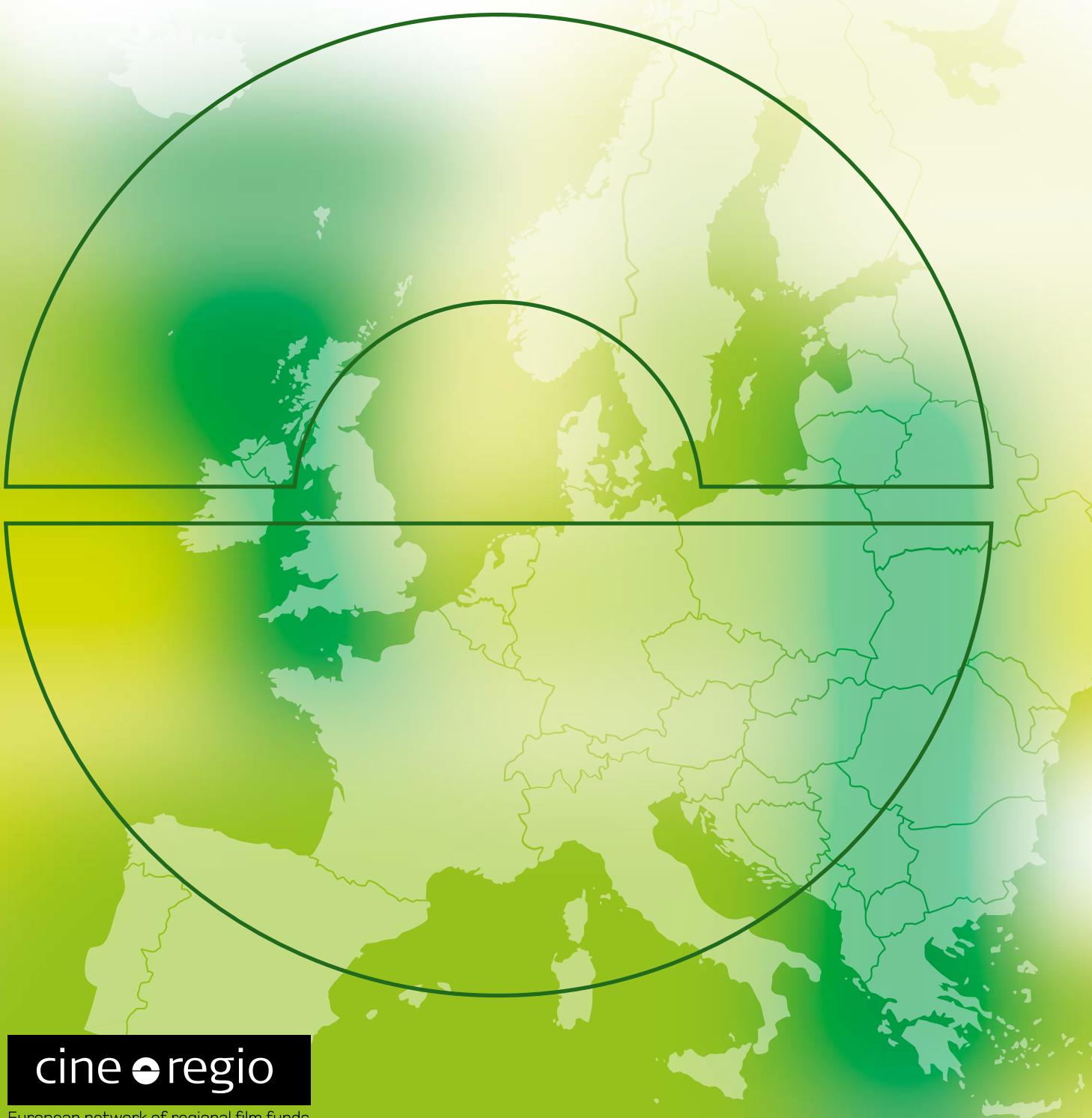


# CINE-REGIO

# GREEN REPORT 2015

## ON SUSTAINABILITY IN THE EUROPEAN REGIONS



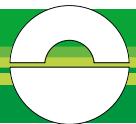
cine • regio

European network of regional film funds



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## LEADING THE WAY FOR CHANGE

The Cine-Regio Green Report 2015 provides an overview of the green activities of the European film industry. It will enable us to discuss the various approaches to sustainable filmmaking, to search for new and different green methods and opportunities, and to inspire our members to develop new directions for further activities.

Cine-Regio is a network of forty-three regional film funds that span twelve EU member states, in addition to Norway and Switzerland. Over the last seven years, an increasing number of European regions have gotten involved in supporting film production and related activities. A growing number of members has recognized the need to engage responsibility in order to limit the impact of Film/TV production on the environment.

In 2012, a number of Cine-Regio members decided to form the Green Regio Subgroup, whose aim is to promote knowledge of sustainable film production and to develop a common European approach that might even include a carbon calculator that can be used by all European members.

The varieties of different sustainable measures that are now being practised in European regions from the UK to Germany and from Sweden to Italy show that there are many different approaches, plans, and projects being developed. These green production initiatives involve feature films, TV series, studio facilities, and training programmes as well as local partnerships. We also recognize that the topic of sustainable filmmaking is new territory for many of us. For this reason, it is essential that we share our experiences, tool, tricks, and best practices. Sharing knowledge is a great step forward!



The production of this report was only possible due to the support of a number of stakeholders, to whom we express our sincere gratitude. First of all, many thanks to our financial contributors and backers: the Sardegna Film Foundation & Sardegna Region. Also, many thanks to the Cine-Regio members who submitted material for this report: Film i Väst - Sweden; Filmpool Nord, Film i Skåne - Southern Sweden; Film Agency for Wales; Screen South; Flanders Audiovisual Fund; Wallimage; Film Förderung Hamburg Schleswig-Holstein; MFG Baden-Württemberg; Commission du Film d'Ile-de-France; PACA, Trentino Film Fund; as well as the Film Commission Torino Piemonte. And last but not least, a note of special thanks to Birgit Heidsiek for producing this report and developing its full potential. Without Birgit's dedication, as well as that of her team, this report would not have been possible. This report is available as a free download on our website [http://www.cine-regio.org/green\\_vision](http://www.cine-regio.org/green_vision)



green pro regio



Filmmakers across Europe are in a very strong position to introduce changes for sustainability. In particular, we must focus on the next generation of filmmakers, whose potential to make a real impact in the future is enormous. By reading this report, you will also be leading the way for change. If you are ready to share knowledge, learn from each other, and raise the awareness of sustainability, the audio-visual industry in Europe will surely move rapidly towards a more sustainable way of producing programming.

**Charlotte Appelgren**  
General-Secretary, Cine-Regio



# FLANDERS AUDIOVISUAL FUND / E-MISSION

## SUSTAINABLE APPROACH

E-Mission, created by the Flanders Audiovisual Fund, is an ambitious project for more sustainable film production. In 2013, a methodology was developed which has since been implemented. VAF (Flanders Audiovisual Fund) has developed an eco-coaching program for Flanders filmmakers, and it collects data on carbon emissions related to their projects.

## BEST PRACTICE GUIDE

Different tools were developed by the e-Mission project (2013–Present):

- A brochure detailing green regulations and high-priority measures for the film industry;
- Department by department checklists covering Best Practices for each: production team, location management (catering, waste removal), sets, and costumes;
- Best Practice sheets: these contain concrete information about the strategic choice of locations, the use of bicycles on set, carpooling, communication-in-production booklets, energy-efficient lighting, hybrid cars, organic and vegetarian meals.

These materials (in Dutch) may be downloaded from <http://www.vaf.be/e-mission>. If you wish to receive English-language versions of these materials, please e-mail Siebe Dumon (sdumon@vaf.be).



## TRAINING AND WORKSHOP INITIATIVES

Personal coaching for film professionals and crews, which focuses on production managers to spearhead the crew's effort, lies at the heart of e-Mission. Beginning in September 2013, every fiction feature film or TV series that receives VAF production support is obliged to implement sustainable production methods. Since film professionals do not always know how to produce sustainably, we developed several tools to summarize Best Practices (see above)

and we offer training in the implementation of these measures through a series of personal coaching sessions.

The four phases of coaching are:

- 1) a general information session shortly after production support has been granted;
- 2) a customized coaching session at the start of pre-production;
- 3) a customized coaching session during production (optional); and
- 4) a customized coaching session during post-production (optional).

We help film professionals whenever they come to us with questions or communicate their specific needs.

Some production companies have asked us to organize company-wide seminars; we are delighted to accommodate such requests.

All training and coaching sessions offered by the Flanders Audiovisual Fund are free of charge.

Until spring 2015, all coaching sessions were conducted by Sustainability Consultant Kim Van den Heuvel of Zero Emission Solutions, who has been VAF's partner in the development of e-Mission. In 2015, VAF will in all likelihood transition to a full-time, in-house Eco-Consultant for the following year. The in-house consultant will then assume the responsibility of conducting the e-Mission coaching sessions and training seminars.

The e-Mission Project plans to reach out to Flanders' film schools by developing and conducting workshops for students. It is vital for film students to become acquainted with green production methods in the early stages of their careers.



## SUPPORT FOR GREEN MEASURES

The Flanders Audiovisual Fund chose to provide free coaching instead of inaugurating a financial support scheme in order to participate directly in the evolution of the industry. The resulting benefit is that sustainable film production appears to have a positive impact on production budgets.

An e-Mission certificate has been developed, and it will be implemented in the near future. It certifies that sustainability efforts have been made during the production of a film and that results have been quantified in the energy-, waste-, and carbon-reduction areas.

## SUSTAINABILITY CRITERIA IN THE FILM FUNDING GUIDELINES

The Flanders Audiovisual Fund's internal regulations state: 'Flanders Audiovisual Fund developed a methodology, a set of tools, and a carbon calculator that support film producers and crews in the transition to more sustainable production methods. When production support is granted to a fiction feature, the producer commits to be involved in a coaching trajectory and [is obliged] to make efforts to reduce the ecological impact of the supported film production.'

Participating in the coaching sessions, making the effort to implement green criteria, and delivering a carbon calculator that has been completely filled out are mandatory in order to receive the last installment of the allocated production support (10% of the total amount).

## CARBON CALCULATOR

We developed a carbon calculator for the Flanders film industry. It's an Excel tool with 11 Tab pages, which include:

- Instructions on the use of the calculator
- General information about the film production
- Transportation
- Electricity use
- Generation of electricity
- Heating
- Waste
- Catering
- Hotels
- Other topics
- Carbon emission analysis.

We opted for an Excel tool instead of an online one for several reasons. First of all, it's easier to update the template of the carbon calculator whenever it is necessary. We can do this ourselves without having to hire web developers. Secondly, producers are familiar with Excel, so any potential initial hesitation is reduced to a minimum. Lastly, producers can track their carbon emissions as the production goes along. The calculator can thus be used to define the scope of sustainability efforts and it can also play an important role in production decisions.

Some additional tools have been developed to calculate ecological and economic turning points for basic production decisions:

- With the first tool, one may calculate the point at which it becomes desirable to book the crew in a hotel near the set instead of having them drive home and back. This tool calculates a figure that is based both on carbon-emission and budgetary considerations.





- With the second tool, one may determine at what point it becomes desirable to rent a hybrid instead of a traditional vehicle. This figure is also arrived at by factoring in carbon-emission criteria and budgetary considerations.

The carbon calculator and the calculation tools are currently available only in Dutch. They may be downloaded from <http://www.vaf.be/e-mission/>

## SUSTAINABLY PRODUCED FILMS

From September 2013 to March 2015, 22 feature films and 7 TV series from 18 different production companies have been involved in e-Mission. These projects have been (or are being) coached, and their carbon footprints are being tracked.

The first indications are promising. The average carbon emission of films that were tracked during e-Mission's developmental phase amounted to 83 tons per film. None of the films that were involved in the e-Mission project since September 2013 appear to have exceeded 50 tons of carbon emissions. Nevertheless, we want to stress that we will only have a clear picture of the results once these aforementioned projects have been produced and their respective carbon calculations have been finalized.



## COLLABORATION WITH SUPPLIERS

To tackle recurring issues that productions face, we approached potential partners, found solutions, and reached agreements that were designed with the entire film industry in mind. These include hybrid car rentals, separate waste collection, rental of energy-efficient lighting, and the use of biodiesel generators. Collaborating with these partners is, of course, optional. Producers remain free to work with whomever they wish.

## GREEN GUIDE

The e-Mission handbook was first published in 2010. It's a guide for a greener audiovisual sector in Flanders. The eighty-page handbook contains:

- green measures for the production office, location shooting, and studio production;
- an address guide with a list of organizations providing green services and products (facility companies, catering, energy, waste management, office and printing supplies, transportation, and environmental groups).

The e-Mission handbook was updated in 2014 and is available for downloading at [http://issuu.com/screen\\_flanders/docs/emission\\_gids](http://issuu.com/screen_flanders/docs/emission_gids).

The handbook is currently available only in Dutch.





# WALLIMAGE

## SUSTAINABLE APPROACH

In the Wallonian part of Belgium, the ecological impact of Film/TV production has not yet been studied, nor has it been either taken into account or measured. Even so, this sector has an undeniable ecological impact that is far from neutral.

Ecological monitoring of Film/TV production requires information on energy consumption, electronic equipment use, transportation, and waste generation because media productions take place in sensitive natural and urban environments.

## BEST PRACTICE GUIDE

In 2010, freelance Eco Adviser Sophie Cornet wrote a Best Practice Guide on behalf of the Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie Bruxelles. The regional fund Wallimage has adopted it. This Eco-Cinema Guide is a Stage I analysis, which concentrates on points of contact between the Film/TV sector and the environment. Its purpose is to offer cutting edge ecological approaches and techniques. Stage II will implement these approaches and techniques.

The fifty-nine-page Eco-Cinema Guide covers all the different departments of a Film/TV production: Director, Set Design, Costumes & Make Up, Lighting, Cameras, and the Production Office. The chapter devoted to the Director, for example, deals with transportation, in other words, choosing between trains, planes, carpooling, taxis, and bicycles as well as organising truck loads more efficiently in order to minimize the number of deliveries. Aside from transportation, the Guide also deals with the criteria involved in selecting hotels and catering services. Ultimately, all of these decisions should be discussed with the Director. With respect to Set Design, the use of wood panelling treated with formaldehyde for moisture resistance is discouraged. For Costumes, the Guide lists available fabrics that have an eco-friendly stamp of approval.

## SUSTAINABLY PRODUCED FILMS

The first film that Sophie Cornet tested for ecological impact was *Une chanson pour ma mère* in 2011. The green measures taken during this production included discontinuing the use of disposable cups, in place of which cast and crew members were given their own glasses. Plastic containers replaced glass bottles. Organic produce was chosen for Catering. The Set Design Department constructed sets with recycled and reused materials.

Costume designers reused costumes. The production also limited the CO<sub>2</sub> emissions generated by transportation vehicles. They even had an electric car. The cast and crew were given accommodations in a hotel near the set, where they arrived via carpooling.

## TRAINING AND WORKSHOP INITIATIVES

The Brussels-based organisation Accompagnement des Compétences Audiovisuelles (L'ACA) has organised a programme consisting of training, master classes, and conferences for Film/TV professionals in Wallonie. Among the many workshops conducted in Brussels, one is devoted to sustainable Film/TV production, and it is held every two years. In April 2015, an ACA workshop highlighted the cost-saving benefits of green production methods.

The ACA gives Production Executives, Directors, Production Managers, Line Producers, and Supervisors of Post Production the chance to benefit from inspiring examples, such as "How to save money with green production". This is how Film/TV professionals can acquaint themselves with the current realities and challenges of green production and how they can employ best practices that allow the design of a more collaborative, eco-friendly, and economically advantageous economic model.

The following consultants shared their experience and knowledge:

- Sophie Cornet, Consultant, Eco-Cinema Cultural Sector – a presentation of Best Practices that have already proven themselves in Belgium
- Sophie Delorme, Ecoprod/Director of France Télévisions RSE – an example of a French green production
- Antoine Geerinckx, CO<sub>2</sub>Logic – examples of American green production methods

[www.bruxellimage.be](http://www.bruxellimage.be)

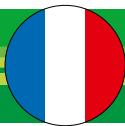


[www.cinemabrussels.be](http://www.cinemabrussels.be)



[www.screenbrussels.be](http://www.screenbrussels.be)





# ECOPROD - ILE-DE-FRANCE FILM COMMISSION / PACA REGION

## BEST PRACTICE GUIDE



The Ecoprod group develops and provides film professionals with free tools to reduce the ecological footprint of their productions ([www.ecoprod.com](http://www.ecoprod.com)). The Green Production Guidelines published in 2012 is one of those tools.

It was inspired by the Producers Guild of America's Green Guidelines, and it was refined by feedback from industry professionals. The Ecoprod Guidelines are organized by chapters: Production Office; Transportation of Crew Members; Hotel & Catering; Transportation of Equipment; Studios & Set Design; Lighting; Equipment Rental; Wardrobe and Make-Up; and Post-Production.

Updated every two years, the Guidelines include timely recommendations as well as the latest technical innovations. Hard copies are available at the offices of Ecoprod partners and at film industry events. The Guidelines are also available as free download on our website.

## TRAINING AND WORKSHOP INITIATIVES

Ecoprod conducts one workshop every February for production managers, lighting technicians, and other crew members during its annual Location Expo, which is organized by the Ile-de-France Film Commission and is held in conjunction with professional film organisations. A handful of experts impart their ecological expertise to and share their experiences with newcomers during roundtable discussions.

In addition, a new training program has been organized. Audiovisual companies that are signatories of the Ecoprod Charter may enroll employees in a free training program conducted by sustainability development experts and green service providers, e.g., waste recycling companies.

The sessions are limited to 10 participants in order to facilitate exchanges and to enable the dissemination of best practices. This training program intends to support the implementation of green practices for audiovisual suppliers, including equipment rental firms. Participating companies are expected to submit a progress report every two years in order to monitor their progress as well as their application of green practices as imparted by the training seminar.





## SUSTAINABLY PRODUCED FILMS

Among the French feature film productions that have already implemented green shooting practices is André Téchiné's drama *L'homme qu'on aimait trop* (*In the Name of my Daughter*), starring Catherine Deneuve. It celebrated its premiere at the Cannes Film Festival in 2014. An eco-supervisor implemented green practices thanks to the "Agir plus" funding program of the PACA Région. Among its many undertakings, PACA Région manages green catering as well as the recycling of wardrobe and set material.

One of its most important tasks is raising awareness among crew members who are not accustomed to green shooting practices. A growing number of production teams are relying on Ecoprod tools.

The actual number of productions implementing green practices is difficult to establish, largely because producers can use tools other than the Carbon'Clap calculator, and because Ecoprod does not require mandatory reporting. Feedback from unit managers, nonetheless, continues to be more and more positive.

## COLLABORATIONS WITH SUPPLIERS

The Ecoprod group didn't initiate partnerships with suppliers simply in order to obtain discounts; however, the group did enter into a partnership with Recylum, a lighting recycling eco-organisation, in order to bring concrete, no-cost green solutions to the audiovisual sector.

Recylum provides lighting collection containers for an audiovisual company's office and studio, and it later collects the used light bulbs for recycling. Furthermore, the Ecoprod group is considering additional partnerships with electronic equipment recyclers.

## GREEN GUIDE

Ecoprod plans to publish a Green Guide that includes a list of sustainable suppliers who operate within the framework of the Charter. Ecoprod launched a Green Charter in 2014 for audiovisual companies that either wanted to inaugurate sustainable production practices or wanted to develop relationships with sustainable suppliers.

The objective was to raise awareness among key players for strategic investments and / or technical modifications which will, in the future, be required by la. Moreover, the National Cinema Center (CNC) implemented a new funding system with sustainable development criteria. Thanks to its efforts, the institution now assists companies in investing in new technologies.

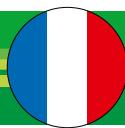
Studios and audiovisual technical service providers can get 40% - 60% support for their environmentally-friendly investment costs. The CNC can also support up to 70% of the cost of environmental studies, including energy audits. In 2014, about ten companies participated in this program, which disburses € 6m per year for sustainability investments.

## GREEN EFFORTS BY BROADCASTERS AND TV STUDIOS IN THE REGION

The two principal French broadcasters, TF1 & France Télévisions, are Ecoprod members. They bring their expertise along with their own policies regarding audience, content, and production organisation. France Télévisions, the main public channel, is trying to reduce the environmental impact of its infrastructure and operations by investing, for example, in energy efficiency for its office and studio facilities.

LED lights have been installed in almost all news and sports studios, and low-energy lighting is being used more often across the full range of its operations. France Télévisions' sustainability strategy also includes setting performance targets that are geared to reducing energy and water consumption as well as to reducing the generation of waste and transportation-related fuel emissions.

All productions must strive to lower their carbon emissions, reduce waste, reuse and recycle all materials, spread the values of sustainability across the supply chain, and achieve all this without any impact on quality.



## PARTNERSHIPS WITH LOCAL INSTITUTIONS

The Ecoprod Action Group includes public and private broadcasters, production support structures, government experts, and the industry's pension fund. It is open to any new investor who is willing to adopt its collaborative working methods, which are governed by a partnership agreement. Participating local institutions include:

- **ADEME:** The Agency for Environment and Energy Management is a publicly-held industrial / commercial company. It operates under the joint supervision of the Ministries of Ecology, Energy, Sustainable Development and Planning, and Higher Education and Research.
- **AUDIENS:** This is a public welfare group dedicated to professionals in the broadcasting, communications, media, and entertainment industries, which supports its members with programs in the areas of health, pensions, retirement, and social action.
- **The Centre National du Cinéma et de l'Image Animée (CNC):** Its principal missions include: regulatory responsibilities; support for the film, broadcast, video, multimedia, and technical industries; the promotion of film and television for distribution to all audiences; and the preservation and development of the film heritage.
- **DIRECTE IDF:** The Regional Directorate for Industry, Research and Environment Ile-de-France is the local office of the Ministry of Economy, Industry and Employment (MEIE). Its mission is the economic development of this area of Paris. As such, it coordinates public policy, the development of industrial and / or service industry SMEs; employment, and consumer protection.
- **France Télévisions:** As a public service broadcaster, France Télévisions must be, above all, an exemplary contemporary business that serves all audience sectors. As part of its longstanding commitment to sustainability development, France Télévisions broadcasts programs that educate viewers on the issues of sustainability and of fair development for all throughout the year.

• **Ile-de-France Film Commission:** This Commission promotes and enhances the attractiveness of the Ile-de-France as a filming location as well as a preferred location for film and audiovisual production.

• **Pôle Média du Grand Paris:** This is an association of companies comprising the Audiovisual and Film Industry in Northern Paris. It is a nonprofit organization that brings together business enterprises, public officials, academics, and researchers. The members cover all areas of the digital media industry: cinema, television, cross-media marketing, CGI animation, and digital archiving.

• **Provence-Alpes-Côte d'Azur Région:** This is an institution in the South of France that is known for its wide-ranging activities. The PACA Région funds over 80 film projects each year. It also supports filmmaking in the region, from production to festival organisation, including such film festivals as the Cannes Film Festival. It also supports the creation of cinemas and their digitization, as well as student access to cinema.

• **TF1:** This is the premiere French television channel and market leader. TF1's activities cover the entire spectrum of production, from audiovisual television and film production to the distribution of DVDs and music CDs. In addition, TF1 produces multimedia content, and it has taken a position in the Pay-TV market with channels in France as well as abroad (e.g., Eurosport).

[http://www.idf-film.com/main/en\\_GB](http://www.idf-film.com/main/en_GB)





# FILMFÖRDERUNG HAMBURG SCHLESWIG-HOLSTEIN (FFHSH)

## SUSTAINABLE APPROACH

In 2011, when Hamburg was named the European Green Capital, Filmförderung Hamburg Schleswig-Holstein (FFHSH) wanted the film industry to make a contribution and it wanted to provide the industry with tools to advance the agenda of sustainable Film/TV production. Accordingly, the Green Shooting Card was introduced at a kick-off event in 2012. With the introduction of the Green Shooting Card, the FFHSH created a green brand of approval for sustainable productions, which was welcomed throughout Germany. Meanwhile, about 40 feature films, TV movies, TV series, shorts, and student films have been awarded the green brand of approval for using verified sustainable production methods.

## BEST PRACTICE GUIDE

For the Best Practice Guide, the FFHSH adapted the Green Guidelines of PGA Green. The motto "reduce, re-use, recycle" all resources is recommended to all the departments of a Film/TV production.

Besides providing basic recommendations for the development phase of a production, the Guide includes specific instructions and handy tips on how to save resources and money in every single production department: the production office, on location, production design, set design, and catering as well as post-production.

The Best Practice Guide may be downloaded from: [http://www.ffhsh.de/de/film\\_commission/gruener\\_drehpass.php](http://www.ffhsh.de/de/film_commission/gruener_drehpass.php). In addition, the Hamburg Film Commission provides a checklist tailored for each department, which includes measures unique to each.



## TRAINING AND WORKSHOP INITIATIVES

In 2014, the FFHSH began offering Best Practice seminars and workshops that feature hands-on demonstrations of the cost-saving benefits sustainable production methods provide. The first one-day workshop covered the sustainable management of a production. The sustainability experts included Nicola Knoch, Eco Consultant on the first sustainably produced German feature film *Buddy* by Michael Bully Herbig, and Philip Gassmann, Producer/Director and Eco Expert.

In February 2015, Philip Gassmann led a half-day workshop for DoPs, gaffers, and production managers on efficient and cost-effective lighting techniques, which included the use of LEDs as well as daylight, which is often underutilized as a light source. The workshop also examined Heliostats, which were developed as a new construction technology for building, but Heliostats may also be used on film sets. They are composed of mirrors that turn with the sun and compensate for its motion in order to reflect sunlight on a predetermined spot.

In May, the workshop series continued with a half-day seminar on production and set design. During the three-hour session, Philip Gassmann explained how sustainable set design can be planned and executed.

It is not enough to behave in an eco-friendly manner on location; the production must also take other factors into consideration, such as logistics and transportation, as well as workflows within the production. The key topic was green set construction, which means the use of eco-friendly materials, methods, and tools.



## SUPPORT FOR GREEN MEASURES

The FFHSH is meeting with producers to investigate the possibilities of initiating support for sustainable production at a very early stage. The film fund consultants call these possibilities to the attention of producers before they apply for support. The FFHSH accepts in their appraisals additional measures that producers take, such as a sustainable production concept prepared with a green consultant during development, in order to make a sustainable production more effective. The FFHSH also accepts in its calculation any costs disbursed for hiring a Green Runner or an Eco Supervisor. This measure goes hand-in-hand with the training workshops (see above) that the Film Commission organizes over the course of the year in order to develop sustainable concepts for the different crafts involved in production, such as lighting and production design.

## SUSTAINABILITY CRITERIA IN THE FILM FUNDING GUIDELINES

According to the FFHSH's guidelines, sustainable projects and productions may receive specific green support as part of a production grant. The philosophy of the FFHSH is to promote awareness of the fact that sustainable film production may also be a cost saver. The workshop and training initiatives are geared to encourage producers to reconsider their workflows in order to develop creative concepts within production departments.

## CARBON CALCULATOR

The FFHSH provides a complimentary carbon calculator in order to determine a film production's

carbon footprint. With the carbon calculator tool, all essential sources of emissions, such as electricity, fuel consumption, heating, plane tickets, train trips, or hotel accommodation can be measured in order to compare the CO<sub>2</sub> output to other available solutions.

## SUSTAINABLY PRODUCED FILMS

Meanwhile, about 40 productions that received support were awarded with a Green Shooting Card. The full-length feature films include: the crowd-pleaser comedy *Buddy* by Michel Bully Herbig; the road movie *Kleine Ziege, sturer Bock*; and the tragicomedy *Schrotten*.

The Green label of approval was also given to the long-running TV series *Großstadtrevier*, *Notruf Hafenkante* and *Tatortreiniger*, which are produced by Studio Hamburg FilmProduktion. Part of their plan is to bring their experience with sustainable production to an increasing number of projects. The line producers and production managers succeeded in motivating their crews, which has created a green snowball effect. The next TV series will go green in summer of 2015.

## PARTNERSHIPS WITH LOCAL INSTITUTIONS

In 2013, the FFHSH began working with the Hamburg Media School. The Film Commission supports the students at the Hamburg-based film school in developing and implementing environmentally-friendly production strategies for their short films. This way, the up and coming filmmakers can plan their productions according to the criteria required to receive Green Shooting Card certification.





## GERMANY: GREEN STARTERS

# MFG FILMFÖRDERUNG BADEN-WÜRTTEMBERG

Furthermore, the FFHSH is partnering with the Hanseatische Materialverwaltung, which provides cultural institutions, universities, and artists with materials which they need for social, eco-friendly, or creative projects. The most recent FFHSH workshop on green set and production design was held there.

## GREEN GUIDE

Thanks to these sustainable production efforts, projects and experiences, the FFHSH keeps developing its Green Production Guide, which lists sustainable service providers, suppliers, and organizations that are necessary for successful green productions. The Green Production Guide is updated on a permanent basis and will be available online at: [http://www.ffhsh.de/en/film\\_commission/gruener\\_drehpass.php](http://www.ffhsh.de/en/film_commission/gruener_drehpass.php)

## GREEN EFFORTS BY BROADCASTERS AND TV STUDIOS IN THE REGION

Being one of the biggest Film/TV studios in Germany, Studio Hamburg is planning to increase the number of its sustainably produced TV series. Meanwhile, three series have already been awarded a Green Shooting Card. In summer 2015, the family entertainment TV series *Die Pfefferkörner* will go green as well.

In addition, Studio Hamburg's parent company, the German public broadcasting station NDR, is modernizing its TV studios with energy-efficient LED backlights. Since 2014, the main studio in the NDR backlot has been reaping the benefits of this investment. LEDs consume less energy and they deliver more options for studio lighting design.

## FURTHER GREEN ACTIONS

In addition to the Green Shooting Card initiative, the FFHSH is participating in the City of Hamburg's ECOPROFIT Program. ECOPROFIT is establishing a cooperative approach between and among the regional government, authorities, and local companies with the goal of reducing the cost of processing waste and raw materials, and of the use of water and energy. Reductions in these areas also reduce the environmental impact of these businesses. This model addresses production companies as well as hospitals, hotels, service companies, and tradespeople.

<http://www.ffhsh.de/en>



## SUPPORT OF GREEN MEASURES

The German film fund MFG Filmförderung Baden-Württemberg has launched a pilot project to support sustainable film production by contributing funds for eco-training and supervision. The MFG will support a feature film or TV project scheduled for production in 2015, but one which also adheres to the best practices of sustainability. These projects will be monitored scientifically.

"Green Shooting", the pilot project initiated by MFG Filmförderung Baden-Württemberg, will showcase a film with a running time of at least 75 minutes and with a production budget of at least € 900,000 in order to highlight the advantages and disadvantages, the respective savings potentials versus the additional costs, that come with the implementation of sustainable measures in a film production. The MFG will assume the cost of training and supervision as well as the cost of conducting a scientific study and producing an analytical report.



The goal of this pilot project is to support companies that accept the principles of Corporate Social Responsibility (CSR). The German CSR policy means a great deal more than simply sticking to the rules as prescribed by law; it also means motivating companies to take the initiative and commit to protecting the environment on their own.

## PARTNERSHIPS WITH LOCAL INSTITUTIONS

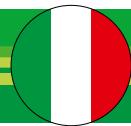
The scientific study of this pilot project will be conducted in conjunction with universities and research institutions. The Filmakademie Baden-Württemberg is, of course, also a partner in this pilot project.

## SUSTAINABILITY CRITERIA IN THE FILM FUNDING GUIDELINES

The results of this short-term study, as well as the experience gained from it, will serve as a basis for MFG Filmförderung Baden-Württemberg to develop its long-term goal of codifying "Green Shooting" best practices for sustainable production.

<http://www.mfg.de/film>





# FILM COMMISSION TORINO PIEMONTE (FTCP)

## BEST PRACTICE GUIDE

The Film Commission of Torino Piemonte (FTCP) is preparing a set of green protocols. It is expected to be completed by the end of 2015. The FTCP Green Best Practice Guide will be based on other similar guides already in use throughout Europe. Specifically, our models will be e-mission (Flanders) and Edison Green Movie (Italy).

The Green Best Practice Guide will be available on our website, and it is expected that Città di Torino and Regione Piemonte will post the Guide on their respective websites, as well, since we are working with them to define the protocols more concretely. We expect to collaborate, through the agency of Città di Torino and Regione Piemonte, with electrical generating supply companies, waste disposal companies, car rental agencies, etc., so that producers may obtain benefits and discounts when they apply green best practices to their productions. We plan to begin beta testing the computer modeling tool at the end of 2015 to determine its suitability.

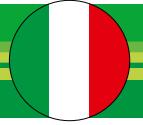
## TRAINING AND WORKSHOP INITIATIVES

We are working with Città di Torino in order to hire a green consultant to help us create a training initiative for film production crews.

We plan to hold a meeting with line producer as well as with key production personnel approximately one week before shooting is scheduled to begin so that the green consultant can train the crew in green best practices. This is envisioned as a two-to-three hour session.

A "Green Supervisor" will be elected during this meeting so that the crew will have a go-to person for any questions involving sustainability procedures on the set. The consultant will be chosen in agreement with Città di Torino from a pool of experienced applicants.





## SUPPORT OF GREEN MEASURES

The consultant is envisioned being on the FCTP's payroll. The question of whether financial support will ensure a good eco-performance from the production is still debatable. During the beta testing stage, we will determine whether a small financial incentive will be a positive factor, even if it is offered only during the first year of the launch of the new green protocols.

## SUSTAINABILITY CRITERIA IN THE FILM FUNDING GUIDELINES

It is unlikely that we will link our funding guidelines to the green protocol during Phase I. This would have been easier to accomplish if a "green protocol model" had been adopted throughout Italy.

In that case, different productions would be using one single computer modeling tool, regardless of the region in which they may be working.

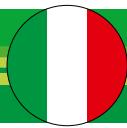
## CARBON CALCULATOR

We are planning to develop a carbon calculator with an eco consultant so that we can have the ability to calculate the carbon impact of each production. We are about to finalize an agreement with an eco consultant from the Piemonte region.

## SUSTAINABLY PRODUCED FILMS

No project has received support as of yet. We hope to work with a small number of productions between late 2015 and early 2016.





# SARDEGNA FILM FOUNDATION

## SUSTAINABLE APPROACH

The Sardegna Film Foundation launched the *Heroes 20.20.20* project in collaboration with the Sardinian Regional Department of Industry, the Energy Service, and Sardegna Research. Its goal is to promote eco-sustainable best practices on the local level by creating a new public awareness campaign to celebrate the "everyday heroes" of environmental sustainability. The approach is to fund audio-visual projects that can be distributed on various platforms, including theatrical release, television, and the Internet. The productions are supposed to follow the existing green guidelines that have been established by international organisations, such as: PGA Green (U.S.); VAF with its e-Mission project (Belgium/Flanders); Ecoprod (France); and EcoMovie (Italy), as well as others. These productions will get the message out and broaden the Sardinian public's understanding of the importance of saving energy and the resulting benefits of efficiency, as well as their understanding of the actions they are expected to undertake. Investment opportunities in eco-sustainability will also be highlighted.

By 2014, the Sardegna Film Foundation had already laid the groundwork for these partnerships, and it succeeded in gaining the support of film and web series producers, who are promoting sustainable best practices and emphasizing the importance of supporting green products in the marketplace as well as of mobilizing a sustainable point of view among the general public.

## GREEN ACTION PLAN

The project *Heroes 20.20.20* will evolve in several stages:

- A brochure advertising the call for entries for *Heroes 20.20.20* as well as the applications requirements

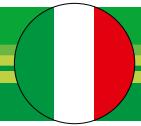
- A *Heroes 20.20.20* website to be developed
- A Guide featuring "Everyday Heroes of Sustainability in Sardinia". The Guide will include case studies of public officials and administrators, private investors, NGOs, festivals, designers, artists, etc. whose best practices should inspire filmmakers and scriptwriters to create documentaries, web series, and short films on the theme of "Heroes of sustainability in Sardinia". The Sardegna Film Commission Foundation's new website will devote a web page to *Heroes 20.20.20* projects which will feature trailers, background materials, and an outline of the Project's development process.
- The development of green guidelines, links to organisations employing sustainable approaches, such as European film funds and commissions, as well the Green Film Network, a worldwide association of environmental film festivals

## TRAINING AND WORKSHOP INITIATIVES

Starting in December 2014, several training initiatives were conducted in Sardegna which brought together film professionals, public and elected officials, green entrepreneurs, as well as non-profit groups oriented to sustainability. And they are investing in audio-visual projects in the *Heroes 20.20.20* programme. Developing new sustainable methods of producing Film/TV is programming is their principal concern. The most recent initiatives include:

**Days of European Cinema & Audiovisual Days 2015** – Experts from film funds, festivals, and other organizations in Europe and the U.S. participated in a four-day event in Cagliari, where they presented their different approaches and policies to sustainability, and the projects they have undertaken.





Discussing the possibilities of green film production, as well as presentations of case studies, gave the attending representatives of film commissions and funds as well as directors, producers, line-producers, location managers, DoPs, script writers, and actors, new insights in the process.

**MAIA Workshop 2015 – First Session.** This week-long MEDIA Creative Europe programme brought together young European producers in Chia, Sardegna for training sessions. The agenda included sustainable shooting practices as well as an introduction to the *Heroes 20.20.20* project.

**Skepto International Film Festival – Pitching Marathon for Producers and Filmmakers.** The programme included a Film Literacy initiative with a focus on Sustainability and Creative Industries. The festival was rounded-off with a marathon pitching session and a matchmaking conference that brought together actors and producers from Europe, Australia, India, and the U.S., where green film shooting practices are also an issue.

**Workshop for Eco-Managers in Creative Industries.** In partnership with the Audio-visual section of the International Music Festival Time in Jazz, a workshop will be held in order to train 15 Eco-Managers for the Creative Industry in Sardinia (May-August 2015).

## SUSTAINABLE CRITERIA IN THE FILM FUNDING GUIDELINES

Applications submitted to *Heroes 20.20.20* project will receive a higher evaluation score if they follow the Green Guidelines which are outlined in the protocol, and if they implement green initiatives in their company activities.

Additional measures proposed by the Regional Film Fund and Hospitality Fund will be considered for the new guidelines.

## SUSTAINABLE PRODUCED PROJECTS

Thanks to the *Heroes 20.20.20* project, the production of approximately 25 documentaries, 20 short films, 15 web series pilots, and 8 mixed format productions will be financed by November 2015: *Everything in its Place* by Paolo Zucca, Production: Ombre Rosse Production (Short Comedy, Music by Paolo

Fresu); *Urban Bike Messenger in Cagliari* by Marilisa Piga, Production: Kinè (Docu-Fiction dedicated to urban biker messengers in Cagliari); *You Are Our Hero* by Michela Anedda, Production: Coop. Gea Ambiente e Turismo (Claymation for Children); *My Dog Is Called Wind* by Peter Marcias, Production: Cape Town (Animation); *The House*, by Salvo Nicotra, Production: Sky Survey System (Docu-Fiction, 1950s-Present); An as yet untitled live action short by Karel Soc. Coop (Fiction); *Little Great Heroes*, directed and produced by Giorgia Soi (Music Video).

## COLLABORATIONS WITH SUPPLIERS

The "Speed Date for Green Lovers" Event across Sardinia will bring together green suppliers, companies, designers, talent, and producers in order to develop new projects.

A Green Guide containing contact info for suppliers of sustainable products will be made available for download at [www.sardegnafilmcommission.it](http://www.sardegnafilmcommission.it)

Details at [www.heroes2020.eu](http://www.heroes2020.eu)

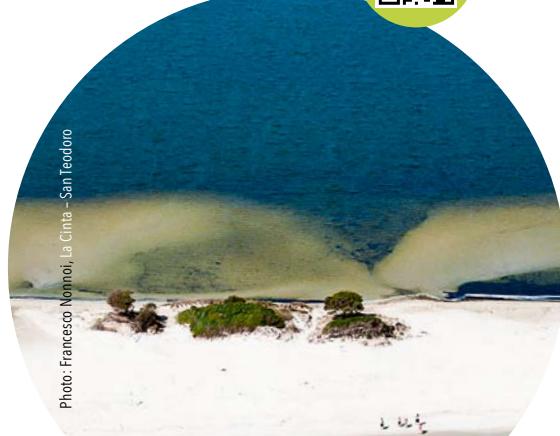
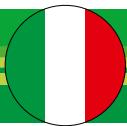


Photo: Francesco Nonnoli, La Cinta - San Teodoro



Photo: Alessandro Toscano, Little Great Heroes



# TRENTINO FILM FUND

## SUSTAINABLE APPROACH

In Trentino, protecting the environment is a fundamental concern that is shared by both its residents and its institutions. This is reflected in their commitment to environmental preservation.

In fact, about 17% of the Terentino region, which is an area of more than 103,000 hectares, is under environmental protection.

Trentino's territory is often associated with unspoiled green spaces that provide a strong appeal to a variety of tourists, from families to hikers, who choose Tretino as a holiday destination.



The tourists treat this territory respectfully because it stands apart from the outdated concept of a nature park or eco-museum.



## LOCAL PARTNERS AND PROJECTS

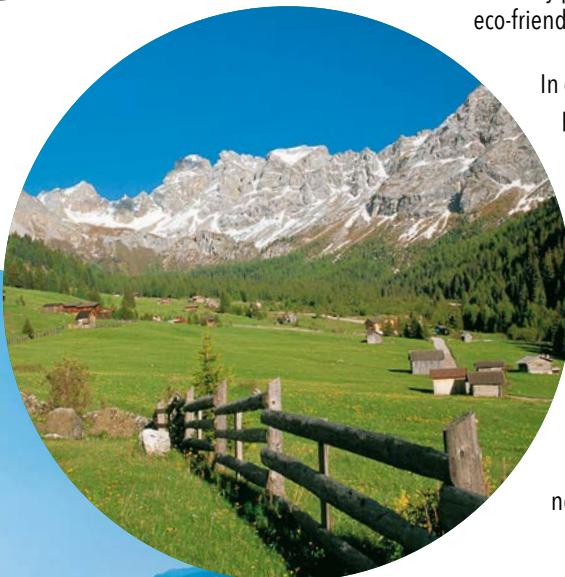
In April 2012, the Autonomous Province of Trento initiated a working group with the principal professional catering associations with the stated goal of starting an environmental sustainability project for caterers in Trentino, which has been named "Ecoristorazione Trentino".

After having scored a great success with "Ecoristorazione Trentino", Trentino now wants to bring the experience to Film/TV production.

That is why the Trentino Film Commission and Fund (TFC) is trying to determine how to introduce Film/TV production in the region to sustainable working practices.

## BEST PRACTICE GUIDE

The TFC is therefore planning to institute a 'green production protocol' that will certify producers who adopt the most eco-friendly production methods.



In order to obtain this certification, producers must demonstrate that they have adopted solutions that reduce the environmental impact of their productions in terms of energy consumption, the consumption of materials, transport, waste management, and catering.

The TFC will support these productions by identifying all the local green partners they may need.

## SUPPORT OF GREEN MEASURES

In order to develop such environmental commitment from producers, the TFC is willing to provide a bonus contribution from its Film Fund to producers who have successfully adopted the certification criteria.

This incentive system is anticipated to become operational in 2016.

[http://www.trentinofilmcommission.it/  
en/SC/2005/Film\\_Fund.html](http://www.trentinofilmcommission.it/en/SC/2005/Film_Fund.html)





# FILM I SKÅNE / ORESUND FILM COMMISSION

## SUSTAINABLE APPROACH

In Southern Sweden, the institution of sustainable filmmaking measures began when the regional film fund Film i Skåne / Oresund Film Commission, Southern Sweden, and the production company Filmlance decided to participate in the "Sustainability in Vision" study that was based on the TV-drama *The Bridge* (Season 2). The resulting study made some important suggestions:

- The production must hire a Green Runner whose chief responsibility is administering a crew-management plan as outlined by the producers
- The creation of a training programme for local industry
- A Green Crew memo to be distributed at the beginning of production
- Green Procurement and product placement campaigns
- Sustainability tracking and assessments that would benefit future productions
- Early energy- and fuel-reduction campaigns that engage the cast and crew in order to gain their support
- Time must be allocated at the beginning of the production process in order to raise awareness of sustainability measures, whose application would then help reduce the costs of fuel, energy, and waste programmes
- Institute a transparent recycling system – in other words, one that does not use black bags that conceal the waste content – that would sustain the crew's morale and would also have an environmental impact.

## GREEN ACTION PLAN

We think that many of the suggestions generated by this study are realistic and we want to find a way to continue this important work. The next step is to introduce regional filmmakers to sustainable production measures. To that end, we have invited Siebe Sumon from the Flanders Audio-Visual Fund (VAF) with the expectation that she will inspire regional filmmakers and decision makers to create a similar green production model that would be specifically designed for Southern Sweden. Siebe has completed a case study that features superb answers provided by eco consultants to the following questions:

- How can we produce Film/TV in a more environmentally sustainable way?
- How can we develop the computer modelling tools that are needed?
- What are the most polluting aspects of the Film/TV industry?
- How can we curb waste?

During the process of compiling this case study, the VAF's e-Mission programme was able to develop the methodology, tools, and checklists that it later made available to producers and their productions.

Siebe's e-Mission project with the VAF has already set the bar at a very high level for green filmmaking by linking financial support to the verifiable employment of green production methods. VAF's motto is: "You won't get the money if you don't film sustainably". At first, it's a bit hard to take, but step by step, it's what we are all going to end up doing.

**ORESUND FILM COMMISSION**  
COPENHAGEN AND SOUTHERN SWEDEN

After Siebe makes her presentation this spring in Ystad, in the town of Wallander, the next step will be putting together a project plan and applying for the appropriate funding to develop a suitable set of computer modelling tools. Of course, we need to study other successful examples and pull the best ideas from different programmes to create our own model.

Since the VAF has been a source of inspiration, we must now find a way to adapt this methodology to Southern Sweden and its film industry.

It is important to note that there should be only one national green programme in Sweden instead of various regional programmes.

## LOCAL PARTNERS AND PROJECTS

Film i Skåne is one of the investors in the film *Bikes vs. Cars*. Swedish filmmaker Frederik Gertten investigates the global drama that takes place every day in traffic around the world. He screened this documentary at the SXSW Film Festival in Austin, Texas, and he succeeded in turning the world premiere of his film into a green event. About 200 people rode bikes to the special outdoor screening, which took place in a public park. First, the cyclists set up an inflatable screen. Then, the entire screening was powered by bicyclists generating electricity. No electricity from the power grid was used. This was, as well, an important event for the city of Malmö, the region of Skåne, and Sweden. *Bikes vs. Cars* is a documentary that makes people think, and it will provoke a much needed discussion about the global sale of automobiles, which is growing, as well as about other environmental issues.

<http://www.filmiskane.se/english>





# FILM I VÄST

## PARTNERSHIPS WITH LOCAL INSTITUTIONS

### Project title:

The environmental impact of film production – modeling and calculation methods based on life cycle assessment.

### Background project:

This project is a collaboration between Chalmers University of Technology, Gothenburg, and Film i Väst. The Environmental Systems Analysis (ESG) Group at Chalmers has been working on the development of a "Life Cycle Assessment" (LCA)<sup>1</sup> tool ("The Hitchhiker's Guide to LCA" Baumann & Tillman, 2004) since the 1990s. The ESG Group is currently working in conjunction with the Centre for Tourism & Commerce and the West Swedish Tourist Board on an LCA study in tourist consumption, which is ending in spring 2015. Other culture-related studies include: the LCA of a Bruce Springsteen concert; the environmental impact of the service sector on culture, which includes opera house, theater, and library visits by their respective patrons (Wallin 2008, Algehed & Winne 2010, Brunklaus 2010).

### Film and LCA:

LCA is also a tool for calculating the total environmental impact of a product or service from "cradle to grave," i.e., from pre-production, production, and post-production to distribution. In recent years there has been increasing focus on climate change, which has resulted in more sophisticated estimates of the impact of goods and services on the climate. Traditionally, the LCA was chiefly used for environmental assessments of products as well as for the improvement of production processes. Assessments of the environmental impact of the service sector on society have, up to now, seldom been performed.

## CARBON CALCULATOR

### Purpose and Issues:

The overall aim of this project is to develop a tool to calculate the environmental impact of film production and to determine the

cast and crew's ability to influence the course of events. The project is subdivided as follows:

- 1) the development of a computer model as well as of a methodology for calculating the environmental impact of film production;
- 2) the production of the pertinent data by means of recoding<sup>2</sup>, site visits, and questionnaires submitted to the participants; and
- 3) using the captured LCA data to calculate the climate impact (kg CO<sub>2</sub> equivalents) of film production. The model, methodology, and calculations will enable recommendations to be made to individual members of the cast and crew as well as to future film productions.

## BEST PRACTICE GUIDE

### Implementation:

A model and methodology are developed and adapted to a particular film production, which, in turn, may be generalized for use in other productions. Models and methods ("data flow modeling"<sup>3</sup>), which have been used in previous LCA studies, will serve as a basis. The data used to model the motion picture production activities will be captured: 1) directly from the live film production; and 2) from existing LCA studies. All calculations and analyses are performed in Excel. The results are presented as the total environmental impact per film and per cast/crew member, which may serve as a basis for recommendations. A report (20 pages maximum) will be generated that includes the model, data, and analyses.

### Further remarks:

Sorting and recycling waste is the norm throughout Sweden. Municipalities and manufacturers as well as companies and businesses are responsible for disposing of waste in an environmentally acceptable manner. Film productions shooting in the Västra Götalands Region must accept these responsibilities, whether filming in the studio or on location. Film i Väst's facilities separate packaging and household waste, as well as other



<sup>1</sup> Life-cycle assessment (LCA, also known as life-cycle analysis, ecobalance, and cradle-to-grave analysis) is a technique to assess environmental impacts associated with all the stages of a product's life from cradle to grave. (Wikipedia)

<sup>2</sup> Recoding here refers to a concept used in computer modeling in which individual categories of data are broken out and flagged with variables so that the algorithm can correctly characterize implied information during data mining.

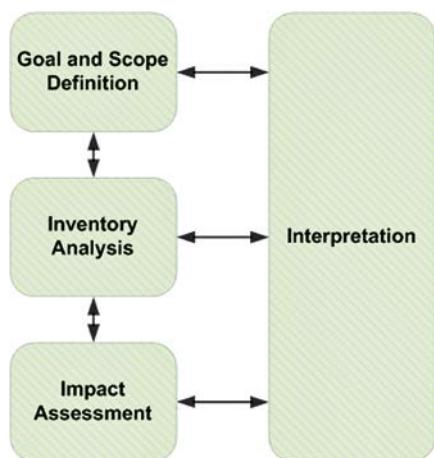


## FILMPOOL NORD

categories of waste material. Receptacles for over-sized waste material must be leased on a production-by-production basis.

The fulfillment of the responsibilities of sorting, separating, and recycling waste material is neither supervised nor verified. Thus, it is possible for productions to leave behind unsorted waste, but it results in higher fees. Some construction materials are reused for studio sets. There are also companies in the area that recycle props.

<http://www.filmvast.se>



**3**Life Cycle Inventory (LCI) analysis involves creating an inventory of flows from and to nature for a product system. Inventory flows include inputs of water, energy, and raw materials, and [outputs] to air, land, and water. To develop the inventory, a flow model of the technical system is constructed using data on inputs and outputs. The flow model is typically illustrated with a flow chart that includes the activities that are going to be assessed in the relevant supply chain and gives a clear picture of the technical system boundaries. The input and output data needed for the construction of the model are collected for all activities within the system boundary, including from the supply chain (referred to as inputs from the techno-sphere). (Wikipedia)

Filmpool Nord, located in the Norrbotten Region, Lulea, is Sweden's second largest regional centre for Film/TV production. Filmpool Nord also includes The Swedish Lapland Film Commission (SLFC) as well as a Resource Centre for film. Filmpool Nord also works actively with producers of programming for children and young people in the region.

### SUSTAINABLE APPROACH

One of Filmpool Nord's objectives is to secure in the long-term sustainable Film/TV productions, as well as to develop a model for green film production. This entails the development of a sustainable production policy and an environmental programme that would be geared to stimulating film projects to adopt better environmental procedures. Certification and branding for sustainably produced films in the Norrbotten Region also needs to be developed.

Filmpool Nord has analysed the prospects of developing a regional policy as well as of entering into broader European cooperation in sustainable film production.

### LOCAL PARTNERS AND PROJECTS

#### Project goals

In a pilot study examining opportunities for new investments and increasing capacity in strategic business development, Filmpool Nord is focused on the development of a system of certification for Sustainable Green Film Production.

#### Target Group

Target groups include public authorities, local and regional partners, the Lulea University of Technology, small- and medium-sized enterprises in Norrbotten, international organisations, and citizens.

#### Details of the pilot study

- Describing the starting points for sustainable Green Film Production
- Identifying regional, national, and international partners

**filmpoolnord**

- Exploring opportunities for collaboration with universities, research institutes, and companies that can contribute new solutions
- Implementing national and international contacts as well as opportunities for out-of-country education
- Examining comparable initiatives, national as well as international
- Identifying objectives and activities for the long-term
- Examining opportunities for cooperation within the framework of the EU
- Developing proposals for investment and capacity-building initiatives

### GREEN ACTION PLAN

A visit to FFHSH and the Film Commission of Hamburg Schleswig-Holstein (FCHSH) in order to study their approach has been scheduled for the beginning of June.

#### Purpose of the visit

- Learning about the organisational importance as well as the impact of an environmentally friendly film production policy.
- Meeting with a Producer, as well as a Green Supervisor, who are experienced in the use of best practices.

#### Specific questions include

- What does one have to do to get the Green Shooting Card?
- What are the standards and policies?
- What has been the response to the initiative?
- Are attitudes changing?
- What are the economic aspects of ecologically sustainable production?

<http://www.filmpoolnord.se>





# FFILM CYMRU WALES – FILM AGENCY FOR WALES

## BEST PRACTICE GUIDE

Ffilm Cymru Wales is a member of the BFI-led sustainability group that established the British Standard: BS 8908. BS 8908 provides those working in the film sector with a management system for sustainability: <http://shop.bsigroup.com/Browse-By-Subject/Environmental-Management-and-Sustainability/Sustainability/Sustainable-film-with-BS-8909>



BS 8909 is intended to help run a business more sustainably. It is not a toolkit or checklist of "dos" and "don'ts". Instead, it lays out a framework to help organize the way a company works to achieve objectives that have been set. It is also not a "pass" or "fail" calculator; it is a guide for a journey. It can help raise performance incrementally, so that a business may start from where it is today, set goals for itself that are realistic and achievable and, over time, enable the company to set even higher goals. It is not just about "going green"; it is a 360-degree "sustainability management system" that enables a producer, for example, to take account of the social and economic impact his/her business has, as well as the more immediately obvious environmental impact.

## TRAINING AND WORKSHOP INITIATIVES

Ffilm Cymru Wales is currently in discussions with BAFTA that involve co-hosting a sustainable film and television training workshop in 2015.

## SUPPORT OF GREEN MEASURES

Ffilm Cymru Wales encourages the engagement of local personnel, services, and facilities wherever possible and is committed to improving social inclusion. This involves actively developing and delivering training programmes for new entrants, from socio-economically excluded and under-represented groups (such as ethnic minorities) to people with disabilities. The new guidelines for the 2015–18 period are currently being finalized for publication in April.

The Agency encourages the inclusion of 'sustainability coordinators' in productions as well as the inclusion of provisions in production budgets to train individuals where an experienced coordinator has not otherwise been found.

## SUSTAINABILITY CRITERIA IN THE FILM FUNDING GUIDELINES

The aforementioned revision of our guidelines includes amendments either to encourage sustainability skills as well as training in production budgets or, otherwise, to recruit eco supervisors on an as-needed basis. The guidelines already encourage the engagement of local personnel, services, and facilities both to the extent applicable and possible under current European laws.

Ffilm Cymru Wales plans to publish alongside these new guidelines a sustainability policy statement as well as advisory and research links.

## CARBON CALCULATOR

Ffilm Cymru Wales promotes the use of the Albert Calculator (as devised by BAFTA): <http://www.bafta.org/initiatives/sustainability/albert>



Albert is a carbon calculator, an online tool that determines the extent to which a TV production affects the environment. It calculates the total amount of greenhouse gases emitted into the atmosphere as a direct result of producing a programme.

After the user answers a series of questions relating to production activities (i.e., cumulative studio time, cumulative time spent in edit suites), Albert produces a series of charts showing the resulting carbon impact. The user is given output in three different forms:

- 1) the total amount of CO<sub>2</sub> emitted over the course of production;
- 2) the amount of CO<sub>2</sub> emitted per £100k of budget; and,
- 3) CO<sub>2</sub> per production hour, a critical figure.

Even though the Albert production calculator is free of charge, larger companies may wish to join the BAFTA / Albert Consortium.

<http://walescreen.com>





# SCREEN SOUTH

## TRAINING AND WORKSHOP INITIATIVES

### Partnership with Greenshoot & Creative Skillset

Over the past two years, Screen South decided to focus on preliminary training for young people and new entrants. By working with the national training lead, Creative Skillset, as well as with consultants, Greenshoot, Screen South has developed the first Green Runner training programme in the UK. The purpose of the "Green Runners Training Programme" is to establish the first professionally accredited training programme for Runners who will be able to work across all areas of production. Funding is needed for this emerging industry.

Greenshoot and Screen South recognised that qualified on-set Runners and 1st Entry-Level Technicians who are skilled in environmental best practices are underrepresented in the UK Film/TV industry, which is supported by UK and EU legislation. The "Green Runners Training Programme" is in line with the government's aim to move toward a low-carbon economy.

### The Training Team

Screen South and Greenshoot have been working as partners over the past three years to undertake research and training development in Green production practices and to provide the direct delivery of services on the set as well as on location. Screen South and Greenshoot were well positioned to deliver a robust, interactive training programme to impart production skills for 1st Entry-Level Technicians/Runners, and they bear in mind the future goal of training Production Managers and Line Producers.

### Objectives

While Producers and Directors need to take the initiative to institute sustainable practices, they also need to have effective Runners who can administer the green production system and oversee the waste management process, both of which must be employed on a day-to-day basis.

A group of Runners who have been trained to set up green production systems will assist independent UK Producers to institute sustainability practices as well as to provide incoming US productions with a core production crew, which is currently required but difficult to staff. Every US studio now lists a Green Steward and Asset Manager as

line items in their budgets. With respect to low-budget productions, a Green Steward/Runner may take on the additional responsibility of Asset Management as well as of the disbursement and recoupment process for production assets, such as props, construction materials, etc. In this situation, a Runner may, provided there is a buy-in from the Producer, also take on the responsibilities of environmental best practices in conjunction with the Production Manager.

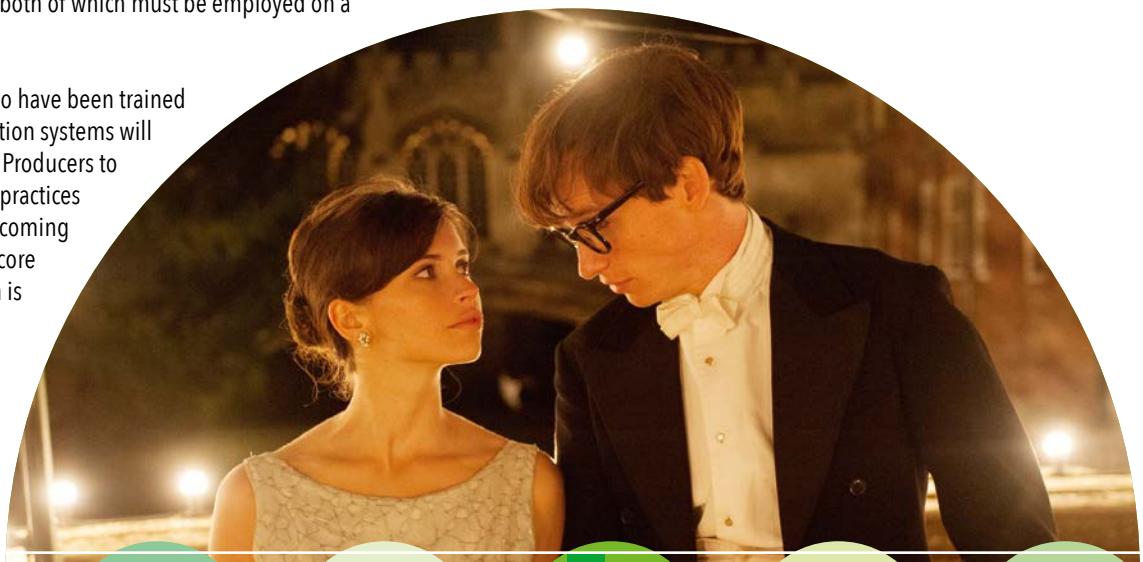
### Aims

- Support the industry with a robust 1st-Entry-Level training programme for Runners and / or Production Assistants, and later support the training of the next level of the production team to provide them with green production credentials.
- Deliver two three-day courses and provide support for employment placement after training.
- Train up to 24 new runners with heavily subsidized participation costs.
- Ensure the programme is realistic and industry-led

### Planning

A new curriculum has been written with rigorous new course materials that were developed with broader sector collaboration in mind. The new curriculum will deliver a comprehensive understanding of not only the aspects of sustainability that are relevant to Film/TV production but will also feature back-to-basics sessions covering the fundamentals of the role of the Runner in a Film/TV production. This covers everything from understanding daily duties to basic on-set etiquette.

The ultimate aim of the course is to give the trainees a chance to prove their understanding of the BS8909 criteria, which should help their future employment prospects. Productions will always need runners, but runners who have been trained in meeting BS8909 criteria will be more in demand. To that end, an exam has been established to award certificates to successful candidates.





## BEST PRACTICE

### Research provides the underlying framework for the course:

- Introduction to sustainable production and BS8909
- Analysing key areas of delivery and compliance in accordance with BS8909
- Understanding the language of standards at the local and international levels
- Navigating the standard BS8909, ISO14001, and ISO2012
- Delivering key elements in easy-to-understand language with interactive case studies
- Understanding the general requirements of a Sustainability Management System

### Training Course Modules

- Understanding Carbon
- Sourcing the ethical supply chain
- On-set Environmental Management Systems (EMS)
- Food composting
- Asset management and re-distribution
- Film production case studies
- BSI8909

### Delivery Framework

- Based in Pinewood Studios
- Interactive Workshops with guest speakers
- Course Notes
- How-To Guides
- Case Studies
- Final Exam - trainees take an open book exam in Green Production procedures and are accredited as Green Production runners.

### Legacy

Sustainable development is still a relatively new concept in the UK with respect to independent Film/TV productions. Greenshoot and Screen South now have a working model and are well positioned to deliver new training courses.

Many of the participants will be employed as a result of the training which will give them an understanding of the benefits of an effective Environmental Management System.

They will know how to address the challenge of moving to a low-carbon, sustainable production environment and they will have a detailed understanding of the legal responsibilities being placed on Film/TV production in the UK at all levels.

Most importantly, a dedicated green steward / runner will make a critical contribution on any film production in which the producers have allocated funding for the position. Unless someone is assigned these tasks, it then goes undone, and the production resorts to a check list culture, which leaves little room for sustainable development. These trainees will know how to tackle problems.

This programme has created a much needed addition to the call sheet – the recognition of a Green / Environmental Department. Encouraging best practices with respect to environmental performance is still relatively new to the creative sector and it is one that, until recently, has been overlooked. Screen South and Greenshoot would like to see significant changes in the way our junior technicians are trained and their ground-breaking effort will contribute to making those changes.

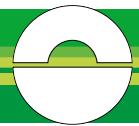
## SUSTAINABLY PRODUCED FILMS

In the UK, a number of British films but also Hollywood productions, have been produced sustainably. Among the most recent films is Working Title production *The Theory of Everything* by James Marsh which won Eddie Redmayne as famous physicist Steven Hawking an Academy Award.

The crew actively reduced their overall impact on the environment. The wood for set construction had a Forest Stewardship Council certification, instead of single-use plastic bottles water refilling stations were set up throughout sound stages and on location. Further measures included a recycling and compost program for cast and crew as well as "Green Fact of the Day" on the daily call sheets.

<http://www.screensouth.org>





## RETHINK, REACT, AND RESTART

Yes, we can go green! As this Cine-Regio Green Report demonstrates, sustainable initiatives are springing up all over Europe: green, great, and growing. Sustainable training measures, based on best practices for Film/TV professionals, are paying off because they are also cost-effective. By implementing these eco-measures, productions are creating a win-win situation for the climate as well as for their budgets.

Since the start of the Green-Regio Subgroup three years ago, its members have inspired other film funds to take action for sustainability. As always, the hardest part is to convince – people, politicians, plenums or committees of the vital importance of environmentally sustainable practices. If we have the willingness to go green, we will then also have the strength to do it.

It is no coincidence that the 68<sup>th</sup> Cannes Film Festival is presenting a documentary on climate change as the Closing Night Film. In *Ice and the Sky*, French filmmaker Luc Jacquet draws our attention to the scientific discoveries made by the glaciologist Claude Lorius.

After having done research on the Antarctic in the 1950s, Lorius was the first in 1965 to come to the conclusion that global warming and its consequences were going to be the great concerns of the future.

This vital topic will be a key issue at the Climate Change Conference (COP 21), which will take place in Paris November 30 – December 11, 2015. The goal



of this conference is to develop a new protocol with binding emissions targets that will succeed the Kyoto Protocol. The new protocol, which might become effective in 2020, is intended to be ratified by all 194 member states of the United Nations Framework Convention on Climate Change.

Talk is cheap. Action is needed. Human survival on earth is at stake – more than ever before, as the consequences of climate-induced catastrophes repeatedly remind us.

Film and media present role models – be they fictional or documentary – who have the power to raise awareness for important issues. But the Film/TV industry also needs to take a hard look at its own carbon footprint. After all, the film and media industry generates – from the first page of a script to the final VOD download – significant carbon emissions in many different sectors. In order to reduce these emissions, Film/TV professionals have to adopt sustainable strategies and creative concepts that are eco-friendly and resource-efficient.

Green behaviour has an impact and it can create a snowball effect – in Europe and elsewhere. Right now, there are still many white spots on the Green-Regio map, but, with the best practices, tools, and rules, the Film/TV industry can make a crucial difference. Let's rethink, react, and restart.

**Birgit Heidsiek,**  
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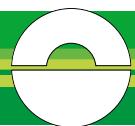
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## CINE-REGIO GREEN MEMBERS

**BELGIUM**

- 1 Flanders Audiovisual Fund / e-Mission  
[www.vaf.be/e-mission](http://www.vaf.be/e-mission)

- 2 Wallimage  
[www.bruxellimage.be](http://www.bruxellimage.be)

**FRANCE**

- 3 Ecoprod - Ile-de-France Film Commission  
[www.idf-film.com/produire-en-idf/ecoprod.html](http://www.idf-film.com/produire-en-idf/ecoprod.html)
- 4 PACA (Région Provence-Alpes-Côte d'Azur)  
[www.regionpaca.fr/vivre-ensemble/culture/cinema-et-audiovisuel/commission-regionale-du-film.html](http://www.regionpaca.fr/vivre-ensemble/culture/cinema-et-audiovisuel/commission-regionale-du-film.html)

**GERMANY**

- 5 Filmförderung Hamburg Schleswig-Holstein (FFHSH)  
[www.ffhsh.de](http://www.ffhsh.de)
- 6 MFG Baden-Württemberg  
[www.mfg.de](http://www.mfg.de)

**ITALY**

- 7 Film Commission Torino Piemonte (FCTP)  
[www.fctp.it](http://www.fctp.it)
- 8 Sardegna Film Foundation  
[www.sardegnafilmcommission.it](http://www.sardegnafilmcommission.it)
- 9 Trentino Film Fund  
[www.trentinofilmcommission.it](http://www.trentinofilmcommission.it)

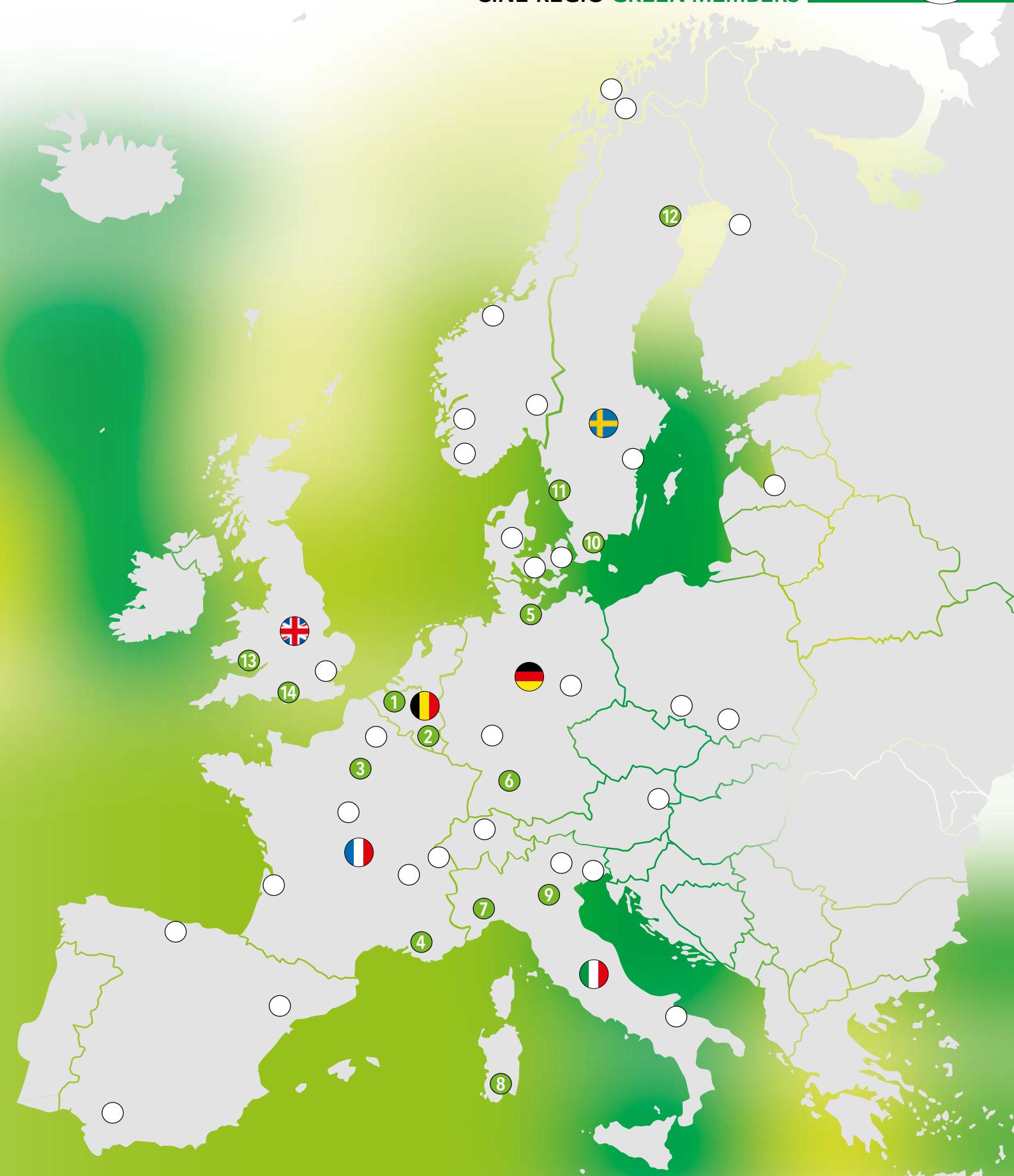
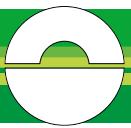
**SWEDEN**

- 10 Film i Skåne  
[www.filmissane.se](http://www.filmissane.se)
- 11 Film i Väst  
[www.filminwest.se](http://www.filminwest.se)
- 12 Filmpool Nord  
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- 13 Ffilm Cymru Wales  
<http://walesscreen.com>
- 14 Screen South  
[www.screensouth.org](http://www.screensouth.org)

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