Short Form Videos for Sustainability Communication

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Abstract. Much sustainability communication has been in the realm of corporate reports of performance. While rigorous documenting efforts of corporate sustainability activity are helpful, there is limited reach of these materials beyond the scope of the boardroom. Few efforts have been made in corporate sustainability reporting other than to issue text documents. Some researchers even posit that the corporate community is "unwilling" to engage the wider stakeholder community on sustainability issues. But what if this limited reach of business communications is because the conversation is so intractable that it is considered off mission? The interaction required for two-way communication and "real dialog" may strain existing human resources. This might even demand a trained "sustainability communicator" that would interface with the planners and producers of the sustainability activity and disseminate this activity to stakeholders.

Short of hiring an additional professional, perhaps the issue is not so much "willingness" as knowing how to address sustainability communication in an ICT Setting. This paper will articulate how to augment corporate sustainability reports by addressing key points in developing a short format video. These videos can offer a touch point to engage stakeholders and draw them deeper into existing sustainability efforts and documentation. It's argued that this is a cost effective addition to the toolbox of sustainability officers. Research indicates a trend that these videos can influence positive affect and content retention. Sustainability communication opens up a range of perspectives on the definition and theory associated with concepts of sustainability and communication. A brief overview of the literature and its measure is presented with a dialogic perspective in mind.

Practical matters of the video length, production methods and design are described. Potential projects can be evaluated with the sustainability testing rubric advanced by Polk, Reilly, Servaes, Shi and Yakupitijage. A step by step guide to sustainability communication facilitated by short form video will also be described. An easy to digest "layman's handbook" is included. This includes a number of examples of short form videos addressing sustainability.

Keywords: communication, video, sustainable growth, abstract, corporate reporting.

1 Objective, methodology, and structure

The purpose of this paper is to provide a short form video development handbook based on research in sustainability communication. The paper will first explore some theoretical underpinnings and background in the integration of diffusion theory and developmental work to give a basis of understanding. Some examination of efficacy in video research and helpful statistics for online video are made. The bulk of this endeavour is outlining in simple language how to produce short form video for use in sustainability. The resulting handbook section of the paper is suitable for use by non-technical speakers of English and is written to be widely accessible.

2 Why are short form videos needed in sustainability communications?

The emerging field of sustainability communications has historically been textual and either academic or corporate. Examples of this are journal articles and annual sustainability reports. Recently communication agencies as well as popular cultural efforts have emerged that integrate media efforts beyond the classroom and boardroom. Examples of these are 350.org, green.tv., sustainia.me. Cable access channels have emerged from the USA that indicate efforts at producing environmental edutainment. But in this writer's opinion the commercialization of environmental programming is barely based on sustainability science or the needs of development. These cater to audience and consumer market based proclivities rather than a coherent use of resources for building a healthier society for the future. We need programming that speaks to the better angels of our nature. Also, in our experience many NGO's and environmental researchers are focused on the technical implementation of their projects and are unable to marshal the expertise required for airing their important work to a large audience.

2.1 Diffusion theory in developmental projects

Jan Servaes' work on developmental communication has been particularly influential on grasping a trans/inter-disciplinary theoretical frame. The synthesis of development and diffusion theories of communication is a hallmark of Servaes. We base much of this on his astute integrative work.

> *"Mass communication is important in spreading awareness of new possibilities and practices, but at the stage where decisions are being made about whether to adopt or not to adopt, personal communication was far more likely to be influential"* (Servaes 2008, 167) .

Here, Servaes (2008) examines the role of diffusion as it is applied to development (meaning infrastructure projects) and concludes that personal relationship is most effective in producing the behavior changes required for success. Diffusion theory holds that the combination of mass media and personal appropriation of messages by contact with peers is what moves innovation in society. Servaes view of diffusion argues that participation in the creation of the media by the community is most effective and that mass media augments and supports the dissemination of the knowledge of the community to foster development. So then a consideration of mass communication media contextualized to carry an interpersonal message of sustainable development starts to form.

2.2 Media theory and Sustainability Communication

Claudia de Witt in her chapter on "Media Theory and Sustainability Communication" in the collection of excellent essays entitled Sustainability Communication: Interdisciplinary Perspectives and Theoretical Foundation says "Communication is considered a means of anchoring the vision of sustainable development in society" (Godemann and Michelsen 2011, 79). It is the means by which the communication is transmitted that creates our reality and life in society. The media itself and the content transported is the focus of the research (McLuhan 2013).

> *Much sustainability communication media has been in the realm of corporate reports of performance. While rigorous documenting efforts at corporate sustainability are helpful, there is limited reach of these materials beyond the scope of the boardroom. Most companies are not realizing the potential value of these communications either for themselves or their employees, customers, investors, suppliers or local communities* (Wheeler and Elkington 2001).

"All in all, there is still little evidence of corporate willingness to enter into real dialogue and two-way communication with stakeholders on the internet" (Herzig and Godemann 2010, 16).

But what if this limited reach of business communications is because the conversation is so intractable that it is considered off mission? The space required for two-way communication and "real dialog" would demand a trained "sustainability communicator" that would interface with the planners and producers of the sustainability activity and disseminate this activity to stakeholders. Perhaps the issue is not so much "willingness" as knowing how to practice sustainability communication.

Gregory Unruh, a professor of global business at Thunderbird School of Global Management and author of Earth, Inc., writes, "The question I now hear most often from managers … is not 'Why should we be sustainable?' but 'So what do we do?' (Kiron, Kruschwitz, and Haanaes 2012, 70).

Sustainability science is surely the science of "what do we do?" The problem expressed in the above quote "most often heard from managers" indicates "willingness". It also falls squarely into the field of sustainability practice.

Sustainability practice concerns itself with complex issues like climate change that cannot be solved with simple solutions. Researchers addressing these issues refer to them as "wicked problems", issues that are multifaceted, hard to clarify and twisted into ecological, economic, social and cultural systems. To unravel current wicked problems scientists across disciplines are turning to transdisciplinary approaches (Smith and Lindenfeld 2014, 182).

2.3 Tipping point

Early research into the effect of mass communications suggests that new ideas spread interpersonally. This is described as diffusion theory (Rogers 2004). Diffusion theory, popularized by Malcom Gladwell's book *The Tipping Point* (2006), considers the role of moments in the advancement of a new idea that culminate in widespread adoption.

Shortly put - diffusion theory and research indicates that the antecedent of the adoption of a new behavior or conceptual understanding is first interpersonal communication which is then fostered by mass media. "Word of mouth" advertising being the best.

> Let's look at the facts. According to Nielsen, 92% of consumers believe recommendations from friends and family over all forms of advertising. WOMMA and the American Marketing Association (AMA) decided to find out exactly what brands were doing about that fact. In a recent study, 64% of marketing executives indicated that they believe word of mouth is the most effective form of marketing. However, only 6% say they have mastered it (Whitler 2014, para. 5).

In the last 15 years or so social media and online video are blurred with the experience of "word of mouth" as personal communication patterns are evolving with advances in technology. It's our contention that evaluation of media through a well-constructed rubric of sustainability assessment will accelerate the adoption of sustainable development. A new "norm" is enabled as the media is dispersed through social, online, and broadcast networks. In summary - diffusion theory put into practice through sustainability evaluation makes a good recipe.

> The Institute for Sustainable Communication (ISC) is confident in the ability of new media *"to increase the understanding of sustainability best practices and to assist*

individuals and organizations in adopting more sustainable print and digital media workflows aligns with Earth Day" (Godemann and Michelsen 2011, 85).

The role of mass media for sustainability communication should be seen critically. On one hand, television has the potential to reach a broad audience, on the other hand, the complexity of sustainability communication conflicts with a mass media strategy of emotionalization in order to increase popularity (Norrick-Rühl and Vogel 2013). Through the use of short-format video we attempt to bridge this gap by "pointing the way" to the richness that sustainability projects offer.

3 What do we do to make short form videos for sustainability communications?

What should the affective features of this sustainability media be? How should it be produced? What should the content be? What creates the most effective messaging? How can we measure this? And when sustainability practice is applied to communication, how can we take the knowledge gleaned and inform those practicing sustainability?

Jan Servaes et al. (2012) has been using a useful format for understanding development projects which emerged from a review of the assessment criteria of leading developmental projects existing frameworks of communication for social change.

We considered this overview as a practical rubric to assess sustainability communication from a high level. What appears is an overview using fundamental concepts or building-block terms that could be generally agreed upon as guiding principles in sustainability. The framework provides a way to evaluate media and guides us to a practical outcome. It also gives indications about what to measure to indicate the success or failure of the work.

3.1 The Rubric

Table 1: Sectors of development and indicators

Indicators for sustainability	Sectors of development	Health	Education	Governance	Environment
Actors	Structural				
	Conjunctural				
Level	Local				
	National				
	Regional				
Development communication approach	Behavioral				
	Mass communication				
	Advocacy				
	Participatory communication				
	Communication for social change				
Channels	Face-to-face				
	Print				

	Radio				
	Television				
	Information and communication technology [internet]				
	Telephone/cellular Phone				
Process	Persuasion strategies				
	One-way transmission				
	Interactive dialogue				
Methods	Quantitative				
	Qualitative				
	Participatory				
	Mixed methods				
Message	Was it developed by the community?				
	Was it received?				
	Was it understood?				

Adapted from Servaes et al. 2012.

The rubric provides a simple checklist and scheme to follow as a communication project is undertaken. Polk et al, (2010) outlined four categories for evaluation of sustainability developments, health, education, environment, and governance. Additionally, eight indicators were used to describe these four categories in detail.

> Eight indicators were selected to assess each of the categories: actors (the people involved in the project, which may include opinion leaders, community activists, tribal elders, youth, etc.), factors (structural and conjunctural), levels (local, state, regional, national, international, global), types of communication (behavioral change, mass communication, advocacy, participatory communication, or communication for sustainable social change—which is likely a mix of all of the above), channels (face-to-face, print, radio, TV, ICT, mobile/online), messages (the content of the project, campaign), processes (Diffusion-centered, one-way, information- persuasion strategies, interactive and dialogical), methods (quantitative, qualitative, participatory, or in combination), and our final indicator is the clarity, reception, and production of the message. We considered whether the message was developed by the community? Was it received and understood? (Polk et al., 2010, p. 40)

3.1.1 Developing a practical guide from the rubric

While the quote above provides an overview of the meanings of the rubric categories, the application of the rubric to the included handbook provides an understanding of its practical usefulness. What follows is this author's understanding of the questions one would ask when applying the scheme.

3.1.2 Actors

Who are the people involved in the project? In order for the project to be sustainable the design must consider all the stakeholders involved. How can we include as many stakeholders as possible in the development?

3.1.3 Factors

Structural and Conjunctural. What are the supporting issues that provide initiation and capability for the project? What resources allow the project to occur? What mix of issues work together to provide coherence and continuity?

3.1.4 Level

What is the geographic size and targeted audience? What is the scope? Will our other indicators support the intended reach?

3.1.5 Types of communication

What is the means and target of the development communication? Behavioral change of specific individuals in a community? Mass communication through media and ICT? Advocacy for policy reform or to pursue a course of sustainable action? Participatory communication involving stakeholders directly in conversation? Or communication for sustainable social change involving communities and culture (which is described as a mix of all of these).

3.1.6 Channels

How is the message disseminated? In this case we are advocating short form video. What media is used? Is the channel employed empowered through the action of our other indicators? Can we do an additional local radio broadcast in order to promote the video further? Are stakeholders pursued to define the content and produce the media that is used? Do the intended audience use the channel to get information normally?

3.1.7 Messages

What is the content of the project or campaign? What is the "thing" that is being communicated? We are concerned with the clarity, production, and character of the messaging. How were these messages sourced? Are the messages developed for and by the community or target audience served? Are stakeholders indicating a need for this messaging?

3.1.8 Processes

How does the project impact on its message and action? One-approach would entail radio or television political spots, information-persuasion strategies and other personal sales pitches where the receiver can return feedback, but the sender has a specific agenda to be adopted. Another approach is

interactive and dialogical. This would allow direct contact between the sender and receiver with fairly equal give and take.

3.1.9 Method

What are our measuring tools? How are we systematically applying our project? How do we fit our measuring to the development rather than how do we fit our development to the measure. In other words our tools to determine success should address the project at hand rather than try and fit our projects to an existing assessment methodology that might not apply in the current situation. Does our method allow participation by stakeholders through a qualitative tool? If quantitative are our results understandable to the stakeholders? How can we involve those served by the development in the measurement process? How are we delivering our results?

3.2 Charting the Rise of YouTube

YouTube embodies many of the key elements of sustainable development. It offers a platform for the creation and publishing of media to a wide audience at a low cost. This capability is relatively recent in the development of media forms and has become ubiquitous in first-world nations – it enables opportunity in third-world nations when coupled with other integrated communications technologies and micro-finance (Visconti and Quirici 2014).

Some facts about YouTube's reach ("statistics@ www.youtube.com," 2014):
- More than 1 billion unique users visit YouTube each month.
- Over 6 billion hours of video are watched each month on YouTube—that's almost an hour for every person on Earth.
- 100 hours of video are uploaded to YouTube every minute.
- 80% of YouTube traffic comes from outside the US.
- YouTube is localized in 61 countries and across 61 languages.
- According to Nielsen, YouTube reaches more US adults ages 18-34 than any cable network.
- Millions of subscriptions happen each day. The number of people subscribing daily is up more than 3x since last year, [2014] and the number of daily subscriptions is up more than 4x since last year [2014].

In regards to our target audience 92% of 18-29 year olds watch videos on a site like YouTube or Vimeo (Purcell 2013).

From these figures it is clear that placing the video on YouTube is a good choice to host videos.

Other reasons for hosting on YouTube include 1) the standard and recognizable interface design, 2) The reliable streaming internationally, and 3) the ease of use in uploading, managing, and placing the video in the questionnaire web site. While the purpose of the study was to focus on the themes of the video itself, it should be mentioned that YouTube videos generally have a social component.

The length of YouTube videos is another aspect of the service. 20% of videos are within one minute, which is the largest group of any duration. The next group is between three and four minutes and contains about 16.7% of the videos (Cheng, Liu, and Dale 2013). The average length of a YouTube video is three minutes and 53 seconds. The average length of local television news spots is 68 seconds, and two minutes and 26 seconds for national network packages (Pew Research 2012).

3.3 The efficacy of short form video with environmental features

Ogden (2015) completed a study that compared short form video production methods and efficacy viewed on the the youtube platform. The goal of this study was to devise a means of assessment for short-form videos that carry sustainability messages. Short-form video was tracked because the researcher had experience in the development and production of short form-video media. Also, the format has shown a particularly dramatic rise through the propagation of YouTube. The results of the study were largely statistically insignificant but some data trends are worth mentioning. The study asked college aged students from both the University of Malta and James Madison University of Virginia, USA questions regarding their affective experience of three different videos and a group that watched no video. The videos were a one minute video with "talking heads" or just head and shoulder shots of people talking. A one minute video that had these same people being interviewed with some environmental features and a three minute video with similar content that also had environmental features. Below is a graph of the results we are presently interested in.

Table 2: Error bar graph affective mean rating scores graphed across nationality
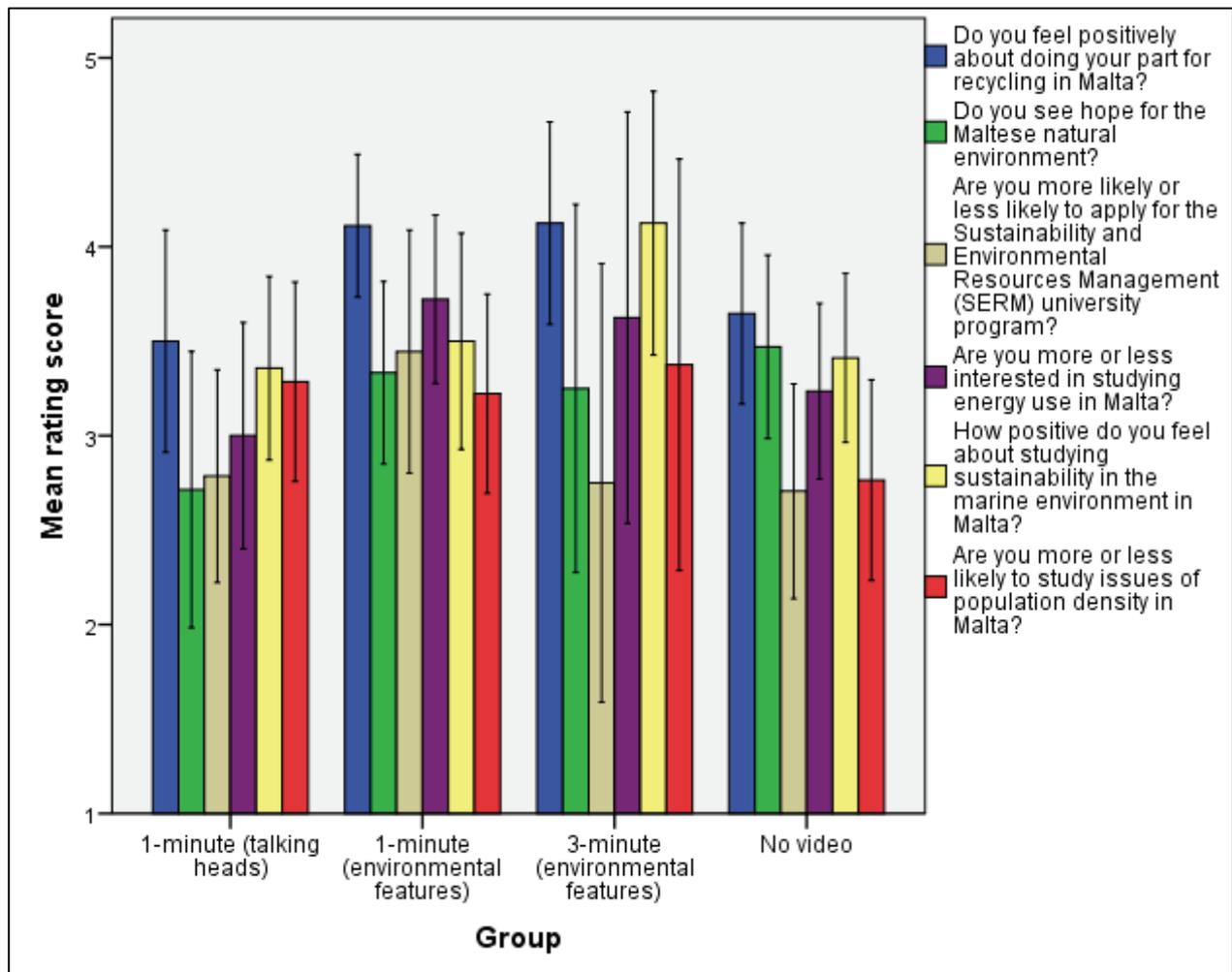
Adapted from Ogden 2015, 58.

The error bar graph displays the 95% confidence interval for the mean rating score provided for affective measure. The size of the error bar depends on the size of the sample – the bigger the sample

size the smaller the error. Comparing the graphs, the trends in scores show visibly higher affective scores of the two videos that have environmental features while the scores of the "talking heads" video with no environmental features and those that watched no video are comparable.

There were mild trends that videos with environmental features are preferable to not watching any video and/or a video with "talking heads" . What was most interesting was that watching " talking heads" shaped comparable affective scores than not watching any video and on some items "talking heads" indicated slightly more negative scores than not watching any video at all.

Other research confirms preferences for images of lush green landscapes with water (Hartmann and Apaolaza-Ibáñez 2010). Point being, viewers tend to prefer environmental imaging in the media they see. The implication from this research is that favorable effects result from including images of natural landscapes with vegetation and additionally the presence of clean water.

> Creating a well-produced promotional video including stakeholders, and images of the local biotope, shows in these statistical trends to be an effective way to promote positive affect and make memorable points about a program to an intended audience (Ogden 2015).

4 Implementation

Sustainability science research and design are laudable. Corporate sustainability activity well documented. But unless this is diffused into the wider population the information remains arcane. Content guided by this definitive sustainability rubric is then placed in circulation through an integrated business model of marketing and distribution. With the looming concerns of climate change and the emergence of the digital single market an EU audience is hungry for news and information regarding positive efforts toward sustainability. The following handbook offers a practical guide toward that end. The handbook was formulated for a "lay person".

5 Handbook for Sustainable Communication & Short-form Video Production

This handbook (Ogden 2015, 89–101) describes the basic format of a short sustainability video. It offers production and planning advice and is based primarily on Servaes rubric for sustainability assessment (Servaes et al. 2012). Each section builds on the previous. So although one could jump around in the handbook as a way to get familiar with it, it's best to follow sequentially. Included is a link list of example videos for inspiration and study.

5.1 Planning – pre production

5.1.1 Think about it, sustainability knowledge

When making a video about sustainability:

First watch some short videos related to sustainability that other people have made.

Then read a bit about the topic of sustainability to help guide the work.

There is a link list at the end of the handbook for short form videos. Additionally, there are some other handbooks on sustainability to get started with. Sustainability issues can be complex. A short form video might only be a guidepost along the way to help people find answers to tough problems. Use the included links to get started and the make some searches on the subject you are interested in. This will generate ideas and conversation starters.

5.1.2 Speak with co-workers, friends, and family

Talk to the sorts of people that would be interested in the topic.

Ask them questions about what sustainability means to them and how it affects them.

Make some notes.

Think about what the responses are and how it affects them personally.

5.1.3 Gather a team.

Who are the actors in the project off camera and on?

Network to find interest and skills for video making.

Identify an entertaining friend that would like to be in the video.

Identify a camera person.

Who will edit it?

What authorities want to help?

Financial help?

Facilities?

Technology?

5.1.4 Speak with an expert

Find an expert and have a conversation with them about their ideas of what would make an effective sustainability video. For instance if making a video about recycling talk to an earth science teacher or call up a local recycling plant and ask to speak with a staff member. Or to make a climate change video call the local television or radio station and talk with the weatherman or someone on the staff that makes the weather broadcasts.

Who are the actors in your project off camera and on?

5.1.5 What story do you want to tell

Sustainability topics: Health – Governance – Education - Environment

After reading up on the subject, there should be a clearer idea about what can be said and shown.

Once the subject is defined a plan must be made to use the short format of the video.

Short form videos limit how much can be presented.

Make a plan

What is the script?

Who is the audience?

Make the script relevant to the audience.

Who will appear? Get their informed permission perhaps even written.

For example will the video cover a health topic like organic food? How is local government working to help the poor? How are local school issues in education important? Are local street trees in the community plentiful and well kept?

Remember this is a short video so in the story consider just teasing the audience so that they will be interested in the subject. Then direct them to find more information through a link or a suggestion to read a book.

5.1.6 How far is your reach?

What level is this work for - Personal, Local, Regional, National, International, and Global?

Is this project just for fun or to learn something?

Is it to show to friends and family?

Is it for a company's board meeting?

Is it for the high school class?

Will the video be shown to government leaders?

Will it go to television as a public service announcement?

Is it a commercial project?

Decide the scope of audience and then think about what screen(s) to be on and what resources are needed to place the video there.

5.2 Production

5.2.1 What resources are there to make a video? What factors support the video?

Consider what resources are available to shoot the video. Is there a professional camera to use? Far reaching videos have also been made with a simple cell phone camera as well. How much time is there? What camera skills are in the team? How will the video be edited? What is each team member's role?

Who is motivated to help with the video? What is the budget? Are there some people who are interested in helping with their time but not with money? Are there people interested in contributing money only?

Think about all that might be needed to get a project like this done and how each resource might be related.

Perhaps team members are also interested in networking. Consider the project from as many perspectives as possible. Is there food provided for the team? What transportation will move the team and gear to the shot locations? Where is the edit room? Can these things work together somehow? If resources are small ask the team for what is missing.

5.2.2 What locations will be featured? What will be your environment?

Camera Framing

Will the video be outdoors or inside buildings – or both? Think about how those places will look though the viewfinder of the camera. Make a brain storm list of these places. As many places as possible. Then think about how to get access to those locations and cross off the ones that don't make sense. Make appointments when possible for those locations that are obtainable.

Lighting

Consider what time of day it will be there and what the light will be like on the shot locations. Shoot as much as possible with the light or sun on the front of the subject and on the back of the camera person. Sunny days are the best and sunny days at sunrise or sunset are spectacular. Planning a shoot at sunrise or sunset can bring enormous production value to the project.

5.2.3 How do these places, and people tell a story?

Bear in mind how each of those locations you shoot can add something to the story.

What activities happen at those sites? Are they busy or serene? Are they noisy or quiet?

Picture the people you may want to interview there? Can voices be recorded at these sites? If not consider recording the interview at a place where it's easy to hear and put the voice over these scenes. Make some specific notes on these observations. Knowing your shot locations before using your camera will enhance the shoot.

5.2.4 Start to pull the project together.

Now make a list of all the places and people you want to include and what those shots will look like. Sketch it out on paper if possible – even stick figures can help to work out where the camera should be and where you want the subject. Doing this can help determine what the places you have chosen will look like through the viewfinder.

5.2.5 Schedule your time, places, people, gear and shots.

Now make a schedule to shoot the video.

How much time is there? How many places will be covered? Are these places public or private? Is permission required to enter the sites? Contact locations ahead if possible– some great spots might only take a phone call or a friendly favor to allow a video camera recording. What camera gear is needed? Shoot in the best light. Perhaps some trips will only be a test shoot to get an idea of how the final shot will look. Determine what time of day the shot will be.

Get in touch with the people you want to interview and make a date with them. Tell them where and when to meet you and your crew (if you have one). Tell them to wear solid color clothes because stripes don't work well in video.

5.2.6 Set up the shots

Arrive to locations early to look over the place. Set up before people will arrive and get ready to shoot when they come. That way they will see that a clear plan has been made. Having a plan helps people feel more comfortable on camera. This is because some people are shy or unfamiliar with being interviewed and it builds confidence to know that the people behind the camera are organized and know what they are doing.

Sometimes when setting up to make a video shoot a passersby may become interested. That's great. Camera shoots are interesting. If curious about these onlookers make an introduction. Perhaps passerby would like to be interviewed. It's great to get a local person's perspective on a place, and even better if they speak about on the video. This adds intensity and authenticity. Make sure these participants are informed what the video is for and get their permission.

5.2.7 Now there's footage

Congratulations. The project is 1/3 the way through. Now that the camera work is complete, it must be edited. Backup the work. Save often!

5.3 Editorial

Clear, easy to understand, well produced.

Take a look at the material. What app will be used to edit? Bring the video into the edit program and look at how the video pieces tell the story. Cut out the bits that are unclear or unflattering to the subjects. Start to match video pieces together. Sustainability video should be clear, easy to understand and well produced. Pick the shots that are best lit. Look back at notes from pre production. Think about what will best bring the original message across. Time spent watching all of the video will show how each piece might fit together. Label each clip. Consider the length of time aimed for and pick the best pieces that start to add up to that amount of time. Consider each part of the video as related to all the rest.

5.3.1 Music

Pick music that is interesting – better yet, find a local musician and ask to use their music. Just add some at the beginning and at the end for spice. After you get the video almost done perhaps fade in some music here and there to taste. It is easy to overdo it with music. There is useable music on

YouTube. There is music at the free music archive as well. Make sure you give the artist credit! http://freemusicarchive.org/ . Make sure that you have the rights to use the music you chose.

5.3.2 Finishing

After there is an edit of the video that portrays the intended story, get others to take a look at it and offer advice. Wait until the video is pretty much completely edited before you do this. It's difficult for people to imagine what a video will be like before it is completed. Feedback before this point from people unfamiliar with the process can be confusing (unless they produce or edit video themselves). Get feedback from those originally spoken with in steps two, three and four. Send the video to a favorite expert and ask their advice on the topic. After this feedback, take some notes and let the video sit for a little while and come back to it. It is surprising how much taking a step back can refresh the eyes. Put together the opening credits and end credits and any web links that are important for viewers. Get your team to have a final look. This is called: prescreening.

5.4 Publishing

5.4.1 Showing the Video

What Channels will be used? Once there is an initial version completed decide who will see the video for an initial public screening. Is it just for friends and family? Is it for church or school? Will it be played on a computer screen or big screen TV? Perhaps have a viewing party so that the team can show off the creation and celebrate all the hard work.

Will the video be small enough in file size to be played on cellphones? Will the video be seen in a large auditorium before another event? Perhaps advertise it beforehand and make sure it is printed in the program along with credits and links to more info. That way people will know what to expect.

5.4.2 Online Video - YouTube or Vimeo?

What Channels will you use? Of course, there are many places online to share video. YouTube has many videos but it's easy to get lost in the crowd. There is a mish mash of quality. Vimeo offers the most sustainability videos. Perhaps this is due to Vimeo's reputation as a place for quality independent productions rather than merely simply thrown together video from a cell phone with no plan other than to show a cute dog.

5.4.3 Social media

Share the media with friends online. Here's a suggestion: place the video on Vimeo or YouTube and then link to it in an email address or any other social media like Twitter or Facebook – rather than uploading the video itself everywhere. Encourage conversation about the sustainability topic online in the comments sections.

Further promotion can be made through the efforts of your team in social media. Use email, Facebook, and twitter to promote your work. Create a conversation to carry the message as far as needed to reach the intended audience. Send emails to all the people that might enjoy the work. Use social media and email for low budget promotion. A more significant budget may allow advertising and print media to coincide with these efforts.

Perhaps there are online contests that support the topic covered. When contests are entered make sure that all the team members and actors involved know about the contest and can support the effort as well. Ask the social media folks to up vote and like the media.

5.4.4 Measure success! Qualitative, Quantitative?

Will a focus group be used to get feedback on the quality of the video? How many have seen it on YouTube? Find some way to measure. This will help determine the success of the project. How will you know if people got your message? Did people understand what was communicated? Did the team seem to like the experience? Create milestones to determine how much was accomplished from the effort.

6 Online Resources for the Handbook

6.1 Example Primers on Sustainability

EASY: http://epa.gov/ncer/rfa/forms/sustainability_primer_v7.pdf
MEDIUM: http://nbs.net/wp-content/uploads/SME-Primer.pdf
HARD:http://www.unpei.org/sites/default/files/publications/LR%20PEI%20Private%20Investment%20Primer%20%281%29.pdf

6.2 Example Videos
Suggested general sustainability topics. These could be introduced to lead the viewer to consider an expert opinion or a project. Included are inspirational short-form video example.
3rd world development https://vimeo.com/14040516
Bees? – Colony Collapse Disorder? https://vimeo.com/96490334
Bicycling https://vimeo.com/20370519
Climate Change https://vimeo.com/10115174
Corporate Sustainability https://vimeo.com/22998704
Wind Power https://vimeo.com/686604
Composting https://vimeo.com/25875161
Conserving Energy At Home https://www.youtube.com/watch?v=H5s1ia50-aw
Deforestation https://vimeo.com/7003616
Dwindling Environmental Resources https://vimeo.com/85442581
Ecology https://vimeo.com/94594655
Environmental Journalism https://vimeo.com/95903058
Environmental Migration https://vimeo.com/55256795
ECO Graphics (Infographics for the environment) https://vimeo.com/49546067
Green Roofs https://vimeo.com/59568012
Global Farming Practices https://vimeo.com/88226293
Interconnectivity https://vimeo.com/60158286
Lakes and rivers and streams https://vimeo.com/70304864
Local NGO's that have a story to tell https://vimeo.com/57391237
Ocean Management https://vimeo.com/34509047
Organic Eating https://www.youtube.com/watch?v=IzOaB0MQVlw
Pollution https://vimeo.com/106945923
Recycling https://vimeo.com/67692057
Recycling https://vimeo.com/67692057
Species Extinction https://vimeo.com/105722726
Sustainability in Design https://vimeo.com/30388237

Sustainable Development – What is it? https://vimeo.com/14266910
Tree Planting https://www.youtube.com/watch?v=BfCftroZej0&list=PL53E38AD48144BA6A
Vanishing glaciers – fact or fiction? https://vimeo.com/48966552
Water and Sanitation https://vimeo.com/28434329
What does it mean to be "organic"? https://vimeo.com/13788063
Wildlife Conservation https://vimeo.com/53914149
Zero Energy House https://vimeo.com/5793145

7 Closing remarks

Producing short form video from this perspective provides a basis in established guidelines for sustainability practice. The emergence of inexpensive online video and it's distribution infrastructure offers empowerment to the masses on a revolutionary level - similar historically to the invention of the gutenberg press, or the telephone. Having an easy to read and researched foundation with which to document and promote developmental efforts brings comprehension to a newly available and powerful tool. It's particularly important to remember to poll stakeholders, and include environmental features. Finally - don't just make simple talking heads videos - this may actually be the same as your viewers watching no video at all.

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