# Greenlit

> Raupā > Raupī > Rauora

## Environmentally Sustainable Production Practice in the Screen Sector

**SURVEY RESULTS 2022 - FULL REPORT**

# INTRODUCTION

Kia ora,

Greenlit is proud to present here the results to our first industry survey on environmentally sustainable production practice in Aotearoa's screen sector. The objective of the survey was to provide insights into the perception of sustainability within the screen sector, and the potential barriers to implementing sustainable production practices. We believe the results provide interesting insights into both of these.

The survey was distributed online across industry social networks and through guild email databases. We would like to thank the 134 people (referred to in this document as the 'Survey Participants' or 'Participants') from across Aotearoa New Zealand who responded and participated in this survey.

Ngā mihi,

Craig Gainsborough and the team at Greenlit


## GREENLIT STEERING COMMITTEE AND OTHER CONTRIBUTORS:

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## SPECIAL THANKS

- Molly Cross (University of Otago) who inspired this survey and who worked with us in its development.
- Leave No Trace for allowing us to use their incredible imagery.

## THANK YOU TO OUR GENEROUS SPONSORS:

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# OUR TAKE ON THE RESULTS

On the following pages you will see the data we have gathered as a result of the survey.

From our review of this data we have identified a number of interesting trends and take-aways. We present these here as our insights.

### SURVEY PARTICIPANTS

- **Producers showed up!** We had a great response to the survey from producers, as well as production teams. This is encouraging as producers have the most power to enable early (strategic) approaches to environmental sustainability on a production.
- It was great to see **funding bodies** and **broadcasters** participate in the survey as their engagement and leadership in this work is crucial.
- There was **strong regional representation.**
- **Good representation of production type.**
- As with all surveys there may be respondent bias in this data. It is possible that those who have responded are keenly passionate about sustainability and therefore more likely to be implementing sustainable practives, actively learning and engaging. Please consider that in reviewing the results.

### EDUCATION, EDUCATION, EDUCATION!

We're certainly a confident bunch when it comes to what we think we know about environmental sustainability, but the results paint a different picture. There was also a significant lack of education on sustainable production practice: including poor presence of sustainability managers, lack of provision of education on responsibilities, and negligible monitoring.

Respondents said education would have the biggest impact on the sector's environmental sustainability. And it was heartening to see so much undertaken last year by broadcasters and funders and the sector around sustainability. But the survey highlights the fact that we've got a ways to go yet. No matter how much people think they know, there is a big gap from what they actually know.

Environmentally sustainability is key to our sustainability. And sustainable production practice is key to our sector's sustainability – so let the upskilling begin / so let's get learning / so let's get educating.

# OUR TAKE ON THE RESULTS



### A LOT OF CONCERN

Participants showed a lot of concern across the board for the environmental impacts of screen productions. With the concern there, we know therefore that there is the desire for something to be done about it. Which is great news!

### NEGLIGIBLE MONITORING AND REPORTING

Monitoring and reporting is important, as without knowing your impact you are not able to improve on it. **The results showed negligible monitoring and poor experience in working with carbon calculators.** This is an area that needs significant improvement.

### OBSTACLES TO OVERCOME

When asked whether various factors were supporting or preventing the adoption of environmentally sustainable production practice, **all factors presented were identified as skewing towards prevention.** The challenge ahead therefore becomes bringing these factors across the line: identifying ways in which we can break down the obstacles in each one and creating an environment for the sector that supports environmentally sustainable production practice. Fortunately participants have also provided unique insights into what the barriers might be for various factors providing insights into areas of focus.

### TOP-DOWN LEADERSHIP AND STANDARDS

When asked what would have the most impact on improving the screen sector's sustainability as a whole, coming in second to education was the need for **industry standards that productions are required to meet**. However participants also felt this should be supported in the budget and with the provision of guides to achieving these standards.

### SHORTAGE OF ELECTRIC VEHICLES (EV)

The **shortage of EVs within New Zealand, especially within hireage fleets**, was identified a number of times.

### ACHIEVABLE TOOLS AND RESOURCES

The **tools and resources identified by participants were in line with those which have been developed internationally, and are in development already by Greenlit.** Procurement was identified as an area requiring focus, and the need for a tool that identifies suppliers sustainability credentials. Greenlit is aware of a number of databases or lists of suppliers being created both inside and outside of the sector (for example the incredible directory released by Film Queenstown Lakes), and we believe that work could be undertaken to unify these lists.

### TIME AND MONEY

It should come as no surprise that **budget and time were the factors seen as the most preventative** to the adoption of environmentally sustainable production practices. Any steps taken to improve these practices should seek to minimise (or even improve!) these two barriers to adoption.

### THE DESIRE AND PASSION IS THERE!

Throughout the survey what was apparent was a **desire and passion to change the status quo and to take steps to improve our sector's environmental sustainability**. Participants took the time to respond in-depth and honestly to questions, and displayed a desire to get more involved or at least stay informed.

# Our respondents

# REGION



**QUESTION**

“When working in the screen sector, what region do you predominately work in?”

**RESPONDENTS**

134 / 134

Each Participant was invited to select a single region in which they predominantly perform their work in the screen sector. More than half indicated they work in Auckland (63.43%), followed by Wellington (16.42%), Canterbury (8.21%) and Otago (7.46%). Combined these four regions represented 95.52% of all respondents. There were two respondents who work in the Bay of Plenty (1.49%), while Marlborough, Waikato, Hawkes Bay and Manawatū-Whanganui each had a single response (0.75%).

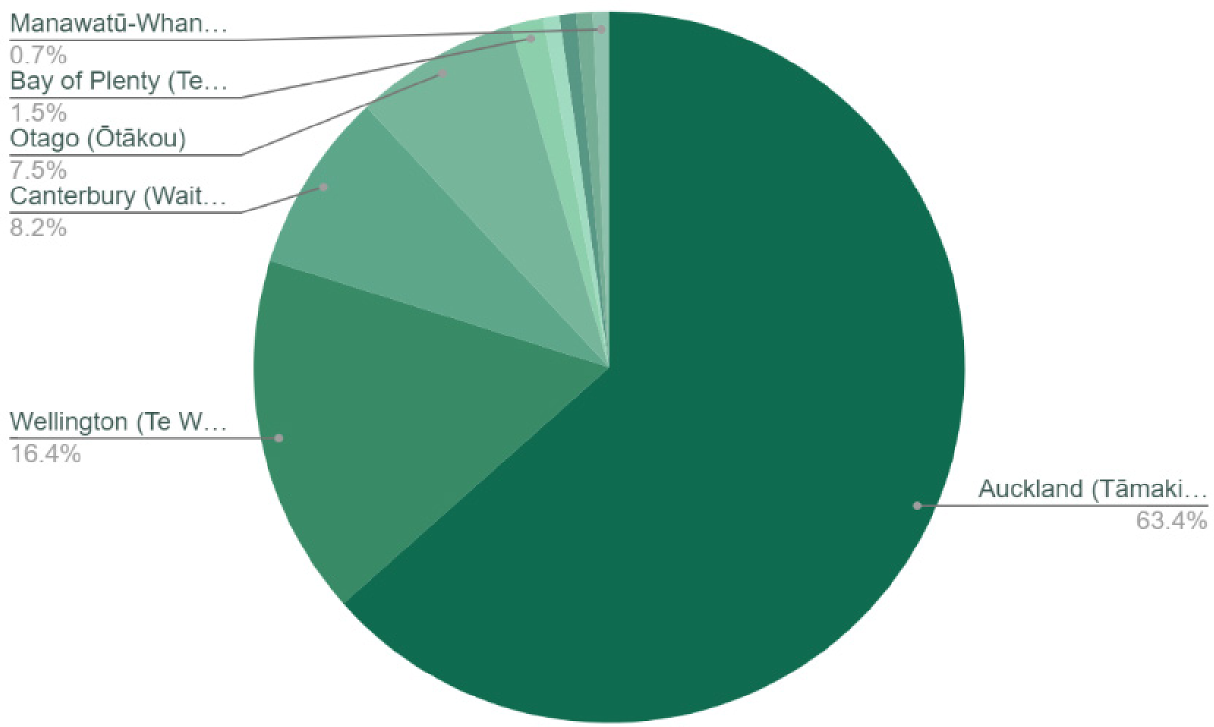


*Figure 1: Region in which the respondent predominantly works.*

# ROLE / DEPARTMENT

**QUESTION**

"What is your department / position within the Screen Sector"

**RESPONDENTS**

131 / 134

Participants were encouraged to select each department or position that they identify as performing within the screen sector. As they were invited to tick multiple options for this response there were 202 responses from the 131 people who responded to this question (three people chose not to answer by giving no response), indicating people selected 1.54 roles on average. Percentages referred to here are the percentage of Participants, rather than Responses, unless otherwise indicated. We have also included a "specialisation indicator", which reflects the proportion of people who selected a role having only selected that role (rather than multiple roles).

Producers (32.84%) and people working in Production (21.64%) are well represented within the Participants, as were other above-the-line creative roles with Script/Development (16.42%) and Direction/Casting (14.93%). Ten participants indicated they consider their role to be that of a Commissioner (7.46%) - indicating a top-down interest in this subject. In technical teams, Camera/Sound (19.40%) was well represented and had a high degree of specialisation (65.38%). It was also good to see a reasonable Art Department/SFX (8.96%) representation and the presence of people who operate in the Post-Production (7.46%) space.

Only one person responding to the survey identified as operating in the sustainability space in the screen sector. A missing representation that is important for environmental sustainability is that of Locations/Studios (1.49%), with only two people indicating that as their role.

| Department / Position | Responses | Percentage of Participants (134) | Percentage of Responses (202) | Specialisation Indicator * |
|---|---|---|---|---|
| Producer | 44 | **32.84%** | 21.78% | 47.73% |
| Production | 29 | **21.64%** | 14.36% | 44.83% |
| Camera / Sound | 26 | **19.40%** | 12.87% | 65.38% |
| Script / Development | 22 | **16.42%** | 10.89% | 36.36% |
| Direction / Casting | 20 | **14.93%** | 9.90% | 15.00% |
| Art Department / SFX | 12 | **8.96%** | 5.94% | 58.33% |
| Post-Production / VFX / AR / VR / Animation / Gaming | 10 | **7.46%** | 4.95% | 40.00% |
| Commissioner (including Funding Bodies) | 10 | **7.46%** | 4.95% | 70.00% |
| Wardrobe / Costume | 7 | **5.22%** | 3.47% | 85.71% |
| Cast | 6 | **4.48%** | 2.97% | 0.00% |
| Grip / Lighting | 6 | **4.48%** | 2.97% | 66.67% |
| Distribution / Publicity / Stills | 3 | **2.24%** | 1.49% | 33.33% |
| Locations / Studio | 2 | **1.49%** | 0.99% | 0.00% |
| Advertising/ Brand Agency | 2 | **1.49%** | 0.99% | 50.00% |
| Hair / Makeup / Effects | 1 | **0.75%** | 0.50% | 0.00% |
| Unit / Catering | 1 | **0.75%** | 0.50% | 0.00% |
| Sustainability | 1 | **0.75%** | 0.50% | 0.00% |
| No Response | 3 | **0.75%** | | |

*Figure 2: Table of Participants department / position within the Screen Sector*

# ROLE / DEPARTMENT

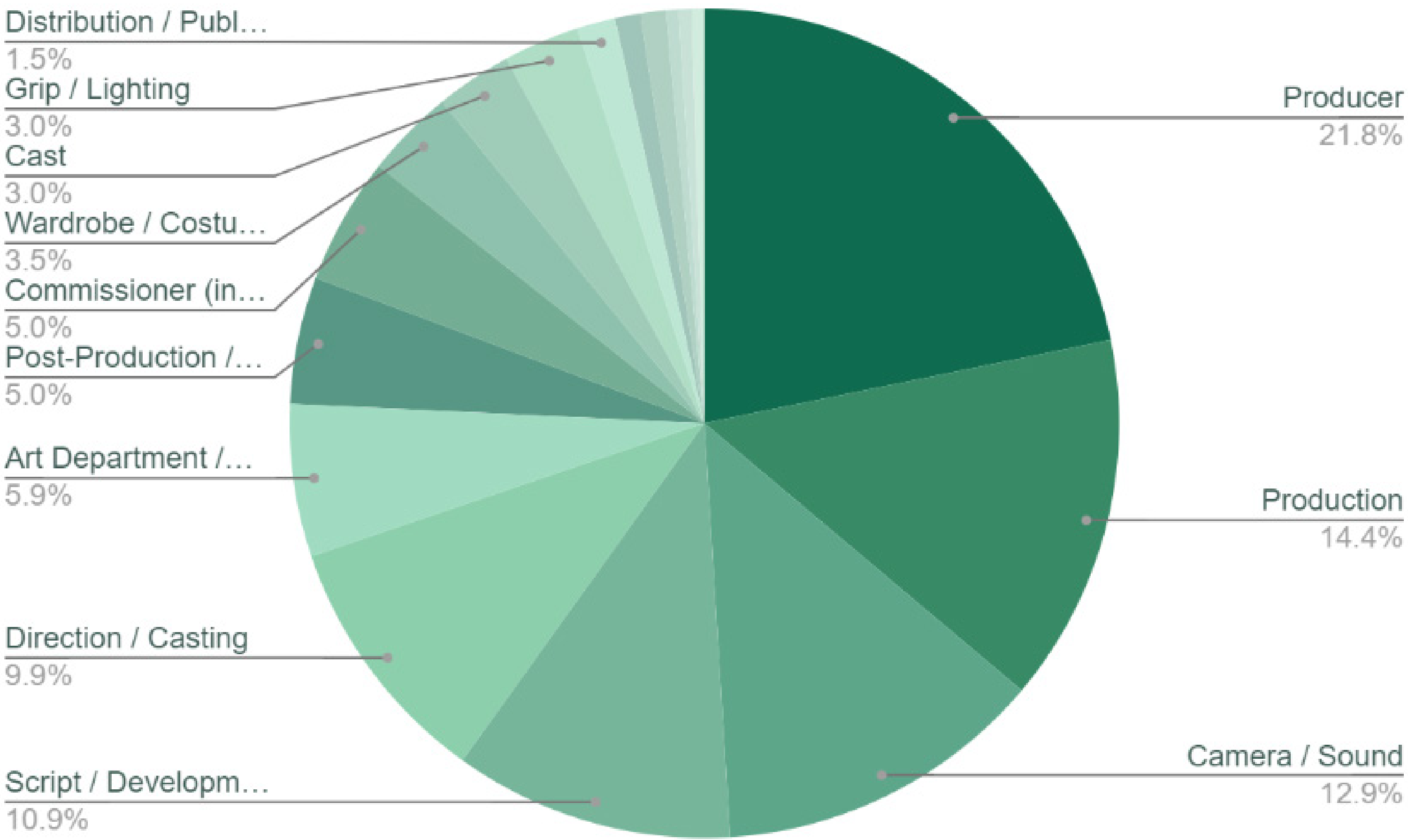


*Figure 3: Pie chart of Participants department / position within the Screen Sector*

# PRODUCTION TYPE

**QUESTION**

"What type of productions do you work on the most? "

**RESPONDENTS**

134 / 134

Participants were asked to select the type of production they work on the most. Here all Participants responded to the question, for a total of 251 responses from 134 people. We find here a good spread across all types of screen sector productions, with a skew towards longer formats of Film and TV.

A lack of representation should be noted of Participants who have identified themselves as a Producer for Film (Large). This could be due to the fact that many of New Zealand's large film productions are international productions, with international producers. This lack of representation is not seen however when looking at Production and Producers, indicating that large film production are represented in our dataset mainly

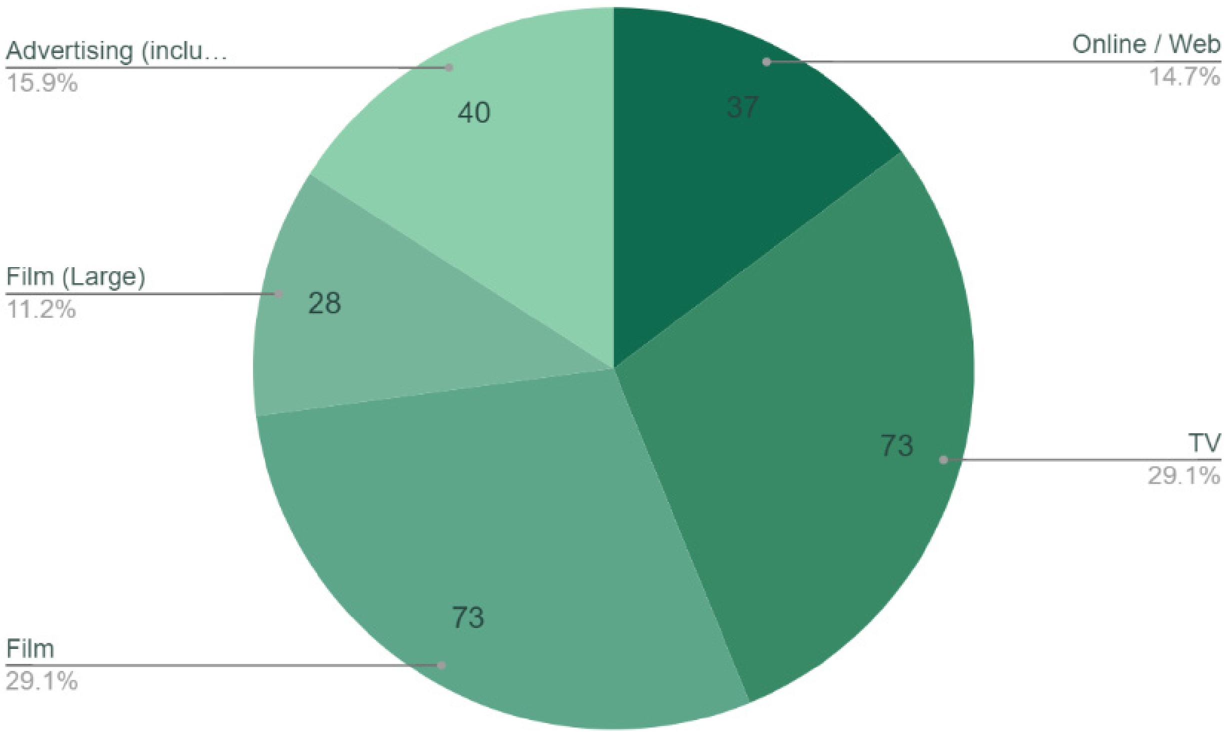


*Figure 4: Type of production the participant works on.*

# PRODUCTION TYPE

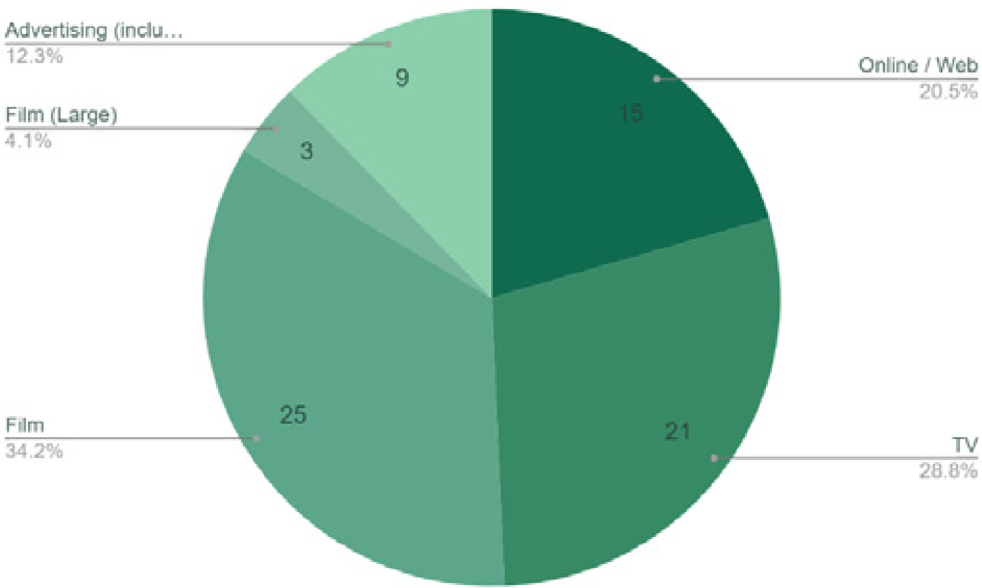


*Figure 5: Producer responses to type of production participant works.*
*44 responses giving 73 production types.*

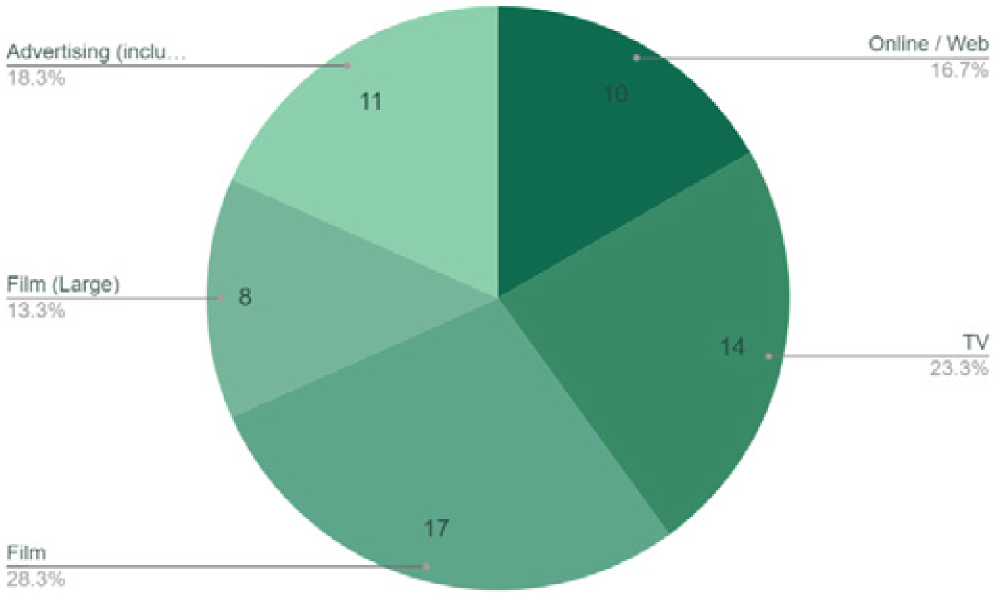


*Figure 6: Production role responses to type of production participant works on.*
*29 responses giving 66 production types.*

# Our confidence, knowledge and awareness

# CONFIDENCE IN KNOWLEDGE



**QUESTION**

"How confident are you in your knowledge of sustainable production practices?"

**RESPONDENTS**

134 / 134

Participants were asked about their confidence in their knowledge of sustainable production practices and presented with a scale from (1) Not Confident, to (5) Very Confident. All 134 Participants responded to this question, with 41.8% (56/134) placing their confidence in the neutral middle. Overall the mean was 3.22, indicating a slight skew towards being confident in the knowledge of sustainable production practices.

Of interest is the response from Commissioners with a mean of 2.30. This last year has seen considerable work in sustainability undertaken by commissioning bodies as they have begun to monitor their organisational emissions, so it is possible that this result actually represents a greater awareness of the breadth of sustainability.

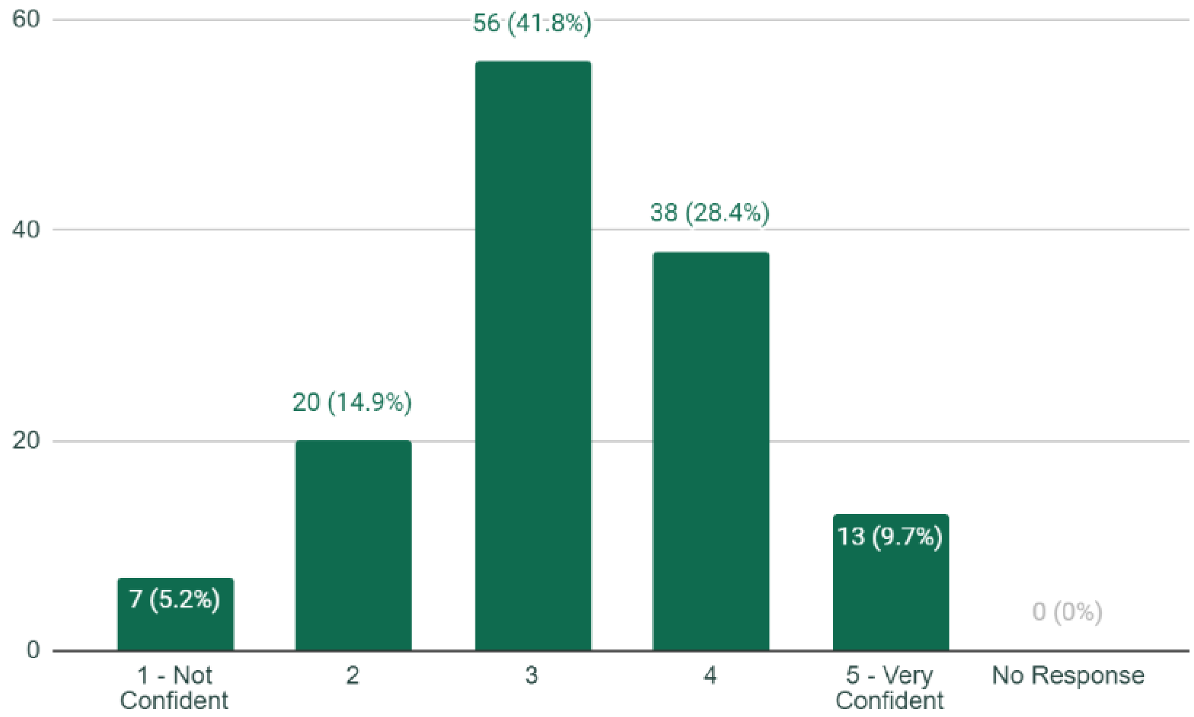


*Figure 7: Participants confidence in knowledge of sustainable production practices.*

# CONFIDENCE IN KNOWLEDGE

| Department / Position | Responses | Mean | Std Dev. |
|---|---|---|---|
| Producer | 44 | **3.27** | 0.97 |
| Production | 29 | **3.28** | 0.75 |
| Camera / Sound | 26 | **3.27** | 1.04 |
| Script / Development | 22 | **3.23** | 1.02 |
| Direction / Casting | 20 | **3.25** | 1.25 |
| Art Department / SFX | 12 | **3.58** | 1.16 |
| Post-Production / VFX / AR / VR / Animation / Gaming | 10 | **2.40** | 1.26 |
| Commissioner (including Funding Bodies) | 10 | **2.30** | 0.82 |
| Wardrobe / Costume | 7 | **3.57** | 0.79 |
| Cast | 6 | **3.32** | 1.18 |
| Grip / Lighting | 6 | **3.50** | 0.55 |
| Distribution / Publicity / Stills | 3 | **3.00** | 0 |
| Locations / Studio | 2 | **3.00** | 0 |
| Advertising/ Brand Agency | 2 | **3.50** | 0.71 |
| Hair / Makeup / Effects | 1 | **3.00** | n/a |
| Unit / Catering | 1 | **4.00** | n/a |
| Sustainability | 1 | **3.00** | n/a |

*Figure 8: Table of Participants confidence in knowledge of sustainable production practices by role.*

| Type of Production | Responses | Mean | Std Dev. |
|---|---|---|---|
| Online / Web | 37 | **3.22** | 1.08 |
| TV | 92 | **3.32** | 0.99 |
| Film | 80 | **3.34** | 0.86 |
| Film (Large) | 28 | **3.18** | 0.94 |
| Advertising (including TVCs and Content) | 40 | **3.35** | 1.00 |

*Figure 9: Table of Participants confidence in knowledge of sustainable production practices by production type.*

# CONFIDENCE IN AWARENESS



**QUESTION**

"How confident are you in your awareness of the environmental impacts of the Screen Sector?"

**RESPONDENTS**

134 / 134

Participants were asked about their awareness of the environmental impacts of the Screen Sector and presented with a scale from (1) Not Confident, to (5) Very Confident. All 134 Participants responded to this question. Overall the mean was 3.19, very similar to the confidence in knowledge.

When we look at the confidence by department, we see that participants who work in the Wardrobe/Costume (mean 4.00), Unit/Catering (mean 4.00) and Art Department/ SFX (mean 3.67) indicated a higher degree of awareness of impact. Commissioners (mean 2.60) and Post-Production (mean 2.40) register a lower confidence. Across production type it is Participants who work on large films (mean 3.18) and in online / web (mean 3.07) that indicate the lowest confidence.

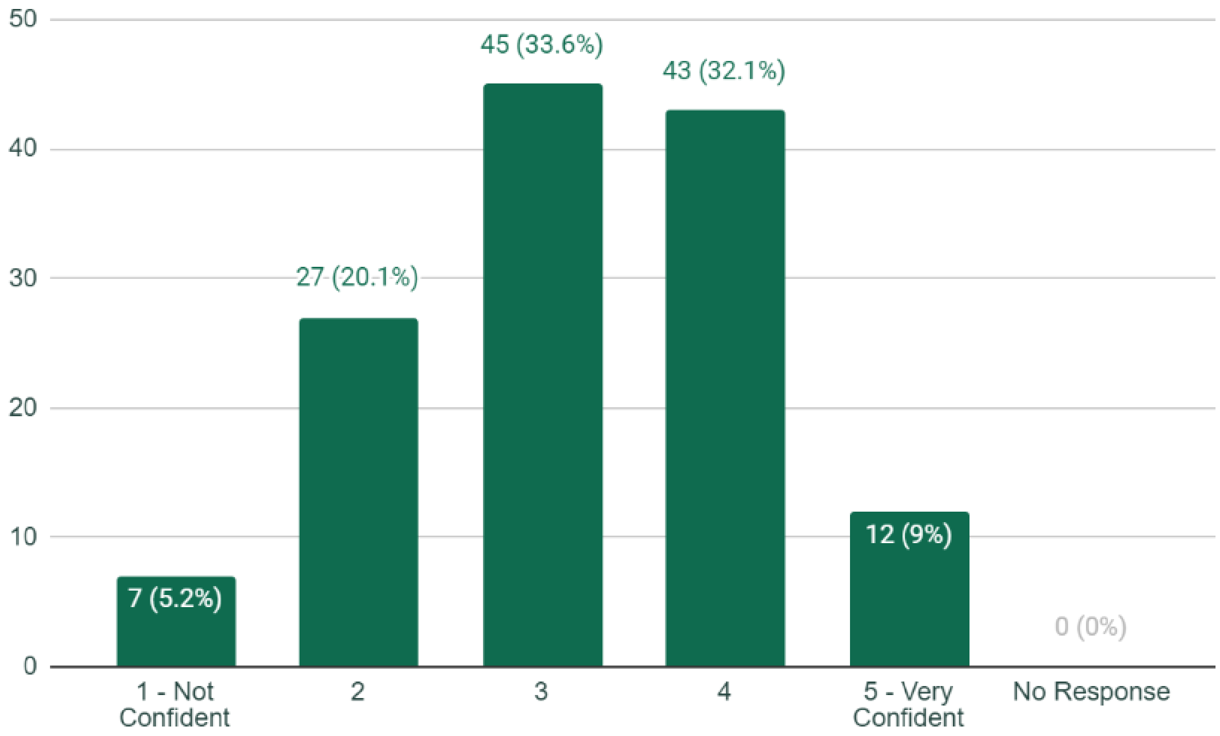


*Figure 10: Participants confidence in awareness of environmental impacts of the Screen Sector.*

# CONFIDENCE IN AWARENESS

| Department / Position | Responses | Mean | Std Dev. |
|---|---|---|---|
| Producer | 44 | **3.16** | 0.96 |
| Production | 29 | **3.28** | 0.92 |
| Camera / Sound | 26 | **3.04** | 1.18 |
| Script / Development | 22 | **3.09** | 0.92 |
| Direction / Casting | 20 | **3.25** | 1.07 |
| Art Department / SFX | 12 | **3.67** | 1.15 |
| Post-Production / VFX / AR / VR / Animation / Gaming | 10 | **2.40** | 0.97 |
| Commissioner (including Funding Bodies) | 10 | **2.60** | 0.97 |
| Wardrobe / Costume | 7 | **4.00** | 0.82 |
| Cast | 6 | **3.32** | 1.03 |
| Grip / Lighting | 6 | **3.33** | 0.82 |
| Distribution / Publicity / Stills | 3 | **2.67** | 0.58 |
| Locations / Studio | 2 | **2.50** | 0.71 |
| Advertising/ Brand Agency | 2 | **3.50** | 0.71 |
| Hair / Makeup / Effects | 1 | **3.00** | n/a |
| Unit / Catering | 1 | **4.00** | n/a |
| Sustainability | 1 | **2.00** | n/a |

*Figure 11: Participants confidence in awareness of environmental impacts of the Screen Sector by role.*

| Type of Production | Responses | Mean | Std Dev. |
|---|---|---|---|
| Online / Web | 37 | **3.07** | 1.12 |
| TV | 92 | **3.30** | 0.97 |
| Film | 80 | **3.31** | 1.00 |
| Film (Large) | 28 | **3.18** | 1.19 |
| Advertising (including TVCs and Content) | 40 | **3.30** | 0.94 |

*Figure 12: Participants confidence in awareness of environmental impacts of the Screen Sector by production type.*

# PROVISION OF EDUCATION

**QUESTION**

"Are you provided education on your environmental responsibility on a screen production?"

**RESPONDENTS**

133 / 134

Participants were asked about education on environmental responsibilities they are provided and presented with a scale from (1) Never, to (5) Always. Only one Participant did not respond to this question. Overall the mean was 2.30, reflecting a lack of education being provided by productions. 25.4% of Participants indicated that they are never provided education, and only 1.5% indicated they always are.

We looked at only onset crew and cast, with an exclusion of Producers and Commissioners (who are likely to be facilitating the education) and Sustainability (who are likely to be providing the education) to see whether there was bias, however the data remained consistent with a mean of 2.30 and no evidence of a bias.

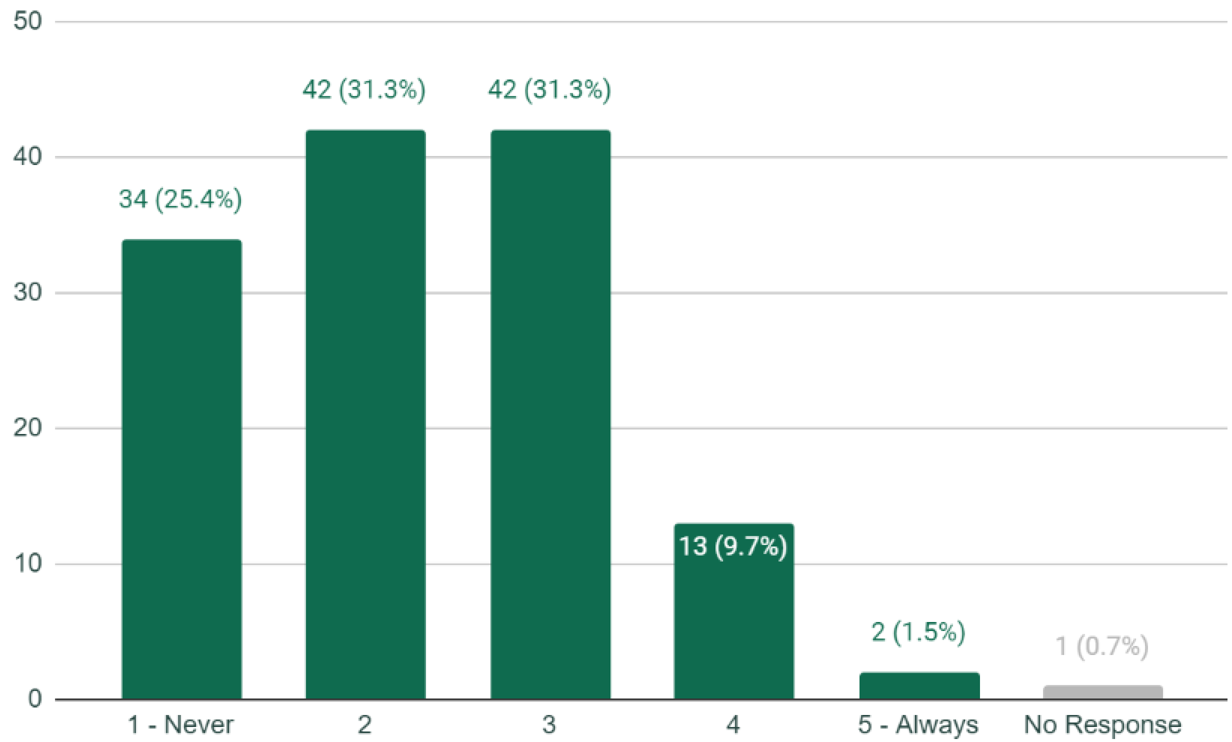


*Figure 13: Provision of education on environmental responsibilities as experienced by Participants.*

# PRESENCE OF SUSTAINABILITY MANAGERS

**QUESTION**

"Are there Sustainability Managers or Coordinators on the screen productions you work on?"

**RESPONDENTS**

134 / 134

Participants were asked about the presence of sustainability managers on productions, and presented with a scale from (1) Never, to (5) Always. All 134 Participants responded to this question. Overall the mean was 1.96 showing a significant skewing towards there being no Sustainability personnel on screen productions, with 43.3% of respondents indicating 'Never'.

When we look at the presence of sustainability managers by production type we get some interesting insights. Online / Web (mean 1.97) have the most productions likely to not have a presence with 48.65% indicating 'Never'. This is closely followed by productions in Advertising (mean 1.88) with 40.00% indicating 'Never'. TV productions come in third at 38.04%, then Film at 30% and Film (Large) at 21.43%.

Film (Large) is the only production type whose trendline increases from 'Never', with a high of 32.14% indicating neutral between 'Never' and 'Always'. We believe this is related to international commissioning requirements on productions for sustainability reporting, such as those through the UK's Albert.

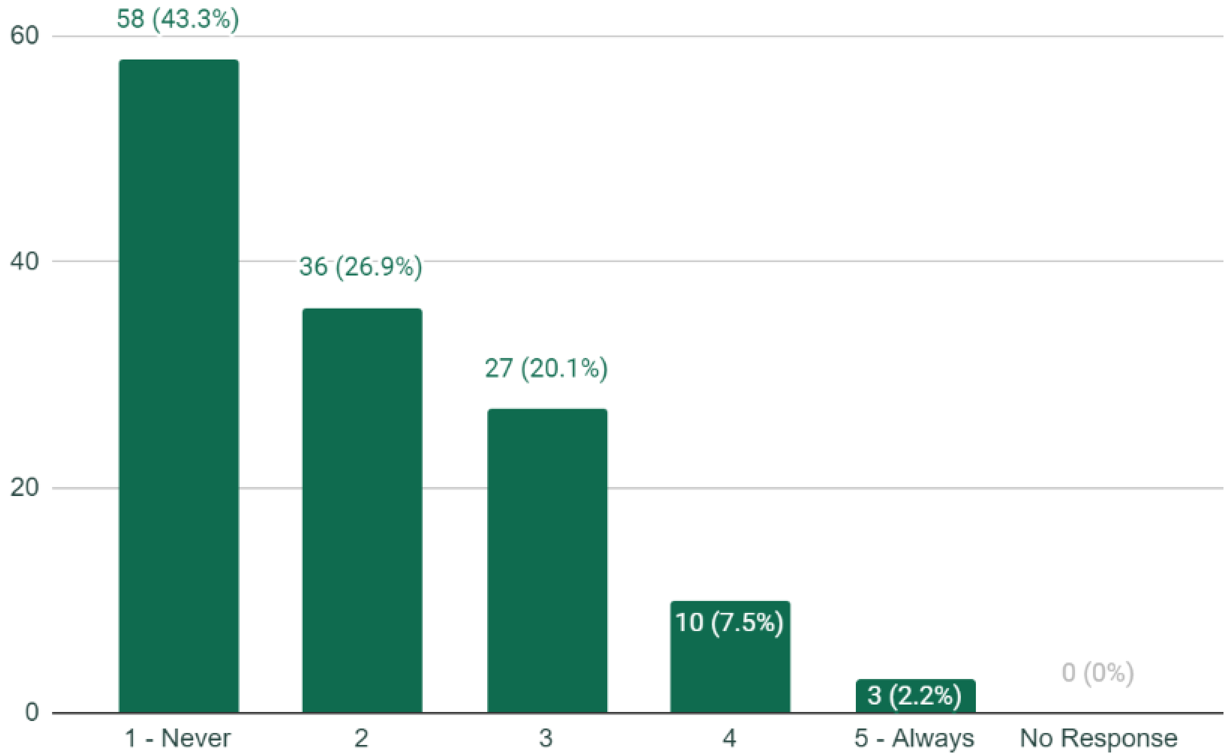


*Figure 14: Presence of sustainability managers on productions.*

# PRESENCE OF SUSTAINABILITY MANAGERS

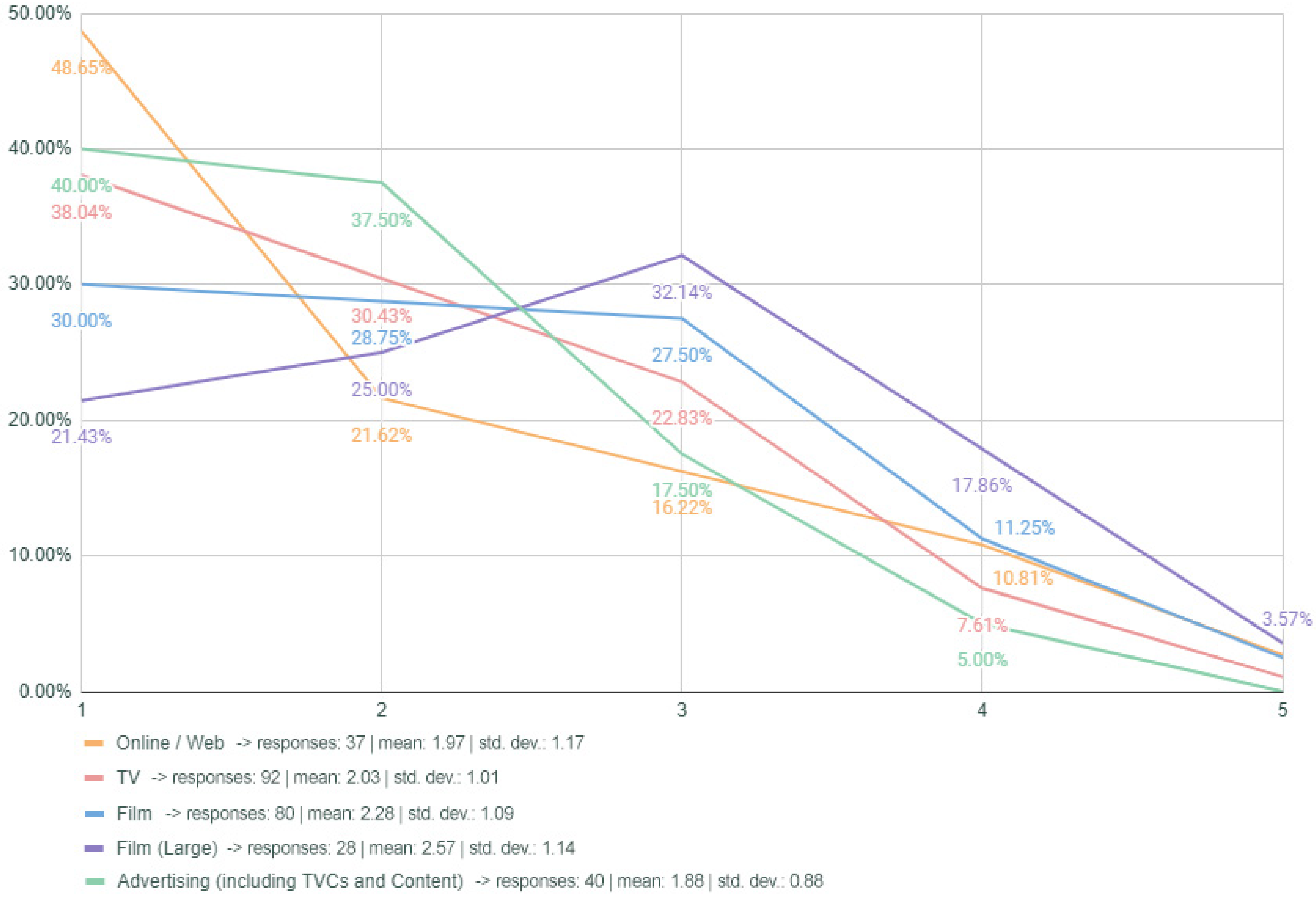


*Figure 15: Presence of sustainability managers on productions (as a percentage of productions worked on), by production type.*

# CONCERN OVER ENVIRONMENTAL IMPACTS

**QUESTION**

"How concerned are you about the following environmental impacts of screen production?"

**RESPONDENTS**

133 / 134

Participants were asked about their concern over the environmental impacts of screen productions in four impact areas: Waste to Landfill, Carbon Emissions, Toxic Materials and Runoff, and Resource Consumption. For each impact they were invited to indicate their level of concern with options being: Don't Know; No Opinion; Not Concerned; Mildly Concerned; Concerned; Very Concerned.

Engagement with this question and an opinion on the matter was high. For all impacts, with the exception of Toxic Materials and Runoff, only 5.2% of Participants indicated not knowing, not having an opinion, or provided no response. For Toxic Materials and Runoff this rose to 8.2% as a result of an increase in Participants registering a lack of knowledge on this impact.

Across all environmental impacts there was a significant skewing towards concern. 79.9% of respondents indicated they were Concerned or Very Concerned about Waste to Landfill; 69.4% for Carbon Emissions; 64.2% for Toxic Materials and Runoff; and 72.4% for Resource Consumption.

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# CONCERN OVER ENVIRONMENTAL IMPACTS

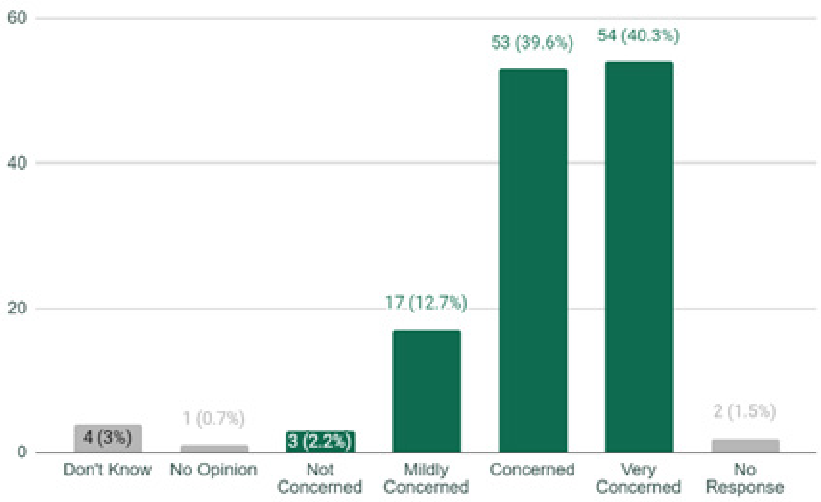


*Figure 16: Concern on Waste to Landfill impact.*

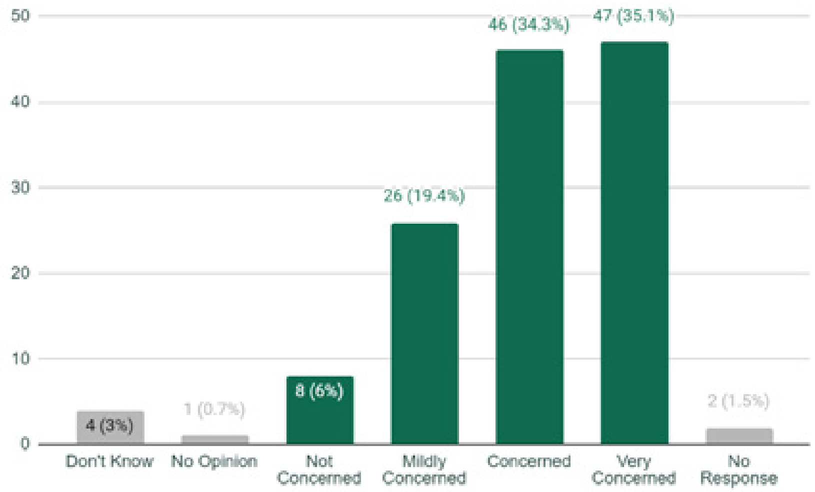


*Figure 17: Concern on Carbon Emissions impact.*

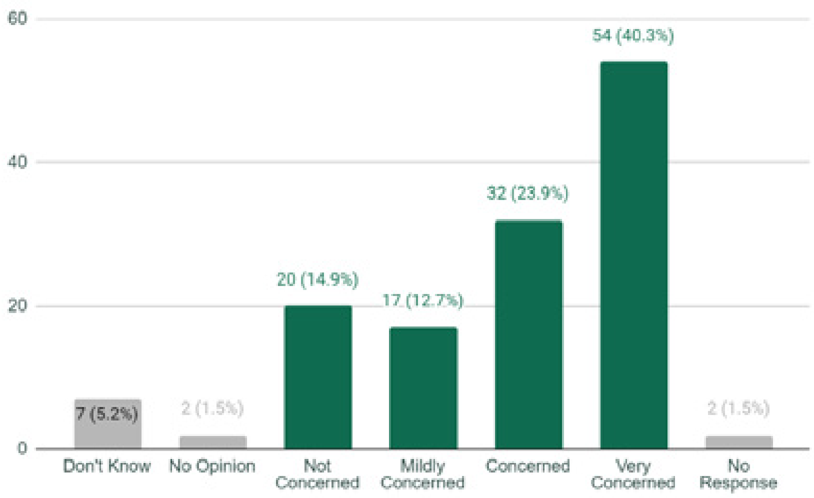


*Figure 18: Concern on Toxic Materials and Runoff impact.*

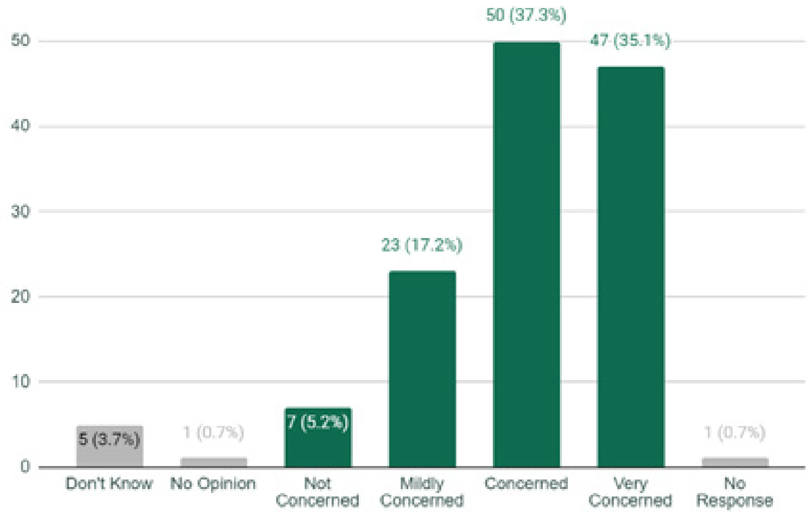


*Figure 19: Concern on Resource Consumption impact.*

# OTHER ENVIRONMENTAL IMPACTS



QUESTION

"Are there other environmental impacts of screen production you are concerned about not listed above?"

RESPONDENTS

29 / 134

In addition to the four impacts we asked of Participants, we invited Participants to raise concerns about other impacts they identify screen productions as having. The following summarised impacts were raised:

- **Power use** and reliance on unsustainable power sources.
- **Catering** - including **food waste** and the use of **single-use** packaging.
- A **culture** of wasteful practices on set, including a lack of interest or care.
- **Greenwashing** and **tokenism** in role of the environmental officer who is given **little to no power** and expected to perform additional roles (eg locations or unit assisting).
- Wastage occuring in the **striking of sets after production wraps.**
- **Materials** used - Plastics, polystyrene, single-use, packaging.
- **Business** sustainability and significant changes to **distribution** have a **flow on** effect to onset environmental sustainable practices.
- **Lack of knowledge and education** (eg of crew of how to operate waste streams even when bins are provided).
- **Poor management of waste streams**, for example dirty recycling going to landfill, or separate bins on set but then all loaded into a single landfill truck.
- Lack of priority placed on **re-use or redistribution** for waste (eg good food going to waste rather than to help others).
- Impact on **wildlife, ecosystems**, our **natural environment.**
- **Embodied waste**, being the waste and emissions produced through the manufacture of equipment used in film.
- **Lack of collaboration and shared vision.**
- **Lack of regional infrastructure** capable of supporting the requirements of production (in particular large productions).
- **Lack of regulation and enforcement.**
- Saturation of radio waves and frequencies used by **wireless technology.**
- **Single use as a design principle** (eg in the development of props and sets).
- **Onscreen activity** not supporting sustainable messaging and perpetuating unsustainable norms (eg single-use takeaways in scenes).
- Impact of **COVID-19**.
- **Water** usage and wastage.
- Excessive **vehicle use**.

# Monitoring our footprint

# MONITORING CARBON EMISSIONS

**QUESTION**

"Approximately what percentage of screen productions that you work on monitor their carbon emissions?"

**RESPONDENTS**

133 / 134

Participants were asked what percentage of productions they work on are monitoring their carbon emissions, and given percentages in increments of ten from none to 100% to select from, or alternatively the option of selecting Don't Know or providing an alternative answer.

Of the Participants there were 133 responses. Two responses provided an alternative answer. One of these indicated within their response that "None would 'monitor' as in measure" and so has been counted as such. The other response indicated that their production company monitored "100% of [...] company emissions" (we presume here both operations and company run production), but could not account for emissions from "other company production work". This response alludes also to a differentiation between company emissions and production emissions, along with the need to account for both. This response has not been counted towards any of the categories as is a unique case.

The majority of respondents indicated that they didn't know whether productions they were working on were monitoring their carbon emissions, with 53% (71/134) selecting "Don't Know". A further 26.1% (35/134) indicated that "None" of the productions they worked on were. The numbers drop off gradually towards "50%", where there is a spike of 9 respondents accounting for 6.7% (9/139).

When looking into the nine respondent spike at "50%", the type of productions these respondents work on is predominantly Film (6/9), Film (Large) (5/9), and TV (5/9). Roles performed are Production (5/9), followed by Producer (2/9) and Wardrobe / Costume (2/9). The four respondents indicating more than "50%" were all working in the Art Department / SFX role, working on TV productions (3/4), Film (Large) (1/4) and Online / Web (1/4).

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# MONITORING CARBON EMISSIONS

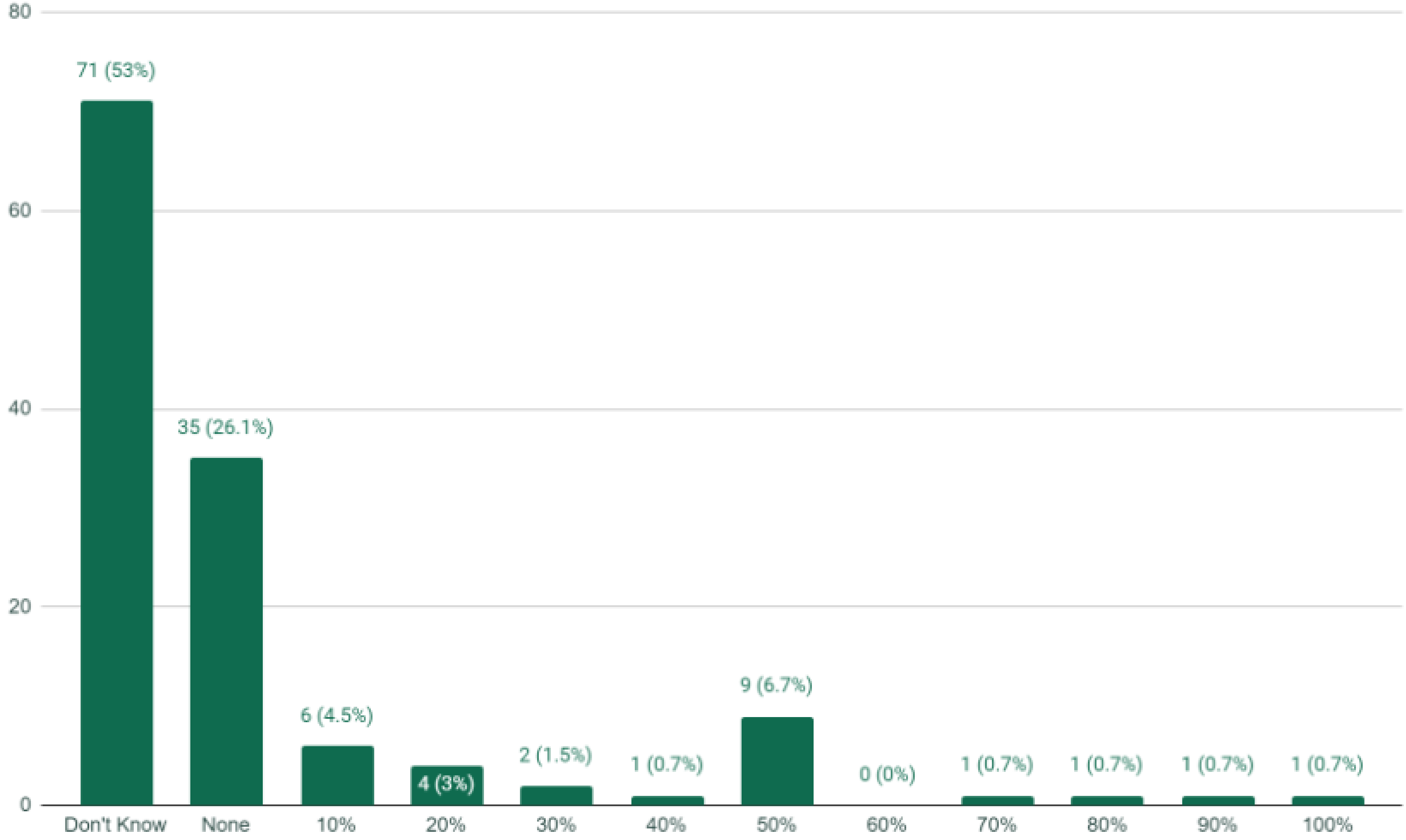



*Figure 20: Participants perception of the percentage of productions monitoring their carbon emissions.*

# MONITORING CARBON EMISSIONS

An indication of the percentage of productions seeming to monitor their carbon emissions can be deduced mathematically by: (1) multiplying each percentage increment by the number of Participants which selected that increment to defined an increment weighting; (2) summing the weightings; (3) then dividing the summed weighting by the number of respondents. We assume in this exercise that the weighting of “Don’t Know” is the same as “None” - this is based on the intensive nature of carbon monitoring and the need to engage all departments, meaning if monitoring were occurring the crew and cast would likely know.

From undertaking this exercise we reveal that Participants are aware of only 7.7% of screen productions monitoring their carbon emissions.

| Increment | Weighting | # Respondents | Increment Weight |
|---|---|---|---|
| Don’t Know | 0 * | 71 | 0 |
| None | 0 | 35 | 0 |
| 10% | 0.1 | 6 | 0.6 |
| 20% | 0.2 | 4 | 0.8 |
| 30% | 0.3 | 2 | 0.6 |
| 40% | 0.4 | 1 | 0.4 |
| 50% | 0.5 | 9 | 4.5 |
| 60% | 0.6 | 0 | 0 |
| 70% | 0.7 | 1 | 0.7 |
| 80% | 0.8 | 1 | 0.8 |
| 90% | 0.9 | 1 | 0.9 |
| 100% | 1.0 | 1 | 1 |
| Total | - | 134 | 10.3 |
| **Total Percent (10.3 / 134)** | | | **7.7%** |

*Figure 21: Indication of the percentage of productions monitoring their carbon emissions.*

# ACTIVE MONITORING

**QUESTION**

"Are you involved in actively monitoring and reporting your carbon and / or waste footprints on productions?"

**RESPONDENTS**

134 / 134

Participants were asked whether they were actively monitoring and reporting on their carbon and / or waste footprints on productions. All 134 Participants responded to this question with 79.1% (106/134) indicating that they are not currently monitoring either their carbon or waste. Only 4.5% (6/134) indicated they monitor both their carbon and waste footprints; 14.9% (20/134) monitor only their waste; and 1.5% (2/134) only their carbon footprint.

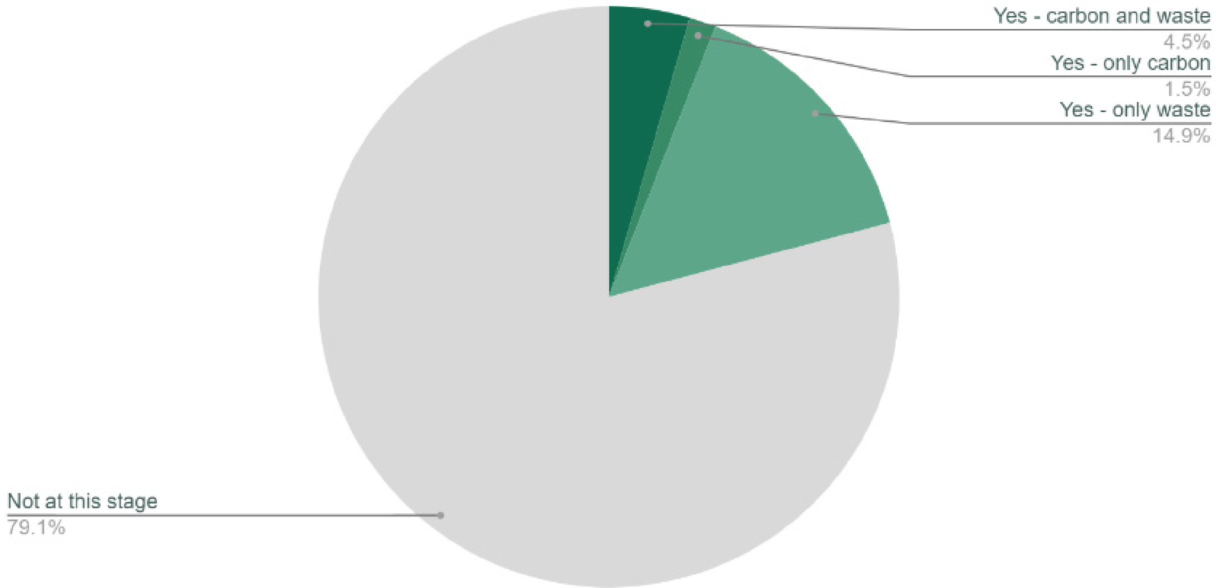



*Figure 22: Participants actively monitoring their carbon and waste footprints.*

# CARBON CALCULATOR EXPERIENCE



QUESTION

"Do you have experience in working with carbon calculators?"

RESPONDENTS

134 / 134

Participants were asked about their experience in working with carbon calculators. All 134 Participants responded to this question with 93.3% (125/134) indicating they do not have any experience with carbon calculators, while only 6.7% (9/134) - nine respondents - indicated they did.

When asked **what calculators they have worked with** the responses included: Albert, Toitū, consumer calculators (Gen Less, Ecological Footprint Calculator, FutureFit), and inhouse corporate calculators (non-screen sector). From speaking with various productions around the country Greenlit is also aware of the use of Peach/Pear+ in New Zealand. One respondent also indicated they built their own calculator.

Participants were also asked about how they have found their experience of working with these calculators. Summarised responses included:

- Require **expertise** as need a high degree of specificity and understanding to ensure accuracy.
- **Prone to manipulation**.
- Can be **expensive**, in part due to the requirement of expertise, consultants and auditing.
- Reducing emissions down to a dollar figure (ie. offsetting) reflects a perpetuation of **capitalistic** norms rather than encouraging a reduction of gross emissions through a change in process.

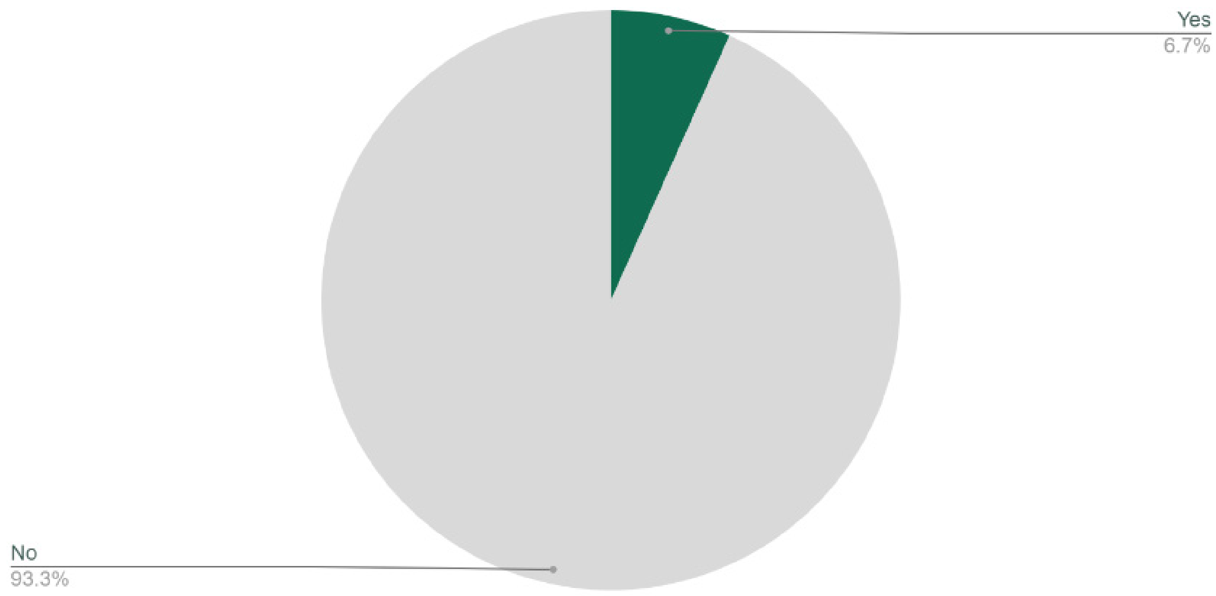



*Figure 23: Participants' experience with carbon calculators.*

# Factors affecting our adoption of environmentally sustainable production practice

# IMPORTANCE IN DECISION-MAKING



**QUESTION**

"In your role, how important are sustainable production practices given during your day-to-day decision making?"

**RESPONDENTS**

133 / 134

Participants were asked the importance given to sustainable production practices in day-to-day decision making. Only one Participant did not respond to this question. From the responses there was a mean of 3.16.

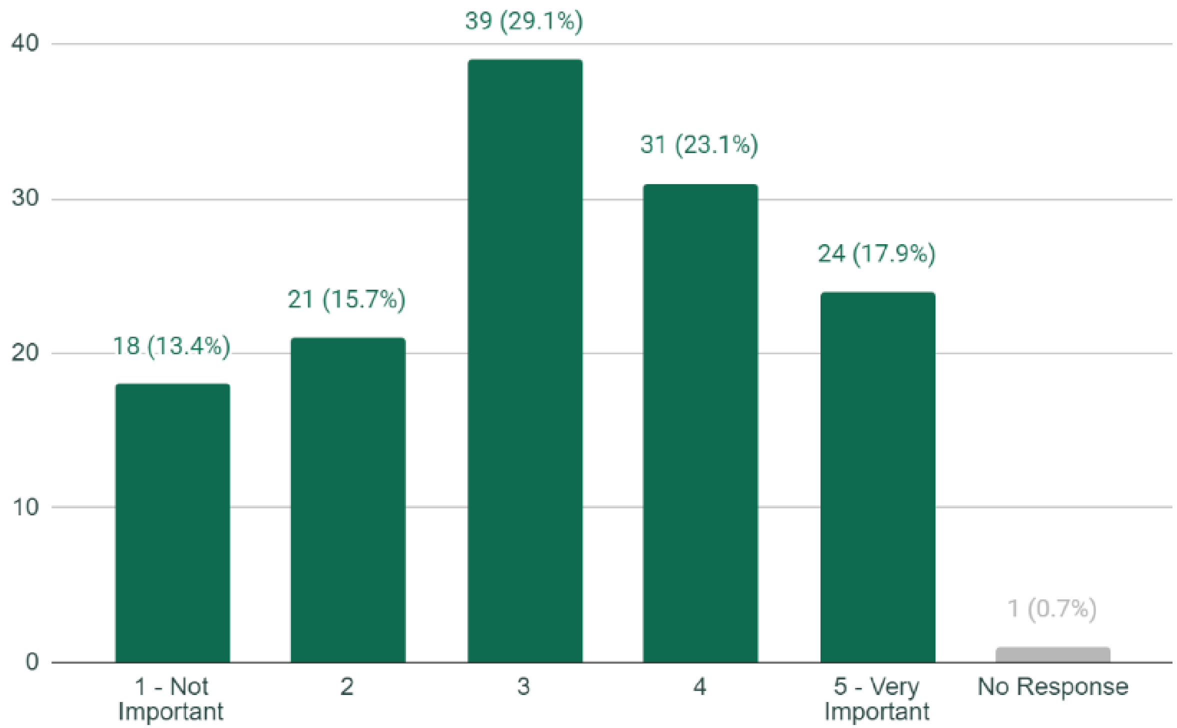



*Figure 24: Importance given to sustainable production practices in decision making.*

# ENCOURAGEMENT TO PRIORITISE SUSTAINABILITY

**QUESTION**

"In your role, how encouraged are you to make decisions that prioritise sustainability?"

**RESPONDENTS**

133 / 134

Participants were asked whether they felt encouraged to make decisions prioritising sustainability. Only one Participant did not respond to this question. From the responses there was a mean of 3.04.

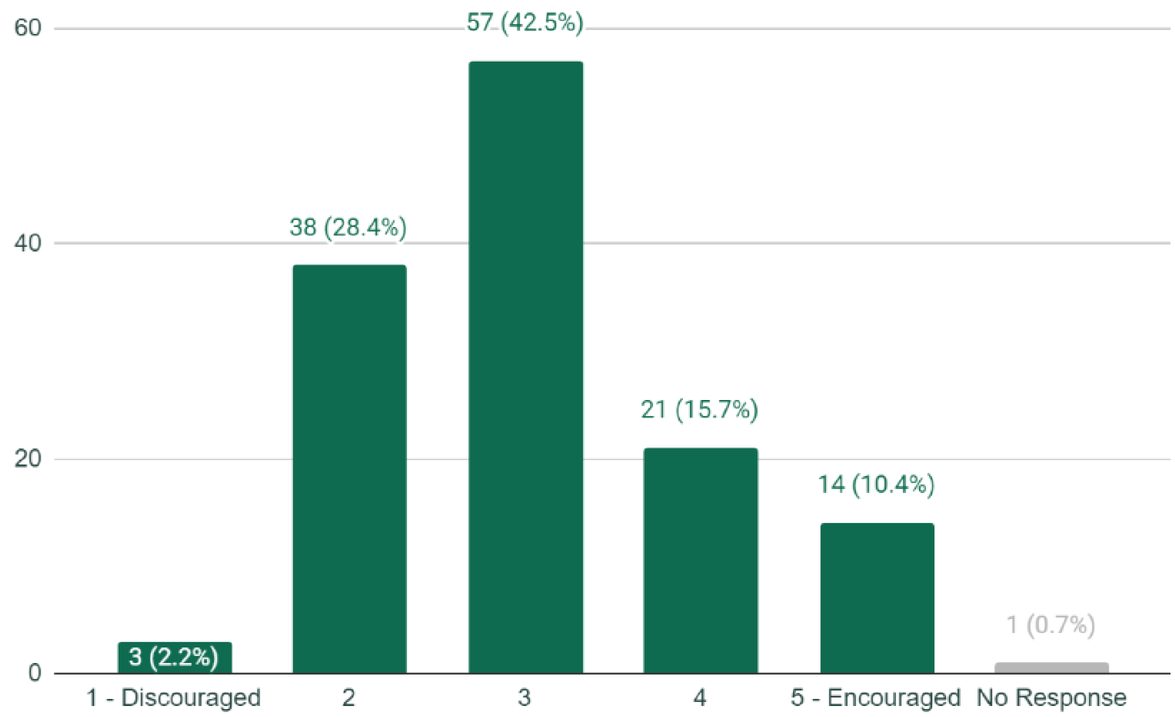



*Figure 25: How encourages participants are to prioritise sustainable production practices in their decision making.*

# IMPORTANCE IN PROCUREMENT



**QUESTION**

"In your role, how important a factor is sustainability in procurement and choosing suppliers?"

**RESPONDENTS**

134 / 134

Participants were asked how important a consideration sustainability was in choosing suppliers and in procurement. All 134 Participants responded to this question. From the responses there was a mean of 3.14.

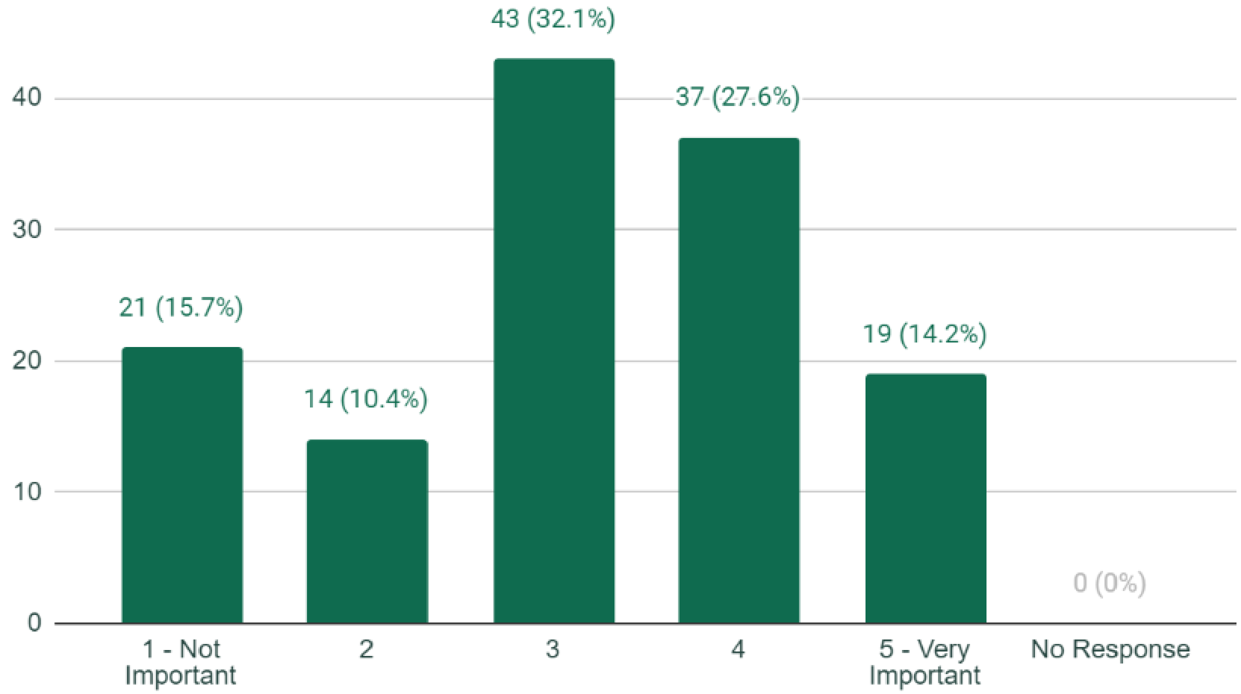



*Figure 26: Importance given to sustainability in procurement.*

# FACTORS AFFECTING ADOPTION OF SUSTAINABLE PRACTICE

**QUESTION**

"To what extent do the following factors prevent or support your decisions to adopt sustainable production practices? "

**RESPONDENTS**

133 / 134

Participants were asked to indicate whether they felt various factors contributed to preventing or supporting the adoption of sustainable production practices, by selecting a position on a scale from Normally Supports to Normally Prevents.

The results show all factors as being skewed towards Sometimes Preventative, indicating a need for work across the board to create a supportive environment for the adoption of sustainable production practices.

Costs are seen as the most preventative factor (64.2% selecting a degree of preventiveness), closely followed by Timeframes (57.5% selecting a degree of preventiveness). Both Costs and Timeframes were also the least neutral and most skewed of the factors, reflecting the strong Normally Prevents response for both (27.6% and 22.4% respectively). Costs did however rank as marginally more supportive (11.9%) than Timeframes (11.2%), which were regarded as the least supportive factor.

Quality of Products and Services ranked as the most supportive factor (25.4% selecting a degree of supportiveness), closely followed by Leaders and Collaborators (24.6% selecting a degree of supportiveness). These two factors were also the least skewed factors, however Leaders and Collaborators ranked middle of the pack for neutrality. This reflects a higher percentage of participants selecting Normally Supports (6.7%) than for other factors, as well as higher abstinence to selecting a position with 16.4% of Particpants selecting Don't Know. We interpret this as indicative of the lack of clear leadership and direction within the sector for sustainable production practices, but an underlying desire from Leaders and Collaborators for it.

Availability of Sustainable Products and Services, Knowledge and Know-how and Location all tracked similarly in their responses, with their peak support for Sometimes Prevents (41.8%, 36.6% and 30.6% respectively). Interestingly there was a secondary peak for the Availability of Sustainable Products and Services for Sometimes Supports (17.9%), which we believe is indicative of the increase of sustainable solutions from other industries and sectors that cross over with the screen sector (for example catering, or building materials).

*Image copyright to Leave No Trace*

# FACTORS AFFECTING ADOPTION OF SUSTAINABLE PRACTICE


*Figure 27: Plotted averages of responses for each factor for the question as to whether factors prevent or support decisions to adopt sustainable production practices.*

# FACTORS AFFECTING ADOPTION OF SUSTAINABLE PRACTICE

| Rank | Factor ranked in order of prevention | % |
|---|---|---|
| 1 | Costs | 64.18% |
| 2 | Timeframes | 57.46% |
| 3 | Availability of Sustainable Products and Services | 54.48% |
| 4 | Knowledge and Know-how | 50.75% |
| 5 | Location | 48.51% |
| 6 | Leaders or Collaborators | 35.82% |
| 7 | Quality of Products and Services | 32.84% |

*Figure 28: Ranking in order of perception of factor as being preventative to the adoption of sustainable production practice. The total percentage of prevention is calculated by the sum of the percent of respondents who selected Normally Prevents or Sometimes Prevents.*

| Rank | Factor ranked in order of support | % |
|---|---|---|
| 1 | Quality of Products and Services | 25.37% |
| 2 | Leaders or Collaborators | 24.63% |
| 3 | Availability of Sustainable Products and Services | 20.15% |
| 4 | Location | 19.40% |
| 5 | Knowledge and Know-how | 18.66% |
| 6 | Costs | 11.94% |
| 7 | Timeframes | 11.19% |

*Figure 29: Ranking in order of perception of factor as being supportive to the adoption of sustainable production practice. The total percentage of support is calculated by the sum of the percent of respondents who selected Normally Supports or Sometimes Supports.*

| Rank | Factor ranked in order of neutrality (least to most) | % |
|---|---|---|
| 1 | Costs | 52.24% |
| 2 | Timeframes | 59.70% |
| 3 | Leaders or Collaborators | 60.45% |
| 4 | Location | 60.45% |
| 5 | Knowledge and Know-how | 68.66% |
| 6 | Availability of Sustainable Products and Services | 71.64% |
| 7 | Quality of Products and Services | 73.88% |

*Figure 30: Ranking in order of perception of factor as being neutral to the adoption of sustainable production practice. The total percentage of neutrality is calculated by the sum of the percent of respondents who selected Sometimes Prevents, Neutral or Sometimes Supports. This gives us an indication of conviction.*

| Rank | Factor ranked in order of skew towards prevention | Ratio |
|---|---|---|
| 1 | Costs | 5.38 |
| 2 | Timeframes | 5.13 |
| 3 | Knowledge and Know-how | 2.72 |
| 4 | Availability of Sustainable Products and Services | 2.70 |
| 5 | Location | 2.50 |
| 6 | Leaders or Collaborators | 1.45 |
| 7 | Quality of Products and Services | 1.29 |

*Figure 31: Ranking in order of skew towards the factor being a prevention to the adoption of sustainable production practice. The skew ratio is calculated by dividing the percentage of prevention (Fig. 29) by percentage of support (Fig. 30) and provides us an indication of the strength of skew.*

# FACTORS AFFECTING ADOPTION OF SUSTAINABLE PRACTICE

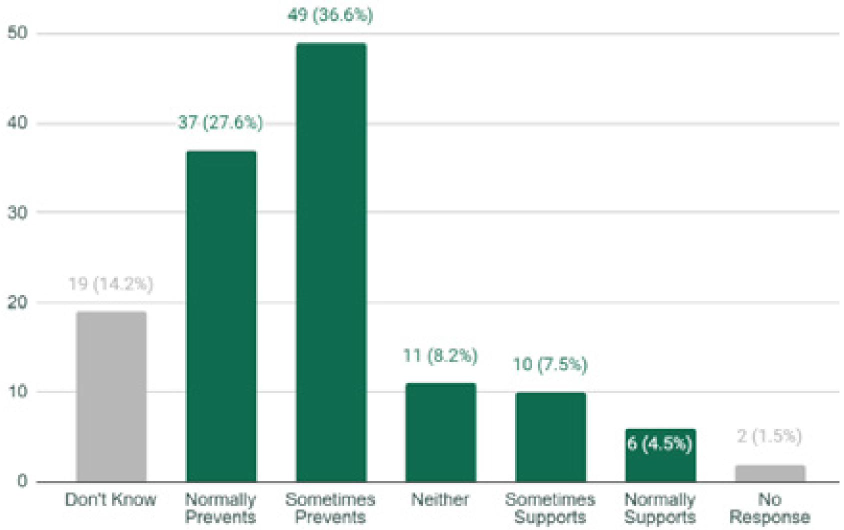



*Figure 32: Cost as a factor preventing the adoption of sustainable production practice.*

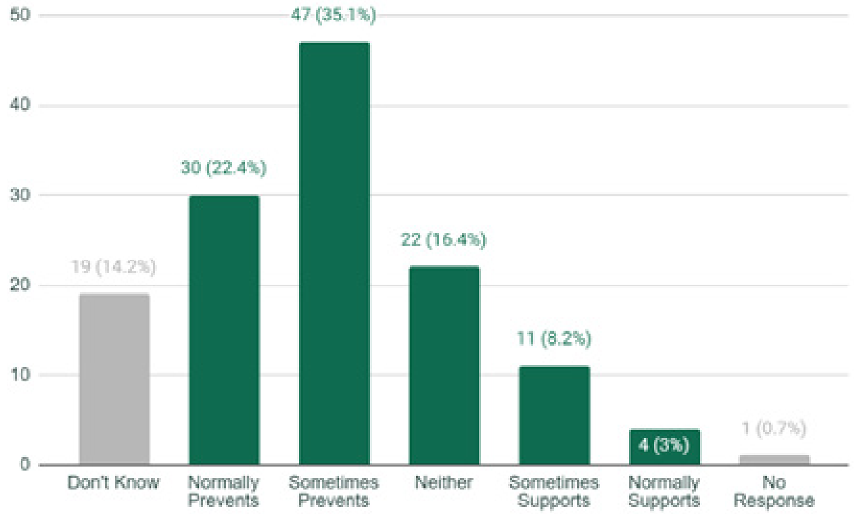



*Figure 33: Timeframes as a factor preventing the adoption of sustainable production practice.*

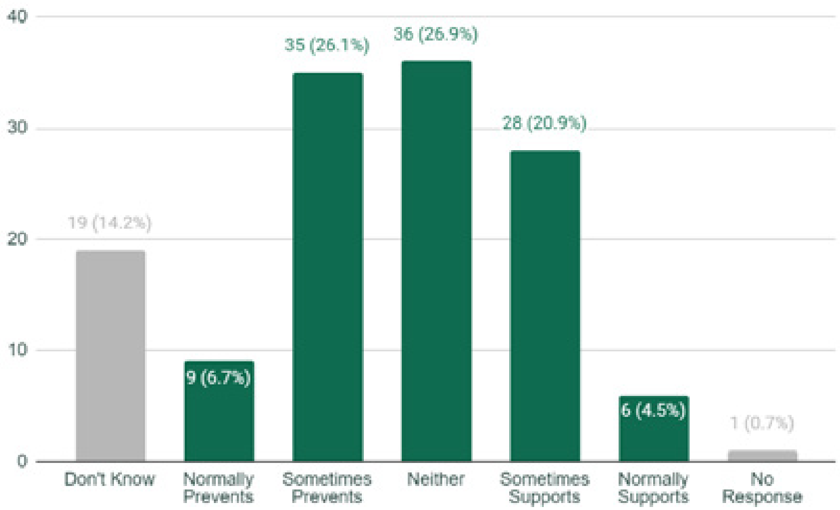



*Figure 34: Quality of Products and Services as a factor preventing the adoption of sustainable production practice.*

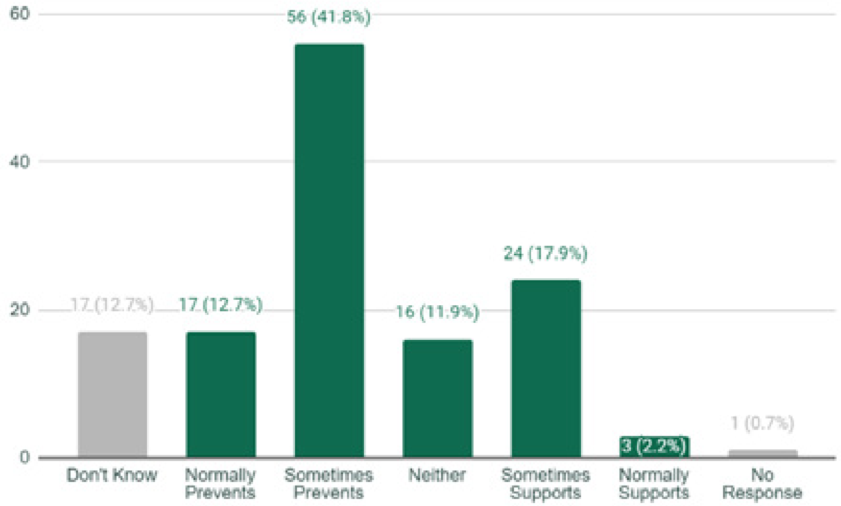



*Figure 35: Availability of Sustainable Products and Services as a factor preventing the adoption of sustainable production practice.*

# FACTORS AFFECTING ADOPTION OF SUSTAINABLE PRACTICE

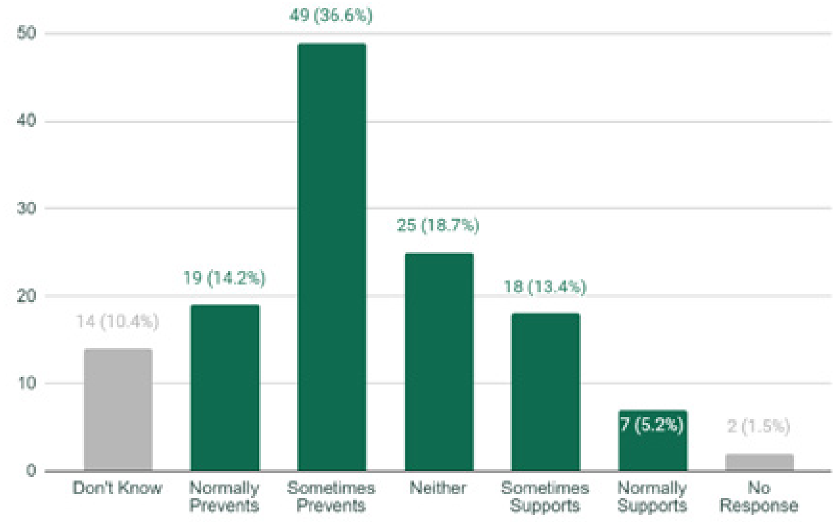



*Figure 36: Knowledge and Know-How as a factor preventing the adoption of sustainable production practice.*

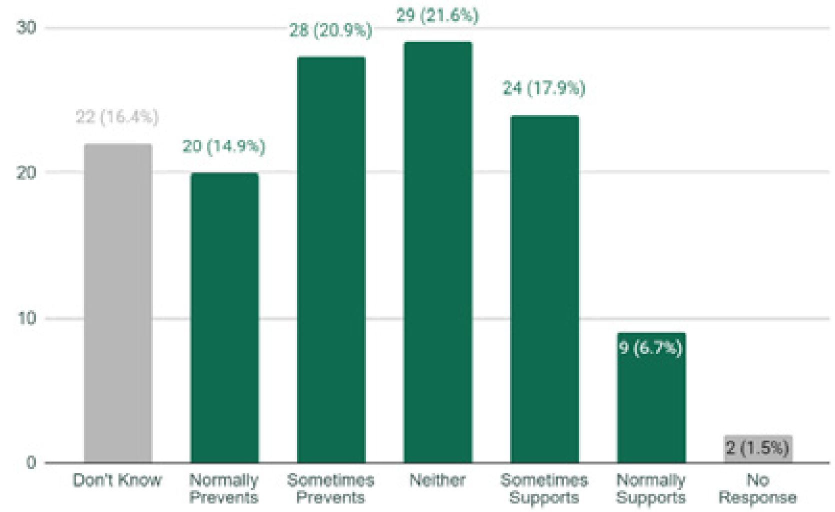



*Figure 37: Leaders or Collaborators as a factor preventing the adoption of sustainable production practice.*

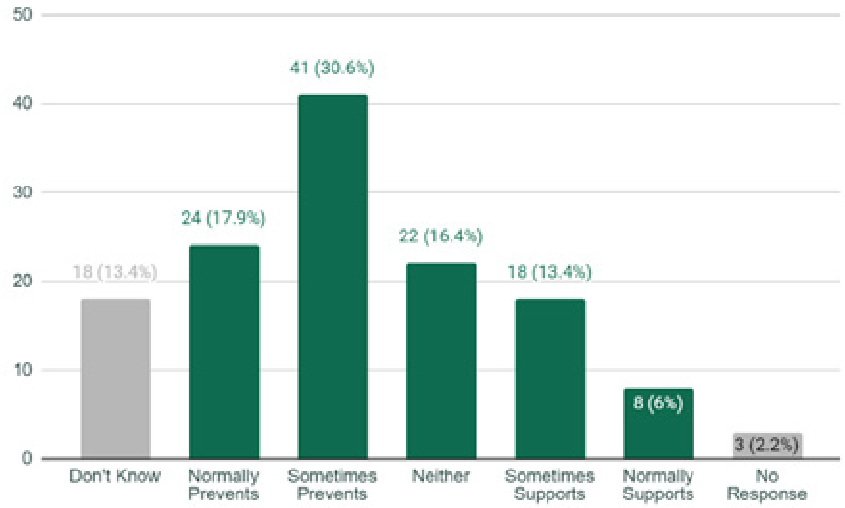



*Figure 38: Location as a factor preventing the adoption of sustainable production practice.*

# OTHER FACTORS AFFECTING ADOPTION

**QUESTION**

“Are there other factors which affect your decisions to adopt sustainable production practices not listed above? ”

**RESPONDENTS**

39 / 134

We asked Participants what other factors they saw as limiting the adoption of sustainable production practices. Cost and Timeframes came up a few times again, along with the summarised responses below:

- Limited ability to have **influence** due to **power structures.**
- **Balance** between **efficiency, safety and sustainability.**
- Stretched and shrinking **budgets.**
- The use of **preferred suppliers.**
- **COVID-19** has restricted ability to adopt new and maintain existing processes.
- Futility of implementing **waste streams that are not supported by council** (eg if the council is not recycling, then waste streams on set are superfluous).
- Crew **culture, laziness** and a **lack of care or interest.**
- Lack of **transportation alternatives.**
- Lack of **information, education** and **guidance.**
- A desire to work on sustainable productions, but the **fickle nature** of work and pay prevents **ability to choose.**
- **No incentives** to be sustainable and **no policies or regulations** to hold people to.
- Treated as a **bolt-on** and often run by someone performing another role.
- Engagement with and support of **local businesses.**
- A lack of **practical solutions** at some locations, **access** and **infrastructure.**
- The type of content that **audiences** and **television networks demand** requires unsustainable practices (eg use of exotic locations, extensive air travel, remote shooting).
- While low budgets reduce ability to spend on sustainable solutions, they encourage sustainable thinking and problem solving (eg purchasing second hand and reselling).
- Lack of **forward-planning**.
- Lack of **new technologies** to tackle challenges.
- **Isolation** from the rest of the world’s supply chains (eg increased freight).
- Lack of **investment** into sustainability at **studio facilities** and poor **workshop set-up**.
- Not given **priority** under time pressures.
- No **universal measurement** to compare productions and consumption of productions.
- No **client** demand for it.
- **Fear of including sustainability** as a line item on budgets and in grant proposals (especially more expensive providers) due to concerns that the increased budget will count against a **funding decision.**

# What can be done?

# IMPROVING THE SCREEN SECTOR



**QUESTION**

"What do you believe will have the most impact in improving the Screen Sector's sustainability as a whole? "

**RESPONDENTS**

95 / 134

We asked Participants what they think could be done that would have the most impact in improving the screen sector's sustainability. There was an overwhelming response to this section, with 95 of the 134 participants contributing.

Responses were detailed and varied, so we have categorised them into ten areas for improvement. Percentages given for each area reflect the number of respondents who included a comment related to that area within their response as a percentage of the number of respondents to this question (from a total count of 95). Most people gave areas of improvement within their responses, meaning a single response may be counted within a number of different areas and the percentages will not sum to 100%.

We recognise that there are crossovers between the areas of improvement, as something may just as easily be counted in one category as another. For example, a case could be made to include the suggestion of "shifting to less condensed shooting timeframes" within either the category of Culture or Process Change. We have chosen here to include this example under Culture, but it should serve as a guide that counts here should considered an indication with a level of subjectivity.

The categories for areas of improvement identified in the responses, in descending order from most to least mentioned, are depicted adjacent. The following pages detail what response types have been included under each of the areas of improvement.

| Rank | Area of Improvement | Mentions | % of Respondents |
|---|---|---|---|
| 1 | Education, Tools and Resources | 22 | 23.16% |
| 2 | Standards, Legislation, Regulations and Mandates | 19 | 20.00% |
| 3 | Culture | 17 | 17.89% |
| 3 | Financial Support or Systems | 17 | 17.89% |
| 5 | Leadership | 15 | 15.79% |
| 6 | Process Changes | 14 | 14.74% |
| 7 | Standardised Approach | 12 | 12.63% |
| 8 | Sustainability Department | 8 | 8.42% |
| 8 | Procurement and Technology | 8 | 8.42% |
| 10 | Infrastructure Support | 5 | 5.26% |

*Figure 39: Areas of improvement mentioned in responses and ranked in order of number of mentions.*

# IMPROVING THE SCREEN SECTOR

## EDUCATION, TOOLS AND RESOURCES

22 MENTIONS / 23.2% OF RESPONDENTS

These responses called for supported education and/or the development of tools and resources to support the adoption of sustainable production processes. Responses included:

- Training, education, awareness, knowledge.
- Practical tools to implement.
- Feedback on successes within sustainability for motivating continued and ongoing action.
- Address myths surrounding sustainable processes (eg the myth that implementation is always costly).
- Education on our responsibilities to the whenua.

"Industry wide education and awareness"

"Education and training amongst HOD's and producers as to how we can implement these shifts"

## STANDARDS, LEGISLATION, REGULATIONS AND MANDATES

19 MENTIONS / 20.0% OF RESPONDENTS

These responses called for the implementation of standards, legislations, regulations and/or mandates to support and make the implementation of sustainable production practices mandatory to some degree. Responses included:

- Legislation to ensure productions are operating sustainably.
- Mandates from locations and regional offices in order to secure permits.
- Transparent/public reporting of waste footprints.
- Funding criteria and/or accreditation processes to be eligible for funding, but ensuring that the compliance and monitoring is achievable and supported.
- Consequences for not implementing sustainable processes / raising the direct financial cost of being unsustainable.
- Waste regulations.
- Screen industry standards.

"Industry requirements to be better"

"tied to funders such as NZOA and the Film Commission"

# IMPROVING THE SCREEN SECTOR

## CULTURE

17 MENTIONS / 17.9% OF RESPONDENTS

These responses recognised a need for signficant culture change in our screen sector in order to effectively implement sustainable production practices. Responses included:

- Change in culture so that sustainability is viewed as important and essential.
- Collaboration, discussion and industry-wide action.
- Commitment to sustainability from productions.
- Less condensed shooting timeframes.
- "Everybody does their bit" approach.
- Sustainability over convenience.
- Consideration of the impact of what you put on screen on sustainability.

"Action by all !!"

"More discussion, people working together on it"

"Attitude, enthusiasm, buy-in"

## FINANCIAL SUPPORT OR SYSTEMS

17 MENTIONS / 17.9% OF RESPONDENTS

These responses called for additional financial support or new financial systems to enable sustainable production practices. Responses included:

- Sustainability as an accepted line item in the production budget.
- Reduced cost of sustainable solutions.
- Funding or incentives to implement sustainable solutions.
- Increased budgets.
- Subsidies for expert support and advice.
- A credit system.

"Support from the budget"

"Who is supposed to do this additional work when the work is already unpaid (or poorly paid) and overtime is normal?"

# IMPROVING THE SCREEN SECTOR



### LEADERSHIP

15 MENTIONS / 15.8% OF RESPONDENTS

These responses called for leadership to be shown and for positions of power to assume responsibility in leading productions towards more sustainable production processes. Responses included:

- All sector buy-in and industry wide approach (including funding bodies and commissioners).
- Leadership from producers and heads of department.
- Leadership from clients, commissioners and funding bodies.
- Encouraging speaking-up (breaking down power barriers).
- Guild endorsement and support for sustainable practice.

"This needs to be agreed on by Producers and HOD's and fully supported along the journey."

### PROCESS CHANGES

14 MENTIONS / 14.7% OF RESPONDENTS

These responses called for more specific changes to current processes. Responses included:

- Sustainability being considered at the inception of a production to ensure strategic forward-planning.
- Move towards digital workflows.
- Reduction of power use and in travel distances.
- Undo the changes to process that have occurred as a result of COVID-19.
- A focus on reduction.
- Focus on improving waste management.
- Development of transportation plans with a sustainability focus.
- Move towards smaller, more intimate productions.
- Consideration of sustainability at the script level.

"Less resource use and ways to produce less carbon"

"Paperless, Electric, Digital"

# IMPROVING THE SCREEN SECTOR

## STANDARDISED APPROACH

12 MENTIONS / 12.6% OF RESPONDENTS

These responses recognised the need for a standardised approach for the screen sector to the challenge of implementing sustainable production processes on productions. Responses included:

- Establish a sustainability organisation for the industry.
- Establish standardised procedures and practices.
- Environmental policies for all productions.
- Industry-wide shared resources.
- Access to standardised tools and resources which enable sustainable production practice.
- Ease of access and implementation.

"Industry wide resource available that can be adapted for various productions' usage"

"Having a formal body monitoring our practices and helping us to change."

## SUSTAINABILITY DEPARTMENT

8 MENTIONS / 8.4% OF RESPONDENTS

These responses called for sustainability officers to guide productions in sustainable production practices. Responses included:

- Paid, professional sustainability officers.
- A department/team dedicated to kaitiaki for the whenua and roles for sustainability.

"Paid environmental officers ( NOT interns )"

"Respected in the industry and works with the pace of film"

# IMPROVING THE SCREEN SECTOR

## PROCUREMENT AND TECHNOLOGY

8 MENTIONS / 8.4% OF RESPONDENTS

These responses identified areas for improvement in procurement and saw technological solutions as being important in the implementing sustainable production processes. Responses included:

- Facilitation of access to sustainable products and services.
- Clean vehicles (eg for rental).
- Cleaner energy sources.
- Production guide with suppliers rated for sustainability.
- Guides on what to consider when choosing suppliers.
- Affordable options in procurement.

"More awareness and tips on what to consider with contact details to get quotes etc."

"Electric vehicles"

## INFRASTRUCTURE SUPPORT

5 MENTIONS / 5.3% OF RESPONDENTS

These responses identified a need to improve infrastructure to support sustainable production practices. Responses included:

- Better council infrastructure to support waste management and access to the electricity grid.
- A need for studios and suppliers to be investing in sustainable options.
- Dedicated organisation for recycling and promoting re-use of sets.
- Electric charging facilities.

"Solar and battery packs instead of generators"

"Studios/Companies to support choosing more sustainable options"

# IMPROVING ROLES AND DEPARTMENTS

**QUESTION**

"In your role, what do you believe will have the most impact on improving your department or team's sustainability? "

**RESPONDENTS**

93 / 134

We asked Participants what they think would have the most impact on their department or role's responsibility. 93 of the 134 participants responded to this question.

Responses were detailed and varied, however some clear trends arose in what would be of benefit to roles and departments. We detail these 'need groups' adjacent and on the following pages.

Most people gave multiple responses, meaning a single response may be counted within a number of different areas and the percentages will not sum to 100%.

| Rank | Need Group | Mentions | % of Respondents |
|---|---|---|---|
| 1 | Changes to Current Processes. | 27 | 29.03% |
| 2 | Education and awareness. | 23 | 24.73% |
| 3 | Normalisation and prioritisation. | 19 | 20.43% |
| 4 | Leadership. | 17 | 18.28% |
| 4 | Guidance, resources and experts. | 17 | 18.28% |
| 4 | Address challenges to budgets and time. | 17 | 18.28% |
| 7 | Access to EVs and sustainable solutions. | 15 | 16.13% |
| 8 | Compliance, monitoring, auditing and transparency. | 10 | 10.75% |

*Figure 40: The need groups for which respondents believe will improve their role or department's sustainability.*

"Industry expectation and normalising.

I personally care deeply about sustainable industry practices, but feel my enthusiasm isn't shared or prioritised by others. When I raise it, it seems like an annoying add on or nice to have from others perspective.

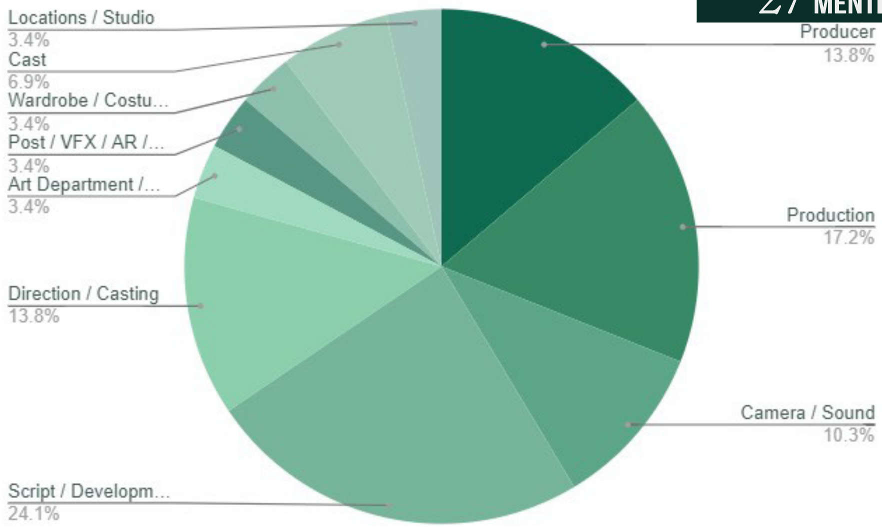
If it was the norm to have conversations about sustainability I would feel more justified in [making it a priority]."

# IMPROVING ROLES AND DEPARTMENTS

### CHANGES TO CURRENT PROCESSES

These responses identified individual, specific areas in which immediate change could occur to create an impact on the sustainability of their department or role.

- Moving to digital workflows (30% of suggestions)
- Moving away from single-use materials and waste associated with the COVID response (22%)
- Implementing systems of reuse (15%)
- Better transportation plans and reduction of mileage (11%)
- Improving waste systems (7%)
- Better budgeting of sustainability and management
- Using cleaner sources of power where possible
- Sourcing locally



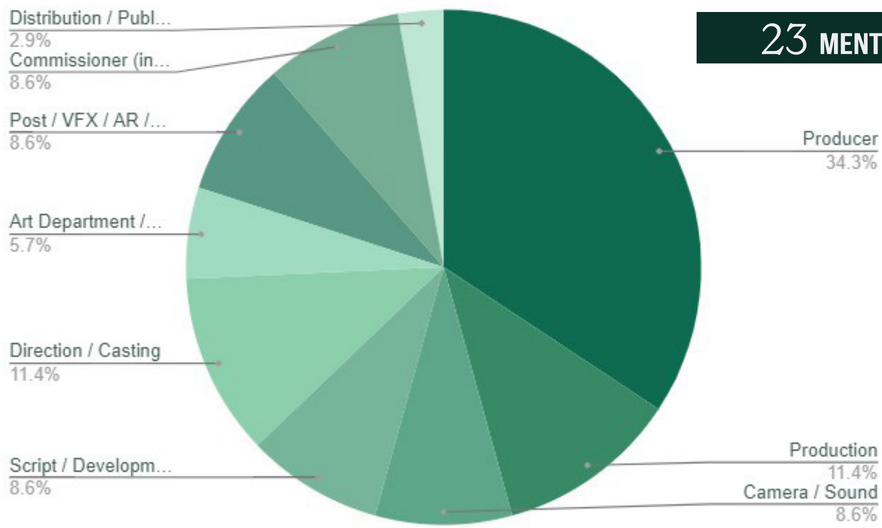

**27 MENTIONS / 29.0% OF RESPONDENTS**

"Digital rather than hardcopy of documents. Eliminating single use products."

"To assist the unit team with washing the recycling before it is thrown away"

### EDUCATION AND AWARENESS

The provision of education and increasing of awareness around environmental sustainability was identified by participants as the area which would have the most impact on their ability to improve their role and department's sustainability. This aligned with the responses to the previous question on what would have the most impact on the sector as a whole.




**23 MENTIONS / 24.7% OF RESPONDENTS**

"Education of Me :)"

"The worst thing is to not talk about it at all, and that's mostly what happens even on big production."

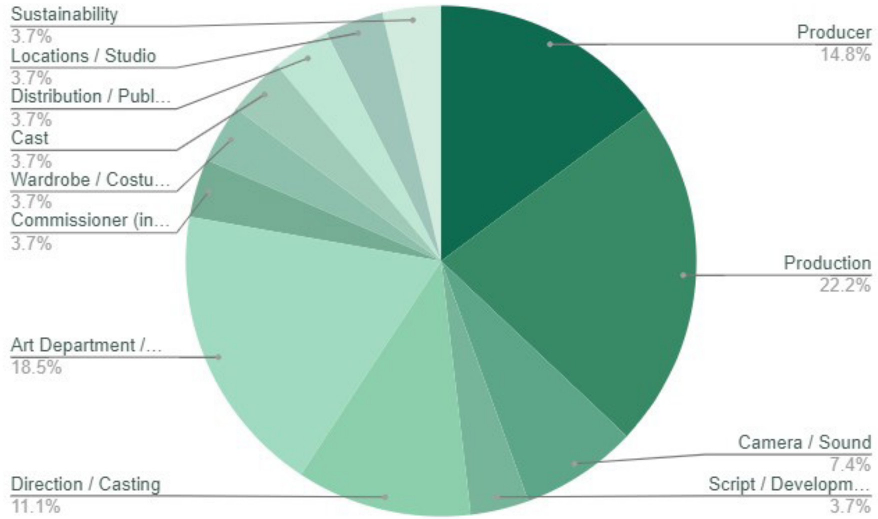
# IMPROVING ROLES AND DEPARTMENTS

### NORMALISATION AND PRIORITISATION

Respondents called for the normalisation and prioritisations of environmentally sustainable practice to support their ability to be more sustainable in their role. Responses here included:

- The normalisation of practice and the expectation of practice (37% of suggestions).
- Prioritisation of environmental sustainability - in particular in the planning and early stages of production (26%).
- Getting industry 'buy-in' (26%).
- Increasing audience demand for sustainable practices on and behind the screen.
- Increasing willingness to adapt and evolve during production if more sustainable processes are an option.

**19 MENTIONS / 20.4% OF RESPONDENTS**

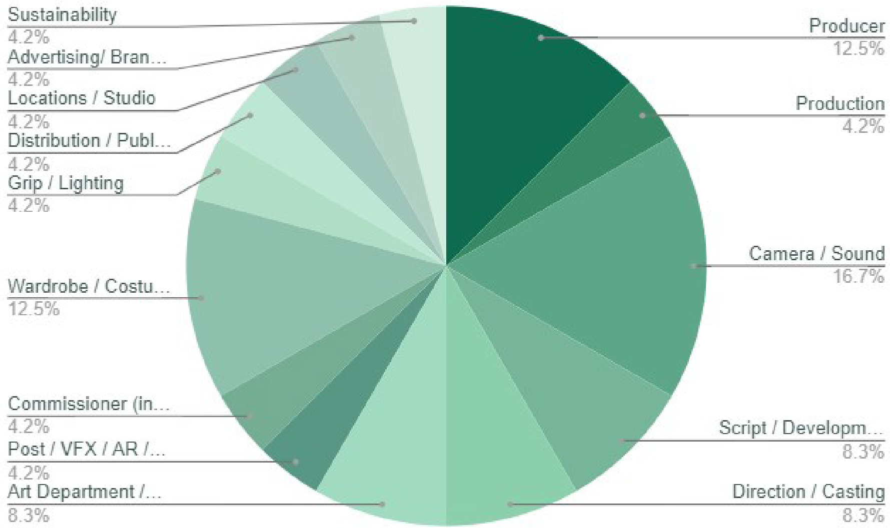



"A shift in prioritising sustainable practices from the beginning of a project, discussed, debated & agreed upon by each team member and their role within the department."

### LEADERSHIP

Respondents identified a need for more leadership and support from producers, HODs, commissioners and distributors to support them in improving the sustainability of their department or role. Power dynamics were also raised, with some respondents indicating that they did not have the power to make decisions within this space.

**17 MENTIONS / 18.3% OF RESPONDENTS**




"Having your head of department take it seriously"

"Not much influence as a camera operator, those decisions are made above me"

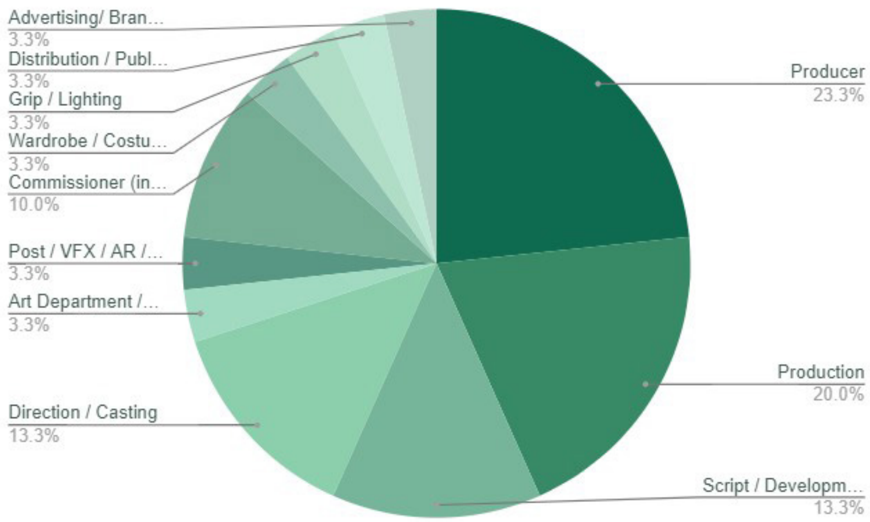
# IMPROVING ROLES AND DEPARTMENTS

## GUIDANCE, RESOURCES AND EXPERTS

Respondents expressed a need for guidance, resources and experts to improve their department or role's environmental sustainability.

- Resource kits, practical guides and processes specific to the screen sector (65% of suggestions).
- Environmental advisors, officers and/or sustainability managers (35%)

17 MENTIONS / 18.3% OF RESPONDENTS



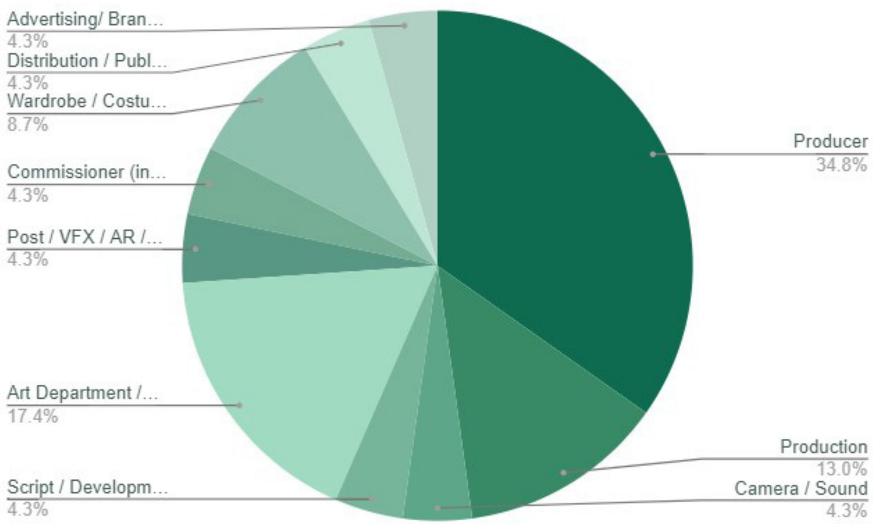

"Accessible and easy to use resource kit for screen, including suggestions of best practice and where to access supplies at screen-budget friendly prices throughout Aotearoa"

## ADDRESS CHALLENGES TO BUDGETS AND TIME

Respondents indicated a need for budget to be allocated to environmental sustainability or for more budget to available (including the allowance of more time) in order to improve practices in their department or role.

- Budget (59%)
- Funding, sponsorship or incentives (18%)
- More time (18%)
- Bringing the costs down of solutions was also raised

17 MENTIONS / 18.3% OF RESPONDENTS




"Funding to cover costs of carbon offsets in NZOA budgets"

"Reduced annual audit costs"

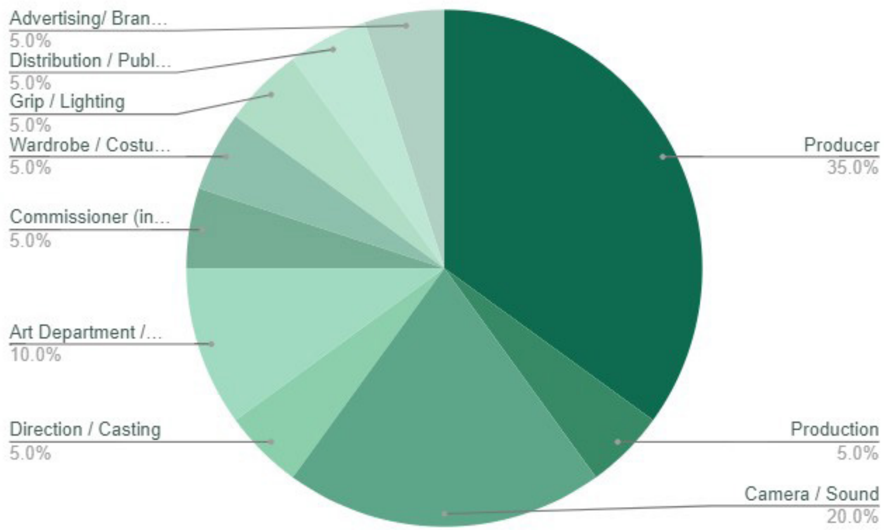
# IMPROVING ROLES AND DEPARTMENTS

### ACCESS TO EVS AND SUSTAINABLE SOLUTIONS

A number of respondents indicated that access to alternative fuel vechiles, better procurement solutions and improved infastructure would improve their ability to be more sustainable in their role.

- Access to EVs and alternative fuel vehicles (40% of suggestions).
- More options and the ability to make informed choices in procurement (33%)
- Better infrastructure and local business / council support (21%).
- New technology

**15 MENTIONS / 16.1% OF RESPONDENTS**




"Access to EVs, cannot afford them."

"We have no choice with the trucks we drive, which are mostly diesel"

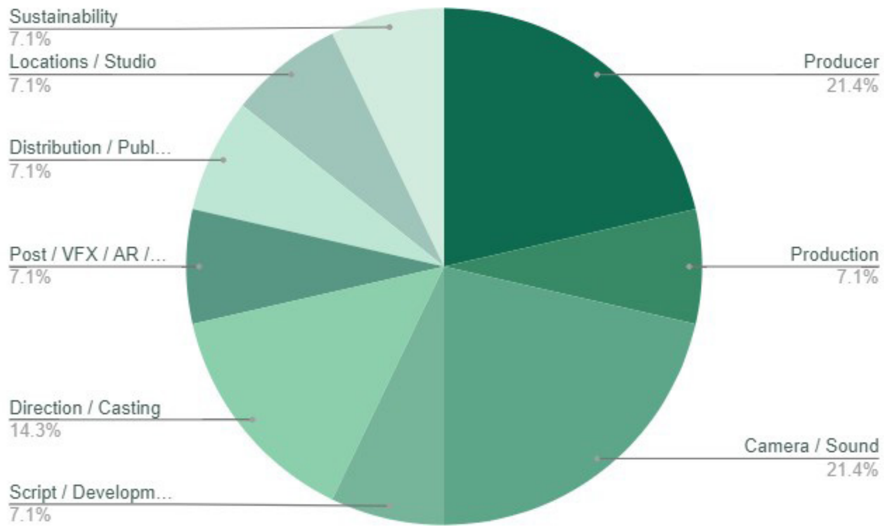
### COMPLIANCE, MONITORING, AUDITING AND TRANSPARENCY

These respondents called for compliance standards for productions and the need for productions to implement monitoring.

They also called for transparency of productions performance and accountability to both the sector and the public (audience).

An in-depth audit of the sector and the need for a sector wide monitoring tool was also raised.

**10 MENTIONS / 10.8% OF RESPONDENTS**




"Being mandated from the top and given budget and guidelines"

"Govt policy; govt promo of green cred[entials]"

# SUPPORTING TOOL OR RESOURCE

**QUESTION**

"In your role, what tool, resource or alternative form of support do you believe would assist you the most in implementing more sustainable production practices?"

**RESPONDENTS**

68 / 134

We asked Participants what tool or resource would help them implement sustainable production practices. 83 of the 134 participants responded to this question, however only 15 of those responses did not answer the question.

A **guide to best practice** (23 / 33.8%) - detailing sustainable production practices, tips, advice and departmental specific solutions - was the most identified tool by respondents. This tool was requested in guidebook, website and app form.

A tool to support people in **procurement** (15 / 22.1%) was the next most identified. Respondents indicated a need to be able to find affordable sustainable solutions and have suppliers with whom to recycle or reuse materials easily sourceable. One respondent raised the need for any such tool to ensure sustainability claims by suppliers were legitimate.

The need for **training, courses and education** closely followed (11 / 16.2%).

The request for **standards** groups together responses that spoke to affordable accreditation, carbon credit schemes, monitoring and reporting (7 / 10.3%). These responses may also indicate the need for a reporting system of some form.

**Leadership** (6 / 8.9%) and **collaboration** (5 / 7.4%) followed. These spoke to the need for the industry to be working together, including requests for case studies, communication of needs to commissioners and funding bodies, an a community

| Rank | Tool or Resource | Mentions | % of Answers |
|---|---|---|---|
| 1 | Guide to Best Practice | 23 | 33.82% |
| 2 | Procurement Tool | 15 | 22.06% |
| 3 | Training / Courses | 11 | 16.18% |
| 4 | Standards | 7 | 10.29% |
| 5 | Leadership | 6 | 8.82% |
| 6 | Collaboration | 5 | 7.35% |
| 6 | Digital Solutions | 5 | 7.35% |
| 8 | Independent Expert | 4 | 5.88% |
| 8 | Budget and Time | 4 | 5.88% |
| 10 | Sustainability Manager / Environmental Officer | 3 | 4.41% |
| 10 | Electric Vehicles | 3 | 4.41% |
| 12 | Infrastructure | 2 | 2.94% |
| 13 | Bins | 1 | 1.47% |
| 13 | Box Rentals | 1 | 1.47% |

*Figure 41: Tools and resources identified as being able to assist respondents in implementing sustainable production practices.*

# SUPPORTING TOOL OR RESOURCE

knowledge-base, where good ideas can be shared between productions.

**Digital solutions** (5 / 7.4%) included the increased use of digital workflows, and requests for support in the purchase of digital devices or systems.

The **independent expert** (4 / 5.9%) and **sustainability manager / environmental officer** (3 / 4.4%) requests both spoke to the need of expertise and personel with a dedicated focus on environmental sustainability, albeit with different approaches.

**Budget and time** (4 / 5.9%) requests were for the acceptance of environmental sustainability within budgets and approaches by funding bodies and commissioners... as well as just more money in general.

"Changing deeply ingrained mindsets that it's 'not possible' *IT IS* (on all scales of production be it big or small). Education and training amongst HOD's/Producers/Crew as to how we can implement these changes, including a new agreed standard level which is backed up by the Screen Guild and all other representative bodies. Creating a new cultural 'norm' in our sector."

*Image copyright to Leave No Trace*

# Final Comments from our Respondents

# FINAL COMMENTS

"I've had first hand experience taking catering waste to refuse stations and there was no way that was being recycled. It just went into the same pile as fridges and mattresses. I was extremely disheartened but not surprised because most crew try to separate their containers etc correctly but many don't, making that waste [non-]recyclable. The only time I've felt like there's hope is when there was a team sorting the waste at the bins."

"Art departments (especially set striking) and food waste (on and off set) are the biggest polluters on our productions. The latter is easy to clean up (we were doing well pre-Covid) but the former is a long-standing problem - primarily the prohibitive cost of storing bulky materials between short-run productions.  Involve as many from these departments as you can. And thank you- we need this!"

"Its great to see the conversation starting and I now notice rubbish recycling being made more sustainable but it entirely depends on the overall budget and the location.  Craft services are always at the brunt of this and try very hard to do their best but they appear to have little to no support.  I am also amazed that there does not appear to be any consideration to sustainability or training in how to work with this in the Art department in terms of approach and implementation.  The last large project I worked on had no sustainability conversations and all decisions were entirely budget and / or Director driven."

"It would be great if all productions, large or small had clear environmental policies. They obviously need to be workable. But all large off shore productions should be required to have a sustainability department who are adequately resourced to perform their jobs. Disney's Mulan was a good example of this, not perfect but a good starting point."

# FINAL COMMENTS

"It needs promotion, not just practise. It needs to be an attractive element for the next gen of filmmakers. Needs to be at a Govt level, so we aren't competing against those who don't bother."

"I have Costume Designed 3 projects now trying to implement sustainable practices. Setting goals and targets for each one. Great to know there are companies and others trying to actively address systemic change in our sector. And practically too, not just talk."

"We need to stop using single-use items!"

"One thing I know I don't do well is advertise my Carbon Zero status ... it is something that I will be working more on this year.  I need to be better at the PR stuff - which in turn helps spread the word that it matters as well (I should clarify my individual productions are not zero certified - but my company is)."

"I'm new to the industry and trying to learn."

"I am excited about the young crew I have worked with recently. They are educated and engaged. I'm also excited to see Greenlit gain momentum."

# THANK YOU!

From the team at Greenlit

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