

SUSTAINABILITY REPORT



MY LIFE IS MURDER

SEASON 4

CONTENTS

Introduction

1. Carbon

2. Waste

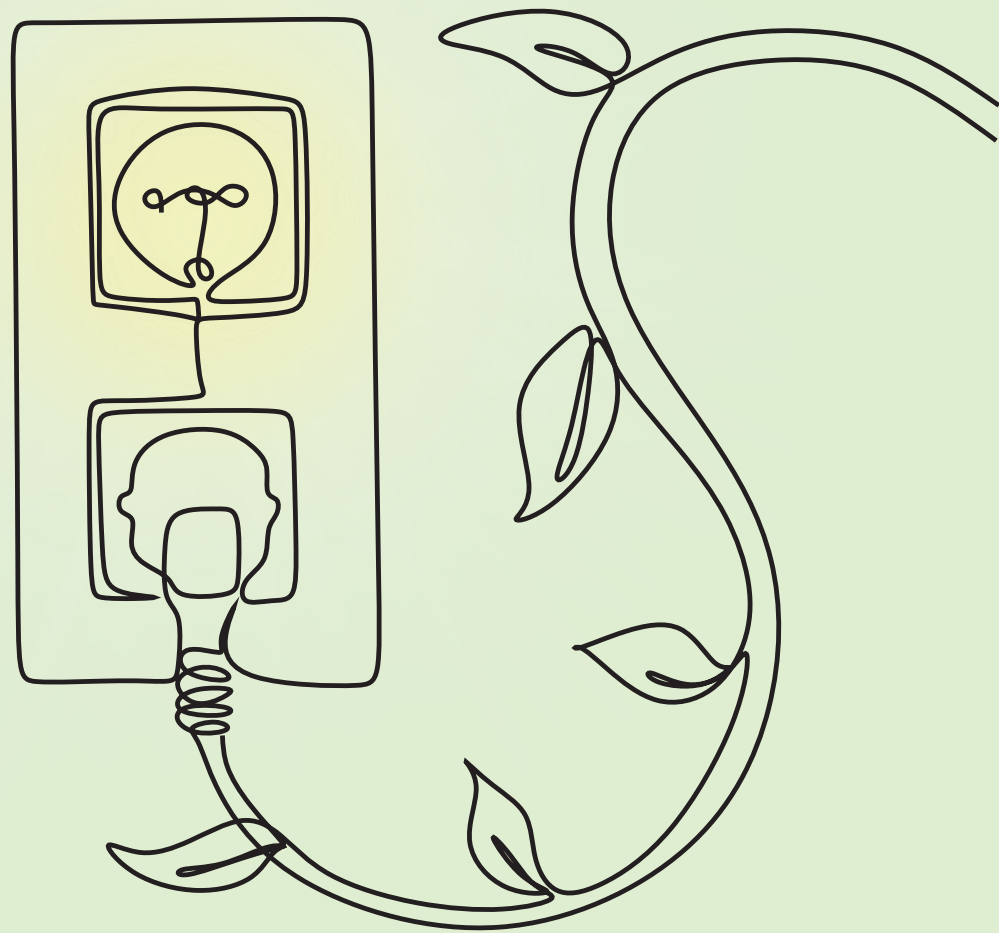
3. Learning

4. Handprint

Looking to the future



INTRODUCTION

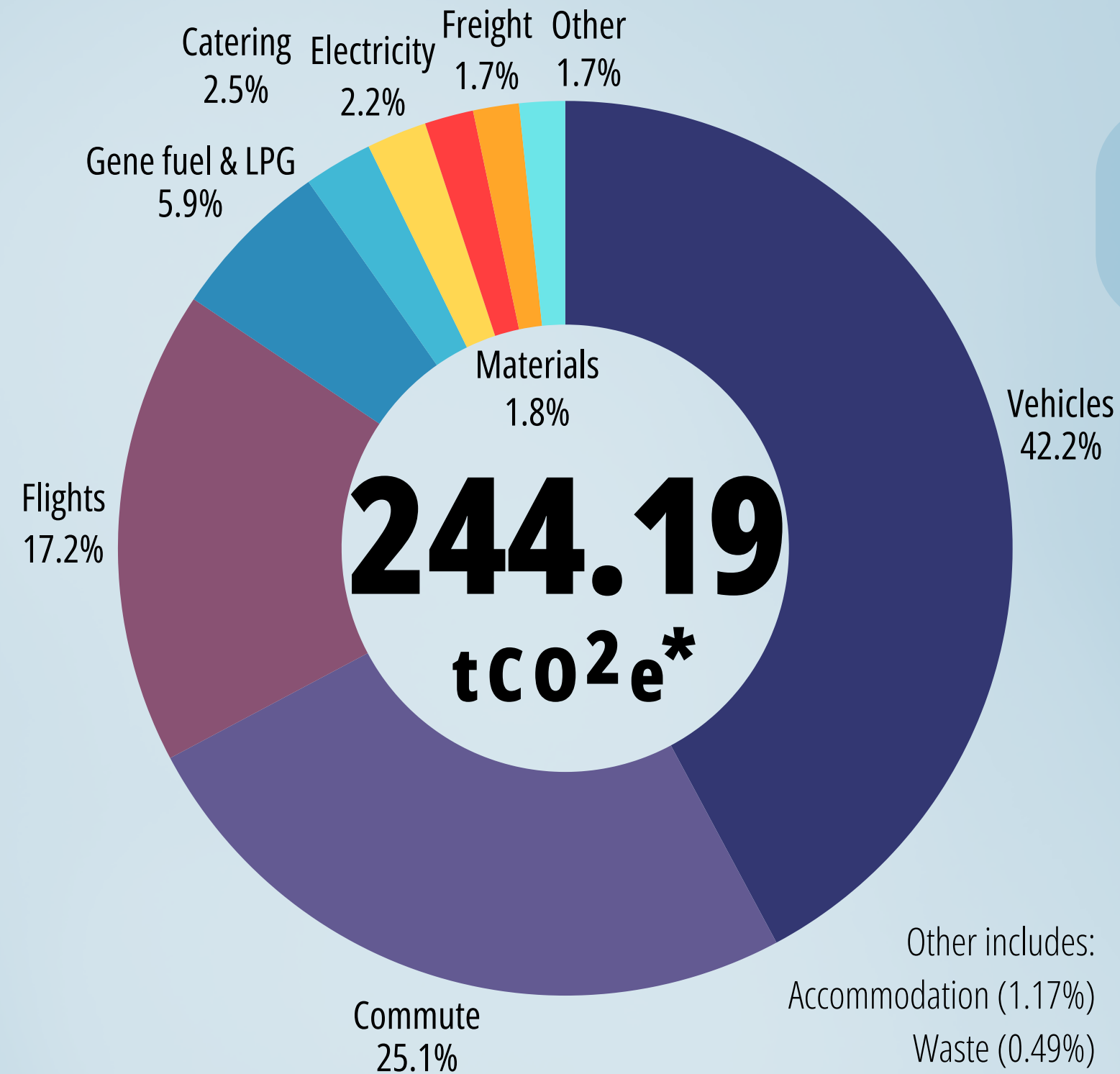


Greenstone is committed to national and global emissions and waste reduction goals, for our industry's future and the planet - and their productions are among the earliest to calculate footprints on local NZ shows.

In 2023, the third season of MLIM Aotearoa trialled an early version of Greenlit's carbon calculator tool to calculate the production's footprint. This left a benchmark for MLIM4 - however, this was before the calculator was officially launched, so the team were working with a less detailed and user-friendly process, and calculated fewer categories.

The main goals for the Sustainability team this season were to create a more robust, complete picture of the production's footprint; to make further progress in emission and waste reduction; to continue encouraging culture change within the cast and crew; and to share the footprint and our working process with the industry.

MLIM4 CARBON FOOTPRINT



*tCO2e = tonnes of Carbon Dioxide equivalent gas emissions

Total emissions are calculated at **244.19 tCO2e**, or at eight episodes, roughly **30.5 tCO2e per episode**.

In pre-production, Greenlit's Baseline data tool used our production dates and series length to estimate emissions of **280 tCO2e**, or approximately **35 tCO2e** per episode, based on UK rather than NZ data. Our footprint was expected to be higher, since we included categories not yet measured in the UK, such as commute and freight.

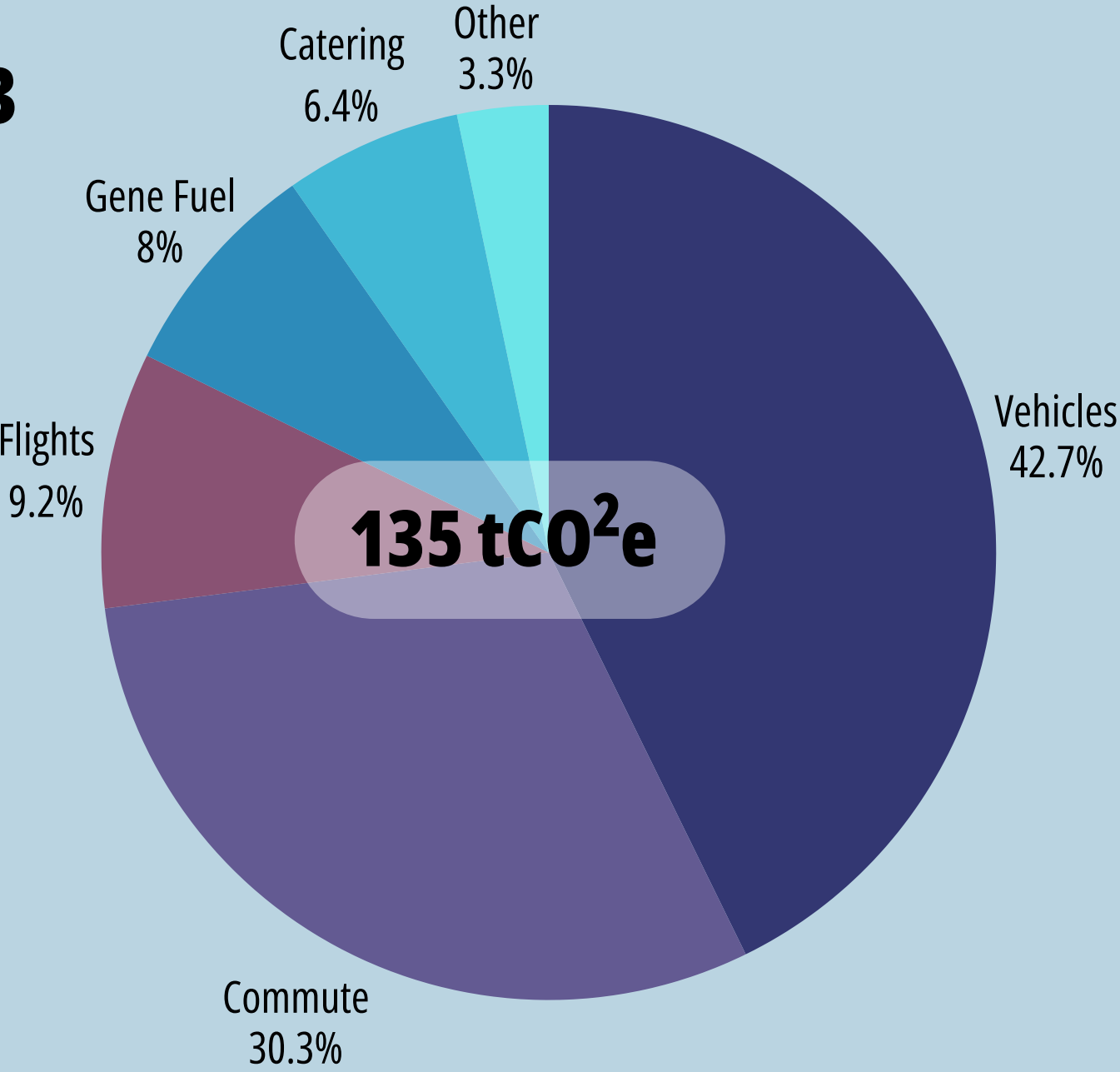
Our previous season's footprint was recorded at **135 tCO2e** in total. We also expected to exceed this, given the additional data recorded.

US drama per-episode emission averages in 2022** were 26 - 77 tCO2e.

**Sustainable Production Alliance Carbon Emissions Report, March 2021;
Sustainable Entertainment Alliance Benchmarking report 2022

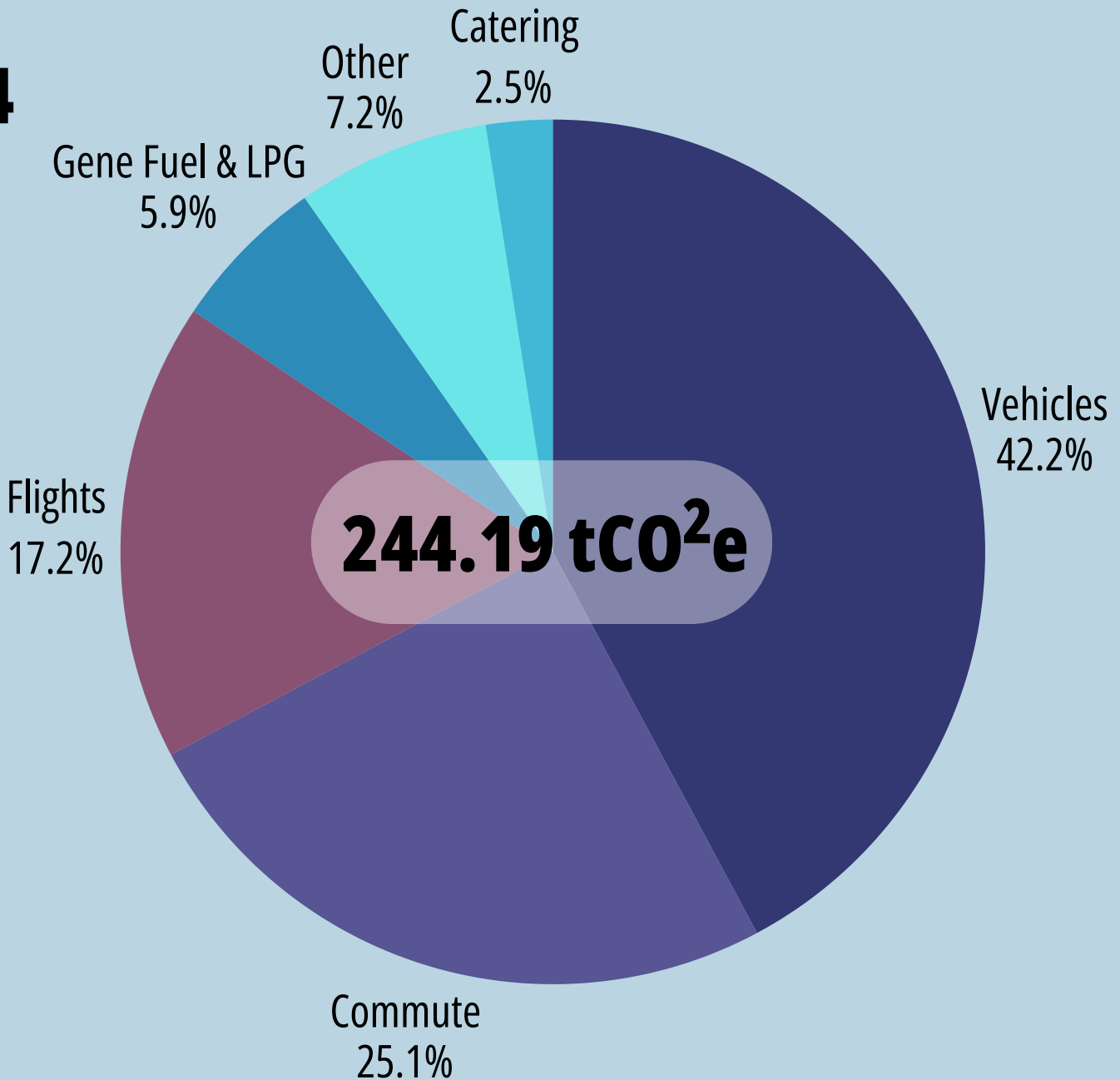
COMPARING FOOTPRINTS

SEASON 3



Not recorded: Materials, Freight
'Other' includes Electricity, WFH & Data Storage (2.45%); Waste (0.51%); Accommodation (0.34%)

SEASON 4



Catering 2.5%, partly due to an emission factor change. 'Other' includes Electricity, WFH & Data Storage (2.17%); Materials (1.76%); Freight (1.66%); Accommodation (1.17%); Waste (0.49%)

COMPARING CALCULATIONS

Why is this season's carbon footprint higher, even though the category percentages are very similar?

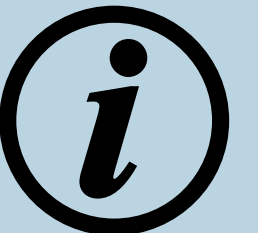
- more categories were calculated: we added records for raw Materials and Freight/Shipping.
- A difference in the type of data collected/used, eg calculations from Fuel Card records instead of mileage for vehicle emissions.
- where possible, incomplete data was estimated using a ratio from available data, and recorded.
- more cast travelled to Tāmaki Makaurau Auckland.
- international GVs required flights & accommodation for a small crew.
- a full set strike at wrap (rather than leaving sets in place.)

OF NOTE

90% of each season's footprint was made up of emissions from **fossil fuel use** in our commute, taxis, production vehicles, genes and flights. This illustrates how much impact a change to alternative power sources will have on total emissions.

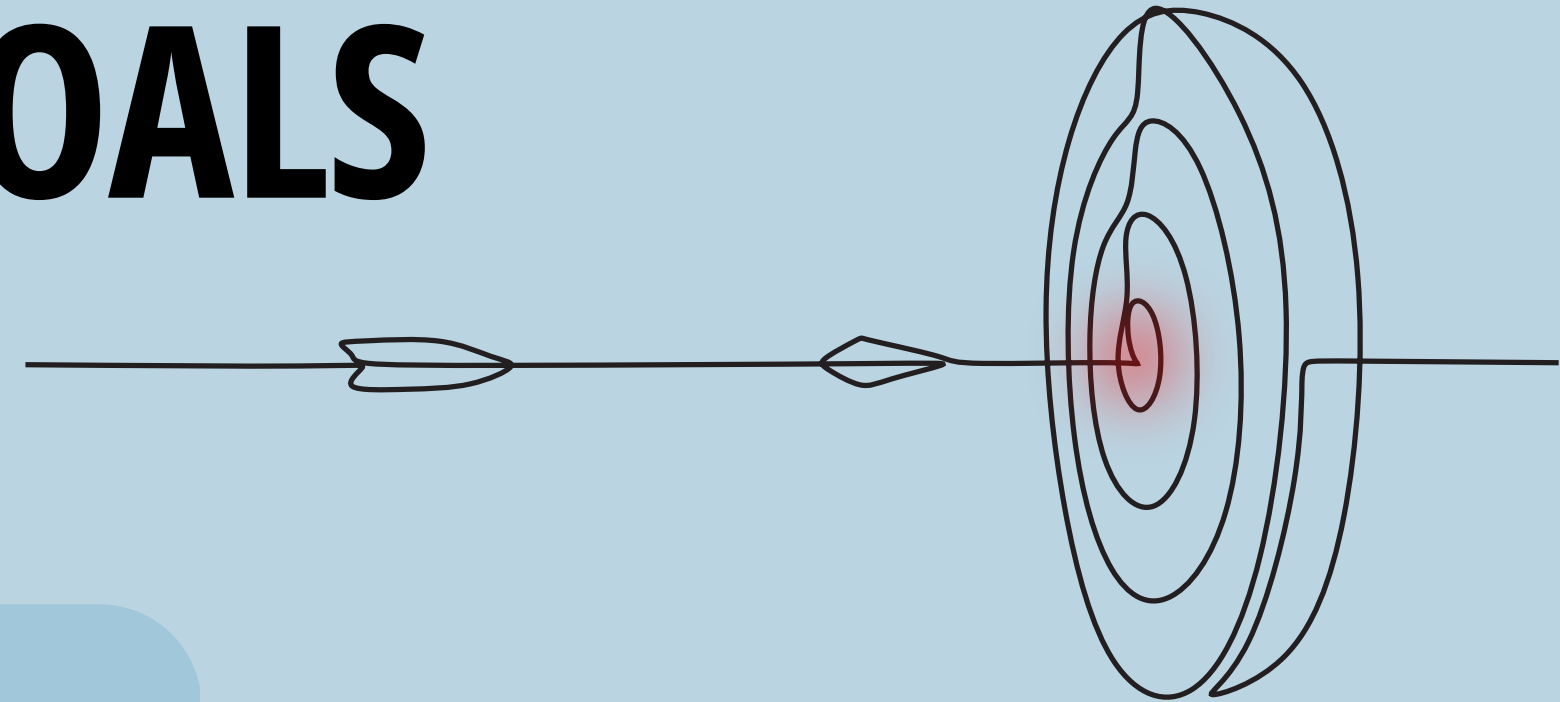
Emissions from **Waste** were **under 1%** of the total emissions for MLIM4 - however waste reduction continues to be a focus for the industry. Saving resources is important, both environmentally, and in terms of emissions from over-consumption of materials and shipping, as well as waste.

Commute was estimated using actual crew commuting records, scaled to represent all cast and crew.



CARBON REDUCTION GOALS

Key carbon reduction goals for the fourth season were:



DATA

Improve carbon data
by broadening the
scope of data collected
and calculated

ENERGY REDUCTIONS

Reduce the energy footprint of
the shooting setup

Plug into mains power wherever
possible, to reduce fossil fuel use

Reduce commute emissions by
encouraging carpooling

APPROACH

Take a collaborative
approach, inviting the
crew to understand the
goals and join in - rather
than imposing policies

IMPROVING CARBON DATA

It's an evolving process to ensure data is collected and processed in ways which make sense to calculate our footprint, and we get closer to a complete picture each time.

Setting up early

With the Sustainability Manager on board before pre-production, many initiatives were discussed early, and some were already in action as crew came on board.

Continuing to use Greenlit

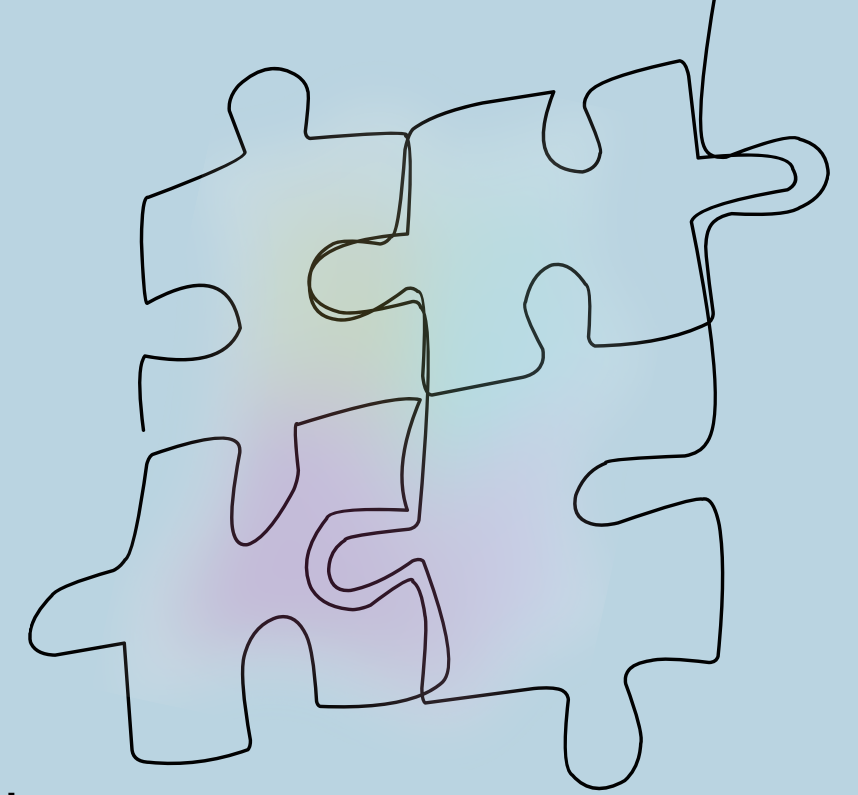
Greenlit's resources and carbon calculator tool were developed specifically for use on Aotearoa New Zealand productions. The calculator became available as an online tool after MLIM3, and has recently been updated with the most current emissions factors. By using this tool, we are also contributing to an NZ baseline data set, giving a fuller understanding of our industry's impact here in Aotearoa.

Widening data collection methods

We drew from various airtables, fuel card reports, and visual and anecdotal evidence from office and set - however the greatest source of data was our Accounts team. With their support, we trialled further data collection using PO and PC forms.

Collecting and categorising more data

This season's footprint includes raw materials and freight used, on top of more detail in some previously collected categories. Comparisons to MLIM3 categories will need to be drawn carefully - for example some of last season's vehicle use was categorised as Freight, but no shipping freight was included in the MLIM3 footprint.



POWER EMISSION REDUCTION



We're an energy heavy industry, but it is possible to reduce emissions from fossil fuel and electricity by ensuring power is used wisely, and turned off when not required.

Reducing use of electricity

Using electric power rather than high emissions fossil fuel power generation is important where possible - but so is using less power overall. Although Aotearoa New Zealand's power is generated sustainably upwards of 80% of the time, it's still a source of emissions - and cost!

The team monitored power use and powered down or removed equipment not in use.

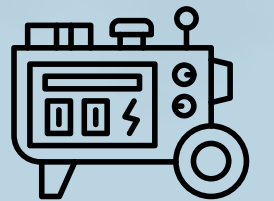
The large plumbed air conditioning unit in our studio was removed after Easter, once oppressive summer heat no longer made it necessary. Portable units were used in specific areas if needed.

Reducing use of diesel and petrol generators

Advances in efficient lighting technology allow Lighting teams to draw much less electricity for the same output, and the MLIM4 team were able to right-size to a 66KVA lighting gene.

LX also went without using their gene for days at a time by plugging in to power, using natural lighting, or running smaller lights from their 2kVa equivalent rechargeable battery.

This effectively reduced emissions from diesel generator use - but as a side effect the Camera team needed an alternative power source when they could not plug in to the LX gene. They often managed to share the Unit team's portable petrol gene, but an additional generator was needed on three shoot days.



GOING ELECTRIC

- Representing the move to lower emissions on-screen, the main character drives a fully electric vehicle this season
- Hybrid and electric cars were used by some cast and crew (not yet any of the heavier vehicles.)



Production cars charging at the studio



LX team's 2kVa Ecoflow battery



Tool battery system, back up power for laptop and phone at Video Village



- Sound, Lighting, Camera, Grips, Art and Construction all used rechargeable batteries with their equipment
- Crew got inventive: one of our Script Supervisors investigated reusable battery back up - and rather than buying more tech, created a rig using her partner's tool batteries! (Left.)

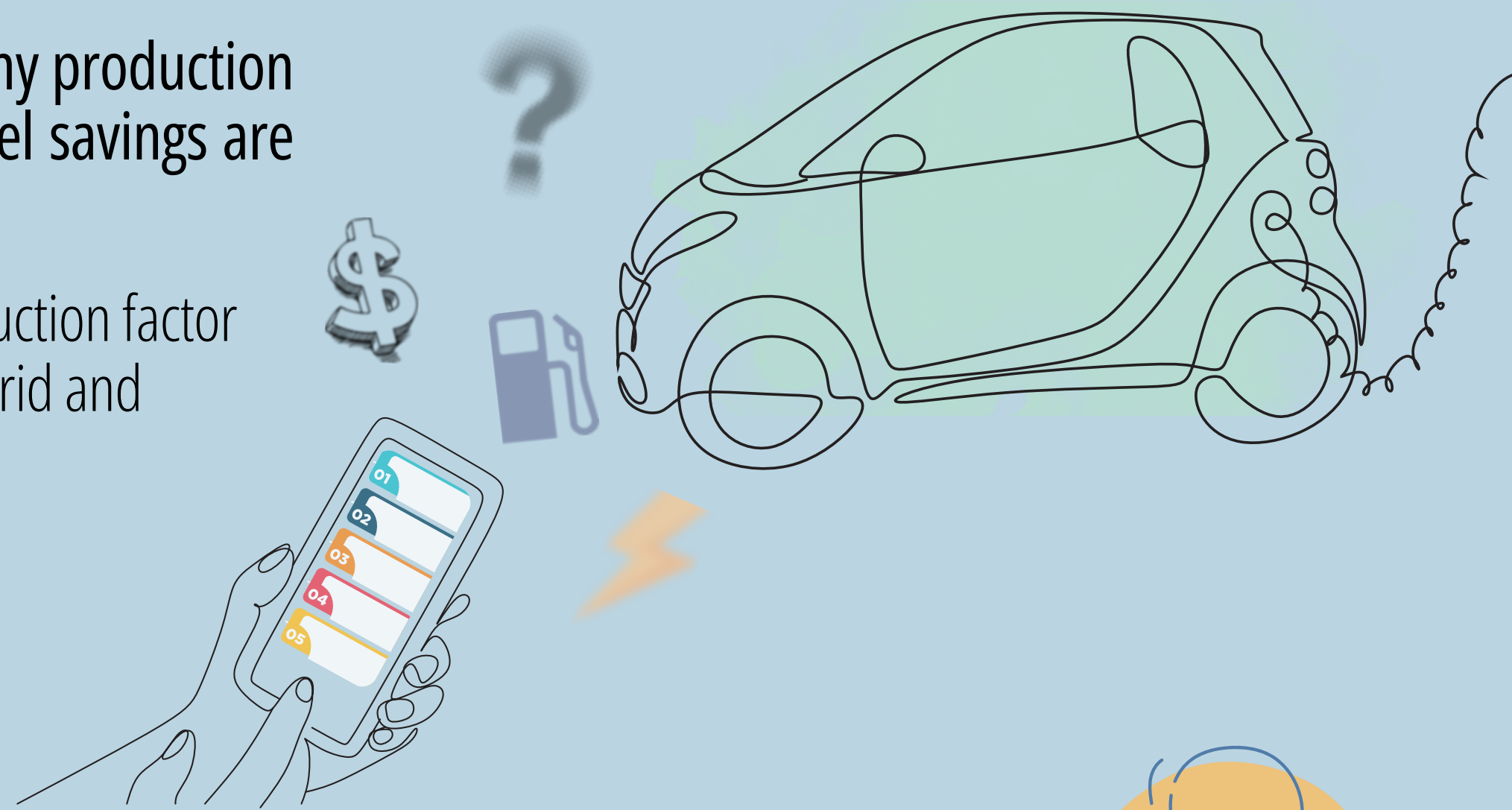
EV FUEL COST COMPARISON

Availability and cost remain prohibitive factors for many production teams in hiring EV and hybrid vehicle options - but fuel savings are often not factored in when cost-comparing.

The sustainability team created a spreadsheet to help production factor in fuel cost savings when comparing the cost of electric, hybrid and traditional combustion rental vehicles. The sheet included:

- An estimation of the vehicle's weekly mileage
- The recent average cost of petrol per litre
- The standard litre per kilometre rating of each vehicle
- The estimated weekly cost of charging EV's

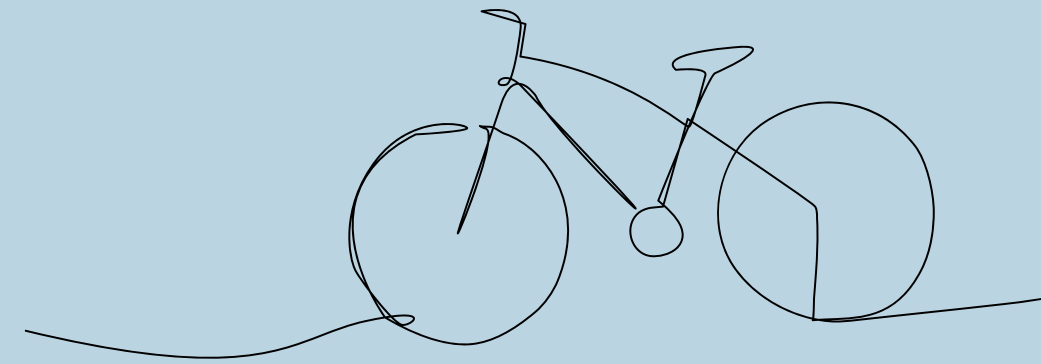
Availability of EV or hybrid options is another hurdle, especially for the lengths of rental usually needed - but even if there do not appear to be any available it's important to ask suppliers, so they're aware of interest.



There's a lot of useful information at
genless.govt.nz/for-everyone/on-the-move/vehicle-comparison-calculator



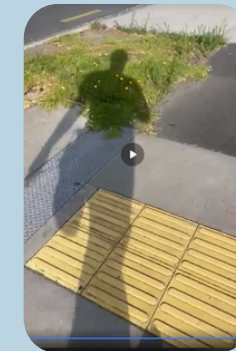
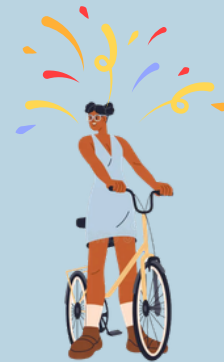
COMMUTING COMPETITION



Commuting is a major emissions source in film. By default many crew take solo vehicle trips, and often do not believe lower carbon alternatives are possible for them due to time, long work hours, and gear transport requirements.

Throughout prep we ran a weekly 'commuting competition' with prizes. Crew members would share pics or videos of their commute into the office in our sustainability group chat.

A 'commute map' in the office helped people find buddies, and info about bike paths and public transport were shared on posters and in the sustainability newsletter.



Though actual entries were limited, the competition chat had regular, steady engagement.

Importantly, the entries showed lower carbon commuting is possible for people who work in film, even if not daily and even if they had not at first believed it would be possible to carpool, bike etc.



With the right support and encouragement crew can be empowered to overcome challenges in reducing emissions.



MEAT-FREE WEDNESDAYS



We worked with caterers who were willing and able to provide delicious, nutritionally balanced vegetarian and vegan options. It was decided in prep that Wednesdays would be meat-free.

Reducing meat consumption is one of the easiest ways to reduce personal emissions footprints, and meat-free days have been an emission reduction strategy on various productions over the past few years - but are not universally embraced by crew.

Our caterers estimated 10-15 crew regularly left to find alternative lunch options on Wednesdays, so meat-free days were consistently over-catered. Though only a small number opted out, there was significant push-back on the policy, including repeated, sometimes angry, complaints to production and catering.

It's worth considering whether controversial emissions reduction policies such as this reduce goodwill, causing lack of support in other areas of sustainability strategy.

Alternatives to wholly meat-free days could include making all morning and/or ATs plant-based, staggering meat-free meals across the week, or committing to higher quantities of plant-based main meals, with meat present as a side option.

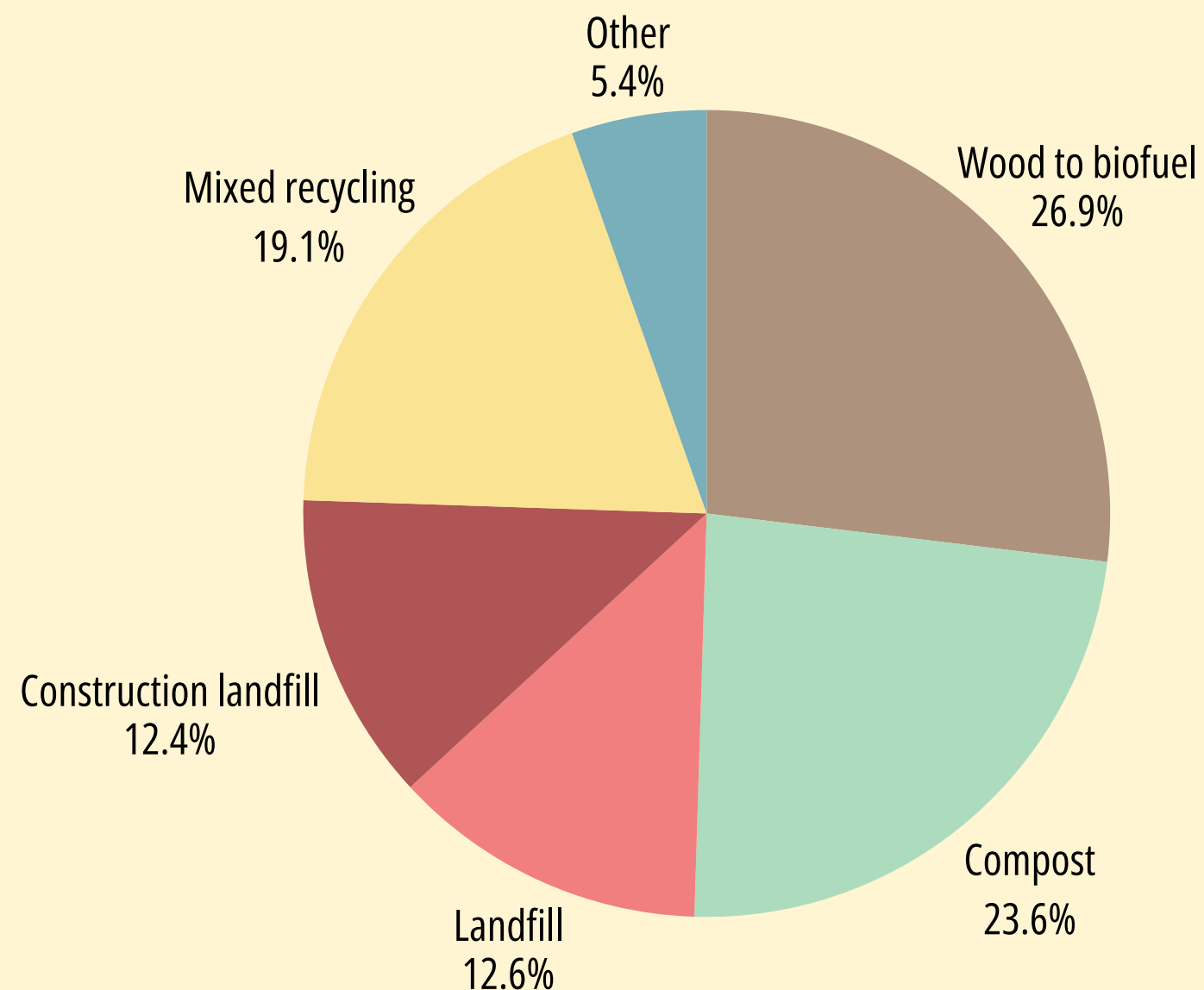
The emission factor used to calculate emissions from meals including meat has been updated since season 3.

Catering is now a smaller percentage of our overall footprint.

Half a tonne CO2e emissions saved by going meat-free 1 day per week!



MLIM4 WASTE FOOTPRINT



We successfully **diverted 73%** of our total waste away from landfill, when measured by weight:

11.20 tonnes total waste produced

- **8.21 tonnes recycled or composted**
- **2.99 tonnes to landfill**

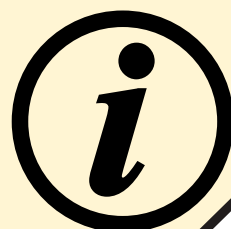
Supplier 1: 5.23 tonnes processed, est 4.27 tonnes diverted **82%**

Supplier 2: 3.74 tonnes processed, est 2.43 tonnes diverted **65%**

Council collections: est 0.97 tonnes sent, 0.53 tonnes diverted **55%**

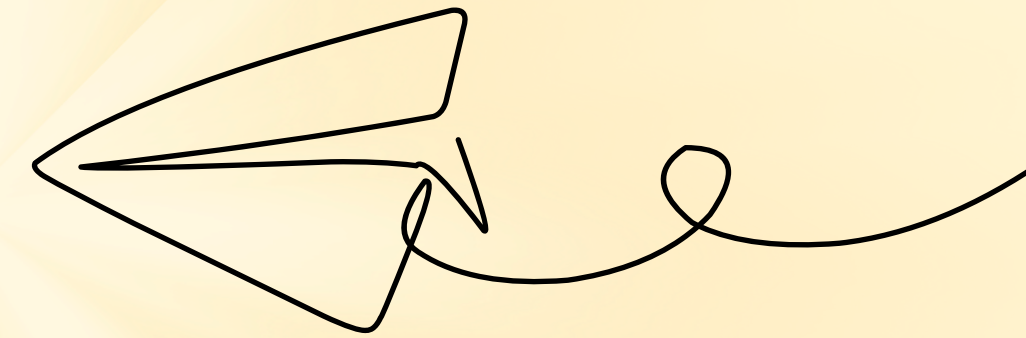
'Other' includes **Specialty Recycling (2%)**, and all **Post-Production waste streams (3%)**. Post-production diverted **77%** of their waste.

Donations and sales: an estimated **1 tonne** of clothing, props, equipment, and furniture was sold or donated. Including this, MLIM4 diverted **9.23 tonnes** or **76% of total waste** from landfill.



MLIM3 recorded that 55% of their waste was diverted through recycling or compost last season.

WASTE REDUCTION GOALS



Key waste reduction goals for the season were:

- Focus on reduction of waste at the point of purchase by choosing lower waste products, with a particular emphasis on food and craft supplies, (eg bulk items with less or no packaging, and glass milk bottles.)
- Sustainability and unit teams running a four bin system, throughout the office and set, (compost, recycling, soft plastics and landfill) with a target of diverting 70% of general waste from landfill.
- A target to divert 70% of construction waste from landfill, by sorting on site and collaborating with suppliers on disposal.
- All departments being encouraged to purchase second-hand wherever possible.
- Additional recycling points for items regular mixed collections cannot accept, with 10 'Specialty Recycling' streams in addition to Soft Plastics, Cardboard and Document Destruction.

LOW WASTE SUPPLIERS

Unit and Sustainability worked with suppliers who were able to provide lower-waste alternatives, including

- Happy Cow and Bella Vacca Milk: providing milk in glass 'swap-a-bottles'. These suppliers were great to work with, crew enjoyed the high-quality milk supplied, and we saved **216 plastic 2L milk bottles** by receiving 432L of milk in glass bottles over 3 months.
- Molly Woppy cookies: wholesale, package free cookies were trialed by the unit team, with 4.5kg orders supplied in large Golden Syrup buckets. The trial was successful, but was not extended in this case, mainly due to storage and organisation factors, as well as a preference for chocolate-coated cookies! Each 4.5kg order saved **20-24 plastic packets and trays**.



We saved about three 240L wheelie bins of plastic milk bottles!



REDUCING PACKAGING WASTE

Additionally, lower-waste systems were trialled for office and set, including:

- Supermarket / bulk store items in jars (at the office) and tupperware (on set.) This was particularly successful in the office, where glass jars were topped up weekly with cereals, snacks and nuts.
- Replacing paper snack bags on set with reuseable silicone cups - unfortunately this strategy was not cost-effective, as crew found them more difficult to use and keep clean.

Supermarket bulk bins and specialty bulk stores provide alternatives to high-packaging snacks, and clean containers can often be refilled directly, avoiding any packaging at all. Food can be kept hygienic by using shared scoops and tongs to serve from the containers.



REDUCING CATERING WASTE

Although reusable plates and cutlery were used for buffet-style lunches, takeaway boxes were still needed for afternoon tea. Compostable packaging was used, but this is still a major source of single-use packaging in the film industry, and alternative ways of providing food on the go should be investigated.



Our caterers calculated portions to reduce food waste as much as possible, but when leftovers remained and could not be eaten or reused, donations were safely made to a local food charity.

Meat-free Wednesdays unfortunately contributed the most donations, as those crew sourcing alternative food meant these days were consistently over-catered.



ENCOURAGING REUSEABLE CUPS

Reuseable cups and drink bottles were strongly encouraged from day one, with messaging included in onboarding, on set, in callsheets, and in communication to actors and extras.

To encourage uptake, Unit held a “Mug Library” of reusable cups and bottles for crew who hadn’t got their own with them - this was well-used, though many disappeared on ‘permanent loan’!

Even though reuseables were embraced by most crew, a high number of single-use compostable cups were still used on set, especially by extras and for second drinks, such as a tea after a coffee, or a cordial after hot drinks.

Crew were asked to wash their cups at home, with benchtop cup rinsers provided at the unit table for a quick rinse between drinks.



Rinsey McRinse-face, the Unit table cup rinser

GOING SINGLE-USE CUP-FREE



Halfway through the shoot, with reuseable cups and bottles in evidence every day (including on screen as props,) but a high number of compostable cups still being used and disposed of, production instituted a “single-use cup-free” policy.

- Initially, there was a sharp reduction from an average of up to 80 compostable cups used per day, to an average of 36 cups per day.
- This proved difficult to maintain on a location-heavy shoot without daily access to kitchen facilities, and put extra pressure on the Unit team. Averages went back up.
- Key issues were cleaning cups between different types of drinks, and the distance to fetch reuseable cups between set, gear stashes and the unit table not always as easy for crew as paper cups being available at the source of the drink.
- Productions have succeeded with this policy, but usually because they have had kitchen facilities on set to wash cups.



Each compostable cup takes about 33g wood, 1.8g chemicals & 3.5L water to make, plus energy to create, ship - and compost!

Implementing a strong and consistent “single-use cup-free” policy from the start may have helped, but the success of this strategy really hinges on the right facilities and additional support for the Unit team.

WASTE SUPPLIER - TRIAL COLAB

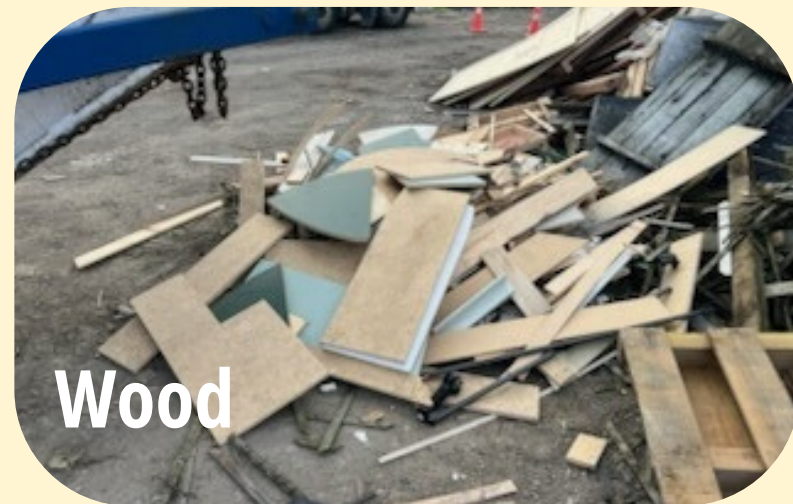
Construction waste is the single largest waste stream in the film industry. We aimed to divert at least 70% of the construction waste from MLIM4 away from landfill.

A popular waste supplier in the film industry in Auckland was booked for MLIM4, and the Sustainability team set up a trial partnership for them to tip at a construction recycling facility with a 70% diversion rate, rather than their regular transfer station.



Though logistics prevented the trial continuing throughout the project, it reinforced the importance of separating waste, and when the supplier returned to their original facility they assisted the team there with as much separation as possible.

The best ways to minimise construction waste are choosing reuseable and recyclable materials, and separating waste types at the point of disposal to limit contamination. It is vital film crews continue to improve processes to minimise and recycle construction waste.



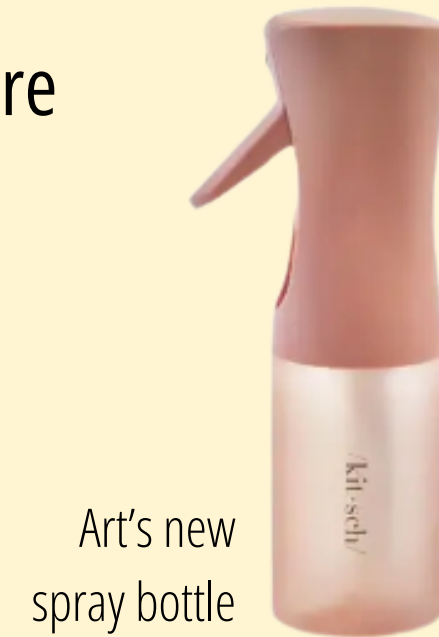
65-70% of construction waste was diverted from landfill on MLIM4!



REUSEABLES AND REPAIRS

Film crew are some of the most creative people in the world, and NZ crew especially are famous for No. 8 wire solutions - our team used this approach in ways to reduce waste:

- The Art team found a reusable alternative for single-use spray bottles. They're now using their refillable spray bottle for mist/shine effects, such as on food or in kitchen sets.
- The LX and Camera teams trialled rechargeable 'air dusters', which take air from the environment and expell it in a blast, useful for spot cleaning gear and reducing use of disposable canned air. (Note that a compressed air pump is more efficient for large amounts of gear, and clean canned air is still required for use inside the camera.)
- LX were determined to waste not and want not, recycling pieces of old gear to fix broken items wherever possible.



Art's new
spray bottle



Rechargeable air
duster

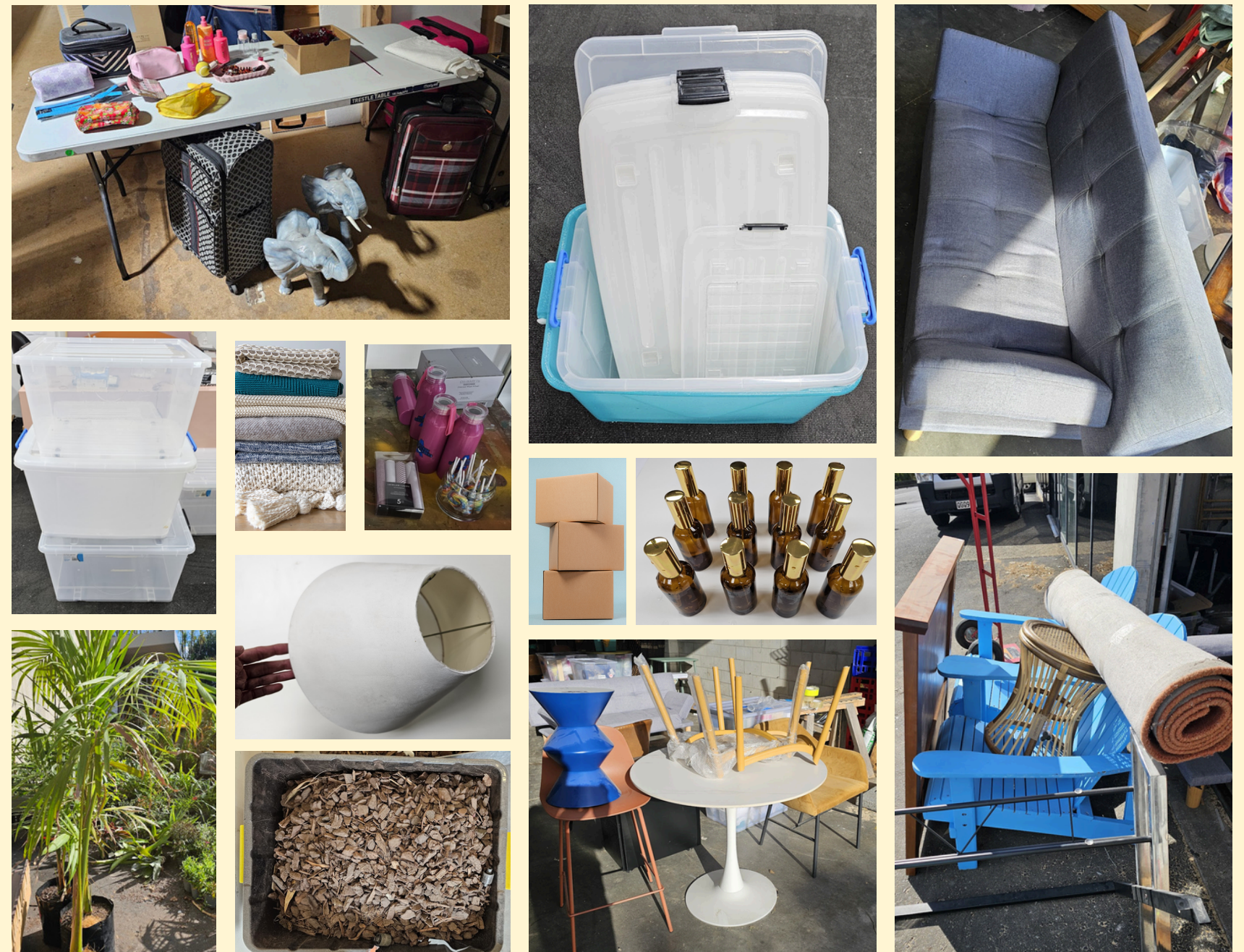


LX pit stop - replacing a broken trolley wheel with one "from the collection"

SELLING, DONATING AND LENDING

As is usual during wrap of a large or long-running production, the Art and Costume teams held a sale at the end of the shoot, to add a little back to the budget and re-home left over items. However, the teams also:

- Bought costumes, props and construction materials from other productions at the beginning of the season
- Donated clothing and goods to charities needing particular items, including Auckland City Mission, Pet Refuge, Salvation Army, and a community gardening initiative.
- Gave a rack of clothing to an incoming production, and lent a selection of props, dressing and furniture, avoiding the need for transport, storage or re-buying items.



SUSTAINABLE STRIKE

To avoid as much construction waste as possible during wrap, the team struck sets piece by piece, saving hardware where possible, and only putting materials that couldn't be kept and reused into the skip. The sets were carefully packed for storage until needed.



GENERAL WASTE - 4 BIN SYSTEM

A four bin system was in place in all our work spaces, made up of a bin each for:

- Compost
- Mixed recycling
- Soft plastics
- Landfill

Soft plastics were sorted and dropped off for recycling, the other three streams were picked up in regular collections.

We exceeded our target of 70% of general waste diverted from landfill.



Bins on set were looked after by our Unit team, who sent wheelie bins back to the studio for pickups by our key supplier. 20% of this went to landfill, with 80% of set waste diverted in compost and recycling!



Bins at the office and workshops were looked after by Sustainability and our cleaners. Our key supplier picked up compost, and we used Council wheelie bin collections. Our recycling got a Council commendation tag.

SOFT PLASTICS

An estimated 75-80kg of soft plastics were collected in the soft plastics bins from our 4 bin system waste collections across our offices, workshops, studio and set. Collections were checked, bagged, and taken to **Soft Plastics Recycling** drop-off points.

15% of soft plastic waste from set was operational, ie from currently unavoidable product packaging or wrapping; but about 85% of soft plastic collected on set was food packaging, the bulk of which came from multipacks of single-portion snacks.

Expanding craft options with lightly packaged bulk-buy or zero waste snacks in containers, instead of pre-packaged items, could remove **up to 3kg** of soft plastic weekly from set alone.



Mouldy food waste



All mixed together



Non recyclable items
(and not soft!)

Separating and sorting soft plastic waste correctly is improving: approx 95% of ours were **uncontaminated soft plastics** - but at least 1-5% of each collection was contaminated/unsorted.



One week's soft plastic waste from set - approx 200L / 4-5kg.

SPECIALTY RECYCLING

We took over 200kg of recyclable materials to various specialty recyclers to make sure valuable resources are reused.

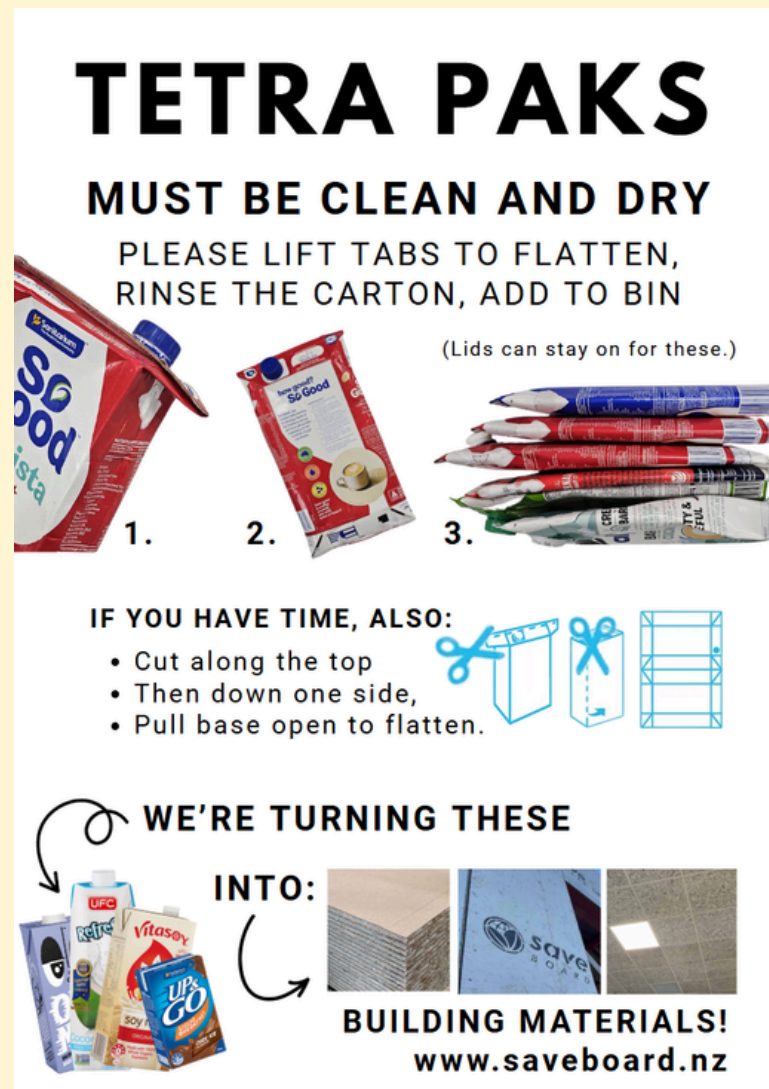
As well as mixed recycling and soft plastics, we collected:

- | | |
|------------------------|--|
| Pot plant pots | - Mitre 10 recycling drop off, recycling partners Pact and Zealandia -\$ |
| Polystyrene | - Mitre 10 recycling drop off, recycling partner Expol -\$ |
| Clear soft plastic | - large amounts of clear pallet wrap from soft plastics to Reclaim (no colours) -\$ |
| Cardboard | - regular collection through Green Gorilla, overflow dropped at Reclaim \$ -\$ |
| Document Destruction | - regular secure paper collection from Abilities, through Green Gorilla \$ |
| Tetra Paks | - flattened, opened and cleaned, dropped off at CRC for Saveboard collection \$ -\$ |
| Batteries | - taken to Mitre 10 or Bunnings battery recycling bins -\$ |
| E-Waste | - taken to e-waste recyclers Go Recycle \$ -\$ |
| Plastic and metal lids | - taken to Caps & Lids recycling collection in supermarkets -\$ |
| Paint pots | - returned for reuse/recycling through Resene Paintwise programme \$ -\$ |
| Aerosol cans | - depressurised (if product is safe) and recycled through Green Gorilla \$ |
| Fabric scraps | - taken to ReTex for textile recycling \$ -\$ |
| Light bulbs | - taken to Mitre 10 recycling drop off, recycling partner Interwaste \$ -\$ |
- * \$ fee for recycling / ~~-\$~~ free drop off



TETRA PAK / PAPERBOARD CARTONS

Over 450 cartons (approx 12kg) were collected, processed, and dropped off at Community Recycling Centre Saveboard collection points.



No longer accepted in council recycling, these cartons are often used for healthy and lower emission plant-based or allergy-free milk options, so numbers of cartons in use are growing.

Though no recycling facilities in Aotearoa New Zealand are able to recycle the components of these cartons, (this would involve separating the the layers of paper, card, foil and plastics which make up the cartons,) NZ company **Saveboard** recycles them into construction materials.



CLEANING UP OUR WASTE

Overall we are improving, but there are a number of common, ongoing issues across the industry still needing work. Those which came up on MLIM4 included:

NON-RECYCLABLE ITEMS

Some items appear recyclable, but aren't - for example glass, a highly recyclable material, cannot currently be recycled from mirrors, smashed panes, or broken drinking glasses.

The "recycling triangle" mark has a lot to answer for: it's actually only an indication of the type of plastic, not that it can be universally recycled. Plastic types 1, 2 and 5 are accepted for regular collection across NZ - other types are not, though they may be recyclable through specialty recycling.

NOT ENOUGH TIME

To properly sort waste at point of disposal, especially if a) breaking it down is needed to separate materials, (eg remove plastic film and polystyrene from cardboard box,) or b) cleaning needed (eg tipping scraps in compost and rinsing container for recycling.)

To look for a less wasteful alternative at point of purchase, to avoid extra packaging or by-product.

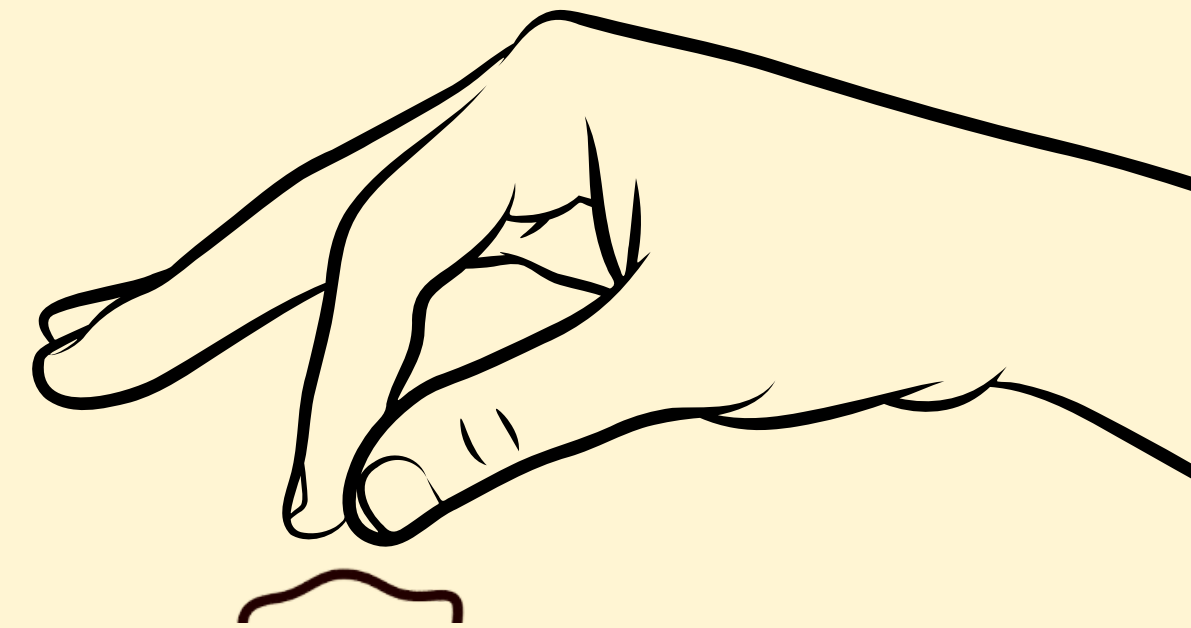
SORTING ERRORS

Wish-cycling: misconceptions about what can be recycled, (eg compostable packaging, wood, broken glass, non-recyclable plastics)

Liquid in bins, from half-drunk cans or coffees - contaminates the bin, and can make everything unrecyclable.

Bundling waste types together to carry them, then putting all in the same bin instead of sorting between the four bins

Plastic types 3, 4, 6 and 7 are not accepted in NZ mixed recycling bins



LEARNING: KEY POINTS

BUDGETING FOR CHANGE

Though more sustainable options often appear to cost more at the outset, they often provide savings in other areas, like disposal fees or operational costs. Considering these factors make budgets a useful tool to enact change.

PAYING FOR IT

Utilising business and community-supported specialty recycling programmes, often for free, helped us keep useable resources out of landfill. It's important to support these initiatives to continue by buying recycled products, or paying commercial fees when asked.

PAVED WITH GOOD INTENTIONS

Many people talk the talk, get the reasoning, and fully support the need to make changes - but don't. This shows work is still needed to fully ingrain sustainable actions in all crew.

UP IN OUR ESTIMATION

It's best practice to include all emissions-generating activities in data collection to prevent a material under-reporting of a carbon footprint, (and actually be able to track the reductions you're working for,) so we used estimations for completeness, but this should only be a temporary solution, and improving actual data over time is the wider goal.

NOT ENOUGH TIME

High waste or emissions producing items or processes can often be tracked to crew not having time to source sustainably or fully consider options. When under pressure, it's easier to "just grab" - something pre-packaged, or the usual order from a trusted supplier (even if they're shipping from another city now, and there could be something closer.)

LARGER BINS = MORE WASTE

Though success sorting waste is still variable, noticeably less sorting of different waste streams takes place where large landfill bins or skips are available - even when recycling points are placed right next to them!

LEARNING: THE SUSTAINABILITY ROLE

Combining other roles into the Sustainability team

MLIM4 had a strong Covid Policy to ensure shooting cast and crew were as protected as possible, and the Covid coordinator role was integrated with the Sustainability Manager role.

This is an understandable way of managing a role which necessitates variable hours - however it led to mixed messaging, since the role required an open “let’s kōrero” approach with a Sustainability hat on, but more process-driven contact when requiring crew wear masks, submit RAT results etc.

Illness did hit, so fewer hours were available for work on data and sustainability initiatives. An estimated 16-20% of the Sustainability team’s total hours were used on the Covid role, i.e. 2.5-3 hours every shoot day were unavailable for sustainability strategies.

Pivoting to job-sharing

Job-sharing in film and TV production roles has been in the conversation for years as a method of reducing long hours and improving longevity in the industry. Unexpected events meant the Sustainability team successfully instituted a job-share on MLIM4.

Key to making the shared role workable were

- a shared email address, so we were easily reachable despite who was working
- shared files, including budgets, lists, and timekeeping

Issues to watch out for are planning ahead so those who will be present or responsible for particular events or strategies are those involved in prepping them, and efficiency losses when handovers are required.

HANDPRINT

The data is important - but so is leading the change. We've contributed to a more sustainable screen sector in these less measurable ways:

FEEDBACK TO GREENLIT

Using their tools allows us to provide feedback, troubleshooting and ideas for improvement of Greenlit's resources, and our footprint calculation adds to the growing pool of data about the overall carbon impact of the NZ film industry.

CONTENT

The Sustainability team helped the publicity team gather footage about sustainable actions undertaken by our intrepid MLIM4 crew.

OFFSETTING

Reducing impact in the first place is best, but offsetting by investing in regenerative and carbon reducing projects helps give back to te Taiao (the environment). Greenstone are donating to local regenerative projects to partially offset the emissions MLIM4 created.

SHARING KNOWLEDGE

Sharing knowledge and problems with others is vital in fostering impactful change - so Greenstone are sharing this report to contribute to wider sector learning.

SUSTAINABILITY COMMS

Continuing to grow crew understanding and action is the only way to succeed in reducing our impact. Our friendly and open approach included

- Introductory videos for crew to watch
- Responses to crew flagging “help needed” during onboarding survey, with follow up if required
- Commuting competition in prep, and Sustainability competition drawn weekly during the shoot (101 nominations and 13 winners)



Nominations for Sustainability Champion of the week



A still from the Sustainability team's introductory video for MLM4 crew



Newsletters

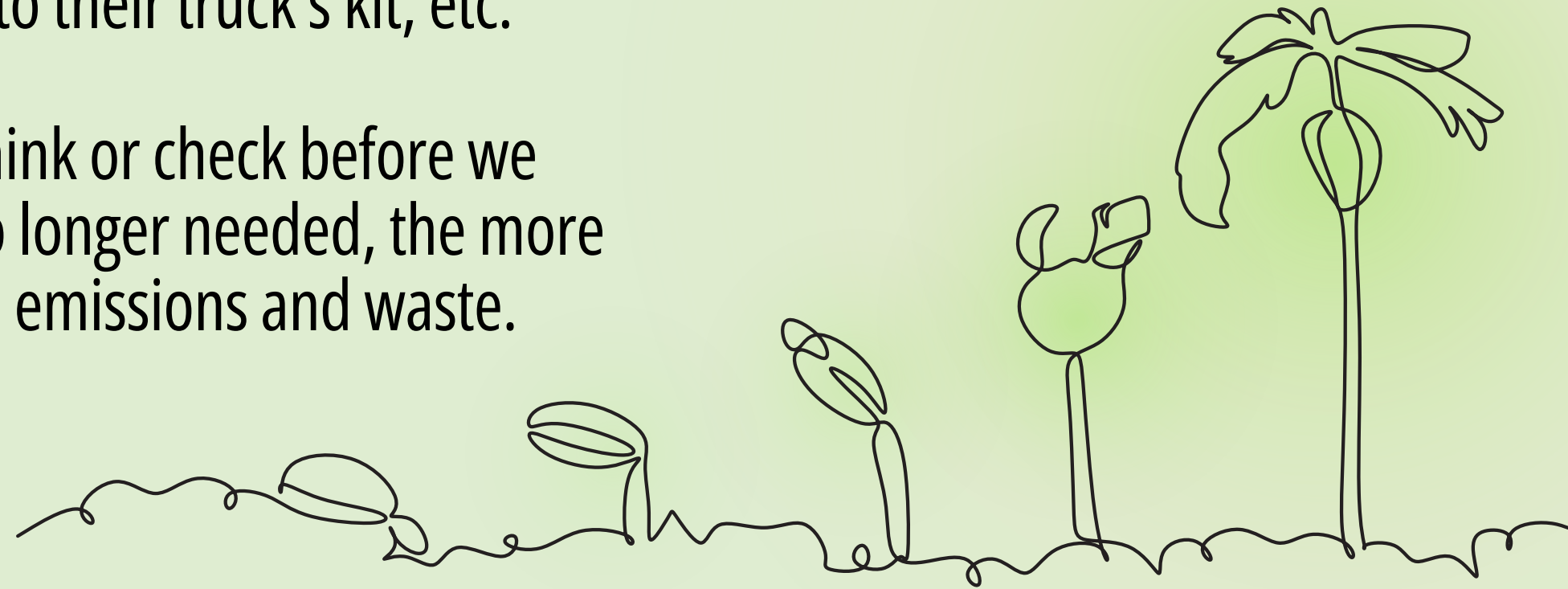
- Monthly Sustainability newsletters
- Daily callsheet notes
- Posters with waste & emissions reduction tips
- Regular presence in each work space to chat with crew, for specific issues or just to check in

GROWING SUSTAINABLE ACTIONS

As the shoot went on, the Sustainability team often saw crew members

- changing their mind, or learning new info
- asking for help if not sure when choosing or disposing of products
- sharing info with the Sustainability team and each other: new products or processes, buying batteries to run their gear or add to their truck's kit, etc.

The more we encourage each other to take a second to think or check before we choose a product, use a service, or dispose of material no longer needed, the more we're all able to start making conscious choices to reduce emissions and waste.



WRAPPING UP

Every production and every crew member has the ability to keep up the momentum on sustainable action for our industry.

While a dedicated Sustainability rep or team on your production will make it easier and potentially help crew accomplish more, any production can add frameworks around purchasing decisions, department processes and resources, and wrap planning, so that crew have clear criteria to follow. Ask: “Will this idea generate additional emissions, or reduce emissions?” “Does this purchase create waste to landfill, waste we can reuse or divert, or no waste at all?”

Greenstone is very aware of the need for actions and responsibility, and understand that although collecting data is an important step toward identifying emissions and waste reduction opportunities - the next steps are on us all: continuing to change, adapt and act to reduce emissions.



LOOKING TO THE FUTURE

Fires, floods, droughts, cyclones - climate change is already making life harder for everyone. Misinformation and greenwashing complicate the process, as industries around the world figure out how to respond meaningfully and bring their operations into balance with te Taiao (the environment.)

Ours is no exception - direct climate impacts to the film industry include:

- increasingly unpredictable weather patterns affecting shoots
- loss of locations due to damage, or to increased protections against natural disasters, erosion, etc
- difficulty sourcing products nationally and internationally
- increasing prices for consumables, fuel, accommodation and travel
- changes to regulations which may affect the way we work

Acting now to measure our impact, reduce emissions, and increase up-take of sustainable processes and equipment helps protect our industry's future.



ngā mihi ki a

Greenstone

Greenlit

MLIM4 cast & crew

Koe | koutou!



This document is intended for reading digitally. Please consider the environment before printing, and print sparingly - if at all!