stakeholders.*

Located at the Faculty of Social Sciences at UG, this facility is equipped with state-of-the-art hardware and software, serving the dual purpose of a radio lab for student instruction and a professional recording studio.

The acoustically adapted recording studio allows for the recording of broadcasts with several people in the audience. A glass enclosed director's room, at the heart of which features a broadcast mixing table for precise control of the broadcast. Pro-active studio monitors and computers equipped with specialized RCS Zetta and GSelector software ensures a professional broadcasting experience. **The entire process is supervised by experienced sound engineers employed in the studio, ensuring that students feel safe and can learn from the best.**

The remaining rooms contain ten computer workstations where students edit the audio material for news and journalism programmes using a professional programme called WaveLab. A dedicated, properly cooled server room equipped with a streaming computer is also available.

Students majoring in journalism and social communication enter the radio studio from their first semester, both the undergraduate and graduate levels. This early involvement is due to the assumptions of the Radio Lab course, the purpose of which is to show the specifics of working in radio and develop specialized competencies. It is important that each student recognizes their predispositions and limitations in areas such as



working with the voice (e.g., in front of a microphone) and collaborative efforts within a team (e.g., preparing a news service) right from the very beginning. **Throughout the course, students receive friendly guidance, fostering the exploration and development of their talents and passions.**

Classes in the radio lab include 30 hours and are held in small groups of up to 12 students or on an individual basis. Within these sessions, students learn various competencies, among other things, working with a microphone - controlling and refining proper voice emission, constructing effective speech, and planning and conducting interviews.

Classes in the radio studio occupy a special place in the study programme. They are conducted by practitioners with many years of training and experience in various radio positions. **The authority of the instructors and their individual approach to students creates a type of master-student relationship. This dynamic contributes to a safe, friendly environment, in accordance with the principles of well-being in the workplace and education.**

In the radio studio, students carry out their individual projects - reports, podcasts, interviews, promotional, and advertising campaigns - as part of a project seminar led by experienced academics and practitioners. They present their journalistic work on MORS radio, social media platforms, and in front of live audiences. Frequently, these projects are in line with the ideas of sustainable development: freeganism, well-being tourism, sustainable transportation, pro-environmental attitudes, environmental protection, and the experiences of immigrants in Poland. **Notably, sustainability content has been introduced into the syllabus of the project seminar for undergraduate students majoring in journalism and social communication.**

Radio MORS (Mega Open Student Radio) is an Internet radio station established within the Radio Studio, broadcasting 24 hours a day. It is created by students and staff from all departments of the University of Gdańsk, as well as other Tricity universities. It is the youngest radio editorial board in the Tri-City, which also includes high school students. The radio signal is available through the website www.mors.ug.edu.pl. The website also features daily updates covering university scientific, cultural, economic happenings, music, and sports information about Pomerania. In addition to news services, Radio MORS broadcasts journalistic pieces, student features, film, literary, legal insights, travel, economic, culinary discussions, and lots of good music.

Radio UG MORS, as an academic radio station, serves two primary purposes: the realization and broadcast of a radio programme prepared by University of Gdańsk students, as well as the dissemination of information about university activities. Radio MORS provides patronage for important events taking place at the university, such as open days, conferences,

meetings with guests, and academic Olympiads. Students then handle the media coverage of such events, and work with external partners. The radio station also collaborates with other radio stations to produce live broadcasts. Through these experiences, students develop the skills to earn the trust of their audience and contribute a fresh perspective and approach to the professional journalistic world, in line with the principles of sustainable development.

An important part of the Radio Studio's initiatives is the activities of the students Scientific Radio Circle, where students gain practical experience in the work of radio.

Both at Radio MORS and the student Radio Academic Circle, students are afforded opportunities to undertake internships, which they gladly take advantage of. This is another step in gaining practical skills in a friendly environment before they enter the world of professional journalism.

The Radio Studio offers extensive opportunities to promote the university's content on sustainability, ecology, and social responsibility. Students actively make use of this platform to advocate for topics such as climate change, pro-environmental behaviour, and nature conservation. In doing so, they learn how to convey sustainability content without using the language of fear. As future journalists, students to effectively communicate socially important content and objective information responsibly adhering to professional ethics.

Students about work in radio lab and Radio MORS

- Hosting the radio programme "Dinner" with friends, enhance my confidence in speaking into the microphone. The ongoing guidance from the studio staff has helped me develop my communication skills and understand the dos and the don'ts of radio work. I also had the opportunity to learn audio editing. (First-year undergraduate majoring in journalism and social communication).
- The radio studio is primarily an activity at MORS where we learn the basics, but we refine these skills in classes, and now I feel confident in front of the microphone. (Second-year undergraduate majoring in journalism and social communication).
- There is a lot going on in radio, such as meetings, interviews, and a great opportunity for self-realization. (Second-year undergraduate majoring in journalism and social communication).
- In the radio studio, as part of the activities, we created a programme that, above all, stimulated our creativity (which Dr Monika Białek encouraged us to do). With the well-equipped studio, the experience in the radio taught us how to use the



Students hosting the Neptun TV music programme 'Sounds Good'.(Photo Credit: Neptun TV UG Archive)

equipment and organize work at the radio station. In addition, radio fosters efficient communication skills, improves diction, and helps overcome personal barriers. As a space for internal practice, radio allows the development of hobbies, the exploration of new interest, and facilitates networking as in my case with musical artists. (Second-year undergraduate majoring in journalism and social communication).

- The radio studio and the classes held there provided insight into the role and challenges of a radio host. They certainly contributed to the development of my skills in creating radio programme. (First-year undergraduate majoring in journalism and social communication).

TV studio and Neptune TV

- *Laboratory of simulation of television recording and film documentation of the University of Gdańsk,*
- *Student-run Neptune TV channel,*
- *Poland's most modern student film studio,*
- *Learning the skills of a television journalist in line with the ethics of the profession,*
- *Responsible journalism in line with the idea of sustainable development,*
- *Learning to be creative and open-minded - working in a friendly*

- environment,*
- *Promoting sustainable development content without the language of fear,*
- *Attitudes in line with good sustainability practices - sustainable media,*
- *Cooperation with external stakeholders.*

Located at the Faculty of Social Sciences of the University of Gdańsk, it is the most modern student film studio in Poland. The laboratory was established as part of the Regional Operational Programme of the Pomeranian Voivodeship for 2014-2020, with an investment cost of nearly 5.5 million Polish Zloty. The laboratory hosts classes for students of journalism and social communication, imparting knowledge in film and audiovisual culture.

Modern equipment, work protocols, and the positive attitudes of both students and instructors create an environment conducive to work and study that fits in with sustainable, environmentally friendly media practices.

The need for a TV studio was taken into account during the initial design phase of the Faculty of Social Sciences building. As a result, students majoring in Journalism and Social Communication now have access to have 249m² of space, tailored to meet the specifications of a television studio.

The studio consists of two parts: the production studio (known as the director's room) and the recording studio. The production studio features workstations with mixers, where students acquire skills in vision, sound, and light. At this level, studio cameras and lighting are controlled, and scenery operations takes place. The production studio also includes an ingest - a signal recording device – that also allows for the connections of external signals.

The television recording studio (recording studio) is 10 m high. This enables the use of a movable lighting grate (suspended truss), which houses adjustable studio lighting. The area of this studio is 103 m². With a significant portion dedicated to a adjustable size auditorium (for up to seventeen people). The space is used for programmes with audience participation and for students to observe work in progress.

The recording studio includes a presenter's table for up to four people. The furnishings are meticulously designed to faithfully replicate the conditions found in a professional TV studio (e.g., chairs for the presenter and guests with distinctive physical features). Positioned behind the presenter's table is a videowall consisting of nine 52-inch monitors, capable of displaying either a single image or several smaller ones.

In another part of the studio, there is a full-size green-box structure

(with a fold-out floor), facilitating the use of virtual backgrounds. The studio is outfitted with five studio cameras: three unmanned (controlled from the control room, and two handheld cameras requiring an operator (one of them has a prompter).

The television studio plays an important role as a learning environment for Journalism and Social Communication students. Within its confines, students learn the basics of the journalism profession, adhering to ethical principles. This includes the communication of objective and socially relevant content on important social topics, including sustainable development. The studio also serves as a venue for public relations and public speaking workshops. With the use of modern equipment, students learn how to navigate the media landscape in public relations professions. They prepare public relations campaigns, advertisements, and information campaigns. In front of the camera, students gain confidence as future spokespersons and PR specialists. Classes in the recording studio, taught by well-known journalistic personalities, focus on developing skills for working in front of the camera, including controlling body language. Emphasis is also placed on building relationships during an interview, understood as “good conversation.” All classes in the studio provide students with exposure to the organization of work in a professional television studio. They familiarize themselves with the technical tools and equipment used at each stage: preparation, creation, broadcasting, and material archiving. In addition, these classes acquaint students with the essential rules of collaboration between the various professional groups in the studio, emphasizing the importance of good relations between professionals as the shooting crew, video reporters, AVI technicians, editors, producers, television technicians and make-up artists. **The work environment is designed to be student-friendly, fostering an atmosphere of academic learning alongside interactions with professional journalists. These professionals not only share their experiences but also assist students in discovering their talents, teaching creativity, and encouraging openness. All activities are conducted in adherence to the principles of well-being at work.**

An important part of the television studio's activities is the student-run Neptun TV. Students of journalism and social communication carry out their professional practice through this platform. During this time, they prepare materials on university life as well as on culture, sports, or local environment issues. This work includes interviews with University of Gdańsk scientists, presenting their research achievements, including research on environmental protection, seas and oceans, and sustainable transport. This practical experience allows students to expand their skills in reporting, camerawork, production, and editing.

Working outside the TV studio is also possible thanks to the studio's mobile equipment. These include three additional camera sets with microphones and lighting.

With the help of the UG TV studio, as well as Neptune TV, students complete their individual project seminar assignments: TV reports, documentaries, interviews, and public relations campaigns. They present TV materials on Neptun TV, social media platforms, and in front of live audiences. Very often they choose topics in line with the ideas of sustainable development. **Sustainability content has been introduced into the syllabus of a project seminar for undergraduates majoring in journalism and social communication.**

It should be noted that the human resources within the UG television studio, consisting of employed specialists-practitioners, have facilitated the establishment of the UG Film and Documentary Production Centre at the University of Gdańsk. This separate university unit is equipped with its own television facilities. The Centre documents university life, creating promotional and advertising films, and producing documentaries that address the most relevant issues related to sustainable development. The studio serves as a platform where scientists present their research achievements, especially in the field of environmental protection and, above all, the seas and oceans, in line with the UG motto: "in mari via tua".

Student narratives about working in UG television studio

- In the TV studio class, we had the opportunity to get acquainted with the professional equipment used in television. We spent many hours using this equipment at the department, and later were able to edit the material. We were satisfied with the result (as evidenced by the good quality of the equipment and the well communicated recording instructions). It was a productive class. The atmosphere in the studio was pleasant, providing a comfortable and modern environment suitable for both classes and lectures. Although, I have not yet been able to participate in the Neptune's circle work in the studio yet, I think the equipment from the studio is perfect for fieldwork. I've had the opportunity to use it outside the University. (First-year undergraduate majoring in journalism and social communication).
- In the TV studio I have developed very much my abilities in cooperation and communication. In addition, there also is a super opportunity to develop my skills of programme production and video editing. The studio staff is always willing to help. (Second-year undergraduate majoring in journalism and social



communication).

- The studio helps you understand how television works and how to operate equipment (including cameras, sound, and video production). It assists in developing skills by performing in front of and behind the camera. It combines learning and pursuing an internship while indulging in a hobby. One can carry out one's own programme - including fighting stress, learning to gesture, and coordinating facial expressions.
- It develops the ability to work together - coordination of the group, organization of the team carrying out the programme (operators, implementers). The only issue lies in the limited access to the studio. (Second-year undergraduate majoring in journalism and social communication).
- To the greatest extent possible on the positive side, I have been able to develop in aspects that interest me. We were able to act right away to practice. (First-year undergraduate majoring in journalism and social communication).

Photo studio

- *Modern hardware and software,*
- *Original study programme,*
- *Photography as a medium of social influence,*
- *Photography as an art medium,*
- *Responsible profession of photojournalism,*
- *Student, individual projects, exhibitions,*
- *Gallery 301 photomedia+,*
- *Scientific circle of photographers,*
- *Cooperation with international partners,*

Situated at the Faculty of Social Sciences at UG, the studio is equipped with modern equipment and software. This facility serves as a photo lab for students majoring in journalism and social communication. It also serves as a space where interesting exhibitions and art photography are created.

The rooms of the photography studio located at the UG Faculty of Social Sciences have been adapted in detail for studio photography. Students use these studios to practice in both in them the so-called continuous light and flash (flash-studio). This is made possible by specialized lamps and equipment, such as soft boxes, diffusers, tripods, and photographic backgrounds. Students are provided with small-format and medium and

Photo Studio of the Institute of Media, Journalism and Social Communication, UG. (Photo Credit: UG Archive)

large-format cameras, with cutting-edge PhaseOne digital equipment. Students also learn digital image processing using Apple iMac computer stations with the appropriate software.

Classes in the photographic studio are held at both levels of study Journalism and Social Communication, although the activity of the atelier is focused on educating students in the specialization of Media and Advertising Photography of the second-degree programme. The original programme of this specialization is based on treating photography as both an artistic medium and means of social influence. Thus, the scope of education includes creative (artistic), advertising, fashion, documentary, and reportage photography. Exercises and experiments with light also take place analogically, thanks to a photographic darkroom (dark room) for analogue positive and negative photography, equipped with Kaiser enlargers.

Students choosing a specialization in photography prepare a thesis, an element of which is a photographic practical part performed in the studio and presented to the public. Those interested in further developing their photographic skills can join the Scientific Circle of Photographers, in



A student operating the camera during the Neptun TV charity show in aid of the Great Orchestra of Christmas Charity. (Photo Credit: Maja Domžalska/Neptun TV UG)

which they realize their passions and document the life of the university.

A space closely associated with the activities of the photography studio is Gallery 301 Photomedia+. Situated in the public area of the department, it serves as a platform for presenting student work created in studio classes, as part of the thesis, or through the activities of the Photographers' Research Circle. The gallery also serves as a venue for promoting art, hosting vernissages and temporary exhibitions featuring photographic artists, often with the active participation of students. Positioned strategically on the department's map, the gallery is designed to capture the attention of passersby and encourage them to pause, reflect, and engage in discussions.

The teaching approach, combining exercises in the photo lab, presentation of works in the gallery, and practical classes within the study circle, provides students with a secure environment guided by experienced masters.

Experienced academics assist them in discovering their talents and interests, facilitating the early presentation of their works to the public during their studies.

The studio serves as a platform for acquiring practical skills at an advanced level in artistic photography. These skills are versatile and applicable in advertising and PR strategies, as well as in photography that addresses significant social issues. The principles of responsible photojournalism are imparted in line with the ideals of sustainable development.

RECOMMENDATIONS

The effective use of UG media laboratories in line with the project: SUMED - Sustainable multidimensional media content.

In June, a pilot survey was conducted among students at the University of Gdańsk: first- and second-year undergraduate majoring in journalism and social communication. The survey collected opinions on the use of the study for learning journalism and media-related professions and acquiring specific competencies and skills.

From the questionnaire responses, students expect more practical and workshop-oriented classes, as well as the acquisition of soft competencies (working in groups, communication competence) as well as the conscious use of voice and body in journalism. Additionally, they appreciate the hard competencies gained through interactions with experienced journalists and experts in the laboratories. The pilot survey highlights the need for a more extensive study, with students' comments reflecting aspects of the curriculum and organization of studies. In the journalism and social communication major, layered classes focusing on soft competencies are more prevalent in master's studies, including



public speaking techniques, media relations workshops, and voice emission.

Based on the survey, interviews with academics, and analysis of available material (lab resources, syllabuses for lab work), the following recommendations are proposed for the effective use of UG media labs in line with the project's objectives: SUMED:

- Greater focus of the pro grantee scope on the acquisition of soft skills (teamwork, communication skills),



EkoPark UG. (Photo Credit: UG Archive)

- Introduction of additional program elements related to learning how to prepare and disseminate sustainable development content using the media: radio, television, press, online portals, social media,
- Introduction of additional wellbeing courses in the workplace,
- More effective use of students' potential to promote the content of sustainable - development - e.g., through an ambassador programme.



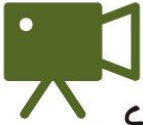
green energy



eco-education



research



sustainable media
production & contents

what

Sustainable
who in media

University of Gdansk
Turku University of Applied Sciences
University of Malta
Innocamp PL





human
well-being



to prevent
environmental harm



responds to
societal calls

why ↗

fosters
collaboration and
innovation for →



ability
media

how →



Eco-parks



Social campaigns



new courses
Labs
Learning Environments

Leading change for sustainability in media organizations

Sustainability at everyday work in three Finnish media organizations: good practices and future challenges

Text and research: Pentti Halonen, Anna Kuusela, Milla Järvipetäjä
Illustrations: Pentti Halonen

Introduction:

Our article focuses on the sustainability culture of media organizations and the working life needs. We discuss how sustainability principles are currently implemented or can be put into practice in daily work. What are skills that future media workers, the students of today and tomorrow, need?

To find answers and provide a foundation for discussion, we take a closer look at three Finnish companies operating in different sectors of media: The Finnish public service media company Yle, a private marketing company and a private film production company.

We have conducted three person-to-person structured interviews with employees, thoroughly discussing sustainability and responsibility issues. We have also looked at the regulations considering sustainability and delved into the private companies' own regulations and guidelines during interviews.

In this article, the two private companies are anonymized, while Yle is referred to as Yle because of its special status as the only publicly founded media house in Finland. All the interviewees are anonymized, partly at their own request.

Lastly, we explore the skills the HEIs (Higher Education Institutes) should impart to students who will navigate in the changing media environment.

Guidelines and regulations, Yle

Yle is the Finnish national public service media company which operates under the act on Yleisradio Oy. With nearly 3000 employees in

CASES OF SUSTAINABLE MEDIA

23 regional news offices around the country, it is a significant player in the media sector in Finland. For example, one of the largest private sector media houses, Sanoma Media Finland, has around 2100 employees. According to the 2020 KMK-survey, 96% of Finns use Yle's services and content weekly. According to the same survey, Yle is the most trusted media company in Finland, with 71% of Finns stating they trust Yle very much or fairly much.

Fact box:

Yle

- The state-owned national public service media company in Finland;
- Operates under the act on Yleisradio Oy, funded by the Yle tax;
- Founded in 1926;
- Permanent employees: 2915 (in 2022);
- 23 regional news offices in Finland;
- Channels: four television channels, six nationwide radio channels, versatile online offering;
- Content in 12 languages (Finnish, Swedish, three Sámi languages, sign language in Finnish and Finnish-Swedish, Romani, Karelian, English, Russian and Ukrainian. Programmes also in plain Finnish and plain Swedish);
- Its strategy: "We increase our understanding of each other and the world and strengthen Finnish society and culture."

Source: Yle.fi

Yle's core values

- Freedom of speech;
- To affirm democracy and culture;
- To inform, entertain and educate;
- Supporting democracy.

Source: Yle.fi

Fact box:

Yle's duties

- Responsible for the provision of versatile and comprehensive television and radio programming with related additional and extra services, to all citizens under equal conditions.

Shall in particular:

- Support democracy and everyone's opportunity to participate;
- Produce, create, develop and maintain Finnish culture, art, and inspiring entertainment;

- Take educational and equality aspects into consideration;
- Provide opportunities for learning and studying;
- Focusing on programming for children and young people, and offer devotional programmes;
- Treat Finnish-speaking and Swedish-speaking citizens equally in broadcasting;
- Produce services in the Sami, Romany, and sign language, and, where applicable, also in the languages of other language groups in the country;
- Support the preservation of Finnish cultural heritage, support tolerance, equal treatment, equality, and cultural diversity, and provide programming for minority and special groups;
- Promote cultural interaction, maintain production intended for international distribution;
- Broadcast official announcements and prepare for broadcasting in exceptional circumstances.

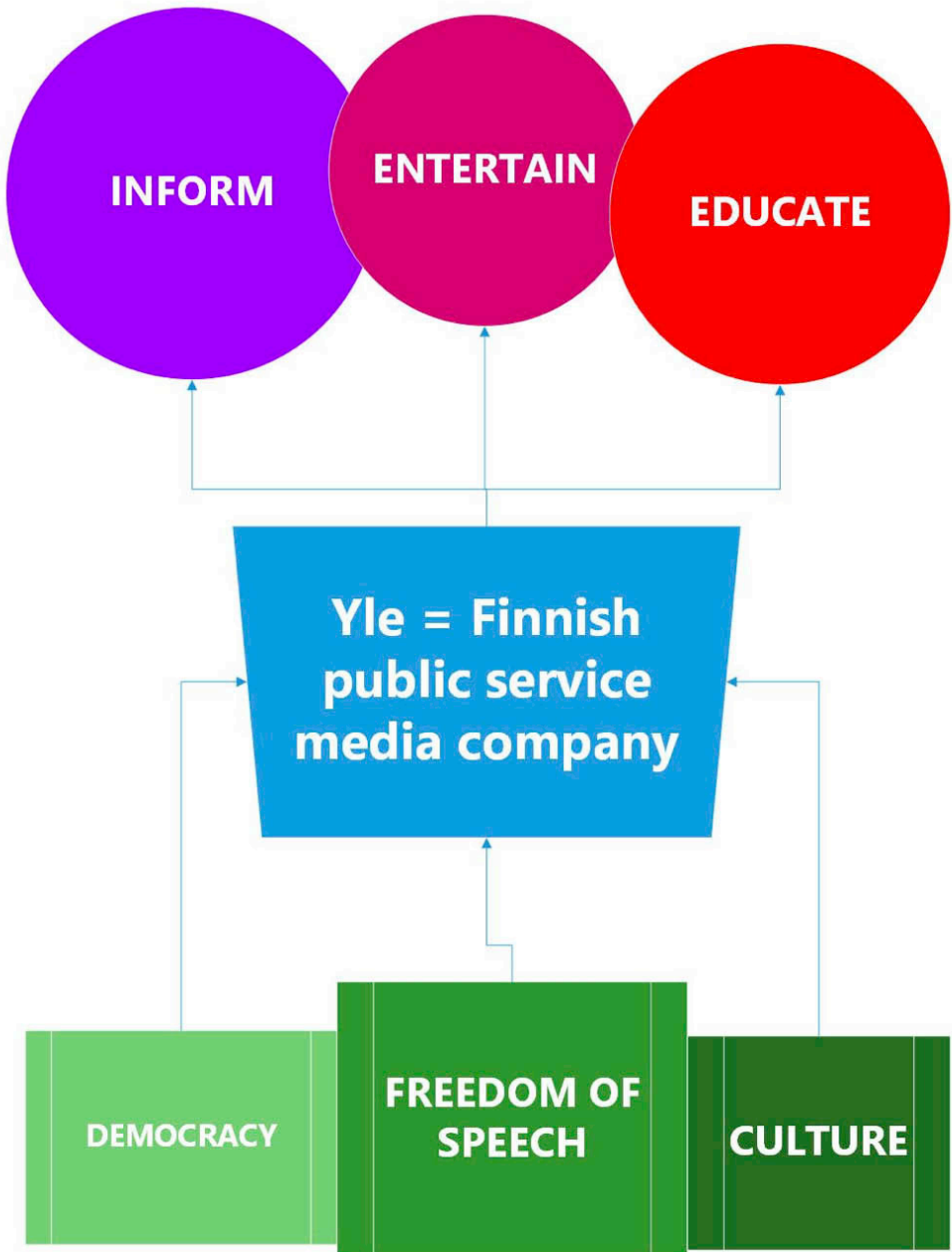
*Source: Yle.fi/Act on Yleisradio Oy, Section 7, Public Service
(Updated on 28th June 2017)*

Many aspects of sustainability and responsibility are already stated in the Act on Yleisradio Oy. For example, Yle “shall support tolerance, equal treatment, equality, and cultural diversity” as well as “support democracy and everyone’s opportunity to participate”.

In addition to the Act on Yleisradio, Yle has various strategies and guidelines covering sustainability and responsibility. For example, the company’s strategy “For all of us, for each of us” states future goals and operational principles. One of the core values is formulated as follows: “We are reliable and responsible – we carry out our mission independently.” The Yle code of conduct binds all Yle’s operations and employees, as well as freelancers and partners working for Yle.

The code of conduct covers not only environmental impacts and aims to reduce waste and emissions but also aspects such as equality, non-discrimination, fairness, as well as good governance, transparency, and openness.

In addition to Yle’s own guidelines, the company states that it complies with good journalistic practice outlined in the Ethical Guidelines for the Production of Programmes and Content (OTS) and the Guidelines for Journalists.



YLE core values



We take environmental impacts into account in all our activities.



Source: Yle code of conduct, Yle.fi

Guidelines and regulations for the Finnish film industry

Finnish film industry is funded mainly by the Finnish Film Foundation SES. The Foundation's facts and figures are published in a yearly booklet: LINK: <https://www.ses.fi/wp-content/uploads/2023/05/SES-ElokuvavuosiFactsFigures-2022.pdf>.

The sustainability regulations are new and partly still in progress. Public work on the guidelines was launched five years ago, when in 2019, AVEK Audiovisual Centre, Audiovisual Producers Finland APFI, and Aalto University published the Ekosetti guidebook. The guidebook describes, in practical terms, how to reduce the environmental footprint of audiovisual productions.

Ekosetti serves as a guide to environmentally sustainable operations, written for the Finnish audiovisual industry. It contains practical points on how to make domestic productions more environmentally friendly, with the goal of inspiring the industry to adopt a greener production culture, LINK: <https://ekosetti.fi/>.

The Finnish Film Foundation receives its funding through the Ministry of Education and Culture from lottery and pool funds allocated for promoting film art.

Founded in 1969, the Foundation operates as an independent foundation operating under the supervision of the Department for Cultural Policy of the Ministry of Education and Culture. In granting support, the Foundation is guided by the State Aid Act, the Film Promotion Act and Decree, as well as the European Commission notification on state funding for film.

The aim of the Finnish Film Foundation is to promote diverse, professional film production in Finland and to secure the continuity and

diversity of professional film production. The Foundation's values include participation, pluralism, cultural diversity, and artistic freedom.

The purpose of the film development and production support is to foster high-quality, diverse, and original Finnish film production, as well as the broad and extensive supply and distribution of films. Support may be granted to develop a cultural product with content based on cultural values originating from cultural identity.

Statistics on the diversity of filmmaker groups are collected through a production report, submitted for all films and series that have received a production grant from the Film Foundation (starting from 2020). The production report also provides information on the diversity of the characters featured in the films and series.

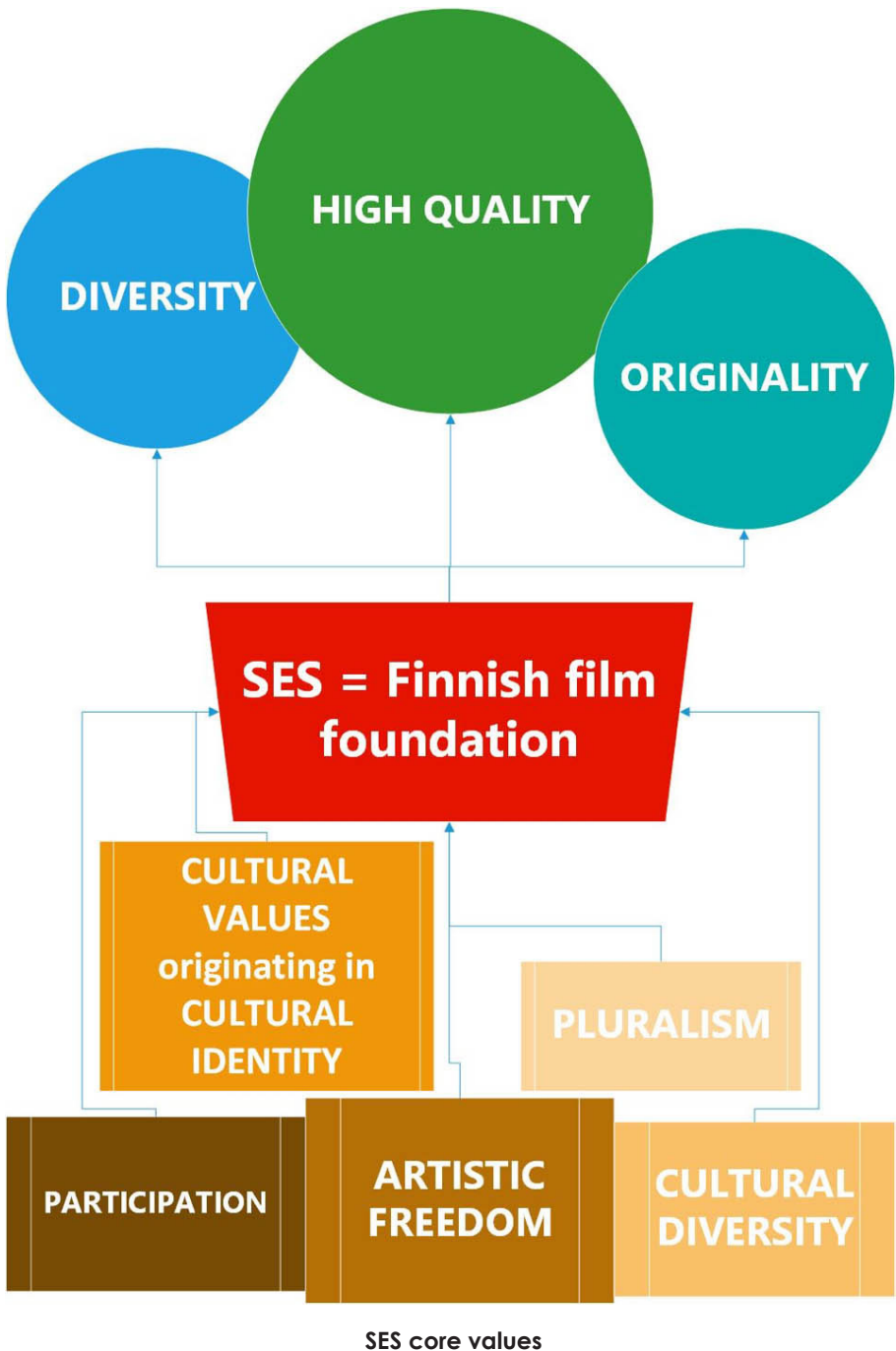
Women in Film and Television Finland (WIFT Finland) is developing an equality tool for the Finnish film industry, with the support received from the Foundation for the promotion of other film cultures. The tool is scheduled to launch in late 2023. The test version is today available at this LINK: <https://www.wift.fi/the-equality-tool>.

The Finnish Film Foundation employs the EcoCompass environmental management system as a member of the Nordic film institutes 'Nordic Sustainability Working Group', which tracks and shares knowledge about environmental sustainability efforts in the Nordic countries and internationally.

The Foundation participates in the Green Round Table convened by APFI. During these round-table sessions, various stakeholders negotiate common policies for the audiovisual sector that promote environmentally sustainable production.

APFI has launched a project that will develop an environmental strategy for the industry as well as provide a concrete tool for measuring the environmental footprint of productions. For the project, APFI received Foundation support for the promoting other film cultures in the spring of 2021.

In 2022, Finland launched the environmental system, Albert. LINK: <https://wearealbert.org/>. Membership in Albert for a film company provides access to Albert carbon calculator and a carbon action plan. The calculator allows producers to measure a production's carbon footprint, report it to broadcasters/funders, and compare it against a database of over 1000 productions. For productions aiming to be rewarded for reducing their footprint, producers can complete a carbon action plan. In 2022, the TV-film production Dance Brothers made history by becoming the first to receive the Finnish Albert carbon footprint certificate. The production achieved an impressive certification score of 89%, earning a three stars overall rating. In addition, Dance Brothers was declared a carbon neutral sustainable production.





The purpose of the film development and production support is to promote high-quality, diverse, and original Finnish film production.



source: Finnish Film Foundation financing guidelines
<https://www.ses.fi/en/home-english/>

Guidelines for sustainable marketing

How can marketing be both sustainable and responsible? Can marketing follow the UN's agenda for sustainable development when traditionally, the goal of marketing often is to increase customers' interest in buying products and services?

It is important to note that marketing does not operate in a vacuum; rather, it mirrors the values of society, as seen through marketing and advertising practices. The goals of marketing originate from the companies whose products are being promoted. Marketing can become more sustainable if both the companies and their products, and well as the consumers' needs become more sustainable. The more sustainable a company becomes, the more sustainable its communication will be.

A concrete example of a company that has made sustainability the core of its actions is EcoVadis. The company was launched in 2007 and currently claims to help over 100,000 companies in sustainability issues. The company's vision is "a global marketplace where sustainability intelligence influences every business decision". Such companies can guide the industries towards more sustainable actions.

In the Sage journal *The Journal of Micromarketing*, Jagdish N. Sheth and Atul Parvatiyar state that sustainable marketing should be market-driving, not market-driven. They see numerous challenges in achieving more sustainable marketing.

Sheth and Parvatiyar contend that marketing's most significant challenge lies in changing consumption cultures. According to them, the redirection towards reduced and mindful consumption is required.

Businesses and marketers should not only become more responsible for their activities, but they also need to be guided and directed through government policies and programmes they write. (Jagdish N. Sheth and Atul Parvatiyar, *The Journal of Macromarketing*, Volume 41, Issue 1)



All marketing communications should be legal, decent, honest and truthful.



Source: ICC Marketing code, Article 1

There are international guidelines addressing the questions of sustainability in marketing. The ICC Advertising and Marketing communications code is a self-regulatory framework. The International Chamber of Commerce (ICC) describes the code as “the backbone of the global advertising and marketing industry”.

The ICC code states that “all marketing communications should be legal, decent, honest and truthful and prepared with a due sense of social and professional responsibility”. The guidelines include advice on specific issues, such as marketing targeting children and teenagers, as well as issues related to health and safety.

For example, the ICC code advises that the marketer should respect the potential sensitivities of a global audience (Article 10). The section on responsibility (Article 20) has its own chapter where it is stated that overall responsibility for all aspects of direct marketing and digital marketing activities, rests with the marketer. While the specific meaning this responsibility is not defined in the chapter itself, the ICC code addresses numerous aspects related to responsibility. Another example is found in Article D1, where there is a warning that marketing communication should not exploit consumers' concern for the environment.

However, the concept of “sustainability” is mentioned only once in the ICC code, and it refers solely to marketing claims. (“As long as there are no definitive, generally accepted methods for measuring sustainability or confirming its accomplishment, no claim to have achieved it should be made.”)

FACT BOX:**The ICC code in a nutshell**

- Article 1: Basic principles;
- Article 2 & 3: Decency and honesty;
- Article 4: Social responsibility;
- Article 5 & 8: Truthfulness and substantiation;
- Article 9: Identification and transparency;
- Article 10: Marketer identity;
- Article 12 & 15: Fair competition;
- Article 18: Children and teens;
- Article 19: Data protection and privacy;
- Article 23: Responsibility.

Source: ICC, iccwbo.org: ICC Marketing Code: Key principles

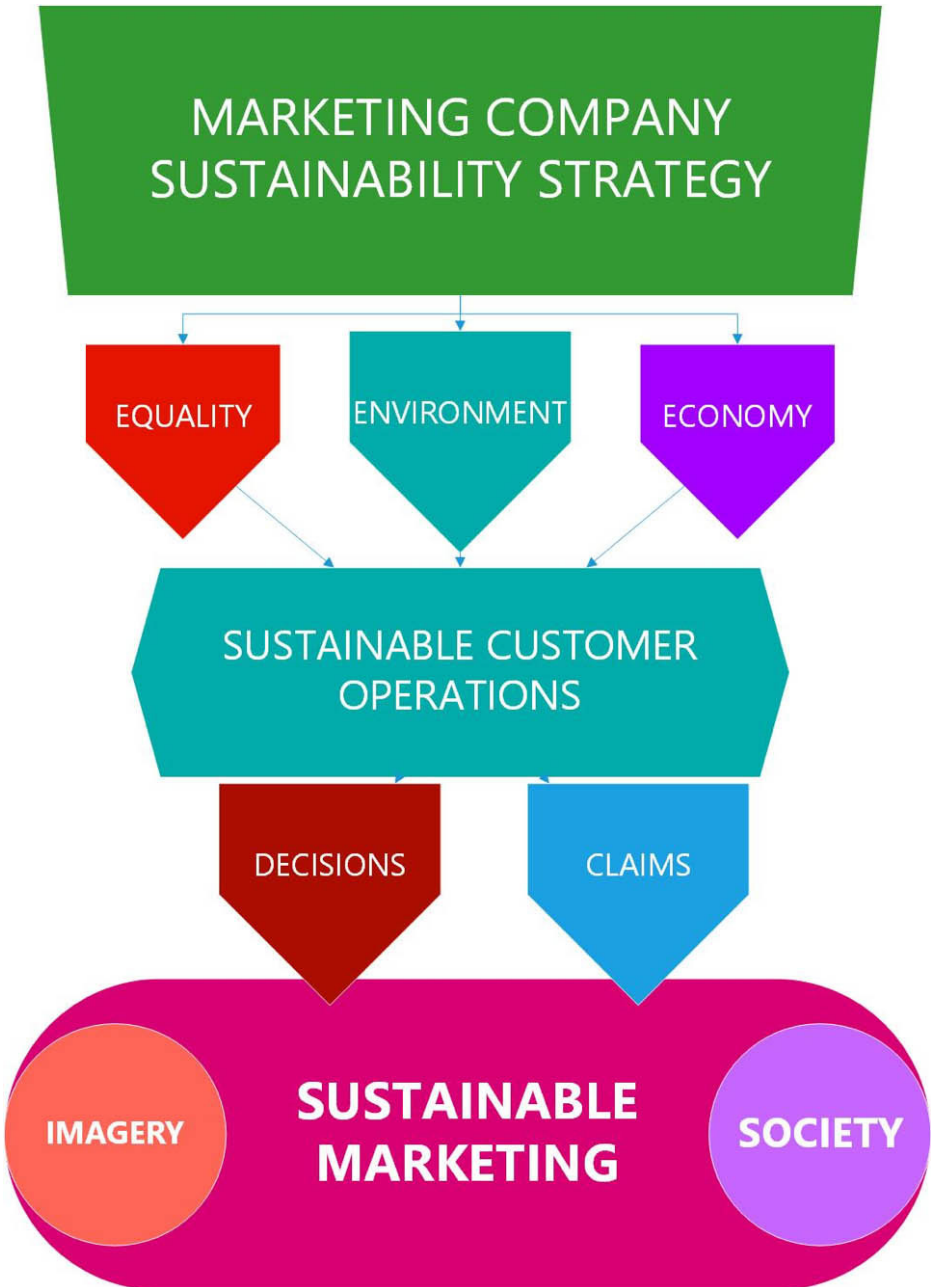
In Finland, the Council of Ethics in Advertising relies on the ICC Advertising and Marketing Communications code. The Council is a part of the international marketing self-regulation network operating under EASA (European Advertising Standards Alliance). The Council is managed by the Finnish Chamber of Commerce and the Advisory Board on Advertising (MNK), which represents the organizations in the field but operates independently.

The Council addresses issues such as discrimination, decency, and social responsibility, primarily in response to consumer requests. The Council can handle matters deemed to have public significance.

In marketing, sustainability manifests at three different levels. At the first level, at the company level, where the marketing company itself embraces sustainability by considering social issues, such as equality in the workplace, and as well as environmental and economic concerns.

At the second level, the marketing company engages in sustainable practices with the customer, ensuring that both decisions and the marketing claims align with sustainability principles. At the third level, the marketing company operates sustainably at the societal level. This level includes decisions regarding the imagery created in advertising and reflects a broader consideration of sustainability.

Further guidance on sustainable marketing is currently under consideration. The European Union has proposed a “Green Claims Directive” (Proposal for a Directive on substantiation and communication of explicit environmental claims). The aim of the directive is to reduce the risk of “greenwashing” in marketing and addresses false environmental claims.



Sustainable values in marketing decision making

Part 2: Experiences from media branch, three examples. How sustainable is the day-to-day work?

Case A, Yle

At least at the strategy level, Yle is taking sustainability and responsibility into account in everything it does.

Do these principles manifest in the everyday work being done at Yle? Finding the answer would require extensive research, but we approached the question by interviewing one of Yle's employees to gain insight into their sustainability practices.

“Sustainability is part of the structure”

According to A, who works at Yle, the Finnish Broadcasting Company, alongside almost 3,000 co-workers, when asked if sustainability or sustainable development is discussed in the workplace, A points out that the terms are not too accurate. A is happy with the fact that the actual terms are not being talked about. However, that doesn't mean that sustainability has been put aside. “Sustainability is part of the structure, much like diversity, so within our team, it is already well organized,” A says.

A points out that on the journalistic front, Yle offers training courses to check whether employees are familiar with the journalist's guidelines and Yle's guidelines, rules and values adhered to.

Regarding environmental sustainability, A provides a few examples: Yle has guidelines for energy consumption, significantly reduced the use of printing paper in the office and encourages the reused of batteries. Sets are stored in facilities that use less energy, and virtual sets are being increasingly used. Even in the cafeteria, the goal is to minimize food waste by weighing it.

Sustainability at Yle extends to ensuring journalists' safety. According to A, the fieldwork is very carefully instructed, with careful consideration of risk factors.

Yle offers a safety course for journalists who may become target of harassment when covering topics that spark debate.

“We have clear guidelines on when and how a crime should be reported to the police, the company's role in such cases, and the practices of handing them,” A says. When asked about how the company supports the development of competence in a changing media environment, A gives an interesting perspective on training.

"I've realized that training no longer the thing anymore," A says. In A's point of view, it's a little old-fashioned to think that, for example, the use of a new programme can be taught by someone other than the user. He points out that modern programmes and applications are extensive and complex, and the only way to learn is by using them in your own work. It is also important to have people around to provide assistance when needed.

Case B: Private film production company:

"Sustainability issues under a constant updating process"

Interviewee B works at a large Film & TV production house in Helsinki. Sustainability and responsibility have recently invaded the private sector with a landslide. How does this influence manifest in the everyday work in film business?

Sustainability issues have been under scrutiny in this film production company for about five years. Things have changed rapidly since the last decade. The company is continually seeking material with sustainable relevance for its storylines. Sustainability strategy is actively in motion, and the company adheres to the guidelines of the Albert sustainability system.

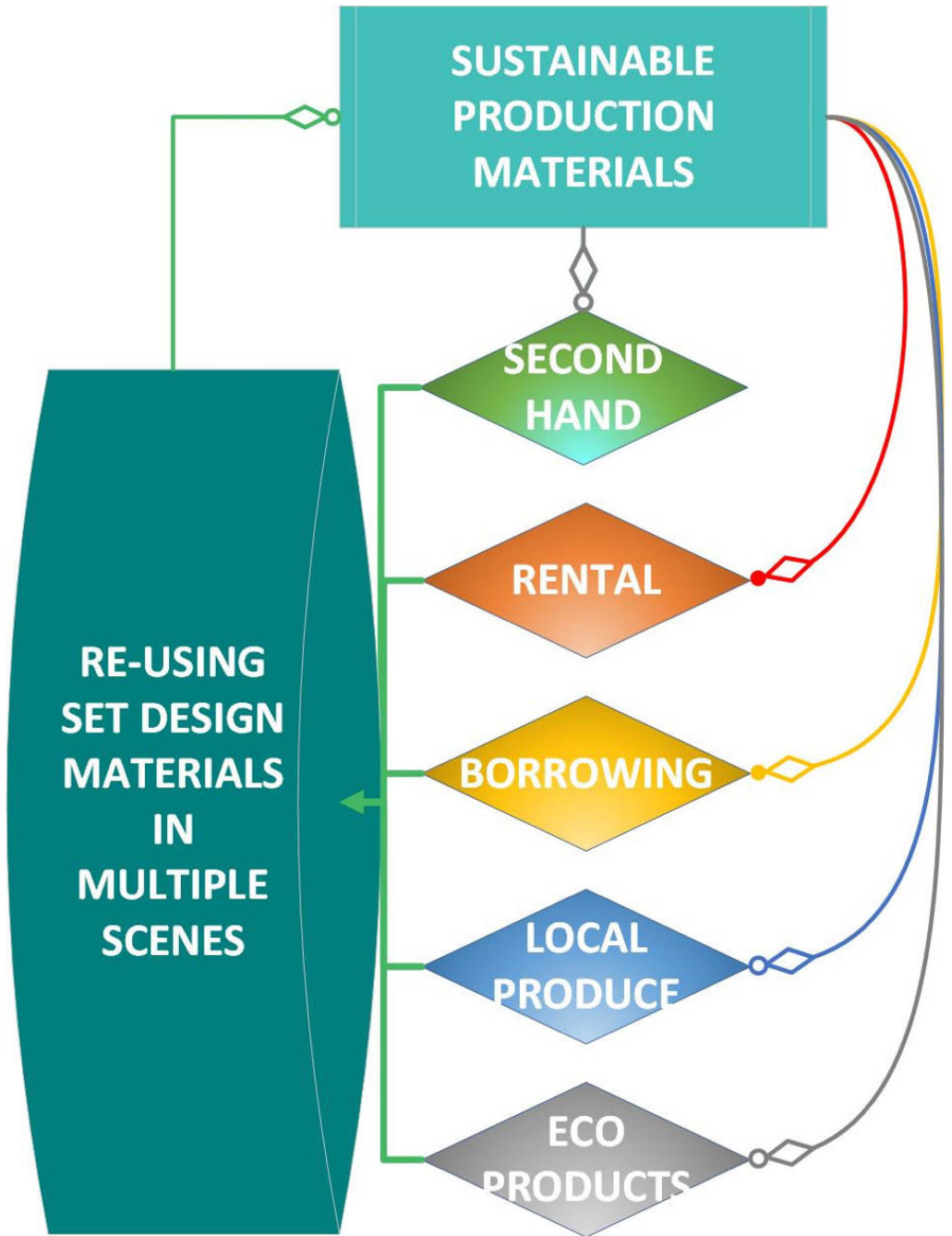
In the everyday work, at the company office headquarters, things have not changed dramatically. Recycling is the norm, and paper copies of scripts are no longer in use. All productions follow the Finnish Film Foundation Sustainability Guidelines diligently, as the foundation is a main source of production funding.

Social responsibility has been in upheaval at the Finnish film and TV industry since the Me-Too movement. Interviewee B explains that their company follows and updates new guidelines and policies on diversity in the work environment. Issues of well-being and harassment are discussed much more openly, and everyone must be prepared for such discussions.

Safety at production sites is taken much more seriously than before, and every production must adhere to the company's code of conduct.

In the words of interviewee B, the company is in a rush to keep moving forward in the moment, while ensuring its business is conducted more securely.

Everything should be done with social responsibility, and the workplace becomes more attractive when it adheres to environmental sustainability principles. The company employs individuals with diverse personalities, and everyone has the duty to self-improve and contribute to the free flow of information to enhance the company.



Sustainable production materials

Case C, Private marketing company:

We met with a representative from a small marketing company and discussed the concepts of sustainability and responsibility in marketing. The case can also be viewed as an example of a marketing company that either takes or, at least, aims to integrate sustainability and responsibility issues into the core values of the daily work.

“Responsibility is on everyone's desk”

This is how C, the creative director, partner, and board member of a Finnish marketing company of 12 employees, puts it. C has worked for the company for approximately 18 years and has also conducted research on the issue. Furthermore, she has also visited the local Higher Education Institution TUAS to give lectures about sustainability issues for marketing students. C is passionate about sustainability and responsibility, making dedicated efforts to incorporate these values into everyday work.

In C's company, sustainability and responsibility are widely understood as environmental responsibility, social responsibility, and economic responsibility. C prefers to use the term “responsibility”, as “sustainability” as the latter is more often seen to refer to environmental sustainability only. Often the two terms are intertwined and can mean the same things.

For example, environmental responsibility is considered when new campaign products are being designed: in the choosing of printing inks and in the design of new packaging. The less colour needed, the more environment-friendly the packaging is.

“We also had a project where the carbon footprint of print products was compensated. It was three or four years ago when it was not yet so common. Now, it is much more prevalent and easier to implement,” C explains.

Environmental issues are also being addressed by choosing trains for travel to meetings and opting for snacks during coffee breaks from local companies – the company's aim is to prefer the local businesses.

The newest aspect of environmental responsibility involves addressing the problem of the energy consumption of servers. In C's company, the server-related issues are being tackled for the first time. For example, when designing homepages, the company aims to choose a server provider that compensates for the energy used by the servers.

Social responsibility in C's company is considered when choosing marketing materials and images featuring of people. Diversity and inclusion are being considered.

C says: “We as marketing people have a great responsibility to what kind of images we use, and it has a big impact socially: what does a normal family having breakfast look like?”

C emphasizes that the decisions must be made quickly and that is why the responsibility aspects must be discussed and adopted before.



We, as marketing people,
have a great responsibility to
what kind of images we use.

C, marketing company



Economic responsibility for C means taking care of the economics and making sure that the company is doing well. C points out that a company which is profitable has the possibility to act responsibly and consider that also the clients gain from the cooperation. According to C, this works both ways: responsible companies are also better at making profit.

What does C mean by saying that responsibility is on everyone's desk? C sees that it is not enough that the company board considers the sustainability issues. C emphasizes that it is the board's responsibility to write the guidelines and remind the employees of them. But every employee should be aware of the guidelines and consider them in everyday work.

C wishes that if someone were to call the office, any one of the employees could explain how responsibility is being considered at the company.

"We are aiming at these things being discussed."

To make that happen, the employees have also had the opportunity to take part in writing the guidelines of responsibility. The company has a "red book" of the responsibility principles which is introduced to every new employee.

Part 3. Future workers' skills

Lastly, we discuss what is needed from future workers in the constantly changing media sector. How are students equipped today? What kind of skills do they need in working life?

Yle: “The challenge is journalistic skills”

What is the most important skill for people recruited to Yle? Our interviewee A puts great emphasis on journalistic skills. He says that the challenge for young people is just that: the ability to create strong journalistic stories. “Extremely few young people coming to us have that skill.”

A explains that many young journalists think that journalism is only emailing questions and then copy-pasting the answers and publishing it online with a nice picture. This may sound alarming, but it can also be seen as a great opportunity for journalism schools: if students are well-equipped in core journalism skills, they become valued employees in YLE and other media houses providing journalistic content.

A lists as necessary skills, emphasizing a person's understanding of the structure and laws of journalistic content. A also mentions understanding the ethical questions involved in journalism. These skills form the foundation of any journalistic education. They are needed now, perhaps more than ever, as the media environment is changing rapidly. As A puts it: “For example, the most clicked story is not necessarily journalistically sustainable at all.”



The most clicked story is not necessarily journalistically sustainable at all.



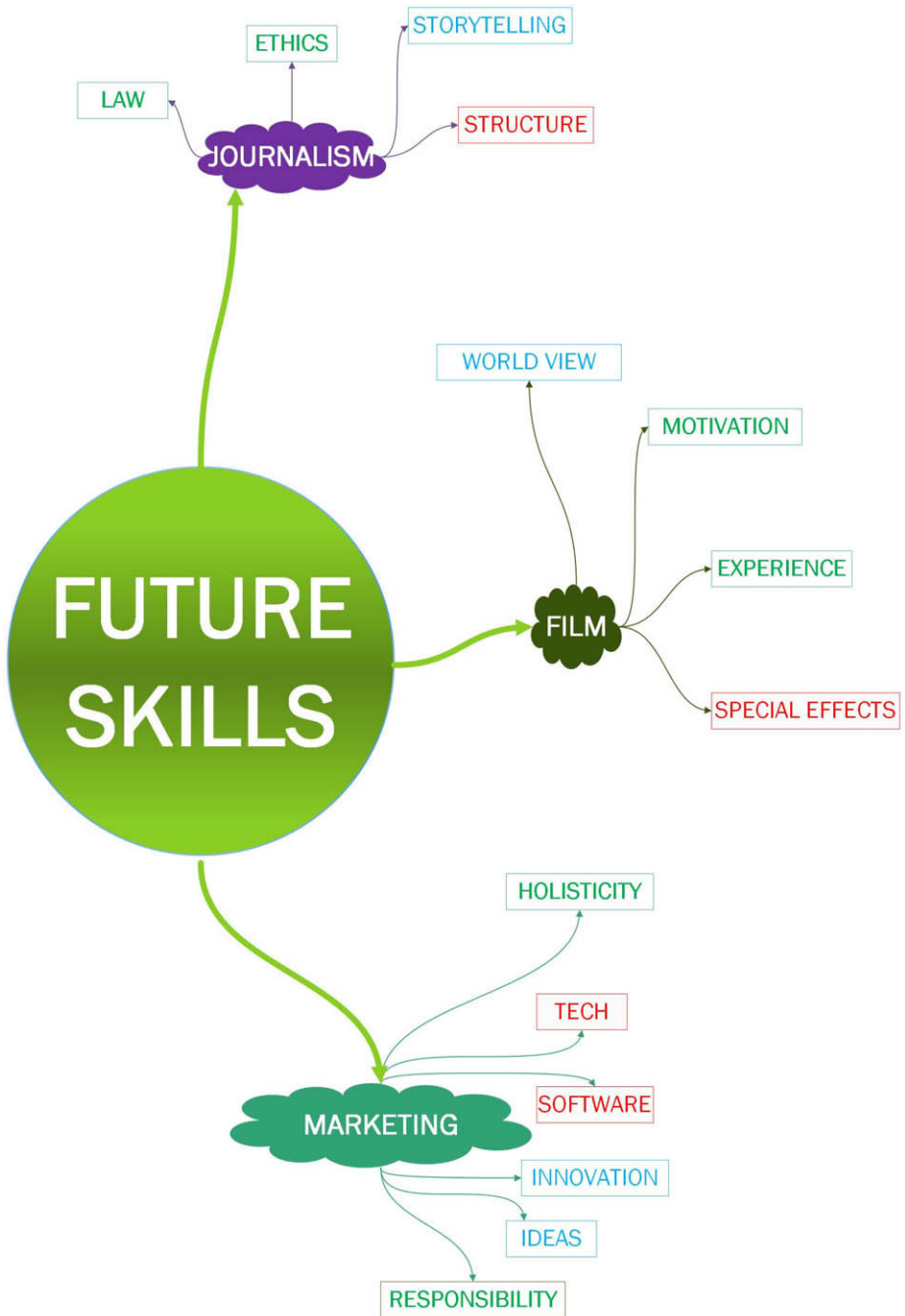
A, Yle

According to our interviewee B, the film company now employs fewer interns than a decade ago. However, the company looks for motivation and skills in their handpicked trainees. Everyone is interviewed carefully, so that no one is given too much responsibility in their internship position.

During the recruitment stage, new producers should have a lot of work experience, and the content producers should be able to offer new world views, challenging old perspectives. Especially the production company needs new skills in budgeting special effects cost-effectively.

As for the marketing company, the skill that is most appreciated by the employer is innovative thinking. In C's point of view, the young trainees

CASES OF SUSTAINABLE MEDIA



Future skills in media
Source: interviews A, B & C

and students know the aspects of responsibility quite well, and they are often fluent in using modern technology and various kinds of software. Still, there are things that many students do not learn until they work at the company.

C emphasizes the importance of holistic thinking and the importance of ideas.

C believes that despite the emergence of AI, the ability to think and produce innovative ideas will be needed also in the future.

C points out that these abilities often develop as employees gain experience and confidence. "You only need to have a curious mindset, and not to get stuck in your own bubble."

Conclusions and further discussion

The media branch encompasses various sustainability guidelines, and laws, and companies' own principles, prompting us to investigate how they are put into practice.

In this article, it is impossible to discuss all the sustainability challenges of the media branch, given its versatility and the differences between the companies' character, size, principles and business approaches. Although three individuals from three different companies represent a small part of the whole media branch in Finland, the in-depth discussions proved to be a fruitful means of gathering information which would be hard to achieve with larger, more generic questionnaires.

The person-to-person interviews provided a good opportunity to discuss issues widely, gaining new insights into these issues, offering examples of good practices as well as concrete illustrations of future skills needed. The HEIs have an important role in educating future workers who are not only skilled in the work itself but also aware of the ethics, sustainability, and responsibility aspects of the branch.

HEIs should also do their part in encouraging innovative, holistic thinking and providing tools for a creative mindset. However, these skills develop individually over time as students gain experience in the working life.

Our three examples show that steps towards a more sustainable media work can be and are being taken.

It is not only up to the employees themselves but also to the company's board to ensure that every employee is not only aware of the principles but also takes them into account in daily work. To gain deeper insight into these issues, further discussion and research would be needed.



Our three examples show
that steps towards a more
sustainable media work
can be and are taken.



Malta Case Study: Exploring Sustainable Filmmaking in Screenwriting

Dr Monika Maslowska
Faculty of Media and Knowledge Sciences
University of Malta

During the final year of the Bachelor of Communications (Hons) programme of the Media and Communication Department within the Faculty Media and Knowledge Sciences at University of Malta, the screenwriting students prepare a creative and independent portfolio that permits them to apply the acquired knowledge, understanding, critical thinking, and skills develop during the screenwriting study-units. Part of this project is writing a report by the students indicating how and why the expression was chosen for each of the two projects; the decision-making process that was experienced during production, and a critical appraisal (strength and weaknesses) of the final product.

The 2023 portfolio brief for the 2020-2023 cohort was given an overarching theme of “**Green Filmmaking: Screenwriting for Today’s Climate.**” Students were given the portfolio’s brief focusing on the concept of “planet placement,” where different genres allowed sustainability to either take centre stage or serve as a subtle backdrop. Students were tasked with crafting narratives that encouraged sustainable behaviours in characters, while also considering a carbon calculator to track emissions related to utilities, transportation, and travel.

Initial reactions from the students were mixed. They found themselves asking how they could contribute to sustainability. This was followed a relief that their fears are being acknowledged and a sober recognition of the current reality. The students embraced the opportunity to make a positive impact.

The Brief: Consider the resources required to tell your story and explore the feasibility of local settings. Remote locations often necessitate crew and cast relocations, significantly increasing the production’s carbon footprint. Whenever possible, confine the action to one location,

utilizing ready-made interiors and outdoor settings to avoid costly set construction. While the narrative need not explicitly address ecological issues, it can embrace “planet placement” to set an example of green behaviour and sustainable living through the characters’ ecological actions, such as recycling, using reusable bags, or conserving water. Conversely, avoid scenes depicting non-ecological behaviours.

The Project: Compose an original or adapted short screenplay that incorporates the concept of “planet placement.” Regardless of the story, it should resonate with the writer on an emotional level, even if it involves adaptation. Keep the screenplay simple and original, with a length of 6 to 8 pages for description and dialogue or 3 to 5 pages for description only. Evaluation criteria included adherence to the brief, thematic alignment, story structure, conflict development, character introduction, dialogue quality, clarity, description, transitions, formatting, and title.

The approaches of three students randomly chosen from the submitted 22 screenplays.

Student A admits that the challenge for this portfolio project was to create an environmentally friendly script for a film production. The student aimed to infuse sustainable behaviours into the script without making ecological issues the central focus. To achieve this, the student opted for a single primary location, an apartment complex, to reduce resource consumption and production costs related to transportation. The core of the story was drawn from the student’s personal experiences and fears, such as waking up late and getting stuck in elevators. This was placed within the broader Maltese context of limited public transport and excessive car usage, resulting in traffic congestion.

In the story, the protagonist awakens late for a crucial job interview, facing eviction, and the impending interview represents her last chance for redemption. A twist of fate strands her in an elevator, leading to her being lent a bicycle—a subtle nod to the benefits of eco-friendly transportation that not only reduces travel time but also minimizes pollution while promoting physical exercise. Additionally, the script highlighted the use of recycling and reusable water bottles, addressing serious environmental issues prevalent in Malta.

Student B expressed a decisive inclination towards setting the narrative in Malta, driven by a desire to shed light on the country’s contemporary challenges related to carbon emissions, urbanization, and waste. To substantiate this choice, extensive research was conducted on green filmmaking methodologies and optimal planet placement,



accompanied by a deliberate exploration of avenues to seamlessly integrate sustainability themes into the script.

The narrative foundation draws inspiration from a recent environmental protest in Malta, underscoring a commitment to engaging with pertinent socio-environmental issues. Additionally, personal nostalgia for Pretty Bay, a cherished childhood destination shared with the father and grandfather, serves as a poignant underpinning. This sentiment was rekindled during a recent visit to the beach after a hiatus of approximately five years, revealing a stark transformation characterized by heightened urbanization.

The meticulous attention given to adhering the storyline with prevailing environmental concerns, coupled with the evocative personal connection to Pretty Bay, collectively enriches the narrative with a nuanced perspective. This deliberate fusion of broader societal issues and personal experiences serves as a powerful foundation for a film that not only captures the zeitgeist but also resonates on a deeply emotional level.

Student C's decision-making process If I were to describe my process of decision-making while doing this project, I would say I underwent the normal steps of creating a commissioned written piece of fiction, the only difference being that idea must centre around a specific prevalent theme: Sustainability & Efficiency. Thus, when developing the concept and direction for the story I chose to stay away from the present-day 'clock is ticking' ideology and pick an undefined point in the not-so-distant future and make it even more effective by placing two children in the midst of it all. The use of these characters was designed to hit many points including, being relatable and appealing to young audiences, highlight the need for childhood and joy even in the direst of situations but also to illustrate the deep-rooted sense of love between a brother and a sister. Additionally, it paints an even more emotional picture to see the contrast between two young people having to live and survive in the aftermath of a recent environmental disaster that they are too young to fully understand, let alone contribute to. This powerlessness is also a hugely impactful theme that I think will resonate with a lot of audiences, not only young people. Furthermore, I decided to make Dawn significantly older than Oliver to present the idea that perhaps she remembers a time before this one, which is aimed at making the moment tasting the last sea urchin more impactful. The aim was to create a bittersweet moment in which she is literally tasting the last piece of the past she knows is over and now must accept a difficult future that she had no say or responsibility in creating.

Conclusion

The culmination of the Bachelor of Communications (Hons) programme of the Media and Communication Department for screenwriting students involved writing a creative and independent portfolio centred around the theme of “Green Filmmaking: Screenwriting for Today's Climate.” The overarching objective was to infuse narratives with sustainable behaviours, employing the concept of “planet placement” to either prominently feature or subtly integrate ecological considerations. The portfolio required students to not only develop compelling screenplays but also to provide insightful reports elucidating their decision-making processes and critical evaluations of the final product.

The diverse approaches showcased by three randomly chosen students shed light on the depth and creativity invested in their projects. Student A, recognizing the challenge of creating an environmentally friendly script, strategically employed a single primary location—a bustling apartment complex—to curtail resource consumption and production costs. The story, drawn from personal experiences, skilfully wove eco-friendly elements like the use of a bicycle, recycling, and reusable water bottles into the narrative, addressing pertinent environmental issues.

Meanwhile, Student B's commitment to setting the story in Malta underscored a profound exploration of the country's current environmental challenges. Researching green filmmaking and planet placement, the student seamlessly incorporated sustainability into the script, drawing inspiration from an environmental protest and a nostalgic connection to Pretty Bay.

The narrative became a poignant commentary on carbon emissions, urbanization, and waste in Malta. Student C's decision-making process reflected a thoughtful departure from the conventional urgency associated with environmental themes. By projecting the story into an undefined future, the student skilfully employed two children as protagonists, creating a narrative that resonates with a broad audience. The juxtaposition of innocence against the backdrop of an environmental disaster underscored powerlessness, emphasizing the emotional impact and creating a bittersweet moment that delved into the complexities of accepting an unavoidable future.

In essence, these students not only met the challenge posed by the portfolio brief but surpassed expectations by incorporating sustainability seamlessly into their narratives. Their ability to align with the overarching theme, maintain thematic coherence, and address evaluation criteria highlights the effectiveness of the program in fostering critical thinking and creative application of acquired knowledge.

The 2023 portfolio exemplifies the success of integrating theoretical concepts with practical application, equipping students with the skills

necessary for environmentally conscious storytelling in the dynamic landscape of contemporary screenwriting.

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“The overarching objective was to infuse narratives with sustainable behaviours.”

Leading Change for Sustainability in Media Organizations

Students as changemakers' for sustainable neighbourhoods in Gdynia, Poland – a report on service-learning project using e-portfolio as journeying tool: from uncertainty to collective self-efficacy and responsible media

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Introduction

Sustainability is conceptualized in this article as the social effort to transform organizations and policies to ensure that humanity has a chance to continue its presence on Earth for the indefinite future. On a systemic level it means "meeting the needs of the present without compromising the ability of future generations to meet their own needs" (Benson 2011, 5). Sustainability attitudes, behaviors, initiative, and engagement are required both from community leaders, media and communication specialists and ordinary citizens who care enough about preserving their local neighborhood for their own and next generations' well-being (Arnold et al. 2009). Sustainability needs self-organization, emergence, bottom-up change, and understanding that some conflicts are unresolvable and that there are no definitive solutions to major threats. Framing sustainability issues in a pro-active way and with collaborative intent is part of culture for youth mental health. Uncertainty about the environment is unavoidable and must be integrated into the concept of sustainability education supported by media organizations otherwise all the effort to preserve nature for posterity would remain romanticized (Diwekar et al. 2021).

The main objective of this study was to share the instructional experience gained through a service learning project and to understand

how sustainability education can be integrated at the university and community outreach through the local media level. Emotions related to sustainability and their aesthetic expressions are the gateway to employing an integrated approach to developing changemaking competences. Students should be capable of addressing the needs of current and future diverse societies in the context of regeneration, leading transformative projects, working across academic disciplines and communities of practice. This requires an empathic consciousness, self-regulation, and relationships management under constant uncertainty. Pedagogical work goes beyond academic content and interpersonal dimensions of emotions; it seeks the development of critical awareness of the society in which the students live. This can be achieved through participation in broader social and institutional processes and opening up to cultural perspectives different from the mainstream. Therefore, service-learning was chosen as the method allowing students to experience the unpredictable aspects concerning the personal, social, and cultural environments. This approach further enhances opportunities for students to develop as changemakers for sustainability.

Pedagogical rationale

Service learning is a pedagogical approach that integrates academic instruction with meaningful community service. It is based on the belief that students learn best by doing, and that by serving their community, students can develop important academic, social, and emotional skills.

The pedagogical rationale of service learning is based on the following principles:

- **Active learning:** Service learning provides students with the opportunity to learn by doing. Students are actively engaged in their learning as they work to solve real-world problems and make a difference in their community.
- **Experiential learning:** Service learning allows students to learn through experience. Students have the opportunity to apply their knowledge and skills in a real-world setting, and to learn from their experiences.
- **Reflective learning:** Service learning requires students to reflect on their experiences linking their service activities to their academic studies. This reflective process deepens their understanding of the course material and develops important critical thinking and problem-solving skills.
- **Civic engagement:** Service learning helps students to develop a sense of civic engagement and responsibility. Students learn about the needs of their community and how they can use their knowledge and skills to make a difference.

Service learning has been proved to have a number of benefits for students, including:

- Improved academic achievement: Studies have shown that students engaged in service learning tend to have higher academic success compared to their nonparticipating counterparts. This is likely attributed to the fact that service learning provides students with opportunities to apply their knowledge and skills in a real-world setting, and to learn from their experiences.
- Increased civic engagement: Service learning helps students to develop a sense of civic engagement and responsibility. Students who participate in service learning are more likely to vote, volunteer, and donate to charity in the future.
- Enhanced personal development: Service learning can help students to develop a number of important personal qualities, such as empathy, compassion, and self-confidence. Service learning can also help students to develop their leadership and problem-solving skills.

The pedagogical approach of this study also draws on cultural practices rooted in ethics of care and responsibility in relation to the Other (Levinas 2003, Gilligan 2008). Practices involving applied creativity, improvisation, and flow are also identified as supportive of social and emotional learning (Carvalho et al., 2017). This approach gives importance to the dynamic relationship between emotions and other (i.e. ethical) dimensions that are closely and dynamically linked (Goleman et al. 2019; Saarni 2015). Ethical values, reflections, and individual dispositions have an impact on competencies. Emotions constitute a part of our experiences and influence our ethical decisions (Lee & Selart 2014).

This approach encourages teamwork, critical thinking, and mutual support, strongly opposing the use of shaming, a sense of guilt for not doing enough or not fulfilling the expectations of those with power. It allows the community of learning and practice to distance themselves from specific perspectives, fostering playfulness with ideas and creative solutions to either arrive at or accept social innovation.

Professional Uncertainty Framework

Uncertainty may be defined as limited knowledge about future, past, or current events (Walker et al. 2003). Fig. 1 shows four different quadrants of information leading to uncertainty. Sustainability systems and issues extend to all quadrants of information, whether the problem is related to community, manufacturing, regional or global sustainability, or sustainable economics.

Known Knowns	Known Unknowns
Unknown Knowns	Unknown Unknowns

Fig.1 Types of Information known-knowns (known to exist, information is available), known-unknowns (known to exist, no information is available), unknown-knowns (not included in the analysis, the information is available if it was), and unknown-unknowns (not known to exist, no information is available if it was) (Marshall et al. 2019).

“Not-knowing” and “unknown unknowns” elicit feelings of uncertainty that might be superficial or profound, stable or swiftly shifting (Hillen et al. 2017). Too much uncertainty can make it difficult to take action and disrupts one's learning, work, etc. However, it can also trigger creative thinking, problem solving, and solidarity. To be able to contribute to the sustainability effort, it is critical to understand the nature of perceived uncertainty, its causes, and what stakeholders require (knowledge, skills, and attitude) to deal with it successfully.

Uncertainty, as ‘not knowing’, serves as a catalyst for sensemaking (Cramer et al. 2004; Weick 1995). When typical routines and mental systems fail to make sense of reality, one might respond via inquiry, study, and contemplation. Consequently, uncertainty can aid in the adoption

of new beliefs, values, and conceptions, as well as the facilitation of innovative problem-solving (Jordan 2015). A dynamic degree of certainty aids in the preservation of ethical fibre and the development of a critical thinking mindset.

Professional UNcertainty Competence (PUNC)² is defined as the ability to acknowledge, explore and handle uncertainty in a productive way. The need for managing uncertainty can focus on different stages in a professional process. The three-stage strategy (Fig. 2) was applied to discover where the main need is: Is it about acknowledging, exploring, or handling uncertainty?

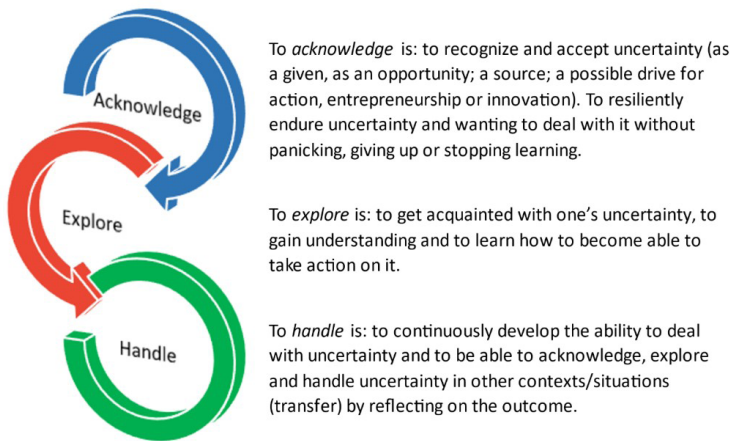


Fig. 2. The three-stage strategy diagnosing the main need of uncertainty.

Competences, in general, contain elements of knowledge, skills, and attitude (compare:

Bollinger & Van Rooijen 2022, 8-9). Student can define a specific need related to sustainable way of dealing with uncertainty they want to develop. Focusing on these elements helps students to engage in learning situations outside of traditional setting.

The pilot service learning project was inspired by the framework, and some of the tools such as status games, applied creativity tasks, and improvisation were used alongside reflective techniques based on an electronic portfolio.

The acknowledgement and explorative stages in the project were based on dramatic techniques like such as character analyses ("Midsummer Night's Dream"), role play, installations, forum theatre,

²The author was also part of the Erasmus+ PUNC project (www.punc.ug.edu.pl).

positional drama and elements of directing/performing Shakespeare.

Students were also introduced to community-based research techniques as part of service learning. In groups they chose specific community challenges and reached out to the appropriate media to carry out awareness campaigns to secure initiatives funded as part of “civic budget” programmes of Gdynia city council. The group chosen for closer qualitative analysis in this study chose the challenge of climate changes and environmental pollution affecting low population and activity of bees. They designed and conducted community-based research, co-designing sessions, a media campaign, and pitched to the city council to build a bee park at the selected location in Gdynia.

For this specific service learning initiative INNOCAMP PL managed to build multi-stakeholder collaboration between University of Gdańsk, a local municipality advisory board in Gdynia, and the city supported newspaper – “City Hall”. The journalists agreed to act as mentors for the students and assisted them in reaching the inhabitants of Grabówek district through articles, direct mailing, neighbours' club meetings, and the entire system of “civic budget” proposal, voting and tenders.

Research methodology

In this study the service learning method became a process of collaborative self-study (Akinbode 2013; Koster & Berg 2014; Loughran 2009) to evolve the training process and develop knowledge about it (e.g., Sobral & Caetano 2022). As the author co-designed and facilitated the sessions and the community project with the students, they analyzed and reflected upon both what they experienced and planned. They responded dynamically to dilemmas that arose within the training, examining critically their own practice and conceptions influenced by what had happened in the class and beyond the university campus during the service learning activities.

According to LaBoskey (2004), educators analyze and re-examine the facilitation of the students' learning in order to enhance it. Collaborating with students and multi-stake stakeholders, they provide exemplar-based validation to establish trustworthiness, using diverse sources and methodological techniques. This report documents a dialogue between analyzed data from the author's and students' e-portfolios³. The facilitator defined goals and training strategies with students who were informed about their right to keep their content of e-portfolios private, share only the parts they wanted for feedback, withdraw, and gave their informed consent to participate in the study.

³ https://sites.google.com/d/1xJrFMCCjyps1JksGlaBpxprE_05_f2vt/p/1mxQMDRurc6-iFK6EzagjB3g-5Xn7qQBr/edit

Students designed their own individual learning plans, i.e., a process of self-diagnosed needs/desires competence development, self-monitoring, and community-based research projects. Projects based on mutual service learning target groups led to programme adaptations and new proposals of activities or even adoption of a different set of learning outcomes. Students captured their reflections and learning processes in e-portfolios and received regular feedback from the facilitator and engaged stakeholders. In the case of the chosen group, they were members of the city/district council and local journalists.

Data presentation and discussion

Students' conceptualizations of productive uncertainty is presented in table 1.

The particular students' group reflections emphasized their learning effects connected with collective action for sustainability, which was made possible through close collaboration with the local media. The students' e-portfolio narratives revolved around the contributions to the sustainability of civic actions supporting bees in a number of ways, including:

1. Raising awareness of the importance of bees. Bees play a vital role in the ecosystem, pollinating plants that provide food for humans and animals. However, many people in the neighborhood were unaware of the threats bees face. The media campaign helped raise awareness of these issues through documentaries, news articles, and social media. Eco-anxiety and uncertainty were transformed into civic action, bringing a sense of belonging and agency over dynamics related to climate changes
2. Educating the local community about specific ways of supporting the regeneration of nature, including forests by supporting bees. The media and the project itself were perfect examples of successful ways of increasing the activity of bees, such as creating bee-friendly parks, avoiding the use of pesticides in the neighborhood private gardens, and supporting city beekeepers.
3. Highlighting the work of scientists and beekeepers. The media motivated the students to engage in research on the role of bees in sustainability and find best ways of communicating it to the local community so specific actions could be taken.
4. Promoting sustainable practices in the city. The media proved to be effective in encouraging the neighbours to plant more bee-friendly flowers or even crops while reducing any use of harmful fertilizers, toxic smoke etc. This can help to create a more sustainable environment for bees and other pollinators, supporting the regeneration of polluted environment and improving the quality of air.

CASES OF SUSTAINABLE MEDIA

SKILLS <i>being able to...</i>		ATTITUDE <i>being willing to...</i>	
<i>During the main course activities</i>	<i>After experience of service learning</i>	<i>During the main course activities</i>	<i>After experience of service learning</i>
1. Assess a situation		1. Embrace doubts	
see an opportunity instead of threat	select a role to use one's strengths	Relax and not to panic	appreciate doubts as gut feelings
2. Investigate sources of uncertainty		2. Show feelings	
Not to be irresponsible Not to risk losing face	Diversity of personalities Known Unknowns Unknown Unknowns	Stay cool, neutral face, smile, show enthusiasm	Be yourself, no control or judgment
3. Ask questions		3. Endure	
It is not rude to ask the ones in the known Question is not a sign of weakness or ignorance	Divergent questions invite answers reducing uncertainty and create opportunities for innovation	Replace avoidance, sabotage or open aggression with openness and patience for emerging ideas	Withhold judgement, be not discouraged by, do not respond to aggression, engage diversity
4. Find, value, interpret and use or share relevant information and resources		4. Take initiative	
Access group secret knowledge to solve a problem Offer information and see if it is used	Connect the dots, look in new places, question the obvious Appreciate offers, welcome questions, clarifications	Modify your offer if rejected, find your voice, demonstrate what you mean, seek support for your ideas	Say YES and..., avoid BUT Encourage the quite Start acting, experimenting
5. Understand causality		5. Take responsibility & ownership	
Inaction, avoidance, spreading panic only enhance uncertainty	Uncertainty moves people to action, caring about others and the planet	Trusts leads to commitment. Once engaged you show you can be trusted	Choosing action yourself brings the sense of owning and belonging
6. Prioritize		6. Take leadership	
Not all the steps at the same time. Failing or losing some things is unavoidable	Start with your strengths Understand what others value most	Lead only when you are in the right role	Lead with empathy
7. Explore in-depth		7. Take risks	
Ask "why" more than once	See what knowledge is hidden on purpose Find excluded experts Empty your head to make more space for the unknown	Prepare soft landing Hold hands with friends when making leaps	Risk to gain advantage for the world not yourself Risk with surplus
8. Deal with incomplete information adequately		8. Make sense of uncertainty	
Hypothesize and test	Speculative design	Neglect has no excuse in uncertainty	No uncertainty means no freedom, no love or even friendship
9. Strategize		9. Empathise with different perspectives	
Reframe problems, create predictability in small doses, imagine positive scenarios	Engage all as changemakers Improvise Visualize future and go backwards to the entry point	Ask rather than assume Give first Stay curious	Show understanding by rephrasing values Be compassionate unconditionally
10. Build a supportive network		10. Connect socially	
Get what you give Appreciate unbiased perspective Stay visible, active	Be authentic, lead with value Offer support to changemakers	Listen to find common values Deal with rejection	Quality over quantity of interaction (empathy, intimacy)
11. Accept unpredictability		11. Be mindful	
Cut off from catastrophic narratives Express yourself creatively Focus on controlling your controllables	Go where the others are afraid to go Know what failure is	Stop reading minds, be for the others Smile is contagious Recognize and allow emotions	Peace in your body, peace in your mind Be curious about inner experiences to use them for leading with empathy Nurture, give yourself grace

Tab. 1. Students' conceptualizations of productive uncertainty.

The other findings about the students' learning were as follows:

1. The benefits resulting from the community-based research and development integrated by the collaboration with the local media team of journalists. The learning outcomes included:
 - Dropping destructive behaviour (panic or sabotage) and trying to control controllable factors.
 - Sharing knowledge/accepting roles based on spontaneously revealed strengths.
2. As the class progressed, they started to choose more challenging tools, engage in long-term commitments (service learning) and achieve higher order outcomes: designing leading skills and mindsets for engaging diversity to innovate and empathy.
3. Learning for sustainability and changemaking: The students' progress empowers them to choose tools that are more helpful for regeneration and transformative innovation, not just ecological mitigation. Sustainability becomes conceptualized as putting (inner) resources to the best potential use through selfless service leadership, empowerment, and a sense of ownership to the excluded groups and abandoned spaces.
4. The use of aesthetic tools: Training the students in handling uncertainty with distancing without changing attitude or character traits. Tab.1 shows that the course provided a safe environment to acknowledge, explore, and deal with uncertainty in a broader sense. Aesthetic learning processes may not be directly transferable to knowledge, skills, attitudes as it is not always a linear process. However, it is important to go through it to reach the point of understanding what is needed for the students, make them aware how empathizing works for community development, and formulate individual learning objectives related to changemaking.

During the process of data analysis, questions and dilemmas emerged regarding how to address students' desire more effectively for managing uncertainty and inspire new paths.

At the beginning of the course, they were invited to reflect on the competencies based on the Shakespearean characters choices, in reference to the four quadrants of information type (Fig. 1).

They were encouraged to use drama tools for self-assessment of goals set towards improvement or change. There are points of confluence to some aspects pointed out by the students regarding competencies, social and emotional traits (i.e. self-awareness, self-regulation of emotions, social consciousness, relationships management). Students were aware that communication covered both verbal and nonverbal expression. They alluded to necessary interventions and presentations,

as well as professional demands. It appeared that they considered emotional regulation under uncertainty a threatening task marked by instability and reactive feelings such as impulsivity, nervousness, and anxiety. Empathy was revealed as an ability that connects us to the Other, calling for appreciation/recognition and tuning in with emotions, particularly when facing eco-anxieties.

The facilitator sought to address the self-diagnosed students' needs and desires by proposing and carrying out several activities in class. In the e-portfolios there are many reflective records indicating how the students valued this strategy, initially viewing it as a challenge, for example:

"Having a background in eco-activism, I chose this project to engage in civic work and earn an academic grade as an extra benefit. I was a bit skeptical about the Shakespeare element and the entire concept of uncertainty. It was challenging to expose myself in those aesthetic/creative activities, especially when expressing emotions was involved. Fortunately, the facilitator had managed to build enough trust among the class and kept motivating us, emphasizing that the experience would be valuable for our community outreach work. He was right.

During the service learning project, empathizing was the most important skill, appreciated by my mentors from "City Council" newspaper. Identifying my responses to situations of uncertainty allowed me to work more creatively, delve into the root of the problem, not settle for an immediate solution, and reflect more critically on what's happening with me and others and why.

Working on something for and with bees was very metaphorical. It elevated me to a higher level of contributing to the regeneration of the nature: from activism based on making "the bad guys" feel guilty and exposed to changemaking for sustainability"

The entire instructional process not only focused on providing conditions for the development of sustainability awareness and personal learning outcomes in a service learning format but primarily opened a space where students had to engage with unpredictable situations. Surprisingly, their proposals and engagement kept emerging. Shakespeare's scenes had evidently helped students re-define classification of emotions and reconsider the use of shame and guilt in public media.

The students' service learning project on bees preservation gave them an opportunity to participate in a scientific endeavour (community-based research), space for reflection and ethical practice about handling uncertainty productively. Despite the apparent motivation to develop this collective project, many questions remained open due to the risk that, for some students, the motivation was more extrinsic than intrinsic. This collective project led students to consciously reflect on the

messages raised by Shakespearean scenes or images that represented their experiences in daily life.

Using an aesthetic learning perspective enabled critical reflection on society and culture. **The particular group succeeded by articulating individual, collective, and institutional levels simultaneously, as they were given the chance to work on their interests in collaboration with experienced journalists and actively involved with a specific community and the issue all cared about.**

From the facilitator's and independent training institution's perspective, there might be still some doubt about the level of critical consciousness favored by these practices and whether they are not mere epiphenomena in institutional academia where students are more concerned with declarative knowledge.

Despite that, **thanks to the engagement of the media organization, the mentoring team remained committed to fostering more discussion into the learning space around difficult themes such as environmental protection, city regeneration and neighbours' self-governance** to "make it possible for teachers and students to use their discomfort to conduct new emotional (co-)understandings" (Goralska 2020, 117).

Conclusions

The study emphasizes the importance of student motivation and active participation in the educational process, driven by emancipatory and empowerment intentions, guided by principles of freedom, care, and responsibility.

The service learning format proved to be of high value both to students and multi-stakeholders, especially the local media. It integrated their sense of responsibility for regeneration and preservation of the environment, simultaneously, liberating them from negative emotions that hinder collective learning and meaning making.

Likewise, the solidarity developed with the practice of facing uncertainty through taking care of each other built greater social cohesion around a specific ecological issue – the well-being of bees.

The mentoring team also realized that certain wicked problems may be unsolvable, and that our concerns and dissatisfactions serve as motivation to persist in sustainability efforts, seeking improvement and potentially achieving more systemic changes and mind shifts in individuals and institutions.

This collaboration provided us with the opportunity to collectively experience and reflect on specific contributions to sustainability, instilling the confidence to embrace risk.

The role of the local media in empowering students to act as changemakers cannot be overstated, as it allowed them to transform

their eco-fears and the feeling of isolation in their environmental struggle into collaborative intent and ultimately, an impactful project.

In higher education, as well as in other levels of education, fostering collaborative working dynamics, networks, and communities of practice (Wenger 2001) is imperative. It is essential to progress and strengthen a collaborative culture that can inspire facilitators and students alike.

Our wish that this work becomes a source of inspiration, prompting a more structured inclusion of the professional uncertainty for sustainability dimension in the training of education professionals. This entails designing curricula that embrace student participation and integrating media organizations, leveraging their mission-driven, experienced journalists who can serve as both role models and mentors.

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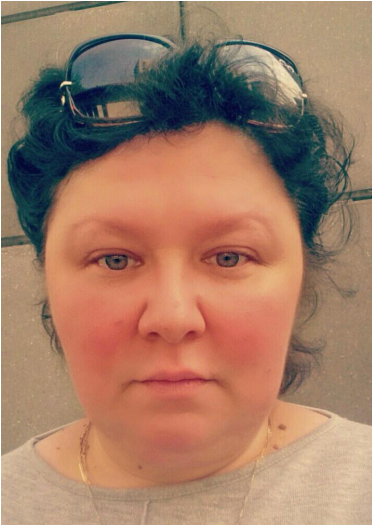
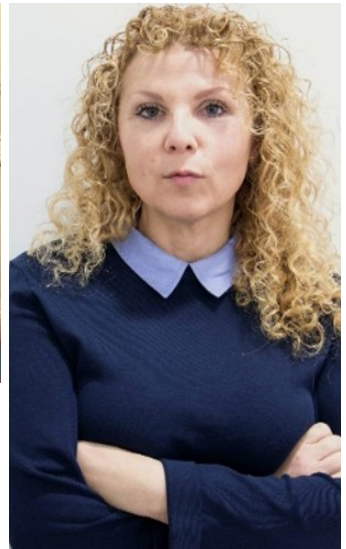
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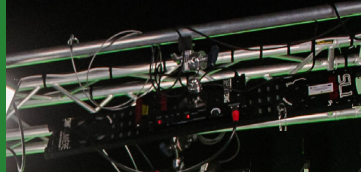
The study emphasizes the importance of student motivation and active participation in the educational process, driven by emancipatory and empowerment intentions, guided by principles of freedom, care, and responsibility.



The authors



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Cases of Sustainable Media



Booklet 1

SUMED (Sustainable multidimensional media contents) partners – INNOCAMP.PL, University of Gdańsk, Universidad Politècnica de València, Turku University of Applied Sciences and University of Malta - share the ambition to increase their organizations' social impact. Media education must respond to societal and environmental calls for sustainability, as well as health and well-being at work.

In this booklet we ask: are carbon consciousness, constantly changing media, and sustainable working methods acknowledged in both working life and higher education institutions? What are the various ways of adapting to them?