

Sustainable film and television production in Poland and Slovakia

A GREEN GUIDE FOR THE AUDIOVISUAL INDUSTRY



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The content of the publication was consulted with experts on sustainable development and green film production, practitioners, including producers, directors, production designers and cinematographers, representatives of other film professions, as well as with industry organisations from Poland and Slovakia and partners of the „GreenFilmTourism” project.

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TABLE OF CONTENTS

Introduction	2
Planning and management	5
Script	8
Eco-coordinator	10
Communication and motivation	12
Production office	14
Waste management	16
Energy management	18
Travel and transport	20
Accommodation	22
Catering	24
Locations	26
Stages / studios	28
Technology	29
Set decoration	31
Costumes	33
Makeup	35
Post-production	36
Shooting abroad	37
Distribution and marketing	39
Offsetting	41
Carbon footprint calculators	42
Conclusions	43
Checklist	44
Certifications	45

LEGEND:



CHECKLIST - a list of methods used to assess whether a requirement has been successfully implemented in a particular area of production.



CERTIFICATES - a list of environmental certificates for selected products and processes.



EXAMPLES OF ACTIVITIES - proposals of solutions that can be implemented within the various areas of audiovisual production.



PROTIP - a particularly interesting and useful piece of information.



ANTI-COVID ACTIVITY - a solution to epidemiological and pro-environmental needs.



CASE STUDY - a practical example of implementation of green standards in film productions.

INTRODUCTION

Based on the current knowledge, experience and existing documents, we have developed a set of practical tips and recommendations to help plan and subsequently implement solutions intended to neutralise the environmental impact of audiovisual production. The following document presents good industry practices that illustrate ecological solutions introduced by film crews in various European countries, with a particular focus on Poland and Slovakia.

The guide has been prepared with every member of a film, television or advertising crew in mind. It is addressed to key decision-makers – producers, directors and heads of divisions – as well as suppliers, post-production companies and all those who care about the environment.

It aims to help meet individual environmental targets and encourage the implementation of solutions intended to eliminate the negative impact of audiovisual production on the environment by reducing CO₂ and other greenhouse gas emissions, waste production and electricity consumption.

The audiovisual sector is not indifferent to the climate. Unlike many other industries in Europe, CO₂ emissions generated by this sector have been steadily increasing, partly due to the steady growth of media use, particularly via streaming platforms.

One European feature film generates an average of 192 tons of CO₂, which requires one square kilometre of forest to neutralise. The environmental impact of large international co-productions can be even greater – up to several thousand tons of CO₂.

In comparison, one person generates an average of 7-8 tons of CO₂ every year.

Changing attitudes towards the environmental impact of production are becoming increasingly apparent. They result both from the growing awareness of producers and film crew members, as well as the systemic solutions implemented in various countries.

The world faces challenges that require a 55% reduction in greenhouse gas emissions by 2030 (compared to 1990) and the achievement of [full environmental neutrality by 2050](#).

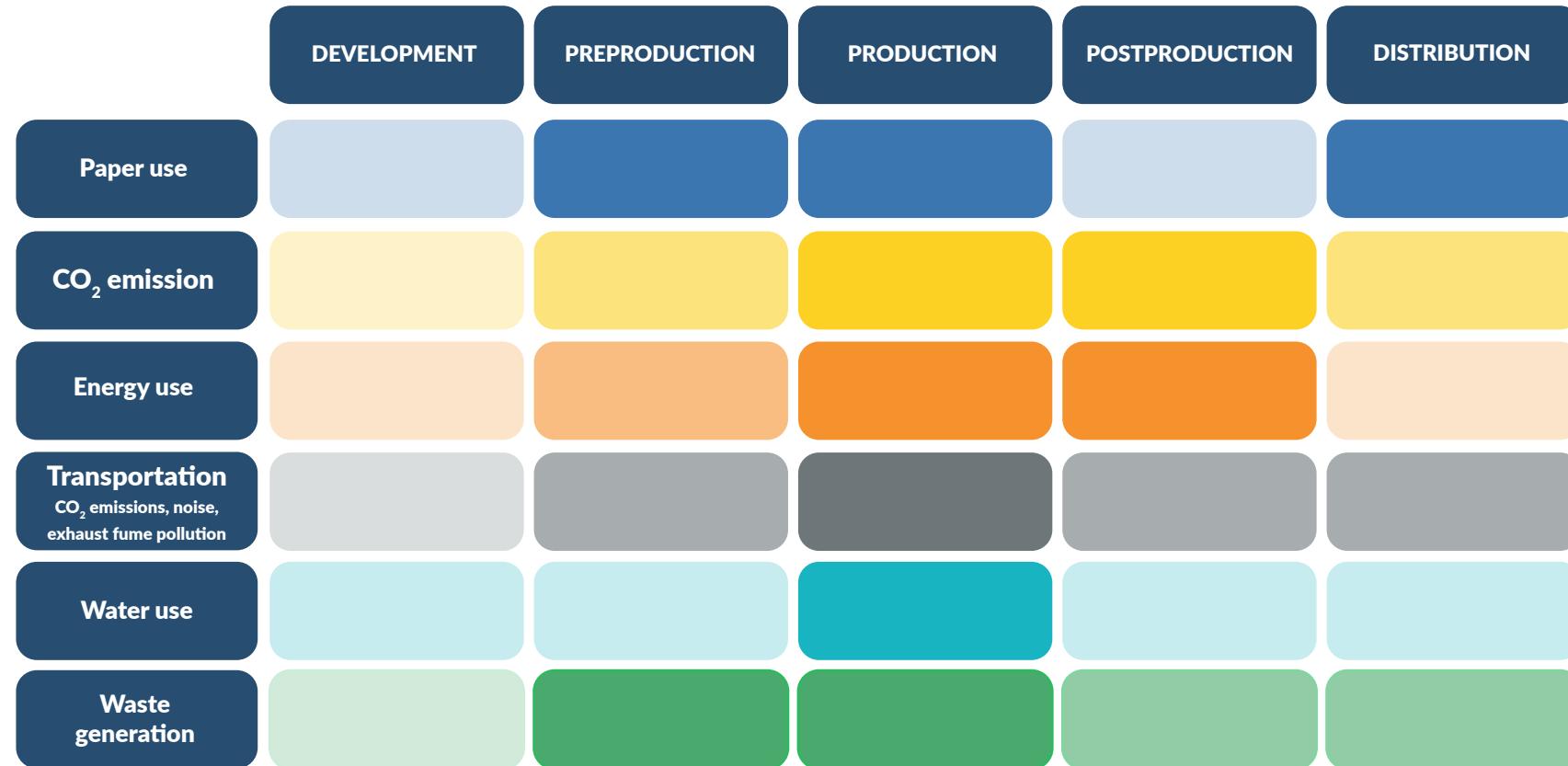
Without decisive action and the initiation of a process aimed at introducing fundamental solutions, the audiovisual industry will not be able to adapt to the ecological challenges, which may affect its competitiveness in the area of, for example, the acquisition of funds from public sources and cooperation with digital platforms.

Furthermore, being part of the entertainment industry, the audiovisual industry can influence its audience by promoting ideas and attitudes through the created content. As a result, it has a considerable potential to contribute to pro-environmental activities beyond the production of audiovisual work. A film, TV series, commercial or music video can encourage an environmentally responsible attitude.

One of the responses to the escalating environmental problems is the concept of sustainable development, which has entered the public debate as early as the last century. Sustainable development consists in the ability to meet the needs of modern societies without limiting such an opportunity for future generations. In practice, this translates into the necessity to take social, environmental and economic aspects into account when making business decisions.

The relevance of sustainable development was demonstrated, among other things, by the adoption of [17 Sustainable Development Goals by the United Nations](#) in 2015. They refer both to countries tasked with introducing specific solutions that contribute to the achievement of these goals and entities that can support their implementation at the individual level.

The diagram below illustrates elements that have the greatest impact on the environment, taking into account their intensity at each stage of production.



LEGEND: Three-level colour scale, where the lightest colour = the weakest impact, the darkest colour = the strongest impact.

Source: Authors' own elaboration

How to use the guide:

- » First, find the time to read its content and recommendations in full or only chapters you are most interested in.
- » Start implementing the solutions suggested in the guide as soon as possible. Adjust the scope of the changes to your project and the readiness of the film crew members. Remember that even a small change can significantly affect the entire project. Start with small steps.
- » Send it to the heads of divisions and crew members who will support you in your decisions and actions. Remember that the mitigation of the negative environmental impact is a team effort. A production manager can reduce an average of 15-20% of carbon dioxide during film production ([Albert](#) data). Do what you can, use your influence to affect the actions of others, engage, educate and motivate.

The guide also contains practical tools, such as a checklist that can be quickly and easily customised to your project, a list of certificates that allow you to assess whether a product or service is environmentally friendly, and a set of carbon footprint calculators available on the European market, which facilitate the measurement of the environmental impact of each stage of production (links to individual chapter can be found on the right).





PLANNING AND MANAGEMENT

The issue of sustainable audiovisual production can sometimes appear somewhat overwhelming. The production process itself is complicated, so what can be done to ensure that each step of this massive undertaking is conducted in a rational manner? First, adopt a rule that will minimise eventual concerns – the principle of small steps. This approach will help you become more familiar with the topic of ecological production. Do not attempt to change everything at once. Simple, understandable decisions create more impact.

Where to start? When making decisions about your production, choose what is good for the environment. Plan the next steps in advance, monitor their implementation and draw conclusions. Make sure you have the time necessary to complete the sustainability process. Thinking through each of the stages of filmmaking will help to manage resources more rationally. As a result, it will bring the production closer to becoming climate-neutral, as well as make it more economical, efficient and cost-effective.

The following subchapters will guide you through the stages of sustainable production. You can refer back to the solutions that they describe whenever you need to. Most importantly, the enthusiastic approach to beneficial change should constantly accompany you and your crew. Good luck!



REFUSE

REDUCE

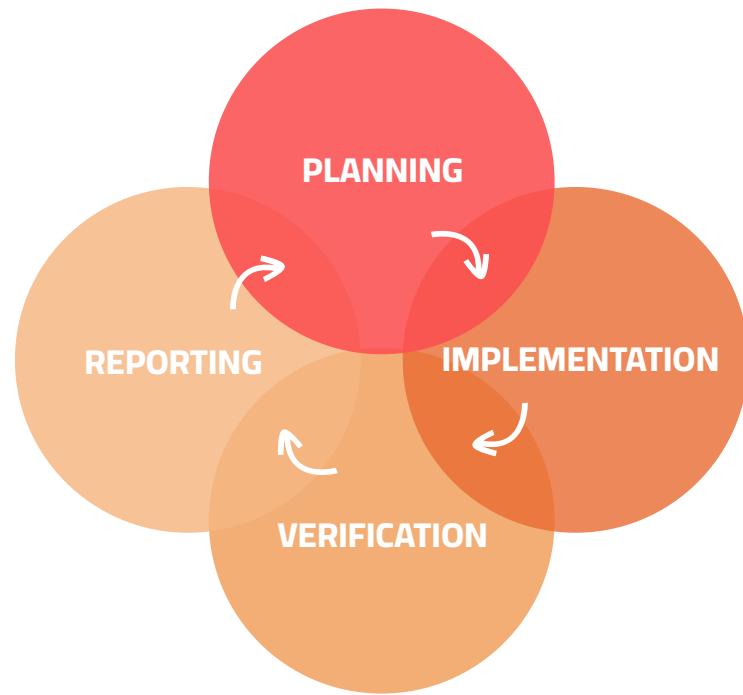
REUSE

REPAIR

RECYCLE

ROT

According to this idea, it is worth choosing closed-loop products in order not to generate new needs and purchases. [The circulation of goods is the key](#). If there is a need for disposal, it is essential to ensure proper segregation. The 6R principle is adaptable to each area of production.



Examples of activities:

- » Set measurable, understandable and achievable goals. At first, it can include only selected areas, e.g. energy saving (not only on set but throughout the production process), resource management, waste reduction (no more plastic dishes on set or a 50% decrease in plastic in stage sets) – this will make it easier to monitor the progress. Ideally, goals should be defined in the form of a sustainable production plan. You can develop and expand the plan over time.
- » Consider hiring an eco-coordinator at the earliest possible stage (see the chapter on **ECO-COORDINATOR**) or assigning this function to one of the members of the film crew.
- » Select tools (see the chapter on **CARBON FOOTPRINT CALCATORS**), apps (e.g. OutlookMovie) or dedicated documentation (templates, project plans) to facilitate the planning and implementation of activities. Provide the crew with information about the selected work methods. It is important that the entire crew uses the same tools.
- » Monitor the assumed environmental goals. Establish relevant indicators with the production division in advance and subsequently check whether they are being achieved.
- » Report the results of activities undertaken with your colleagues. Present specific data both for internal use and external stakeholders.
- » Beware of sham activities related to the environment – verify each certificate and offer.



PROTIP

Identify your starting point, that is, what would be the carbon footprint of your project without implementing green solutions. Collect data on the amount of water, energy, waste and other raw materials on the set. This will be a good starting point for future productions. Develop your own sustainable production plan or use existing carbon footprint calculators.



CASE STUDY

Tarapaty 2

FEATURE FILM

Tarapaty 2 is a full-length film for children and teenagers directed by Marta Karwowska and produced by KOI STUDIO in 2020. The producer implemented the following solutions in the field of green production:

Posters, which were hung in prominent places on the first day of shooting: under the menu in the catering area, in the dressing room and on the door of the set restroom. The posters not only informed about the eco-solutions undertaken by the producer but also included requests to turn off the lights and encouraged people to come to the set by bicycle, as well as use public and production transport.

In addition, the producer decided to:

- » Introduce a maximum reduction of hard copies and use electronic versions of documents. If printing was necessary, the documents were printed double-sided, horizontally, four pages per sheet. This saved a total of 5,664 sheets of paper.
- » Buy reusable bottles with a cap to attach to a belt or backpack

for all people present on set. The cost of this purchase was PLN 2,700 (approx. EUR 630). Additionally, personalised stickers have been designed with the title of the film and space to write the name of the bottle's owner. Large water bottles were placed in the catering bus and catering area located on the set to replace individual plastic bottles.

- » In order to remove excess plastic, after conducting market research and consulting with the catering company, the producer opted for wood cutlery, and then convinced the company to install a dishwasher in the catering bus, making it possible to switch to reusable dishes and metal cutlery.
- » Waste was segregated into mixed and raw materials. Two types of containers have been set up, and illustrative labels have been prepared to help classify waste. The dishwasher in the catering area has reduced the amount and type of waste to mixed only. The decrease in waste was doubled, and the producer spent two times less on waste disposal.



- » Some of the purchased costumes, elements of the stage set and props were donated to friendly costume and prop designers for reuse in other films, as well as to interested centres, institutions and orphanages.



SCRIPT

The starting point of the creation of any audiovisual work is the script, which is why it is worth looking at the created project in terms of potential climate neutrality already at this stage. This applies to both the implementation issues and content. The screenwriter focuses primarily on telling the story, managing the plot efficiently and introducing the characters. The manner in which the script is handled afterwards depends mainly on the producer and director. By discussing the topic together at the writing stage, you can ensure that its implementation is more environmentally friendly.



Examples of activities:

- » Together with the screenwriter and director, think about how to write a sustainable script without sacrificing the artistic element. Reflect on how many resources will be needed to tell the story.
- » Verify whether your story can be produced locally. Remember that a large number of remote locations increases the number of trips, which significantly affect the carbon footprint of a given production. If possible, set the action in one location, ensuring that it takes place in ready-made interiors and open-air settings. This will allow you to avoid building expensive stage sets.
- » During document-related trips, pay attention to the way you travel. For more information, see the chapters on **TRAVEL AND ACCOMMODATION**.

- » Avoid scenes with numerous special effects (fire, water, snow, explosions) and a large number of extras. Talk to your VFX co-ordinator about which effects can be added in post-production.
- » Work on electronic versions of the script. Save improvements and comments from the director/producer in the electronic files. Pay attention to the proper formatting of the document.



PROTIP

Films that do not directly refer to conservation issues can also positively influence viewers through **Planet Placement**. A climate catastrophe, air and water pollution, as well as other issues related to ecology can constitute a subject of creativity.

Set an example of green behaviour and sustainable lifestyles through eco-friendly actions of protagonists, such as waste segregation, use of reusable bags and turning off the water when brushing teeth. At the same time, avoid scenes in which characters adopt attitudes that are not pro-environmental.



CASE STUDY

Women at War

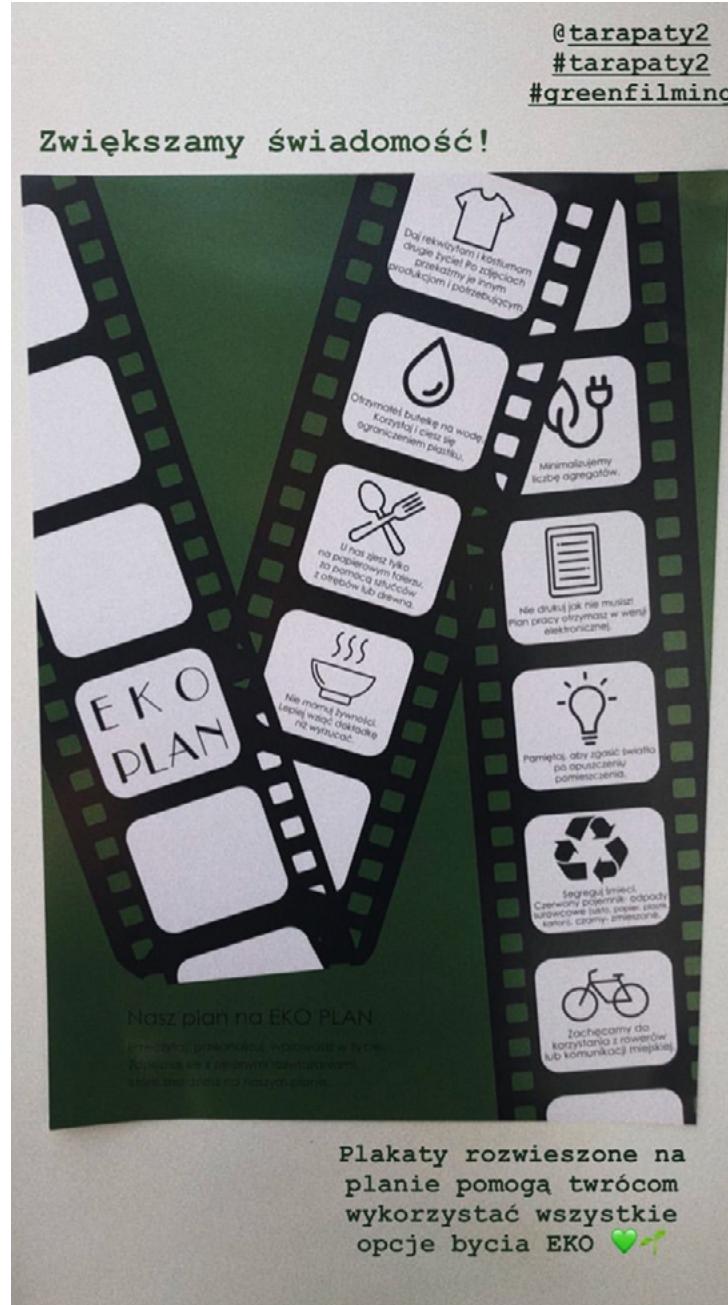
FEATURE FILM

In his second picture, Woman at War, Benedikt Erlingsson returns to the themes addressed in his debut, in particular the issue of the climate crisis. The film tells the story of an unbreakable bond between a human and nature during an exceptionally difficult time for mankind.

In an interview published in EFA_CloseUp in 2019, the director mentioned that he was growing tired of the dystopian approach to the issue of sustainability. The Woman at War is the result of an attempt to create a joyful blockbuster film, and the main character acts as if she were Greta Thunberg's younger sister.

During the production of the film, the filmmakers tried to make their decisions as environmentally friendly as possible and to protect the mountainous areas used as shooting sites. They strove not to use disposable plastic and to introduce sustainable catering solutions. The director, together with producers Carine Leblanc and Marianne Slot of the French company Slot Machine, decided to support [Eden Re-forestation Projects](#) on behalf of their film by planting 10,000 trees in key locations around the world, which constitutes an example of offsetting the production's carbon footprint.

Raising awareness!



Source: KOI Studio

On-set posters will help creators take advantage of pro-environmental options!



ECO-COORDINATOR

The production will not be environmentally friendly without a proper management process. Therefore, it is crucial to appoint a person whose task will be to implement the principles of green production, that is, an eco-coordinator. A person who will relieve the burden placed on the producer in the process of making the project more sustainable with respect to the environment, while at the same time ensuring the proper flow of data necessary to track progress.

An eco-coordinator is a specialist experienced in production who has competencies in the area of sustainable development. Delegated to perform tasks by the producer, the eco-coordinator consults and implements pro-environmental solutions. If it is not possible to employ such a person, this task can be combined with, for example, the role of production manager or coordinator. In such a case, the area of ecological activities should be detailed in the responsibilities and the work intervals of the person concerned in order to avoid significant overload and loss of motivation.

The eco-coordinator focuses on the implementation and management of work in the field of sustainable development from pre-production to final stages, as well as responds to ongoing environmental challenges and issues on set. It is important for him or her to participate in project planning from the very beginning, clearly define what approach is appropriate for a given production, and have the opportunity to propose changes and correct processes.



Source: Pixels

Examples of the eco-coordinator's tasks include:

PREPARATION PERIOD

- » Identifying, together with the producer, rules applicable throughout the production period, including creating a sustainable production plan and a transport plan. Estimating the cost of sustainable production and including it in the project budget. Offering to join the selected film's eco-certification process (applies particularly to international co-productions).
- » Creating a list of criteria to be followed by crew and cast members, consulting the document with the producer.
- » Discussing various steps in the process of making the project more sustainable with the production division, establishing a convenient method of tracking carbon emissions generated and documents used with the accounting division.
- » Organising regular meetings with the managers of all divisions to identify opportunities for the introduction of environmental activities and the implementation of proposals of solutions necessary to achieve goals set separately for each division.
- » Developing relevant documentation and submitting documents to the administrator or production manager on an ongoing basis to help track progress, verifying the cost of implemented solutions, and then settling the costs of green solutions with public sources.
- » Preparing the workspace (production office, stage facilities, prop room) in a way that facilitates undertaking environmentally friendly measures. It is particularly important to stimulate waste reduction, as well as water and energy saving.
- » Encouraging the purchase of local, organic products to satisfy the needs of each production area. Preparing proposals for lists of preferred suppliers.
- » Providing reusable utensils, water dispensers, waste containers and appropriate labels.
- » Determining, in cooperation with the location manager, the location of points and schedule of waste collection from the individual shooting sites. If the shooting takes place within the city, establishing with the relevant unit of the responsible authority whether waste can be collected by companies cooperating within the framework of signed contracts.

SHOOTING PERIOD

- » Verifying the adopted list of ecological criteria, identifying areas for improvement, including possible revisions of assumptions and documents, contacting coordinators of individual activities, and ongoing tracking of CO2 emissions.
- » Monitoring the amount of waste generated, its selection and the collection process. Introducing necessary improvements.
- » Establishing contact with local aid organisations and shelters and successively donating food left over after filming to such entities or cooperating with a catering company in this regard.
- » Organising the collection of hazardous waste (e.g. toner cartridges, batteries, scrap metal, chemical substances) that must be disposed of separately at dedicated points, e.g. PSZOK (Point of Selective Collection of Municipal Waste).

POST-PRODUCTION AND FINAL WORK PERIOD

- » Collecting data for the report, calculating the amount of CO2 generated, and using the carbon footprint calculator or another tool to determine the carbon footprint.
- » Evaluating the budget execution and environmental assumptions.
- » Supervising the disposal of stage sets and materials, proposing solutions to reduce waste in accordance with the predefined rules. Contacting local organisations and foundations and providing them with the remaining materials.
- » Creating a report on sustainable development detailing both production's successes concerning environmental protection and areas for improvement.



COMMUNICATION AND MOTIVATION

Proper communication of the adopted pro-environmental assumptions of a given project constitutes one of the key elements of success. The understanding of the adopted goal by co-workers and film crew members, especially when faced with the introduction of a new operating model, will serve as a motivator for change. The messages should be communicated in two directions – internally, to crew and cast members and externally, to partners, investors, suppliers, subcontractors and, finally, the general public.



Examples of activities:

- » Develop a communication plan that takes into account the content you intend to send, who will be its recipient, what forms, ways and tools of getting the message across will be adopted and with what frequency the communication will be carried out.
- » Organise a meeting with division managers to introduce the eco-coordinator and the environmental objectives to be met by the production, as well as the method for their implementation and monitoring of their effects. Prior to the meeting, it may be a good idea to provide each division with relevant information, e.g. a plan to optimise the transport of people and supplies, the sourcing and disposal of materials. Try to answer questions and address concerns. Such a meeting can also constitute a good opportunity to present the topic of green production more ex-

tensively and increase motivation to take action. Give positive examples and encourage further conversation if anyone has doubts or does not understand how to implement the proposed solutions.

- » Verify IT tools available on the market that will facilitate communication between crew members and actors, as well as the storage of data and relevant documents. Find a tool that will help virtually present the work of the divisions (mock-ups, descriptions of the work to be carried out in specific facilities) in order to make decisions faster and plan purchases more easily. After introducing selected tools, designate individuals responsible for updating the data on a regular basis.
- » Develop a communication system within the crew. Inform all members of the crew about the ecological assumptions and adopted rules, e.g., by email (an email dedicated only to this topic).
- » Provide knowledge on how to segregate waste, reduce consumption of energy and raw materials, including, for example, paper and CO₂, as well as the circular economy.
- » Engage in consultations with the local community if you plan to shoot in areas that are particularly sensitive to human interference.
- » Invite actors and filmmakers to inform their colleagues and the public about the fact that the production is based on the principles of sustainable development. They are the natural ambassadors for green solutions in their respective areas.
- » Remember that each message can be understood differently, so make sure that the crew understands the goals, objectives and methods for solving a problem the same way.
- » Set intermediate goals to achieve. Regularly summarise the conducted activities and present the partial results. Successes motivate the most.
- » Reward, for example, by pointing out employees who did the best job of implementing green production in a given week or month.

- » Provide opportunities to share experiences and insights and quickly implement the best ideas. Be open to addressing concerns and compromises. It is not always possible to find a perfect solution.
- » Inform others that you do not accept greenwashing solutions and explain what you mean.

Motivation

In a book titled "What we think about when we try not to think about global warming: toward a new psychology of climate action," Per Espen Stoknes, a Norwegian psychologist and economist, described a paradox related to pro-environmental behaviour – despite the scientific consensus on the onset of climate change and its causes, people are still not taking enough action to stop the change (and some people still do not believe it is happening).

He found that communication on the topic of climate change in the form of ordinary, everyday conversations with others is considered one of the most effective ways to sustain engagement and make people reflect on their own behaviour ([APS, 2017](#)).

The authors of the „[Ziemianie Atakuja](#)” [Humans Attack] (Kantar, 2019) report emphasise that communication should be primarily focused on the dissemination of knowledge, including the economic aspects of pro-environmental behaviour (e.g. an opportunity to save money). The most important conclusion presented in the document was that it is knowledge of climate change that enhances readiness to undertake various actions.

Public education, leading to a general public understanding of the problem, can therefore present an opportunity to make a real difference in reducing [climat change](#).



CASE STUDY

Tarapaty 2 [Double Trouble 2]

FEATURE FILM

Tarapaty 2 is a full-length film for children and teenagers directed by Marta Karwowska and produced by KOI STUDIO in 2020.

Activities in the area of communication and motivation – a few days before the start of shooting, the producer sent an email to all crew members with the following content:

"Dear Crew, out of concern for the environment, we are implementing the following eco-friendly solutions on set:

1) with regard to catering:

- ▷ *you will not find plastic water bottles on set, instead, there will be large water dispensers; on the first day of shooting, each crew member will receive their own reusable bottle;*
- ▷ *plates, cups and cutlery will be made of biodegradable materials - paper, wood, wheat bran;*

2) we segregate waste – there will be 2 types of bins; The bins will be colour-coded:

- ▷ *red for raw material waste – glass, paper, plastic, cardboard;*
- ▷ *black for mixed waste;*

3) we do not print work plans, they will be sent only by email; if anyone needs a paper version – please let me know in advance;

4) we encourage people to carpool to the set, use production and public transport.

We very much look forward to your cooperation in ensuring that our set is as environmentally friendly as possible :)"



PRODUCTION OFFICE

The production office is the glue that holds all stages of film production together. This facilitates the adoption of a certain work culture, which can be applied in other areas of production as well. The office also means documents and, as we know, each project involves several, sometimes tens of thousands, of documents. Therefore, it is crucial to decide which documents can only be used electronically.



Examples of activities:

- » If you plan to rent office space, assume the environmental aspects of the selected place as a priority. Try to ensure that its location allows access by public transport. Check if there are bicycle stands or shelters in front of the building. Ask the manager about building energy efficiency and waste management.
- » Choose bright, adequately sunlit spaces that will allow reducing the use of artificial light. Ensure that the lighting in the office is energy efficient.
- » Organise a place with waste bins for waste separation in an area shared by all employees. Do not use individual waste bins in rooms.
- » Prioritise electronic exchange of documents and correspondence. Send and store contracts, invoices, the script, cost estimates, work plans, etc. electronically. Check whether it is pos-

sible to use a qualified electronic signature. Remember to clean your disc and mailbox regularly. The data collected consume more resources while emitting more CO₂. Be cautious when sending emails, try to avoid sending large attachments.

- » Remember that working online also has an impact on the environment. Turn off programs and applications running in the background on computers and smartphones. Unplug the equipment from power sources after finishing work.
- » Print only when necessary. Check whether you can rent or lease an eco-certified printer instead of buying one. Use eco-friendly toner replacements, such as those created from biomass. Stock your office with eco-certified paper products. Choose recycled grey paper when printing is necessary.
- » Adjust the print settings of all computers located in the office accordingly – print on both sides, in black and white, in normal or working quality as the default mode.
- » Provide containers for used toner, batteries and fluorescent lamps. Once full, hand them over to the appropriate waste disposal facility.
- » Purchase office supplies in an informed manner, taking into account their origin, ethics and manufacturing methods. Before selecting a supplier, it is worth asking yourself: is the purchase durable and easy to repair? How was the product packaged? How will it be disposed of? Does the supplier follow a sustainability policy? Are the products offered certified?
- » It is worth ensuring energy-efficient, high-efficiency equipment or kitchen facilities. If you use a dishwasher, turn it on only when it is full. Use eco-friendly, non-toxic cleaning products (capsules, liquids).



PROTIP

By minimising the size of the margins in your document, you can fit more text on fewer pages. If possible, print multi-page documents (contracts, script) in a two - or four-column layout.

The most eco-friendly fonts are Garamond and Century Gothic. They use up to 30% less ink than, for example, the popular Arial font.



CASE STUDY

Sol

ANIMATED FILM

Sol is an inspiring story about a young boy's journey through grief. The film, produced by British studio Paper Owl Films, is an example of an animation that scored three out of three possible points in the Albert UK certification process. This means that the project was created in an environmentally friendly manner.

The key environmental measure in the production of Sol consisted in the identification of areas for improvement. The production division calculated that 85% of their carbon footprint comes from the office. As a result, all production crew members received a Green Memo with an indication of key "Office Environmental Goals" to help reduce them.

The goals included:

- » Turning off lights and minimising the use of desk lamps, using natural light whenever possible.
- » Opening windows instead of turning on fans or air conditioners during hot weather.
- » Closing the door instead of turning on the heater when the weather was cold.
- » Turning off the equipment and lights, closing doors after working hours.
- » Removing water coolers from photo and post-production studios.
- » Keeping a smaller refrigerator in the kitchen and limiting the use of a dishwasher to once a day.

"The work on Sol lasted a year and the number of permanent crew members was about 40. COVID changed everything, and we discovered that remote work entails environmental benefits – less travel and less commuting. In fact, the entire project was carried out during the lockdown with, what is important, very positive results," recalls producer Gavin Halpin.



WASTE MANAGEMENT

The most ecological approach to waste consists in operating in such a way that garbage is not generated (zero waste) or is generated in a very limited way (less waste). The implementation of the principle is the key. However, as long as there are areas where we produce waste, we must manage it properly. This applies to every stage of audiovisual production.



Examples of activities:

- » Establish a list of shooting sites on the basis of which a waste management plan should be established. Evaluate local infrastructure – estimate costs, identify the location of collection points, and gather contact information of local waste collectors.
- » Follow the waste management hierarchy referred to as [Lansink's Ladder](#), which is the European Parliament's directive on waste. The order of proceedings is as follows: prevention of waste generation, reduction of waste generation, preparation for reuse, recycling, other recovery methods, such as energy recovery and, finally, disposal.



LANSINK'S LADDER

- » Outline the waste management plan during a meeting with division managers. Ask them to provide their colleagues with appropriate guidance on segregation and non-waste. Use as much biodegradable or compostable materials as possible.
- » Contact selected waste collectors and negotiate convenient terms of service (flat rate of bins, collection of effluents, waste). Verify whether the rented office and locations are equipped with recycling bins and that the collection schedule meets your company's needs.
- » Segregate all generated waste and inform each division of this requirement. Make sure that appropriately labelled recycling bins are in at least one visible place in every used space, including the office, dressing room, prop room, workshop and other locations.

- » Make sure that waste bins are of appropriate sizes, especially on set. Opt for recycled, transparent garbage bags. This solution will work best if you use garbage bag holders. Consider buying/renting such holders – they will certainly come in handy numerous times. They are lightweight and take up little space – it is easy to move them between shooting sites, especially when a filming day involves a lot of shuttling.
- » Remember that hazardous waste (batteries, electrical waste, ink cartridges) and construction waste must be disposed of in accordance with applicable regulations. Find out if there is a dedicated collection point near the production base (e.g. PSZOK – Point of Selective Collection of Municipal Waste).
- » Consider removing waste from each shooting site. The shooting site should bear no traces of the crew. Special attention should be paid to green areas.
- » Inform all crew members that smoking is only allowed in designated areas and that extinguished cigarette butts should be thrown into general waste or dedicated bins.
- » Infographics prepared by relevant organisations can be helpful in the proper segregation of waste. You can print them out and hang them in the waste sorting area of your office and on set.
- » Monitor the amount of generated waste, as well as the segregation and collection processes. Correlate the received data with the budget allocated for this part of the production – identify savings or excess payments and draw conclusions.
- » If no legal or contractual contraindications arise, donate used materials to local aid organisations, schools or community centres.



CASE STUDY

Costa Brava, Lebanon

FEATURE FILM

Costa Brava, Lebanon, a drama directed by Mouni Akli and inspired by Lebanon's 2014 garbage crisis, is an example of a production created with concern for the environment and the local community. The film refers to the country's waste-related collapse, and while this alone is an excellent example of Planet Placement, it is also worth noting that the production followed as many as three sustainable production protocols: [albert](#), [Beirut DC](#) and [Greener Screen](#).

The most significant ecological activities involved waste management. Their reduction began with catering based on reusable plates and cups, as well as stainless steel cutlery. All dishes were rented and washed after use. What is interesting is that some of the food waste was used by the set designer to build a landfill, which did not seem "dirty" enough on camera.

The napkins, toilet paper and biodegradable garbage bags came from a certified supplier, and all products were recycled. The organic waste generated on the set was donated to a local chicken farm for compost. Smoking was allowed only in designated areas, which enabled the crew to control the disposal of cigarette butts as much as possible.



"Čmy", photo Łukasz Bąk, Source: Centrala Distribution



ENERGY MANAGEMENT

The first thought that arises whenever sustainable development is mentioned usually involves energy. The connotation is accurate – energy issues are the biggest contributor to the climate crisis that poses a significant challenge to modern societies. Despite the need for change, there are still many economic areas that remain dependent on fossil fuels, both in the area of energy generation and material production (e.g. plastic). That is why it is so important to take into account the origin of energy and the level of its consumption in the course of audiovisual production. Apply the concept in this area as well.



Examples of activities:

- » Try to use low-energy equipment. This applies to all areas of production, including the office, construction site and shooting site. The higher the quality of the equipment, the more energy and resources are saved.
- » Remember to turn off lights and unplug devices that are not in use. Pass on the request to all members of the crew and respond in real time if someone fails to comply.
- » Use LED bulbs. When buying new lighting, choose products with replaceable instead of permanently built-in light bulbs.

- » Before purchasing any type of equipment, consider renting it first. Opt for local rental companies to avoid long-distance transport. If the supplier does not have energy-efficient technology in the offer, suggest the need and create demand for it.
- » Remember to properly dispose of electronic waste associated with power generation (e.g. batteries, accumulators) at the end of their lifecycle. Do not dispose of them as mixed waste but rather drop them off at a collection point or place them in dedicated bins.
- » Find out what is the level of consumption of resources in the premises you occupy and, if possible, set a goal to reduce it. The more accurately you know the actual consumption level, the easier it will be to monitor progress and introduce changes. Also, pay attention to the use of tap water (especially hot water). Opt for water-saving devices.
- » Ensure that the technical staff and the lighting division use rechargeable batteries instead of disposable ones.
- » Avoid using high-emission generators powered by diesel. Choose a service provider offering equipment generating low emissions of harmful exhaust fumes, i.e. devices that comply with the EU EURO 6 emission standard. It is worth keeping up to date with the technical capabilities of power-generating units – there is currently extensive implementation work underway to power the equipment with hydrogen, vegetable oil and biofuels.
- » Remember that all online activities consume resources and generate harmful emissions. Minimise passive energy consumption by connecting only essential devices to the network and turning off applications that are not in use. Also, try to reduce the server load by removing unnecessary materials used by online services and from the cloud.
- » Before launching the shooting, talk to the employees from the lighting division and the power-generating unit operator about ecological rules that prevail on the set of your production. Take a moment to analyse their solutions and think about what can be done better to reduce energy consumption. A few

ideas are all it takes to ensure that the implemented changes have an effect.



„Tarapaty 2“, photo Hubert Komerski, Source: KOI Studio



CASE STUDY

Notruf Hafenkante

TV SERIES

The producers of the Notruf Hafenkante TV series have set themselves a goal to continuously improve the series production process on the way to achieving sustainable development. The picture, shot in Hamburg, received a Green Shooting Card certificate from the local film commission already in 2015. Since then, the filmmakers have continuously analysed their work procedures to produce even broader environmental benefits. In an effort to successively change the crew's habits, a green production card covering the eco-targets for the next day is distributed daily. Documents are sent electronically by computers powered by renewable energy.

Energy consumption on the set has been significantly reduced thanks to the use of energy-efficient lighting equipment, batteries and fixed connections. Instead of traditional diesel generators for outdoor shooting, Notruf Hafenkante producers were among the first in Europe to use hybrid generators, which guarantee stable, low-emission and noiseless operation.



TRAVEL AND TRANSPORT

Travelling and transport are areas that significantly affect carbon emissions generated by a given production. Both during the shoot and other stages of filmmaking, the manner and number of travels should be planned with consideration for the environment. A critical look at existing transport habits will help to identify where it is possible to introduce changes and what mistakes can be avoided. Careful management of transport logistics can significantly reduce emissions, which have a significant impact on air pollution.

Sustainable transport plan - applies to photo technician vehicles present on the set, cars used for transporting people, e.g., from the set to accommodations and vice versa, and private vehicles.

The plan should be drawn up at the earliest possible stage of production and at the latest before shooting. The document should contain the following information:

- » the number and type of vehicles used;
- » the estimated number of trips of each vehicle broken down into individual trips;
- » the estimated number of people in each vehicle broken down into individual trips. During the shooting, the provisions in the plan should be taken into account and updated when new requirements arise and the data relating to each trip should be recorded.

The main principle should be to use as few vehicles as possible. For this purpose, it is best to analyse all transport-related criteria (the size of the crew, distances between locations and the camp, the availability of bicycle routes, the cost of renting equipment, the cost of public transport, weather conditions) and subsequently select the most appropriate means of transport, taking into account the adopted shooting assumptions.



Examples of activities:

- » Transport is currently an economic area with the highest growth rate in carbon footprint. Make sure to analyse your journeys and choose the greenest possible vehicles. It is important to bear in mind that the harmfulness of transport depends on the type of fuel, the amount of fuel consumption per km and the length of the route to be travelled. Follow projects that systematise transport modes in terms of the generated carbon footprint. Data related to this topic can be found [here](#).



- » Develop a sustainable transport plan containing goals you want to achieve and communicate the guidelines to all division managers. Ask for feedback so that you can adjust it to your actual capabilities.
- » When planning a shoot in the field, try to employ as many local professionals as possible to limit the crew's inter-city trips.
- » When using a given location for more than one day, leave the equipment and technical vehicles on site overnight. It is not uncommon to hire security guards as a cheaper alternative that also reduces emissions.
- » Try to organise the crew's transport collectively. If the use of cars is necessary, ask your employees to carpool.

- » Try to keep the shooting sites as close to the accommodation base as possible.
- » When shooting in larger cities, encourage the crew to carpool and use public transport – buses, trams and bicycles.
- » Turn off the engine when stationary. You may be fined if you park your vehicle and keep the engine running. The Polish traffic law also prohibits the use of a car in a way that causes excessive emissions. Doing so is also extremely harmful to the environment.
- » Choose vehicles (personal or taxis) with reduced carbon dioxide emissions and low soot and nitrogen oxide emissions. These include electric cars (charged using green electricity where possible) and CNG vehicles (using bio-CNG, such as biomethane, where possible).



COVID prevention measures:

If safe multi-passenger travel is prohibited under the **pandemic** restrictions in place, try to use the cleanest and most efficient means of individual transportation: bicycles or compact electric or natural gas cars



CASE STUDY

1917

FEATURE FILM

1917, directed by Sam Mendes, is the UK's first high-budget feature film to be certified by Albert. Shooting a film of this scale is a major challenge in its own right, and the fact that it was done in an environmentally conscious way makes it all the more impressive. To make sure that every possible measure to reduce the carbon footprint was introduced during the production process, eco-coordinators monitored the crew throughout its course.

Air travel is often one of the biggest environmental concerns for international blockbusters. The producers of **1917** decided that most of the crew and cast members would be UK residents, so flights were kept to a minimum. All unnecessary air travel was avoided; trains were used instead. Another way to reduce fuel consumption was to use electric vehicles (powered by clean energy), instead of their petrol or diesel counterparts.



Source: Pexels



ACCOMMODATION

Shooting a film often involves travel outside the creators' place of residence. In such cases, it is best if the hotel or guesthouse of choice is located as close as possible to key locations, and its standard allows the crew to regenerate before the next shooting day. Importantly, more and more hotel facilities are eco-certified, giving users a guarantee of comfort while taking care of the planet. The greater prevalence of certification brings lower daily rates while maintaining the high quality of services provided.



Examples of activities:

- » Choose facilities located as close as possible to the main shooting locations or the production office, and if that proves impossible, opt for those that allow you to use bicycles or public transportation.
- » When booking accommodation for your crew, choose facilities that identify with pro-environmental values. You can verify this by checking the facility's website or asking its employees about environmental certifications.
- » If the facility has not obtained the appropriate certifications, ask the staff if the facility has implemented selected pro-environmental measures. Agree upon a reasonable frequency for housekeeping and changing towels with the staff. Ask the staff to provide reusable dishes and cutlery.

- » Take advantage of agritourism services. Agritourism facilities often prioritise environmentally friendly solutions. They often use alternative energy sources, systems that reduce water consumption, as well as eco-friendly cosmetics and cleaning products, and work with local product suppliers.
- » Ask the staff how you could segregate waste in your rooms.



COVID prevention measures:

In case of **pandemic** restrictions, film crew members should be given individual rooms. Suggest that the crew bring their own towels and toiletries, thus avoiding the heavy use of disposable plastic hygiene products.



PROTIP

Hotel selection criteria:

- BREEM / LEED certification
- use of renewable energy sources
- no daily housekeeping
- bulk product packaging (cosmetics, chemical products)
- organic cleaning products
- vegan and vegetarian dishes based on local products with organic production certifications
- waste reduction
- bicycles for guests and bicycle parking



CASE STUDY

Avalanche of Love

FEATURE FILM

Thanks to the participation of producers Radka Babincova and Simona Bago Móćikova in workshops in Malaga and Bratislava, the Bright Sight Pictures studio has become an ambassador of the European Green Screen project, which aims to make European film productions increasingly sustainable. The knowledge gained during the training enabled the Slovak producers to plan the production of the film *Avalanche of Love* directed by Jakub Machala in a greener way.

The most important decision to significantly reduce the film production's carbon footprint was to house the entire crew in a hotel, which also served as the main shooting facility. Both the actors and the film crew came to the set on foot and completely avoided travelling to new locations. Apart from its positive environmental impact, the solution adopted also contributed to saving time and a considerable amount of money.



"Tarapaty 2", photo Hubert Komerski, Source: KOI Studio



CATERING

The guiding principle in catering decisions is to guarantee healthy and high-quality food for the crew while taking care of the planet. What accounts for the largest CO₂ emissions is poor organisational choices, such as buying water in plastic bottles, having few meatless menu options available or using disposable utensils. Such choices are costly both environmentally and economically and should be strongly avoided.



Examples of activities:

- » Before you order a food truck for the set, check for any interesting food services in the area. Using local products and services will make your film production more sustainable.
- » When choosing catering services, ask the service provider about the selection of nutrients in the dishes, keeping in mind quality and taste. Ideally, meals should be composed of seasonal foods. This will help improve crew productivity while also allowing you to reduce excessive food waste.
- » Avoid using disposable utensils. Ask all crew members to bring their cups or bottles and have them labelled accordingly. If using disposable dishes cannot be avoided, choose environmentally friendly ones (e.g. made of bran).
- » Do not buy water in plastic bottles for the set. Check the quality of tap water in the given area and find out if it is safe

to drink directly from the tap. If so, provide water jugs and simply refill them with tap water. Another option is to order a water dispenser or have a water treatment plant installed, for example, at the producer's site.

- » When ordering a food truck for the set, ask the service provider to provide mostly vegan or vegetarian menu options, which should be composed of local, seasonal ingredients. The final menu option should be a meat or fish dish containing Baltic fish (cod, herring). The prevalence of plant-based options has a positive effect – even those who prefer a meat-based diet are more likely to try vegan/vegetarian dishes if they have that option.
- » If you notice that the servings are too large and meals are repeatedly left uneaten, ask the service provider to reduce the serving sizes of all meals or provide the option to order smaller servings.
- » Reach out to local aid organisations or community fridge projects to which you can donate surplus food.
- » If the crew are expected to buy their food during the shooting day, make an effort to check in advance what you can recommend to them (e.g. quality local gastronomy).
- » Coffee is a product that is in high demand, both at the office and on set. Buy certified coffee (e.g. Fair Trade, Rainforest Alliance) preferably in large, economical packaging. Opt for plant-based drinks instead of milk. Choose a pour-over coffee maker with a jug with a thermos function. Only brew as much coffee as is actually needed. Don't use pod coffee makers!



COVID prevention measures:

A pandemic does not mean the need to use disposable plastic utensils. Conversely, it will be much safer and healthier if all crew members on the set are equipped with their own cutlery and utensils and receive their meals directly onto the latter. On the production side, you can ensure that containers, cups and cutlery are sterilised daily.



CASE STUDY

Stand up

FEATURE FILM

Stand up, produced by Silver Art, is perhaps the first Slovak film made with sustainability in mind. The crew and cast members jointly agreed to follow the "Ten Green Commandments" — a list of simple eco-principles that they defined themselves beforehand. The rules addressed various areas, such as transportation, waste segregation and energy management. Among the rules adopted were those concerning catering:

- » At the start of the shooting period, all crew members were given their own reusable water bottles. They then continued to refill their bottles with tap water, eliminating the use of plastic-packaged drinks.
- » The crew ate their meals mainly in restaurants, thus avoiding the use of plastic utensils. Biodegradable plates and cutlery were also used as needed.
- » The crew members were asked to bring their own keepcups — reusable coffee cups — thus limiting the amount of non-recyclable waste. Coffee, milk and sugar were provided throughout the shoot.



"Takapaty 2", photo Hubert Komerski, Source: KOI Studio



LOCATIONS

It is necessary to take care of every shooting location, particularly when shooting in the wilderness or protected areas. It is worth going the extra mile and ensuring proper landscape protection and resource management – including water and energy – and cooperation with the local community. Importantly, different countries, and often even different cities, have varying policies for waste management, as well as greener and monument protection. It is necessary to review and consistently incorporate them in the course of production.



Examples of activities:

- » When location scouting, try to use photos available online or provided by the location's owner. If such materials are insufficient, seek help from the local film commission – such entities often have a wide database of locations. You can also engage the person whom you have contacted regarding the potential shooting site – paying them to do the documentation may be more economical and environmentally friendly than travelling to the site yourself.
- » If the location you are shooting at or are going to check out is in an urban area, get there by public transportation or bicycle.
- » Set up access to an IT tool to collect photo documentation and enable decision-makers to review the proposed shooting sites. Such a tool can be used to exchange information about such things as making the necessary adjustments to the set deco-

ration and will allow you to plan your purchases sustainably.

- » Compare the environmental impact of shooting in natural locations and at a studio. Consider the amount of waste generated; energy consumption and source; heat, water and energy demand; and if possible, total greenhouse gas emissions. There may be facilities available that meet the project's requirements while having an active sustainability policy.
- » Try to choose locations that are within a short distance from each other and from the camp (e.g. no more than 10 km). Pay attention to transport connections between them. Ideally, bicycle infrastructure and public transport should be available in the area.
- » Opt for locations that have plumbing. If it is unavailable, choose eco-friendly dry toilets.
- » Make a special effort to ensure that each location where you will be working is properly secured before the shooting begins and left intact afterwards. If something is damaged or malfunctions, have it repaired immediately. Plan your schedule in such a way as to have time to bring the location back to its original state. Whether you use it for a few hours or several days, always take care to leave the shooting site the way you found it.
- » Check if it is possible to have the site connected to the municipal power grid. The local energy grid operator should be able to tell you if this is possible at your location. This could help you avoid having to use a generator at the shooting site.
- » Any signage and directional signs should be made from recyclable, low-durability materials. Opt for reusable plastic punched pockets instead of laminating documents. Use only natural cords or tape for fastening; never use staples and cable ties (especially on trees!). Remove all signs after leaving the location. If you use plastic fence tape, try to reuse it as much as possible.
- » Remember to place waste segregation bins at the shooting locations. For more tips, see **WASTE MANAGEMENT**

Green and protected areas:

- » Avoid shooting in protected areas, such as national parks, landscape parks, Natura 2000 areas in Poland or protected landscape areas in Slovakia. Any intrusion other than a walk is a threat to the ecosystem in such areas, and as such, they are subject to specific restrictions — the stricter the restrictions, the more delicate the given area is and the more it must be safeguarded.
- » Contact your local forestry district or nature conservation units when planning location scouting or shooting in a protected area. Apart from obtaining the necessary approvals, agree with such authorities on what you can do to minimise the environmental impact. Determine the routes you can take, as well as the places where vehicles are not allowed to enter. Work together to choose an area where you can set up a camp for the crew. Discuss what the crew camp will consist of — how many vehicles you will have; how many toilets you will need, and what kind; where you will store waste, etc.
- » Limit vehicle and pedestrian traffic near the shooting site and fence off any areas with particularly sensitive vegetation or wildlife. Consult local authorities or nature conservation institutions well in advance about the presence of protected species of flora and fauna in the vicinity of the areas where you plan to shoot.
- » Low-emission cars not only reduce carbon dioxide emissions but also reduce noise, which is very practical on set and reduces the impact on the ecosystem, especially during the nesting season.
- » Make sure all filming activities are carefully managed to prevent landscape damage or pollution. Remember to adjust the loads carried by vehicles to the load-bearing capacity of the pavement — vehicles that are too heavy can permanently damage the site.
- » When shooting at night, try to avoid using large lighting like gas-discharge lamps of considerable power.

- » Take care to restore land or vegetation damaged by film production activities. Check the condition of the shooting site and make sure that it is clean before leaving it. Make sure the site has been cleaned up and is in the same condition as before the shooting.



PROTIP

How to save energy indoors?

- It is necessary to maintain the optimal temperature of the premises, above all, not to overheat them. Reducing the heating temperature by just 1 degree can save as much as 5-6% on your energy bill!
- Try not to obstruct the radiators — enclosing or covering them hinders the distribution of heat around the room.
- Lower blinds, shades or curtains after dark to limit heat loss, particularly around windows.
- Take advantage of heat gains — do not cover glazed areas during the day when significant amounts of sunlight are available.
- Try not to overcool the premises. Heating them again will require a significant amount of heat; in addition, it adversely affects the building.
- It is a good idea to ventilate the premises regularly. However, windows and doors should be opened briefly to minimise heat loss.



STAGES / STUDIOS

Opting to use sound stages allows you to carry out the shooting in a sustainable manner by successfully applying good office space standards, as well as proper waste and energy management practices. Power consumption and the type of lighting used are crucial in the context of sound stages.



Examples of activities:

- » Give preference to studios with at least some environmentally friendly solutions (energy efficiency, waste recycling, renewable energy, offsetting). If no such facilities are available, create a demand for them by informing owners or managers that they are needed.
- » Establish environmental criteria with the owner of the studio and inform them of your desire to implement sustainable production practices. Ask them to turn off the lights and any electrical equipment after the crew leaves the facility.
- » If you choose to shoot at a studio, see what accommodation is available nearby – studios located close to accommodation are preferable.
- » Check whether the studio provides catering facilities, refrigerators and dishwashers. Such amenities allow you to prepare meals on-site, without the need to order takeaways.

- » Let the crew members know how to get to the studio by public transport or city bikes. Promote this way of commuting.
- » If you plan on shooting on the studios for a long time, consider hiring a bus to take crew members to work. Have a sample route for such a means of transport developed based on the location of your accommodation. Note the route does not have to take into account where each employee stays – it can be based on locations that they can easily reach.
- » Ensure proper waste management. If the studio is not equipped with garbage bins for waste segregation, ask the owner to provide them or do so yourself. For more tips, see **WASTE MANAGEMENT**.
- » Keep in mind that some studios have abundant stores of costumes, set pieces and props. See what they have to offer and ask about the adaptability of individual products. You can also offer the studios owner to donate costumes or set decorations used in your film production process. They may be reused by future filmmakers.
- » Check if the studio has technical equipment that you can use. Most such facilities offer continuous access to professional equipment.



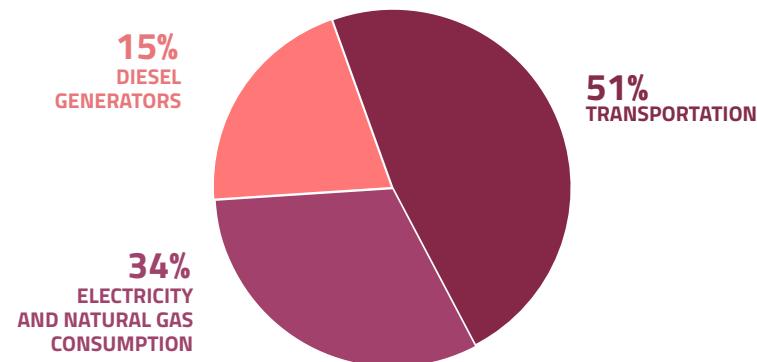
Source: Pixels



TECHNOLOGY

The most crucial goal is to reduce energy consumption to the minimum necessary. It is worth keeping abreast of technological innovations and testing environmental innovations. Hiring equipment instead of buying new equipment should also be prioritised.

Transportation has the largest impact on CO₂ emissions, accounting for about 51% of emissions, followed by grid-supplied electricity mains gas consumption at about 34%, and diesel generators accounting for the remaining 15% (according to the [Screen New Deal](#) and Albert repors).



LIGHTING

Most film projects hire dedicated lighting trucks. In recent years, there have been major advances in the lamp technology used in film production, and there are now energy-saving lamps available; using power directly from the grid is often available as well.



Examples of activities:

- » Plan your shots in such a way as to make the most of daylight and try to limit the use of lamps.
- » Hire energy-efficient equipment and try to set up a power grid connection to avoid using diesel generators. If necessary, choose generators fuelled by renewable energy sources (preferably 100%), such as biodiesel or solar power. Keep records of fuel consumption.
- » Stay up to date with the types of lighting equipment offered for use on the set. Choose suppliers that offer LED lamps – not only do they use less energy, but they are also lighter, handier and do not emit heat. Avoid using incandescent and gas-discharge lamps whenever possible.
- » Remember to turn off lights and generators whenever possible.
- » Take care of plastic film, reflectors, tapes and other materials and reuse them as much as possible. Dispose of the used ones in a suitable container or find someone who can use crumpled pieces of coloured film. Give such items a second life – contact film schools to see if they could prove useful for students tasked with preparing their film etudes.
- » Choose suppliers who run their businesses sustainably. Learn how the equipment hire company disposes of old cameras, light bulbs and batteries. Choose service providers who have contracts for the disposal of such materials with certified companies.
- » If you need to hire generators, ask about state-of-the-art models since they are the most efficient. Adjust the power output of generators to the real demand on the plan.



CASE STUDY

Buck

TV SERIES

During the production of the **Buck** TV series, carbon dioxide emissions associated with energy consumption were reduced by as much as 93%. Most of the shooting was done in a rented house in Keerbergen, Flanders. A temporary distribution board was installed on-site, allowing the crew to use power directly from the grid. Such a solution has many advantages over traditional diesel generators:

- » It is much cheaper since the film crew covers only the connection fees and the cost of electricity it consumes;
- » The electric distribution board reduces CO₂ emissions and air pollution, and generates significantly less noise;
- » It is more efficient because there is no waste of electricity;
- » It is a user-friendly plug-and-play tool, as there is no need to refuel generators.

By using a mixed supply of energy from the local grid (1.93 tonnes of CO₂ over 11 days), a distribution board (0.28 tonnes of CO₂ over 60 days) and a generator (0.23 tonnes of CO₂ over 2 days), the energy strategy adopted by the show's producer and crew generated total emissions of just 2.44 tonnes of CO₂. By comparison, using a generator for the entire shooting period would generate 38.1 tonnes of CO₂.



Examples of activities:

- » Planning is the most important activity that determines the impact that film production will have on the environment. This stage involves making decisions on the quantities and type of equipment that the operator section will use. The greater the amount of it, the greater the energy consumption and transportation costs, which by no means are purely environmental.
- » Shoot only scenes that are necessary. Do not do double takes if you have already shot the given scene and find the results satisfactory.
- » Connect to the power grid and avoid using generators if you have that option.
- » Turn off any equipment that is not in use.

SOUND DESIGN



Examples of activities:

- » Invest in good quality equipment that uses less energy and is more efficient.
- » Take good care of recorders and microphones. Keep your equipment clean. If the shooting takes place in harsh weather conditions protect the equipment properly from dust, sand and rain using enclosures, airtight covers and shields.
- » Use rechargeable batteries instead of disposable ones. Always dispose of used batteries or rechargeable batteries in the appropriate container. Remember not to put batteries in the mixed waste — they are hazardous waste and include compounds that are very harmful to humans and the environment: mercury, cadmium and lead.
- » Make sure the equipment is turned off when not in use.

FILM SHOOTING EQUIPMENT

Carefully planned shooting means shorter shooting time and less equipment needed. While seemingly having no impact on the environmental performance of a film project, the camera operator section can make a significant difference in this regard.



SET DECORATION

Film set decoration is a broad area where green standards can be introduced. Even at the script-writing stage, we have an influence on what locations we will need. Pay attention to the source from which the set elements and props are to be obtained, as well as the materials to be used to build the set decoration. It is also worth planning how the set decoration will be disposed of after the shoot and how unused building materials will be managed.



Examples of activities:

- » Talk to the director and production designer about the artistic and implementation-related needs of your project. When choosing locations, look for places that require as few set design adaptations as possible. Apply the Principles.
- » Limit the purchase of new props, opting to use second-hand items instead. Do not use disposable props.
- » If you buy new items, pay attention to where they were manufactured and from what materials. Check if they are of good quality and learn how they should be disposed of. Try to choose local producers.
- » Work with the film set construction manager if you need to build set decoration. If possible, encourage them to use green methods to build set decorations and opt for reusable, recycled tools and/or environmentally friendly materials such as water-soluble paints and eco-friendly spray paints. Avoid

toxic decoration materials like MDF, styrofoam and plastics.

- » Try to ensure that unused materials left over from the construction of set decorations will be reused or recycled properly.
- » Ensure that the waste generated during the construction of the decoration is properly segregated and that each member of the crew knows how to segregate it. If the waste includes toxic substances, deliver them to the appropriate collection site. Do not place such substances in the mixed waste.
- » If there are any plants in the film, make sure they are live potted flowers and avoid cut or artificial ones. Take care of them during the shoot, and then find them a new home.
- » Pay attention to the food featured in the film – by showing meals made from local and seasonal products, you promote a sustainable lifestyle and set an example. Ensure that any leftover food suitable for consumption is handed over to people in need once the shooting has been wrapped up.
- » Partner with local charities to which you can donate food, furniture, fabrics and other items after the shooting.



PROTIP

Support set and prop designers, who join forces to create shared warehouses that they could use for future productions. Store props in a clean and organised manner so that you can easily find the items you need.



CASE STUDY *Ćmy (Moths)*

FEATURE FILM

Ćmy is a combination of a musical, a documentary and a feature film directed by Piotr Stasik. It tells the story of a group of teenagers who run away from a detox camp for video game addicts after educators cut off their internet access. They stay in abandoned places, where they do not speak a word to each other. They are found exhausted sometime later, after many days of searching. The stress caused by being cut off from video games triggers among them a group hysteria involving the collective repetition of complex activities, with no way to stop until they lose strength.

Due to the film's post-apocalyptic nature, much of the production process, handled by Paweł Kosuń, had to be carried out either in abandoned locations or among fully custom-made set decorations imitating a "desolate world". Knowing what type of location was needed, Szydłowiec near Radom was chosen for shooting outdoor scenes, whereas the studios of the Audiovisual Technology Centre in Wrocław were used for shooting those in the interiors.

The shooting was carried out in locations found as-is, which were carefully reviewed beforehand as regards their readiness for shooting without the need to set up decorations. As much as 85% of the props and scenery came from a nearby landfill and junkyard. The set decorations were returned after the shooting was wrapped up.

Furthermore, 90% of the costumes came from second-hand stores. The rest was produced as part of teambuilding activities for the young actors.



"Ćmy", photo Łukasz Bąk
Source: Centralna Distribution



"Ćmy", photo Łukasz Bąk
Source: Centralna Distribution



"Ćmy", photo Łukasz Bąk
Source: Centralna Distribution



COSTUMES

Whether you are shooting a historical or contemporary film, you need to dress actors and extras. Textile manufacturing uses significant amounts of water to produce clothing materials while polluting the environment with toxic post-production wastewater. The final choice of costumes is largely dependent on the director, producer, and in the case of advertising, the agency and customer. It is important to decide together on the most environmentally friendly option. Pay special attention to limiting the purchases of new clothes and try to extend their life as much as possible by selling them as second-hand items or ensuring appropriate storage conditions for them.

Apply the Principles.



Examples of activities:

- » Consult with the director and costume designer to plan exactly the types of costumes that will be needed. See if it is possible to hire costumes or buy clothes from a second-hand store.
- » If the costumes are to be sewn, choose certified materials (OEKO-TEX, GOTS) or recycled fabrics (GRS, RCS).
- » When buying new clothes, pay attention to the materials they are made from. Choose quality clothing from local manufacturers. Read care labels and sewn-in garment markings carefully. Avoid clothing made of artificial petroleum-based fibres. Avoid buying new clothes, especially ones made from low-quality materials or in unethical social and environmental conditions (e.g. from chain stores).

- » Ensure that recycling bins are provided in the room where costumes are prepared, as well as during on-set production, especially for long forms.
- » Take care of costumes at every stage of production; have them repaired or adjusted by a tailor instead of buying new ones whenever possible.
- » If there is a need to transport costumes frequently, provide a suitable means of transportation, such as an electric car.
- » When washing and maintaining costumes: wash at low temperatures, use energy-efficient washing machines and certified detergents; avoid using tumble dryers and chemicals or softeners. Use certified eco-friendly cleaners and laundry services and verify the way laundered items are packed.
- » Ensure that the costumes are managed properly after the shooting is over – they should be handed over to warehouses from which they can be hired for future film projects. Remember to keep storage rooms clean, dry and airy, and clothes hung on hangers and properly sorted.
- » Another way to dispose of costumes is to donate them to people in need. See to it that you partner with an organisation or institution to which you can donate clean and undamaged clothes after the shooting.



"Tarapaty 2", photo Hubert Komerski, Source: KOI Studio



CASE STUDY

Montcalm Abicene

PROJECT

January 2021 saw the launch of the Circul'Art 2 project, led by Film Paris Region with support from Region Île-de-France, Ademe and Ecoprod. It aims to encourage film and audiovisual professionals to adopt environmentally responsible practices, in particular by identifying existing solutions and producing sets and costumes in accordance with the closed-loop economy principles. Costume and set designers are encouraged to use warehouses where they can find the materials they need for their film projects.

Montcalm Abicene is an 800-square-meter space located at Voltaire Square, in the heart of Paris. This space can accommodate an entire film crew, including production and administrative staff, and is designed to optimise film production. It has dedicated and fully equipped spaces for preparing sets and costumes for films and theatrical performances.

It also features a warehouse for historical costumes. Working with schools and art associations, the European Costume Conservatory accepts about 150 young students of costume conservation each year. As part of their qualification, the trainees work on restoring some 8,500 costumes under the guidance of industry professionals. The restored costumes will be listed in an online catalogue and will be loaned to future film productions and plays.

The Montcalm Abicene site also includes the [**ECOFILM STUDIO**](#), which aims to facilitate ecological filmmaking for crews. Film set construction managers can use a warehouse of recycled materials, and manufactured items are returned to the hire shop. The site also hosts professional courses on innovative ways to produce decorations that reduce the carbon footprint of films (decorations account for as much as 22% of the film industry's 1.7 million tonnes of CO₂ emissions each year).



"C'my", photo Łukasz Bąk, Source: Centrala Distribution



MAKEUP

Makeup is a sensitive issue because it is in direct contact with the skin of the actor's face and body, and at the same time, must be durable, waterproof, adequately reflective have proper coverage. Unfortunately, the compositions of many cosmetics leave much to be desired, so it is necessary to consciously select products according to the requirements of the film and the needs of the actors.



Examples of activities:

- » Buy local, certified and non-animal-tested makeup and makeup remover products.
- » Choose reusable equipment and products instead of disposable ones for applying makeup.
- » If possible, choose organic cosmetics, creams, tonics, lotions, etc. Check what natural cosmetics are produced in your country. You may find some small manufacturers willing to work with you.
- » Use organic or recycled cotton pads and wipes for makeup removal.
- » Buy products in bulk packaging, and in particular, avoid individual plastic boxes and wrappers.
- » Keep the materials clean and tidy so that they last longer. Clean your brushes using ordinary soap, which is perfect for washing off greasy foundations.

- » Dispose of empty packaging in a suitable container so that it can be recycled.



CASE STUDY

Ćmy (Moths)

FEATURE FILM

In **Moths**, directed by Piotr Stasik, the filmmakers used charcoal and mud for costume makeup and patination. They chose not to buy cosmetics at all, and thus achieved the intended realistic effect.



„Ćmy”, photo Łukasz Bąk, Source: Centralna Dystrybucja



POST-PRODUCTION

The film post-production process is often the longest phase of the creative process. It includes such steps as editing, visual effects (VFX), sound editing, colour correction and the creation of dozens of international masters, combining various finished multimedia elements. The environmental burden associated with all its phases is mainly related to electricity use. Using computers, transferring data and storing it in the cloud and on servers, as well as constantly cooling the latter, consumes enormous amounts of energy.



Examples of activities:

- » Use renewable energy if you can. Check whether the video and sound post-production studio has an energy supply contract with a RES supplier (a supplier utilising Renewable Energy Sources, e.g. hydropower, biomass, biogas, photovoltaic panels, wind turbines) or has its own energy source such as photovoltaic panels.
- » Reduce energy consumption by turning off computers at night and turning off lights in rooms once everyone has left them. For more information, see [ENERGY MANAGEMENT](#).
- » Avoid transferring large files. If possible, use existing media: external drives, flash drives, etc., so as not to buy new ones.
- » Ensure that all media, external drives and flash drives are properly labelled. Wipe any unused drives, so that you can re-use them for your next project.
- » Ensure that the post-production studio's office is also

organised in an environmentally friendly manner. For more, see the [PRODUCTION OFFICE](#) chapter.

- » Ensure that you regularly clean your cloud storage and servers. Delete any data you no longer need so as not to overload the network.



CASE STUDY

Cleo

ANIMATED SERIES

The third season of the *Cleo* series, directed by Ana Sánchez-Gijón, was produced by [La Casa Animada](#) (Spain, Tenerife) in cooperation with RTVE. All animations were developed and created in a studio in Tenerife, whose primary sustainability goals focused on energy efficiency, mobility and the rational use of paper materials and recycling at the office. Other, more specific goals included improving sustainability during script writing and using environmental communication (i.e., internal and external communication about the project's pro-environmental goals and activities, including pro-environmental education).

Additionally, when creating *Cleo*, the company used energy-efficient power supplies for its computers and its office met additional goals in other areas, such as waste management, closed-loop economy, etc. The project was under development in the 2019-2020 period.



Source: Pexels



SHOOTING ABROAD

Both the work standards and the methods of achieving sustainable goals can vary from country to country. This is due to the different levels of knowledge and experience, as well as existing guidelines. The funding received is often conditional upon implementing specific solutions that should bring certain results. The producer's declarations are typically accompanied by an audit verifying the solutions implemented. When working on a film as part of an international co-production, it is therefore advisable to familiarise yourself with the work standards and applicable guidelines in the lead producer's country. If you are a minority co-producer and the majority producer has obtained public funding, making certain commitments in the process, then you will certainly be asked to apply the green standards developed for the project in question. The same will apply to streaming or television film projects. Indeed, it is the platform that will determine the standards that apply to executive producers in the area of green film production.

In the case of majority co-production, you can determine the goals and standards of work yourself. Keep in mind, however, that co-producers who receive public funds may also be required to apply green principles in their respective countries. It is then worth considering whether to propose uniform standards of operation for all co-producers early, i.e. during the pre-production period.



Examples of activities:

- » Check if there are any local guidelines, guides, regulations or criteria in the given country. Define or apply the sustainable goals presented by the lead producer and implement them in accordance with the established assumptions and applicable national guidelines.
- » Think about involving a local eco-coordinator or someone else who can perform duties in this area.
- » Learn about the cultural differences in implementing green solutions. Respect the given country's way of working while consistently pursuing the established environmental goals. Look for constructive solutions to combine the values of the co-producer countries.
- » Ask for help in solving issues that you have never encountered before, e.g. when faced with the lack of available technology or tools. Perhaps one of the co-producers has experience in this area. The same applies to platforms or VOD services, which have years of international experience and can offer the best solution for your problem at the given time.
- » Pay attention to how you communicate with partners, exchange information and what types of documents you use. Use the same tools, indicators and documents. Without a unified system, it will be difficult or even impossible to summarise activities and compile results.
- » See what local suppliers are available and what organic certifications they use.
- » Inform or ask your partners/co-producers about the types of infrastructure solutions for green film production available in the given country (e.g. potable tap water, waste management and waste segregation system in place, eco-friendly transportation, etc.)



APPLICABLE CERTIFICATION SYSTEMS:

[**ALBERT**](#) - a British system

[**ECOPROD**](#) - a French system

[**GREEN FILM TOOLS, SWR GREEN INHOUSE**](#) - a German system

[**GREEN FILM RATING SYSTEM**](#) - an Italian system, also implemented by other countries in Europe

[**THE SUSTAINABLE PRODUCTION ALLIANCE \(SPA\)**](#) - a consortium of the world's leading film, television and streaming companies: Amazon Studios, Amblin Partners, Disney, Fox Corporation, NBCUniversal, Netflix, Participant Media, Sony Pictures Entertainment, ViacomCBS, WarnerMedia and Discovery, Inc.



Source: Pexels



PROTIP

If you want to receive public funding for a given project, it is worth checking the provisions in the regulations of the applicable fund. This is because some European film funds impose mandatory sustainable production principles. Without submitting an environmental declaration for the project, applying for funding will not be possible. Some of the funds are based on an incentive system that awards additional points for sustainable production. Note that in both cases you will be obliged to implement certain green policies if you submit an environmental declaration for the film. Furthermore, be sure to include the cost of an environmental audit by a specialised audit firm in your budget. This cost depends on the length of the production period.

It is also worth checking which film funds consider green costs to be eligible but do not yet have certification systems in place.

For more information on certification schemes and environmental solutions implemented by individual European regions, visit the website of Cine Regio, a subgroup of Green Regio - [Cine Regio](#).



DISTRIBUTION AND MARKETING

The environmental assumptions made at the beginning of the production process are fully verified in the final phase of this process. During the distribution and accompanying promotion, it is worth thanking everyone involved in the sustainability efforts and publicizing the environmental measures taken. Of course, one must not forget to continue applying green habits while doing so. Importantly, everything that is communicated to the public about the production's environmental performance must be based on facts.



Examples of activities:

- » Publicise your green goals and the measures used. Consider incorporating sustainability into your marketing plan. Use transparent data, such as figures on CO₂ reduction or resources saved, whenever possible.
- » Tailor your green content to social media. Try to reach viewers and listeners who are particularly interested in the production process or environmental issues.
- » Distribute invitations, press releases and other promotional materials electronically. If you need to print them, choose the appropriate type of printing and paper (see **PRODUCTION OFFICE** chapter).

- » Remember to keep the film's premiere sustainable – from transportation to catering to accommodation. Organise press nights and conferences in an eco-friendly way.
- » Talk to the film's distributor and ask what steps they could take in the distribution process of your film to make it more sustainable. Consider adjusting the number of printed flyers and posters to such that can realistically be used to avoid overproduction. Discussing such issues will serve as an important signal to the distributor – it will show them that this stage must also be environmentally friendly, which may bring about a favourable change.
- » If you have noticed that any creator or member of the main cast is particularly interested in sustainable production, capitalise on this opportunity at the marketing stage. Invite all such people to work with you in this respect, e.g. by encouraging them to post on their social media that the film they collaborated on was produced sustainably.
- » Talk to your PR team about which media to engage to promote your film in the context of sustainable production. Try to establish partnerships with media and institutions that specialise in green issues. Since 2021, the [Film for Climate](#) group has been active in Poland, undertaking and promoting activities in the field of sustainable audiovisual production. At the same time, the [Slovak Film Commission](#) has been operating comprehensively in Slovakia. Reach out to them and inform them about the environmentally friendly aspects of your film project.



PROTIP

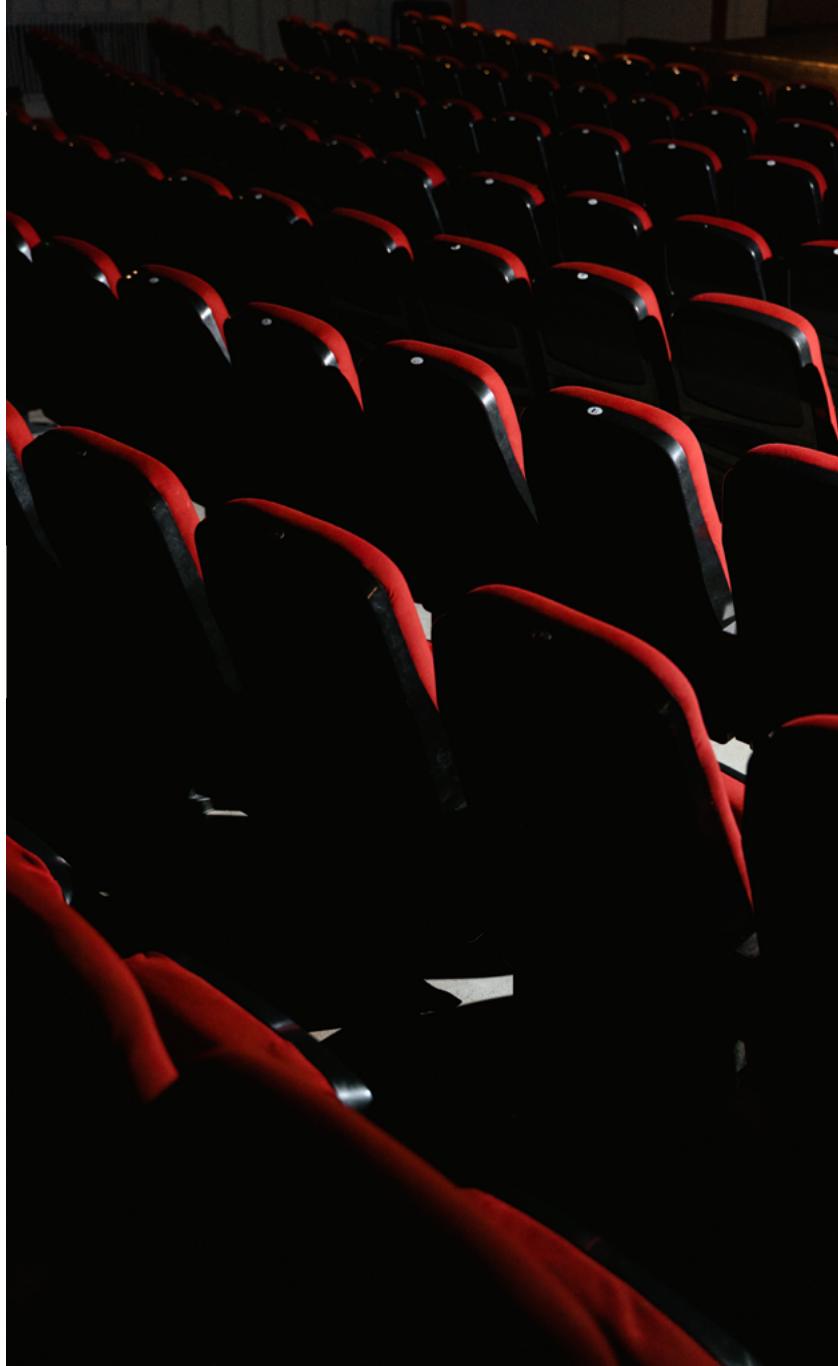
When planning a making-of documentary about your film project, expand it to include footage of the project's green aspect. Prepare attractive content about the pro-environmental solutions implemented in the production process. Such content is excellent for marketing communications. It also inspires others to adopt pro-environmental attitudes. Ensure that the film's credits mention that it was produced sustainably.



CASE STUDY Berlinale

The Berlin International Film Festival has reaffirmed its commitment to the 2030 Agenda established by the United Nations. The organisers' activities cover many areas, including issues related to environmental celebrations involving the world's greatest artists.

The year 2019 marked the first time that the red carpets laid out in the **Berlinale** festival venues were made from fully recycled materials. The yarn used to make them was created from old fishing nets and other nylon waste and can be further recycled after use. Moreover, catering at the Berlinale is almost exclusively vegetarian, significantly reducing the festival's environmental footprint.



Source: Pexels



OFFSETTING

The term carbon offset means reducing or removing a portion of greenhouse gas emissions through offset activities. Offsetting should be used only after implementing all possible environmental measures to reduce the negative environmental impact of the film project. Emission offsets occur as a result of various initiatives that reduce greenhouse gas emissions or increase carbon sequestration. Through certified companies, the financial equivalent of the carbon footprint can be invested in projects aimed at protecting nature, people and the climate. These may include providing access to education, improving employment opportunities in the community, developing renewable energy or preventing deforestation .



Examples of activities:

- » First of all, try to reduce greenhouse gas emissions during film production.
- » If you can, choose low-carbon services and modes of transportation. Energy consumption and transportation are among the main culprits behind CO₂ emissions (see **ENERGY MANAGEMENT** and **TRAVEL AND TRANSPORT** chapters).
- » [Social Carbon Offset \(SCO\)](#), an innovative model for offsetting greenhouse gas emissions through green energy investments, has been operating in Poland since 2006.

» Slovakia also has several organisations that help offset the carbon footprint of production:

- [Lesoochranárske zoskupenie](#)
- [My Sme Les - Občianska Iniciatíva](#)
- [Združenie Slatinka](#)
- [Klimatická koalícia](#)



CASE STUDY

Natural Capital Partners

Natural Capital Partners is a German company that offers a line of services related to environmental protection and carbon footprint reduction. To make film production climate-neutral, Natural Capital Partners works with producers and collects and analyses data on the various stages of production to determine the film production project's carbon footprint. It then proposes to producers various offset options based on dedicated projects. These help counter greenhouse gas (GHG) emissions while improving the livelihoods of people across the world. Carbon offsetting is considered crucial to achieving the climate change goals set by the Paris Agreement.

Natural Capital Partners runs more than 350 projects in more than 40 countries on five continents. The company's website features a search engine that allows users to filter projects by location, type of activity or sustainable goal. The carbon footprint equivalent can be invested in projects related to forest management, improving livelihoods and food preparation in developing countries, as well as renewable energy and clean water.



CARBON FOOTPRINT CALCULATORS

Monitoring and reporting on environmental actions taken during production is a crucial process. It helps to evaluate final results, store specific data and use it in the future.

A desirable solution is to use carbon footprint calculators to assess the environmental footprint of production and identify the main sources of CO₂ emissions. They are widely used around the world. At the moment, there is no dedicated carbon footprint calculator for the Polish audiovisual industry. While it is possible to use foreign tools most of the time, one should be aware of discrepancies in parameterisation and cultural issues. Europe alone has several types of calculators, and importantly, most of them are free. These include:

CARBONCLAP

a carbon calculator created by Ecoprod. It contains 6 tabs covering various data; once the tabs are filled in, this data is converted into generated tons of carbon equivalent (tCO₂). The tool is available for free, albeit in French only.

E-MISSION

is a tool developed by the Flanders Audiovisual Fund. The calculator can be downloaded for free and then filled out in Excel. It is available in Dutch, French and English.

PROMALAGA

is a Spanish-language calculator aimed primarily at Spanish-speaking producers. Its template can be downloaded for free online. The carbon footprint is calculated using two Excel sheets: first using the Minimum carbon footprint/Huella minima document, and once the production is finished, using the one called Complete carbon footprint/Huella completa.

PEAR

is a U.S. carbon calculator developed by Green Production Guide. The calculator sheet can be downloaded for free from GPG's website and filled out in Excel. The tool is mainly aimed at major film projects involving film studios.

ALBERT

an initiative created on behalf of the BBC, originally developed a calculator for TV series. Over time, it has been updated to cover all types of film projects. The tool can be found online; the calculations are generated twice: first during the planning of the film project and then after its completion.

Intensive work is underway to implement the European [EURECA tool](#). This universal online calculator will measure the carbon footprint of production, using scientific conversion factors for CO₂. A standardised analysis process will facilitate the realisation of international green film projects and guarantee monitoring to consolidate results at the regional level.

23.

CONCLUSIONS

The audiovisual industry can adapt quickly to new conditions like technological changes, alternative work models, and ultimately, even challenges brought about by such events as the COVID-19 pandemic. Implementation of sustainable activities will certainly require attention, time and commitment. The efforts in this regard will, however, be rewarded with improved management of the production process and decreased resource consumption, thus raising efficiency and lowering production costs. The primary overriding effect will be taking care of the common good, which is the environment in which we live every day, whether we work in the audiovisual industry or not.

We are at the beginning of the road, looking for solutions, testing new models and tools to analyse output data and data collected during implementation, as well as ways to manage the production process, reduce resource consumption, use the right materials and IT tools to improve communication, motivate changes in attitudes, and finally, also monitoring and reporting practices.

Yet, we must remember that learning takes time, so we should give ourselves the time to do so. Without research, training and analyses of the effectiveness of the solutions implemented, we will not be able to realistically determine the progress and impact our actions have on the environment.

The Polish and Slovak film industries are increasingly opening up to international co-productions and working with VOD platforms, so the latter must not fall behind. Failure to keep up with the changes can reduce the competitiveness of producers and film crews, and thus limit their ability to raise funds, as well as their prospects for working with further investors or partners.

This guide is a collection of solutions used in various European countries and examples of good market practices and was designed to help explain the concept of green audiovisual production.

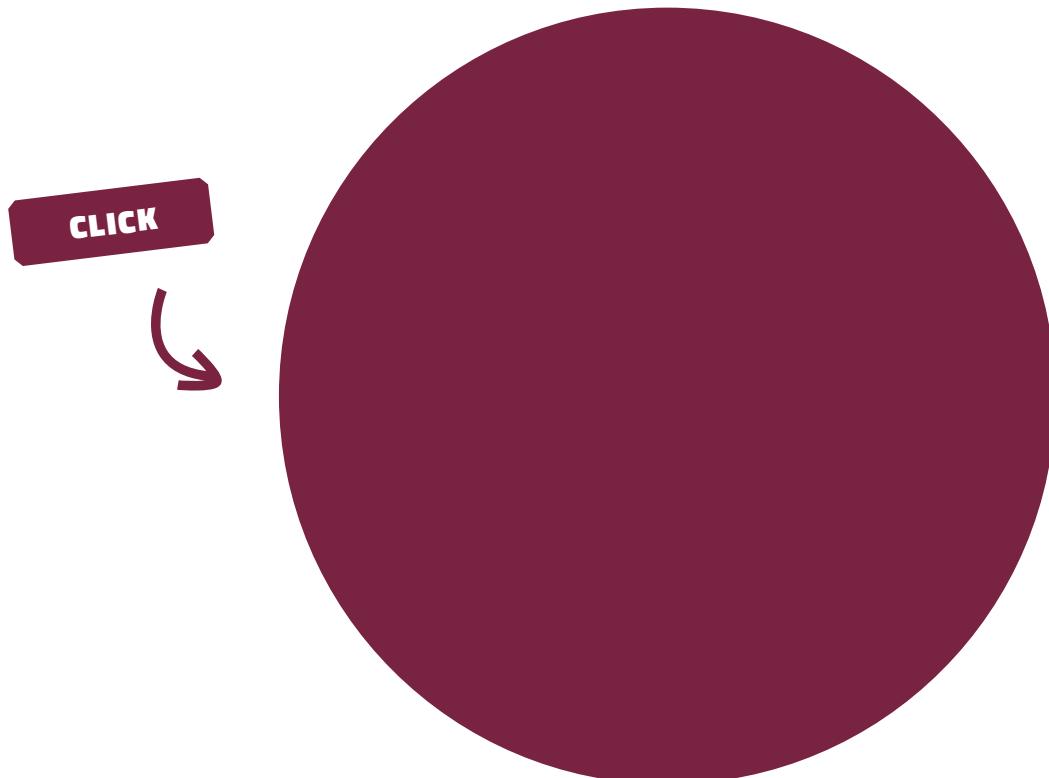


„Cmy”, photo Łukasz Bąk, Source: Centralna Dostawa

CHECKLIST

The proposed checklists are sets of activities and actions you can take to guide your project through a sustainable production process. They take into account the most important recommendations from the guide and documents used in other European countries, as well as proposals that we believe are vital in the production planning and management process. Nonetheless, we realise that projects can vary significantly in terms of budget size, genre and scale of planned activities. Therefore, these checklists should be adjusted to your needs as necessary.

The individual checklists are available in editable versions. To find them, please visit: <https://greenfilmtourism.eu/green/>



CERTIFICATIONS

MULTI-PRODUCT CERTIFICATIONS:



EU Ecolabel — aims to promote products that are less harmful to the environment than other products in the same category. It is intended to provide accurate, research-based product information. It can be applied for by enterprises from virtually any industry.



Der Blauer Engel — the world's oldest environmental certification, focusing specifically on the processing of raw materials and the production of goods in terms of their environmental impact. The certificate is awarded in nearly 100 product categories.

MANAGEMENT CERTIFICATIONS:



ISO 14001:2015 — Environmental management system is a certification awarded to organisations that adhere to international standards for reducing the negative environmental impact of operations. This certification is a testament to environmental quality. It can be granted to any business, regardless of its size or the industry it operates in.



EMAS — an EU environmental certification. It is aimed at all types of organisations interested in implementing comprehensive solutions in the area of environmental protection. It enables companies to create a culture of sustainability and effective management of available resources and energy.



British Standard BS 8901 — an international standard for sustainable event management. This standard applies to customers, organisers and any subcontractors of event services.



ISO 20121:2012 — a standard designed to help organisers plan and execute events in accordance with sustainable development principles. It provides a basis for identifying the potentially negative social, economic and environmental impacts of the projects under implementation.

OFFICE AND WOOD PRODUCT CERTIFICATIONS:



FSC certification is a voluntary standard focused on promoting responsible forest management. All FSC-certified products have been verified all along the supply chain — from origin to end use.



PEFC is the world's largest forest management certification organisation. The main requirement is to secure ecologically significant forest areas.



Nordic Swan – an ecolabel for Scandinavian products. Per its requirements, the origin of wood for paper production must be documented; harmful chemicals must not be used in the production process, and energy consumption and CO₂ emissions must be limited.



Green Range – concerns sustainable paper solutions. Products must be made from FSC- or PEFC-certified wood, produced from recycled paper or totally chlorine-free (TCF).

CONSTRUCTION PRODUCT CERTIFICATIONS:



EKO-ITB – an environmental label for construction products. The certification is awarded to construction products characterised by a relatively lower environmental impact throughout their life cycle.

HOTEL AND ACCOMMODATION CERTIFICATIONS:



ECEAT – a network of ecological agritourism farms that focuses primarily on the quality of services offered, environmental protection measures, as well as the development and promotion of responsible tourism. Dozens of agritourism farms across Poland are involved in the programme.



Green Globe Certification – covers international hotel chains and conference centres. They are verified based on more than 300 criteria in the areas of sustainability, effective management of natural resources, environmental protection activities, community support and promotion of local culture.



Green Key – an international label awarded to hotels in more than 45 countries across the world. Green Key's criteria include sustainable tourism issues (on a full scale).

FOOD CERTIFICATIONS:



Eurolist – a certification awarded to organic products by the European Commission. It must be placed on all eco-friendly products produced by EU member states.



Fairtrade – a Fair Trade certification system that improves the situation of agricultural producers in the countries of Latin America, Africa, Asia and Oceania. Fair Trade strives to ensure higher purchase prices, decent working conditions and fair trade conditions.



Rainforest Alliance Certified – a green label that promotes food grown in an environmentally friendly way. Consumers who purchase products labelled with this symbol can rest assured that such products were created in a way that is not harmful to the local ecosystem, i.e. that no forests were destroyed and no waters were polluted during their production, and that the people employed to produce them received fair wages.



UTZ – a certification programme for the sustainable production of products including coffee, tea, cocoa and hazelnuts. The UTZ standard applies to sustainable supply chains that meet the growing demands and expectations of farmers, the food industry and consumers.



Protected Designation of Origin – can be granted to products whose quality or characteristics are linked to a specific geographical environment and natural factors. The entire technological process, i.e. production and processing, takes place in a specific area, and all raw materials are also sourced from that area.



Protected Geographic Indication – means the name of a region used to describe an agricultural product or food item. The product labelled in this way has a particular quality, brand or other characteristics attributed to the given geographical area.



Traditional Speciality Guaranteed – a product whose composition, production or processing method conforms to traditional practices. Certified products must be in circulation for long enough to allow them to pass from one generation to the next, and according to the arrangements made, this period should be at least 30 years.



Ekoland – a Polish organic food label. Farms that apply for the label must meet a number of criteria, including using plots of land in a way that preserves biodiversity, not burning grass, and protecting soil and water.



Bio-Siegel – the most widely used symbol for labelling organic food. The basic Bio-Siegel requirements are as follows: at least 95% of raw materials must come from organic cultivation, and synthetic pesticides, fertilizers and GMOs must not be used.



MSC – used to label certified fish and seafood products. It guarantees that fish products come from sustainable fisheries that comply with strict environmental standards.



ASC – an independent organisation established in 2010 by WWF and IDH to provide a certification and labelling programme for the aquaculture industry. Its mission is to transform aquaculture in a shift towards environmental sustainability and social responsibility.

PACKAGING CERTIFICATION:



Biodegradable – an ecolabel for packaging that naturally disintegrates and decomposes and does not release harmful substances. This ecolabel means that the product in question can be composted with organic waste.



Recyclable – indicates that the packaging can be recycled or has been made from recycled raw materials. Inside the loop made up of arrows is a number that indicates the material used to produce the given packaging.



Green Dot – one of the most common environmental labels; it informs consumers that a recycling fee for the given packaging has already been paid to the national packaging recovery organisation.



Reusable – a label placed on packaging suitable for reuse. It indicates that the product does not turn into waste and can be reused for the same purpose at least twice.

ENERGY CERTIFICATIONS:



ENERGY STAR — a symbol of energy efficiency that aims to protect the environment and save money through energy-efficient products and practices. This symbol indicates that the given product complies with strict energy efficiency guidelines.



Carbon Reduction Label — a certification guaranteeing that special care was taken to reduce carbon emissions in the production of a particular product.



CE marking — a manufacturer's declaration that the marked product meets EU requirements related to the safety of use, as well as health and environmental protection.



EU energy label — an EU label. The year 2021 saw the EU return to the original "A to G" scale for products. Thanks to this label, consumers have gained access to simpler and more consistent information that makes it easier to recognise the most energy-efficient products.



TCO Certified — a sustainability certification for IT products. It includes a comprehensive system of up-to-date criteria, independent verification, and a structured system of continuous improvement to make real and lasting changes.

COSMETICS CERTIFICATIONS:



ECOCERT certification — covers cosmetics in two product categories: "organic cosmetic" and "organic and ecological cosmetic". For both, the minimum proportion of natural raw materials and those of natural origin is 95 per cent.



COSMEBIO certification — requires that 95% of all ingredients of agricultural origin be organic, with 10% of the total product weight also having to be organic. This certification is only available to French producers.



SOIL ASSOCIATION certification — applies only to organic cosmetics, which must contain a minimum of 95% organic raw materials. This certification may also be awarded to cosmetics with a specific volume of organic raw material content. In such cases, the product is marked with the certification logo and the inscription: "xx% organic of total", with the volume of organic components not lower than 70%.



BDIH certification — the BDIH label on the packaging is a guarantee that the given cosmetic product is controlled, purely biological and both skin and environmentally friendly.



NATRUE certification — NATRUE is an international certification body for companies involved in the production of natural cosmetics. NATRUE guarantees support for the idea of eco-cosmetics by working with international partners, as well as through lobbying, scientific know-how, experience and expertise.



ICEA certification — awarded to products that contain only permitted substances, are manufactured without the addition of substances or materials made from genetically modified organisms (GMOs) and are not tested on animals.



Vegan Trademark — products bearing this label are suitable for vegans and vegetarians. This certification guarantees that Vegan Trademark-labelled products do not contain animal ingredients and are free of plant ingredients derived from genetically modified crops (GMOs).

FABRIC CERTIFICATIONS:



GOTS certification — it is divided into two categories: "ORGANIC" — at least 95% certified organic fibres, and MADE WITH (X%) ORGANIC" — at least 70% certified organic fibres. The following types of products can be certified: fibres, knits, fabrics, home textiles and clothing. Leather products cannot be marked with the GOTS label.



OEKO-TEX® Standard 100 — a safety label for textile products. Products to which it is awarded are free of harmful substances in concentrations that adversely affect human health. Furthermore, some certifications in this group also monitor the impact on social and environmental conditions at production facilities.



RCS certification — verifies the recycled fibre content of the end product. This certification is awarded when two conditions are met: the product must contain at least 5% recycled fibres, and RCS requirements must be followed during production.



GRS certification — specifies requirements for recycled fibres. For the final product to be certified, GRS requirements must be complied with at every stage of processing and sourcing. Recycled materials must be sourced from trustworthy suppliers. Only textiles and paper may receive this certification.



Better Cotton Initiative — an initiative to support the production of raw cotton. It aims to improve cotton growing conditions — from the point of view of plantation workers, the environment and the regions where cotton crops are cultivated. The BCI programme focuses primarily on educational activities for farmers and does not offer production certification.

Guide prepared as part of the "GreenFilmTourism" project



Substantive partners:



Project partners:



The GreenFilmTourism project is co-financed by the European Union from the European Regional Development Fund under the Cross-Border Cooperation Programme Interreg V-A Poland-Slovakia 2014-2020.