



UNIVERSIDADE
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BEHIND THE SCENES: EXPLORING THE CHALLENGES AND BENEFITS
OF IMPLEMENTING GREEN PRODUCTION MEASURES IN THE
ADVERTISING FILM INDUSTRY

Internship Report to Universidade Católica Portuguesa to obtain a
Master's Degree in Communication Studies with specialization in
Journalism

By

Ilaria Rizzo

Universidade Católica Portuguesa

September, 2023



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Abstract

As a result of several studies and reports published in the 21st century, which demonstrated the significant environmental impact caused by the production of audio-visual content, the Green Production trend has emerged, urging film production companies to start adopting sustainable practices within the production process. While the trend has gained prominence in recent years within the feature film and television industries, the advertising film industry still seems to be lagging in the implementation of Green Production measures. In this regard, the main objective of this internship report is to determine the extent to which advertising film production companies are reluctant to implement sustainable practices and whether there are external factors influencing this reluctance. The methodology employed in this research includes an in-depth literature review about the environmental footprint of filmmaking and Green Production, the descriptive memory of the conducted internship and three expert interviews. A comprehensive analysis of the various sources confirmed a persistent reluctance in the implementation of Green Production practices among most advertising film production companies worldwide and resulted in two main conclusions. First, the reluctance is rooted in a lack of media coverage and governmental support which leads to misinformation on the subject and a lack of motivation among those working in the industry to start implementing sustainable measures. Second, the main factor contributing to the reluctance is the fear of additional costs associated with sustainable film production, which would be eliminated if clients or governments would start providing an extra budget for the implementation of Green Production measures. Overall, the research found a gradual increase in interest and awareness towards the Green Production trend in recent years, particularly in the television and feature film sector and less so in the advertising film sector.

Keywords: Green Production, advertising film industry, environmental footprint of filmmaking, sustainable film production

Resumo

Na sequência de vários estudos e relatórios publicados no século XXI, que demonstraram o impacto ambiental significativo causado pela produção de conteúdos audiovisuais, surgiu a tendência da Produção Ecológica, que insta as empresas de produção cinematográfica a começarem a adotar práticas sustentáveis no processo de produção. Embora esta tendência tenha ganho proeminência nos últimos anos nas indústrias cinematográfica e televisiva, a indústria cinematográfica publicitária parece ainda estar atrasada na implementação de medidas de produção ecológica. Neste sentido, o principal objetivo deste relatório de estágio é determinar até que ponto as empresas de produção de filmes publicitários estão relutantes em implementar práticas sustentáveis e se existem fatores externos que influenciam esta relutância. A metodologia empregue nesta investigação inclui uma revisão aprofundada da literatura sobre a pegada ambiental da produção cinematográfica e a Produção Verde, a memória descritiva do estágio realizado e três entrevistas a especialistas. Uma análise abrangente das várias fontes confirmou uma relutância persistente na implementação de práticas de Produção Ecológica entre a maioria das empresas de produção de filmes publicitários em todo o mundo e resultou em duas conclusões principais. Em primeiro lugar, a relutância radica na falta de cobertura mediática e de apoio governamental, o que conduz a uma desinformação sobre o assunto e a uma falta de motivação entre os que trabalham na indústria para começarem a aplicar medidas sustentáveis. Em segundo lugar, o principal fator que contribui para a relutância é o receio de custos adicionais associados à produção sustentável de filmes, que seriam eliminados se os clientes ou os governos comesçassem a disponibilizar um orçamento adicional para a aplicação de medidas de produção ecológica. De um modo geral, a investigação revelou um aumento gradual do interesse e da sensibilização para a tendência da produção ecológica nos últimos anos, em especial no sector da televisão e das longas-metragens e menos no sector dos filmes publicitários.

Palavras-chave: Produção Verde, indústria cinematográfica publicitária, pegada ambiental do cinema, produção cinematográfica sustentável

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Also, I share great gratefulness for the support I have received from my supervisor, Professor Catarina Duff Burnay, over the past few months. Apart from her input on the structural aspects of the report, her personal interest in the topic of Green Production helped immensely, as her recognition of the importance of the Green Production trend and of the need for change in this area provided me with the strength and motivation to make the best of this report.

Overall, I am grateful that I chose this topic for my dissertation, not only because it is a topic that I am passionate about, but also because it gives me hope that this report will be able to inspire more advertising production companies to start implementing Green Production measures, thus spreading the word about this trend.

Writing this report has opened my eyes immensely to the subject of Green Production, but also to the wider film industry, and has motivated me to consider a career as a Green Consultant in the future.

Table of Contents

1. Introduction.....	1
2. Context: Explanation of Terms.....	4
2.1. Environmental footprint.....	4
2.2. Greenhouse gases.....	4
2.3. Greenwashing.....	4
2.4. ESG - Environmental, Social and Governance.....	5
2.5. Advertisement film industry.....	5
3. Literature Review.....	7
3.1. Environmental footprint of filmmaking.....	7
3.2. Green Production in the film industry.....	12
3.2.1. Definition.....	12
3.2.2. Cost-efficiency.....	13
3.2.3. Time management.....	14
3.2.4. Environmental Media Association.....	14
3.2.5. European frameworks, regulations and fundings for Green Production.....	15
3.3. Implementation of Green Production measures.....	17
3.3.1. Pre-Production.....	18
3.3.2. Production.....	24
3.3.3. Post-Production.....	32
3.3.4. The ethics of offsetting.....	33
4. Methodology.....	35
5. Descriptive memory.....	39
5.1. Description of company.....	39
5.2. Technical information.....	40

5.3.	Main tasks.....	42
5.4.	Evolution of tasks and position in the company.....	51
5.5.	Possible questions and problems raised.....	52
5.6.	Green Production x Bonaparte.....	53
5.7.	Comments and critical reflection.....	56
6.	Data presentation and discussion.....	59
7.	Conclusion.....	74
8.	Bibliography.....	78
9.	Annexes.....	86

1. Introduction

The 21st century has witnessed an increase in awareness and interest in the topic of sustainability in the environmental, economic, and social spheres, both within societies and businesses. As a result, during the past decades, many companies and organisations have begun to develop and implement new sustainability strategies, or strengthen existing ones, to reduce and mitigate their greenhouse gas emissions (Kiehne, 2019). This reduction has become increasingly important as scientists have identified excessive emissions of greenhouse gases, such as CO₂, as a major cause and driver of climate change (Doll & Baranski, 2011; Wang et al., 2022).

As the adoption of environmentally sustainable practices has become more widespread within businesses, the media coverage of environmental sustainability has also increased in recent years (Neverla, 2018). However, reporting tends to focus on industries that are already publicly recognised to emit massive amounts of greenhouse gases, such as coal, oil, gas, and aviation, and often overlooks other industries that do not pollute to the same extent, but still contribute significantly to environmental problems and the global warming (Lopera-Mármol & Jiménez-Morales, 2021). The film industry in particular is one of the sectors that is often underrepresented in media reporting when environmentally damaging industries are being discussed (Bozak, 2012; Haas et al., 2023). Nevertheless, when covering the issue of sustainability in the film industry, most reports tend to focus exclusively on the contents of the films, thus on the environmental issues and messages conveyed in the films, rather than on the production itself (Haas et al., 2023).

The increasing number of environmental feature films and documentaries that have been produced in recent years and which have received significant global media attention, such as *Don't Look Up* (2021, directed by Adam McKay) or *David Attenborough: A Life on Our Planet* (2020, narrated by David Attenborough) (Doyle, 2022), affirm this trend. As these productions and their associated media coverage have demonstrated that films can be an effective means of raising public awareness of environmental issues, various authors argue that media coverage should now start to focus on what happens behind the screen, namely the environmental issues involved in the production of films (Haas et al., 2023; Gutsche, 2019; Lopera-Mármol & Jiménez-Morales, 2021).

The issue of environmental sustainability within filmmaking processes began to gain attention after reports on certain high-profile blockbuster films and their devastating environmental impact were published (Uhlin, 2016). Among others, the movies *The Beach* (2000, directed by Danny Boyle) and *Pirates of the Caribbean: Dead Men Tell No Tales* (2017, directed by Joachim Rønning and Espen Sandberg) have been heavily criticised for having caused serious damage to the environment and ecosystems in which they have been shot (Lopera-Mármol & Jiménez-Morales, 2021).

However, as worrying as these reports have been, they have prompted researchers to start investigating not only the content of films in terms of sustainability, but also their production methods and the related environmental impact. After the scandal surrounding the film *The Beach*, for example, research has revealed that the production of all films, whether they are blockbuster movies, television series or commercials, is generally extremely harmful to the environment (Lopera-Mármol & Jiménez-Morales, 2021).

In the case of the two blockbuster films mentioned above, the environmental impact was specifically due to the destruction of the ecosystems in which the films were shot and the waste that was left behind (Lopera-Mármol & Jiménez-Morales, 2021). However, there are many more factors contributing to the environmental footprint of film production, which may be less tangible and visible, yet result in enormous amounts of emissions. These factors include, but are not limited to, the frequent location changes, the large number of generators used in public places during filming, and the equipment that is rented, returned, or disposed of after use (Flanigan, 2002).

In response to various studies and research reports published in recent years, a growing number of film production companies around the world have started adopting environmentally friendly practices in their production processes (Gutsche, 2019). This emerging shift, in which conventional production methods are replaced by sustainable alternatives, is commonly referred to as Green Production. It is important to note that Green Production is not solely about offsetting emissions, but mainly about proactively reducing them by implementing different approaches both in the production office and on set (Lopera-Mármol & Jiménez-Morales, 2021).

In examining the existing literature on the subject, it quickly became apparent that there is very little literature on Green Production and almost none of it deals exclusively with sustainable production in the advertising film industry. In general, the advertising film industry, regardless of the environmental issue, seems to be of little interest to current research, especially in the

field of Communication Studies, as only a very limited amount of literature concerning it could be found.

In the following, a detailed literature review will highlight previous findings and existing research gaps within this subject matter as well as outline the relevance of this topic for the academic field of Communication Studies. To fully comprehend the importance of the issue and the necessity of adopting Green Production practices, however, it is essential to examine why film production's environmental impact is so significant and to identify the factors contributing to it. Thereby, the current status quo of the Green Production trend in society, the media, and governments, as well as the extent to which this has changed in recent years is hereby of particular interest for this report.

Moreover, observations made during the undertaken internship revealed that my host company, as well as other production companies in the region still seem very reluctant and sometimes dismissive towards the implementation of Green Production measures. Therefore, the overall main objective of this internship report is to investigate, through a detailed analysis and comparison of the available literature, the conducted interviews, and the descriptive memory, whether there is a reluctance in the industry to the implementation of Green Production, and if so, what the reasons are, and how advertising film production can overcome this reluctance in the future.

2. Context: Explanation of terms

2.1. Environmental Footprint

In the 1990s, scientists achieved a significant breakthrough by developing a comprehensive indicator to describe and quantify the apparent pressure that humanity is exerting on the Earth's system. This indicator, known as the *Ecological Footprint*, encompasses a wide range of environmental and socio-economic concerns and goes beyond the mere measurement of ecological impact (Matušík, & Kočí, 2021).

Compared to the more popular term “carbon footprint”, environmental footprint involves all the direct and indirect effects and consequences an industry, company, activity, or person has on the environment. These can be measured by factors like the consumption of goods, the amount of used natural resources, and gas emissions that are being consumed by various businesses (Meena & Yadav, 2019).

2.2. Greenhouse Gases

The atmosphere consists of various different chemical compounds that function as greenhouse gases. These gases enable sunlight to freely pass through the earth's atmosphere in order to heat the lands and oceans and thus play a vital role in maintaining a temperature in which humans and animals can live. However, nowadays there are plenty of human activities that increase the concentration of greenhouse gases within the atmosphere leading to a rise in the average global temperature and thus to serious implications for several factors. Carbon dioxide (CO₂) is one of the gases that can absorb heat and is produced both by natural processes and human activities (Doll & Baranski, 2011).

2.3. Greenwashing

The growth in interest and relevance of the topic of sustainability has brought along a wave of new terminologies, including those used to verify the accuracy of sustainability actions and statements. An essential term and phenomenon in this context is Greenwashing, which can be described as two main simultaneous behaviours: (...) retain the disclosure of negative

information related to the company's environmental performance and expose positive information regarding its environmental performance" (De Freitas Netto et. al, 2020: 6).

Hereby, companies present their products and activities as environmentally sustainable without actually being able to show specific counter measures. Within this context, often companies tend to communicate their efforts in carbon emissions compensations to their customers while showing zero endeavour in adapting production processes. These communications often serve to actively navigate what the media and others think and report about you (Umweltbundesamt 2022).

2.4. ESG - Environmental, Social and Governance

ESG is the abbreviation for "Environmental, Social and Governance", which are the three central elements that are used in the measurement of the ethical and sustainability impact of a company or organisation. The main drivers for these set of standards are concerns regarding the environmental situation like climate change, nuclear power, or sustainability in general, but also concerns like "(...) diversity, human right, consumer protection or animal welfare, corporate governance concerns lie the management structure, employment relations, compensation of staff and executive as well as questions of responsible investments are taken into account." (Kiehne, 2019: 1).

2.5. Advertisement film industry

The production process of advertising films is very similar to that of traditional filmmaking, with the main difference being the collaborative involvement of advertisement production companies alongside creative or advertising agencies and clients (Heiser, 2020).

Advertising agencies looking for a suitable production company for a specific product commercial will generally contact several film production companies and ask them to participate in a pitch for that particular project. During the pitch phase, film production companies, based on the information they receive from the agency about the project, then begin to build a team for the project, including finding a suitable director. In addition, production companies are also required to submit several documents, including a specific overall budget estimation and a treatment. A treatment is a collaborative document, usually created by the director and producer, which includes a rough storyboard and mood images, and presents initial suggestions for casting, locations, and overall art direction (Heiser, 2020).

After receiving these documents, advertising agencies evaluate the creativity of the received treatments and budgets to then select the production company they wish to work with. The number of production companies contacted by the advertising agency for a pitch varies from project to project and cannot be generalised. Once a production company has been selected, the following steps closely resemble those of traditional film production namely pre-production, production, post-production, and distribution (Heiser, 2020).

3. Literature Review

3.1. Environmental footprint of filmmaking

In comparison to other industries, the film sector receives little coverage in the media discourse when environmentally damaging industries are being discussed. However, the fact that the sustainability debate in society tends to focus more on the impact of other industries, doesn't imply that the film industry is sustainable and climate-neutral, as rather the opposite is the case (Bozak, 2012). As Vaughan states: "Our images do not come from nothing, and they do not vanish into the air: they have always been generated by the earth and sun, by fossil fuels and chemical reactions, and our enjoyment of them has material consequences." (Vaughan, 2019: 3).

As a matter of fact, every single type of film production, whether it is the production of a feature film, a commercial, a music video, or a TV show, causes greenhouse gas emissions that have a lasting impact on the environment (Gutsche, 2019). Carbon dioxide (CO₂) is one of the main greenhouse gases produced by the tools and vehicles used in the various stages of production, including cars, trucks, aircraft, and generators. Nevertheless, the quantity of emitted CO₂ varies significantly among films due to multiple factors, including the scale of production, filming locations, and whether sustainable practices are already being implemented (Corbett & Turco, 2006).

However, to provide a basic comprehension of the potential carbon footprint amounts involved in different types of film productions, sustainability consultants have come up with some approximate general figures. According to their assessments, a blockbuster film may generate between 2500 and 3500 tonnes of CO₂; a moderately sized film with a shooting duration of eight to ten weeks could emit between 500 and 750 tonnes of CO₂, while a low-budget film with approximately four weeks of shooting can produce around 100-250 tonnes of CO₂ (Gündüz Özdemirci, 2016).

As can be seen in Figure 1, a different study conducted by the Sustainable Production Alliance in 2021 yielded similar findings (Sustainable Production Alliance, 2021). It found that each day of filming for a large-scale tentpole production, typically budgeted at USD \$70 million or higher, results in a carbon footprint of 33 tons.

In total, it is estimated that such a production will emit approximately 3370 tonnes of CO2 once production is complete (Sustainable Production Alliance, 2021). The term “tentpole” is used here to describe big-budget films that are either popular or profitable enough to support lower-rated series and the financial performance of a film studio or television network (Giannini, 2020).

Furthermore, the results of the empirical study have also shown that larger films, namely feature films, with a budget ranging between USD \$40-70 million can generate about 1081 tonnes CO2, while medium productions, with a budget between USD \$20-40 million emit about 769 tons of emissions. Finally, small productions, which typically have a maximum budget of USD \$20 million, can result in about 391 tons per production (Sustainable Production Alliance, 2021).

In addition, the data indicated that fuel consumption, predominantly used in production vehicles and generators, is the main contributor to carbon dioxide emissions, followed by air travel and utilities (Sustainable Production Alliance, 2021).

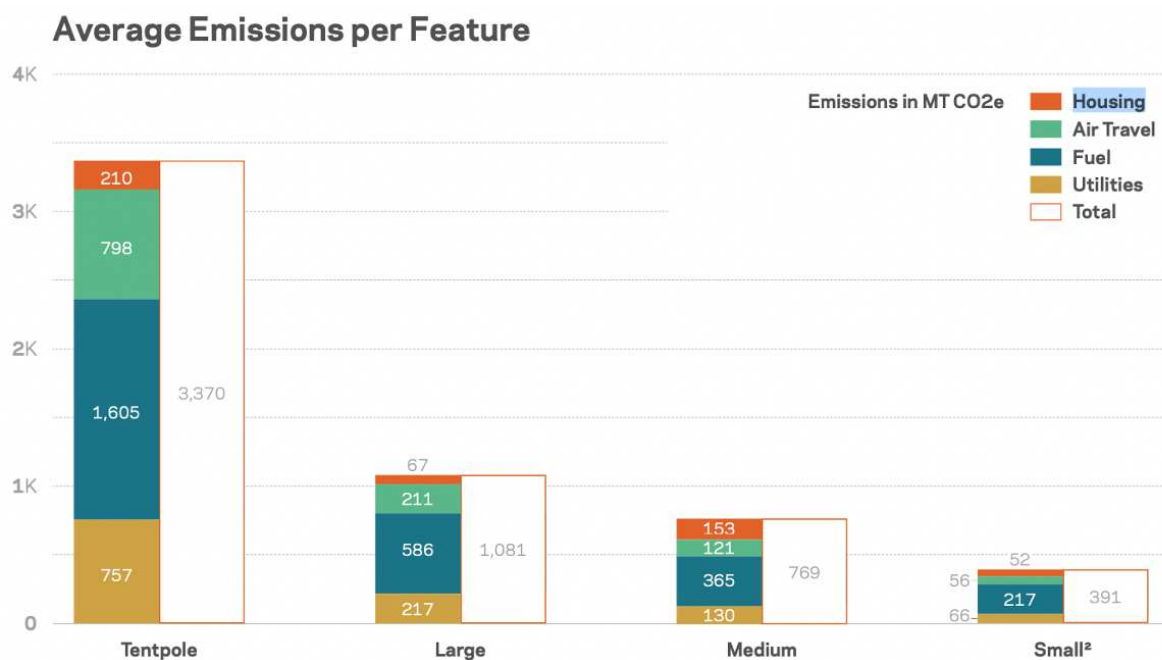


Figure 1 (Sustainable Production Alliance, 2021: 2)

To put such large amounts of CO2 into perspective, the carbon footprint of London's film and television production can be taken as an example. Annually, approximately 125,000 tonnes of

CO₂ are released into the capital's environment, which is comparable to the annual emissions of around 24,000 UK households (Greater London Authority, 2009).

Furthermore, the British Academy of Film and Television Arts (BAFTA) also carried out a study to further highlight the scope of CO₂ emissions associated with film production, which found that one hour of film production generates around 5.8 tonnes of greenhouse gas emissions. To put this in context, this is equivalent to the emissions from a passenger flight around the equator or the amount of CO₂ that would fill an Olympic-sized swimming pool (BAFTA, 2012).

It is worth mentioning that the impact of films on the environment is influenced not only by the duration and scale of their production but also by their genre. *Secoya*, a French CSR consultancy and support company specialised in the audio-visual sector, carried out a study in 2019 that demonstrated that documentaries have the greatest environmental impact compared to other genres. This is mainly attributed to the significant air travel involved in their production (Secoya, 2019).

While the major source of negative environmental impact caused by films typically stems from significant CO₂ emissions during the production process, there are cases where certain films have actively contributed to pollution or littering in public areas, resulting in an even larger environmental footprint. For instance, movies like *The Beach* (2000, directed by Danny Boyle) and *Pirates of the Caribbean: Dead Men Tell No Tales* (2017, directed by Joachim Rønning and Espen Sandberg) have been roughly accused and criticized for having left environmental impacts on the locations they were shooting at, such as the dumping of chemical waste in the sea or the severe damage to the fragile environment of islands (Lopera- Mármol & Jiménez-Morales, 2021). In particular, the film *The Beach*, which was shot in the year 2000 by the director Danny Boyle, destroyed the sand dunes and local flora of the Thai National Park where the film was shot, in order to make the setting look more pristine (Uhlen, 2016).

One of the pioneering studies to actively investigate the environmental impact of filmmaking was the report titled “*Sustainability in the Motion Picture Industry*” conducted by the University of California, Los Angeles (UCLA). Published in 2006, the report primarily examined the carbon footprint of the film industry within the metropolitan area of Los Angeles. Among other findings, the authors concluded that film production is the largest contributor to conventional air pollution after oil refining and, interestingly, that the film industry's

greenhouse gas emissions in 2006 contributed to a larger footprint than other sectors such as aerospace, hospitality, and apparel (Corbett & Turco, 2006).

Moreover, after analysing the content of numerous articles in the journals *The Hollywood Reporter* and *Variety* between 1991 and 2004, Corbett and Turco (2006) identified that interest in the environmental impact of filmmaking is not a recent phenomenon, as they observed a notable peak of interest in environmental issues in the film industry in the early 1990s, which then declined in the mid to late 1990s and regained traction again after the year 2000 (Corbett & Turco, 2006) (Figure 2). Also according to Vaughan, the environmental impact of filmmaking has been known for a long time, although not considered an urgent concern until recently (Vaughan, 2019).

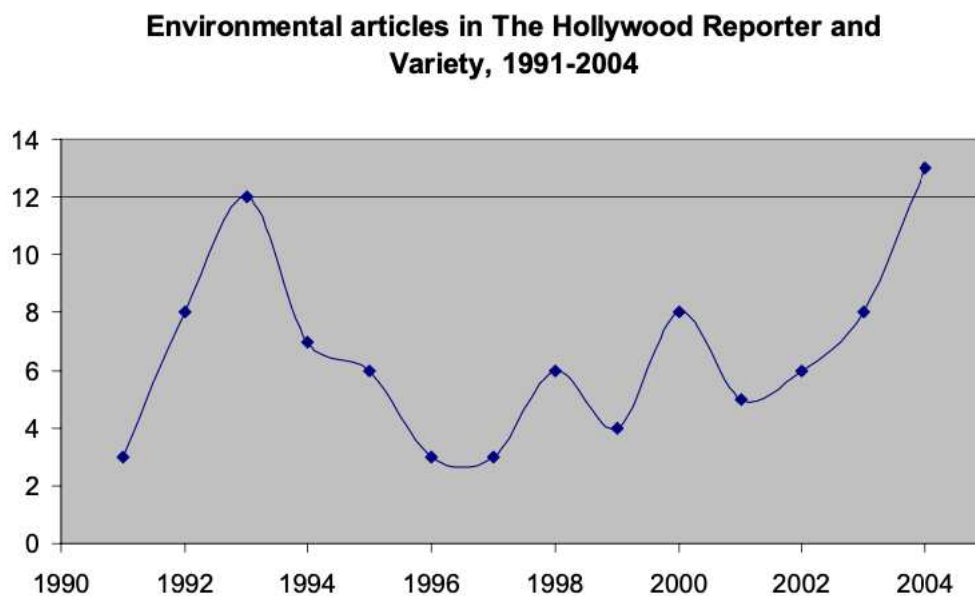


Figure 2 (Corbett & Turco, 2006: 5)

However, despite numerous studies showing that the problem has long been recognised, little progress has been achieved over the past century. According to Gutsche, many factors contribute to this reluctance to introduce and implement environmental measures in the film industry, including motivation, concerns about additional costs, training, and workshop requirements, and finally the lack of infrastructure that would enable an environmentally friendly production (Gutsche, 2019).

In addition to the factors mentioned above, Bozak (2012) identifies another factor that leads to a reluctance to implement changes within the industry. Besides the public, who as mentioned above, may not be adequately informed due to a lack of media coverage, those working within the industry tend also to be unaware of the issue. This includes producers and directors who, despite being deeply involved in projects and for long periods of time, often have little or no knowledge of the environmental impacts of their productions (Bozak, 2012).

Also Engel and Buchanan (2009) believe one of the main problems of this issue is the lack of information within the industry, stating that “(...) most producers, broadcasters, and distributors do not acknowledge the true costs of environmental impact that arise from producing and distributing films.” (Engel & Buchanan, 2009: 1).

Overall, there are many different factors that contribute to the environmental impact of filming. These include the frequent changes of location, the transportation of crew and equipment, the large number of power generators when filming in public areas, and the equipment that is rented, returned or disposed of after use, all of which result in large amounts of waste and energy consumption (Flanigan, 2002). Nevertheless, as the filmmaking process is divided into distinct phases with distinct tasks and responsibilities, each phase has a different impact on the environment and causes harm in its own way. These phases can be roughly divided into three main successive phases: the Pre- Production which consists of the preparation of the shoot, Production which would be the shoot itself, and finally Post-Production (Hagener & Pantenburg, 2020).

After introducing the concept of Green Production in the next chapter, the focus will shift towards analysing the three phases of film production to gain insights into their individual environmental impacts. The aim is to identify practical and sustainable approaches that can be implemented at each phase to mitigate the negative environmental impacts.

3.2. *Green production in the film industry*

3.2.1. *Definition*

Green Production, also known as Green Shooting, is a current emerging trend that has been gaining prominence in the film industry in recent years. It can be defined as follows: “(...) It is a countercultural, almost alternative concept that is linked to the financial, health, social, professional and educational concerns of the audio-visual field and its sustainable well-being” (Lopera-Mármol & Jiménez-Morales, 2021, p.4).

Overall, however, Green Production can be described as a systematic approach aimed at reducing the environmental impact of audio-visual production. In this approach, the team sets and communicates sustainability objectives prior to the start of production and ensures their implementation at every stage of the process. Ideally, these protocols are closely monitored and documented by a designated team member or green consultant to identify any deviations (Ekosetti, 2019). Thus, according to sustainability experts, Green Production goes beyond simply minimising the use of plastics and recycling waste during production. It involves informing and educating the team and cast about the current environmental challenges while offering solutions and actions for each department to implement (Bigger Picture Research, 2021).

However, the possibilities for implementing Green Production measures differ between the individual audio-visual sectors, as they have specific production processes, possibilities and budgets. Film and television production show the greatest differences in this respect.

In fact, compared to the film industry, and especially the advertising film sector, the television industry is more committed to implementing sustainable measures and holds itself to a higher standard of practice. One of the main reasons for this is that television programs are better planned and scheduled in terms of content compared to film production, which gives people working in the industry more time and practice to plan sustainable measures (Gündüz Özdemirci, 2016).

3.2.2. *Cost-efficiency*

The implementation of Green Production measures in film production companies can not only be beneficial for the environment but, on the other hand, can also result in financial advantages for the company itself. Emellie O'Brien, a sustainability consultant, and supervisor involved in the production of *The Amazing Spiderman 2* at Sony Pictures, conducted a comprehensive cost-benefit analysis of sustainable filmmaking while focussing on four key parameters: water, waste, transportation, and energy (O'Brien, 2014).

According to O'Brien's analysis, switching to sustainable and environmentally friendly alternatives in the day-to-day operations of a production company would generally prove to be more financially beneficial in the long run, although this may vary depending on government support and requirements in individual countries.

In conclusion, the analysis has proven that despite the concerns of many decision-makers who are daunted by the idea of having to hire additional staff to manage the sustainability department, net savings would still be consistently high in the outcome (O'Brien, 2014).

Gutsche also argues that sustainability measures can generally lead to cost reductions, although a distinction must be made between smaller and larger productions. While small productions, such as the production of commercials, can benefit from these measures, larger productions, including feature films, might experience higher costs. This is mainly due to the much more extensive retrofitting of lighting systems and the use of environmentally friendly materials in the construction of larger sets (Gutsche, 2019).

However, the author emphasises that in order to make sustainable technologies available and affordable on a broader scale, producers require appropriate economic support from the federal and state level. While the industry may have legitimate concerns about up-front costs, Gutsche argues that government support could reduce costs and increase the accessibility of such technologies. The more support production companies receive from higher authorities, the more motivated they will be to implement sustainable measures in their production (Gutsche, 2019).

Overall, the adoption of more sustainable operating models would not only result in cost savings but also improve competitive position. This would be particularly beneficial for

advertising production companies that rely heavily on unique selling propositions to win pitches (Ekosetti, 2019).

3.2.3. Time management

The film industry faces another hurdle when it comes to adopting sustainable practices, which stems from the overall structure of the industry, namely time management. The tight time constraints within the production process often discourage producers from seeking out the most sustainable and low-emission alternatives (Gündüz Özdemirci, 2016).

Corbett & Turco also describe the structure of the industry as highly decentralised and extremely problematic. According to the authors, many of the environmental initiatives common in other traditional industries cannot be implemented in the film industry as it is focused on short-term, constantly changing production teams and has a complex organisational structure that creates a stark contrast between its public visibility and its financial instability (Corbett & Turco, 2006).

In addition, the industry, especially the advertising film sector, tends to work predominantly with freelancers and crews hired on a project basis because the “complex, non-routine tasks require the temporary employment and collaboration of diversely skilled specialists.” (DeFilippi & Arthur, 1998: 125). This project-based nature, the associated logistics, and the fact that crews tend to change almost every month make it difficult to train new staff in the sustainable procedures they need to follow during their work (Loy, 2020).

Larsson & Larsson (2018) also found that the foundation of the environmental problem in the industry lies in the way the industry is structured, stating that “(...) it is often very difficult to realize more explorative innovations in individual business projects since such innovations frequently require coordinated changes by multiple stakeholders throughout the fragmented supply chain.” (Larsson & Larsson, 2018: 2).

3.2.4. Environmental Media Association

Founded in 1989 in Los Angeles, the *Environmental Media Association* (EMA) is the leading non-profit organisation promoting environmental protection in the media industry encouraging and inspiring it to take responsibility and action (Öztürk, 2011).

In 2004, EMA established the “Green Seal Award” which is a recognition program that honours advances in the sustainable production of movies, television programs (both animated and live action), commercials and print advertising. To qualify for the award, productions are scored on a scale of up to 200 points. Those that score at least 75 points in the assessment are then awarded the EMA Green Seal, while programs achieving more than 125 points are awarded the Gold Green Seal. The evaluation is established through a self-assessment by the production company based on the extent to which it complies with the programme's criteria. In 2021, 229 productions, including The Walt Disney Company, Warner Bros, and Paramount Pictures, were awarded the EMA Green Seal for sustainable production (EMA, n.d.).

An outstanding example of a Green Seal Award winner is *The Amazing Spider-Man 2*, which stands out as Sony Pictures' most environmentally conscious production to date, as it builds on the studio's existing sustainability initiatives and measures.

This movie can also be taken as another example proving the cost savings associated with Green Production practices, as the production resulted in estimated savings of over \$400,000. To market the environmental measures taken during the production process, Sony Pictures created the Twitter handle “@EcoSpidey”, which showcased behind-the-scenes sustainability efforts and an EcoSpidey photo hunt game where players could team up with the superhero to fight for the environment (Sony Pictures, n.d.).

However, the promotion of the film's sustainability initiatives has attracted some criticism, raising the question of whether the EcoSpidey movement was a way to target marketing to a specific environmentally interested audience or to build a narrative about Sony's global programs. Both scenarios demonstrate the complexity of the sustainable film production model and its communication to the public and media (Ashe, 2019: 16).

3.2.5. European frameworks, regulations and fundings for Green Production

External support and incentives are key elements in encouraging and motivating companies to start adopting sustainable practices. As previously noted, European funding and support can play a crucial role in stimulating and inspiring production companies to shift towards a more sustainable path (Gutsche, 2019). Additionally, European regulations and frameworks could be excellent tools to raise awareness and the urge to act, both among industry employees and the wider public (Secoya, 2019). Research shows that to date there are no concrete regulations or frameworks in this respect at the European level, especially in the field of advertising film

production. In view of this gap, this chapter presents a selection of projects and initiatives from across Europe that are actively working on and supporting this important topic.

One of the major European initiatives focussing on this topic is a subgroup of CineRegio members, called “*GreenRegio*”, created by the network of regional film funds in Europe, whose main objectives are to raise awareness and share knowledge on the latest tools, measures, and policies for sustainable film production in Europe (Secoya, 2019). The network of 44 film funds serves as the main coordinating institution to promote information transfer, networking, and collaboration between different sectors. They provide a venue for meetings to discuss the latest organisational strategy changes and publish annual summaries on sustainability in the industry (Kääpä, 2018).

To improve policies and successfully reduce the carbon footprint of film and television production, eight EU regions are participating in the “*Green Screen*” cooperation initiative, an Interreg Europe-funded partnership. The aim of Green Screen is to promote the convergence of environmental practices and the improvement of regional policies to ensure that sustainable practices for the production of film, television, and audio-visual content can be applied across Europe. Inter-regional learning and knowledge sharing are very much at the forefront of this program, through learning from workshops, staff exchanges, and case studies (Green Screen, n.d.).

Green Screen also gave rise to the “*Eureca*” pilot project, the European Environmental Calculator, a tool co-funded by the European Regional Development Fund. The project helps the film and television industry to understand and assess the environmental impact of their productions and to improve the sustainability of their production methods. The aim was to develop a single European tool that could be used by any type of audio-visual production in any European city. In addition to production companies, funding bodies at European, national, and regional levels can also benefit from using Eureca as a valuable tool for certification and reporting, as well as a starting point for implementing sustainable production measures (Eureca, n.d.).

3.3. *Implementation of Green Production measures*

Generally, the optimal starting point for introducing sustainable practices in a production company would be a comprehensive analysis of all production steps, from start to finish, in order to identify and acknowledge the areas with the greatest environmental impact. The next step would then be to prioritise certain areas, commonly referred to as 'hotspots', and gradually expand the focus to other areas. Hotspots can be defined as those areas that have the greatest impact on the environment and include, among others, the following elements: Lighting, energy, transport, mobility, accommodation, catering, and waste (MFG Baden-Württemberg, 2018).

It is important to note, however, that the main initiators of the whole process remain the production managers, as they have the authority to decide whether the production process as a whole should adopt sustainable practices. Furthermore, if sustainable measures are implemented, they also have the responsibility to communicate information about the company's resource-saving and sustainable measures to everyone involved in the project, both on set and in the office (MFG Baden-Württemberg, 2018).

Conversely, according to the Greater London Authority report, it is not necessary for a production company to start taking action in the most environmentally harmful areas first. As a matter of fact, the authors claim that one of the biggest daunting tasks when starting to implement Green Production measures is to choose a starting point. A company could either decide to start working on the actions with the biggest impact, as the Green Shooting report by MFG Baden- Württemberg (2018) also claimed, or, start with the "(...) quick wins to spark ideas and get people moving in the right direction." (Greater London Authority, 2009: 9).

However, as briefly touched upon in the above, before implementing any type of action, it is essential to first conduct a comprehensive survey of the company's carbon footprint. A clear understanding of the activities within the company that contribute to the greatest emissions is a crucial starting point, as this knowledge may help to identify areas where improvement is most needed within the specific company. While there are some general guidelines that companies can follow and be guided by when implementing initial measures, it is important to recognise that each film production company and project is unique and can be harmful in different ways at different stages (Greater London Authority, 2009).

Once a company has identified the initial measures it wishes to implement and has gained a good insight into the topic of sustainable production, it could be beneficial to develop an internal company guide that focuses specifically on Green Production. This guide could serve as a valuable resource, as a reference for future projects, and could be given to freelancers joining the company for a specific project to ensure they are aware of the company's sustainability policy from the outset. Furthermore, an internal guide would also increase the likelihood of the team becoming more comfortable with the topic and more willing to apply sustainable measures and alternatives during the production process (Gutsche, 2019).

However, as each filmmaking process is structured into several phases that involve experts from a wide range of disciplines, each phase has its unique environmental impact and therefore harms the environment in a different way (Bloore, 2009).

These phases can be broadly divided into three main successive stages: pre-production, which involves the preparation of the shoot; production, where the actual shoot takes place; and finally post-production, during which the footage is edited and produced into a final product (Hagener & Pantenburg, 2020).

In the following parts, each phase will be analysed separately, focusing on the associated environmental impacts and the specific requirements that need to be considered to ensure sustainability.

3.3.1. Pre-Production

Pre-production can be defined as the timeframe following a successful pitch or project approval and prior to the start of actual production.

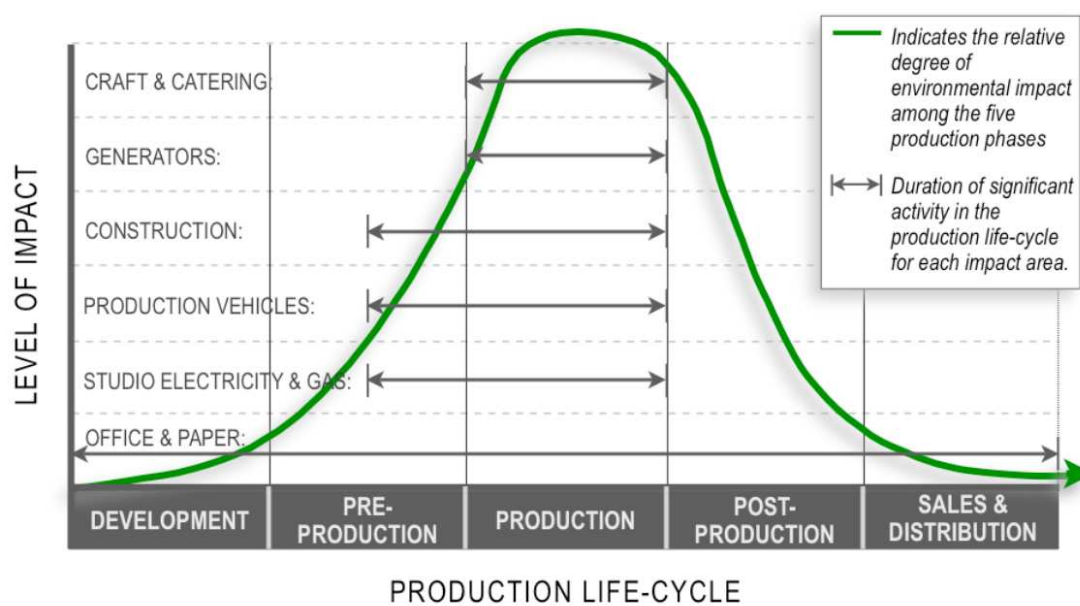
Throughout this phase, producers collaborate very closely with the director, managing all logistical aspects related to the project (Compesi & Gomez, 2015). The foundation upon which the pre-production phase operates is a script breakdown, a standard approach in which the script is broken down sentence by sentence to determine the necessary crew, cast, materials, and locations required for the shoot (Diefenbach, 2009).

The pre-production phase can be described as the core of the entire production process, as it includes the planning of both the production and post-production phases and is therefore carried out with great attention to detail. Due to its comprehensive approach, the pre-production phase

is usually the longest phase of the whole production process (Compesi & Gomez, 2015). The duration of this phase can vary considerably, depending on the scope and budget of the film, ranging from a few days to several months and occasionally even years (Camp, 2013).

Although the pre-production phase takes place predominantly in the office - with the exception of travel days for location scouting and casting - it would be a common mistake to assume that this phase has no negative impact on the environment. On the contrary, several factors can contribute to offices becoming significant sources of emissions.

A study conducted by Felder et al. (2008) analysed the extent of the environmental impact caused by each production phase singularly, specifically focusing on the three phases: Pre-Production, Production, and Post-Production (Figure 3).



- Figure 3: "Production life-cycle" (Felder et al., 2008: 4)

As can be clearly deduced from the graph, the pre-production phase has a relatively low to moderate environmental impact compared to the production phase. However, despite the lower impact, there are still several factors within this timeframe that contribute to significant emissions and a considerable environmental footprint (Felder et al., 2008). In the following, these factors will be analysed along with actions and measures that can be undertaken to minimise emissions and promote sustainability in the pre-production office.

A major contributor to high emissions is the significant energy consumption associated with all office activities such as the use of computers, various office equipment, lighting, and heating and cooling systems (Felder et al., 2008). While digitalisation has brought benefits in streamlining the production processes, it has also led to higher emissions, as data centers, clouds, and servers consume large amounts of energy (Ekosetti, 2019).

The simplest and quickest environmental action that can be taken in this context is transitioning to green electricity suppliers and prioritizing solar and wind power wherever feasible. Sustainable suppliers tend to offer similar prices as their less sustainable competitors, yet their use of renewable and certified energy sources can significantly reduce the carbon footprint of an office (Felder et al., 2008).

Furthermore, the energy consumed by leaving monitors and other electronic devices plugged in overnight, even when not in use, is often underestimated. It is therefore important for production companies to prioritise the unplugging of such equipment in order to minimise both emissions and the costs associated with unnecessary energy consumption (Ekosetti, 2019).

Finally, to ensure an efficient and responsible use of heating and cooling appliances, it is recommended to adjust the temperature according to the outside conditions. For example, it is advisable to maintain temperatures around 18°C in winter and 25°C in summer (Portugal Film Commission, 2021).

However, one of the most polluting pre-production factors is paper consumption. Controversially, despite the ongoing digitalisation of many processes, one aspect that remains stubbornly old fashioned and has a significant impact on the environment is the widespread amounts of paper printing and photocopying. Television and film production companies still tend to print big amounts of paper which are needed for documents like scripts, schedules, shot lists, and time sheets (Felder et al., 2008).

A case study conducted in 2020 analysed the paper used in the production of a television drama and the associated carbon emissions, concluding that paperless production can lead to large reductions in carbon emissions (Heidsiek, 2020). By introducing a software that the entire team could access via their tablets and where all relevant documents could be retrieved, paper consumption was reduced by 42,166 sheets of A4 paper, resulting in a total reduction of CO₂ emissions of 15.38 tonnes. From a financial point of view, the study also indicated that paperless production resulted in financial savings, which amounted to about €15,000 (Heidsiek, 2020).

Another case study conducted by O'Brien also focused on the use of PDFs as an alternative to printed documents (Figure 4). In the author's view and as shown in the figures below, this transition could lead to significant cost savings. However, it should be noted that in order to digitise documents, the entire team needs to be equipped with tablets, which would naturally lead to high initial costs, yet in most cases could lead to long-term savings. (O'Brien, 2014).

SCRIPT COSTS: iPad vs. Hard Copy	
Case Study for Boardwalk Empire, Season 2 by April Taylor, UPM*	
COST TO PRINT ALL SEASON 2 DRAFTS (per crew member)	\$118.49
Production Drafts and Revisions:	\$74.33
TOTAL:	\$192.82
<hr/>	
COST TO READ PDFs on IPAD (per crewmember)	
PDF Annotation App:	\$4.99 (GoodReader)
iPad Stylus:	\$24.99 (Wacom Bamboo Stylus)
TOTAL:	\$29.98

*These costs reflect a one-hour television series, thus scripts average 60 pages and revisions average 15 pages; at \$0.92 per script printed cost for white paper and \$1.17 for color paper

- *Figure 4: "Script costs: iPad vs. Hard Copy. Case Study for Boardwalk Empire"*
(O'Brien, 2014: 8)

In general, however, production companies should limit themselves to avoiding printing on paper as much as possible and, if absolutely necessary, print double-sided, in black and white, and on recycled paper (Hayward, 2020). Another measure that can be taken when printing is unavoidable is to switch to eco-labelled printers, toners, and refillable cartridges, which also contributes to minimising the environmental footprint (Secoya, 2019).

As mentioned above, the planning and implementation of sustainable measures needs to start at the earliest stages of production, with a commitment from the producer and managing partners. In the best-case scenario, the green goal of a project is being established in a sustainability plan before the pre-production officially starts. This gives the producer more time to focus on the sustainability aspect, as he or she will be busy organising the shoot as soon as pre-production officially begins, ensuring that enough time is spent on this important topic (Ecoprod, 2021).

Yet it's not just the commitment of the heads of production that is crucial in the pre-production phase, but also the communication of sustainable practices throughout the entire team. The sustainable production plans, ideas and goals need to be communicated to the team as soon as the pitch or project is won or approved. In cases where the team is lacking in sustainable production knowledge and requires an introduction to the topic, it may be beneficial to hire a green consultant (MFG Baden-Württemberg, 2018). “Effective leadership from the top, combined with grass roots engagement, is the best way to achieve change. Staff can make significant savings in all filming environments by adopting standard ‘good practice’. However, without top-down support these efforts are unlikely to be sustainable – the greatest savings will come from senior industry figures setting the tone early in the production process and inspiring their colleagues.” (Greater London Authority, 2009: 9).

To ensure wider participation and involvement, it is important to give crew members who are solely involved in the production phase the opportunity to contribute sustainable ideas and suggestions in the pre-production phase.

Furthermore, when selecting partners, suppliers and service providers, production companies should give preference to those that offer responsible products, and services, pursue environmental goals, and have an environmental certification, as such an approach will foster a shared commitment to sustainability throughout the production process (Ekosetti, 2019).

Overall, the larger the scope of the production, the greater the need for an experienced eco-supervisor to act as a resource and skilled production expert alongside other crew department heads: “(...) This person has an exclusive focus on implementing and managing systems from prep through wrap, and problem-solves in conjunction with all department heads as the unique challenges of a production arise (...). If no one is available to oversee a production’s sustainability efforts, success rates are much lower.” (O’Brien, 2014: 14).

Hiring a green consultant or eco-manager is only worthwhile if he or she is already involved in the project during the pre-production phase or, preferably, collaborates with the team before the pitch or project is won. This person is responsible for preparing, accompanying, and monitoring the implementation of resource-saving measures throughout the entire production process (MFG Baden-Württemberg, 2018). Nevertheless, it is important to stress that the role of a green consultant is exclusively to ensure that all creative activities follow environmental protocols, not to replace the producer (Lopera-Mármol & Jiménez-Morales, 2021).

A useful tool to start implementing sustainable measures and to gain an overview of areas where emission reductions are urgently needed is the introduction of carbon calculators (Greater London Authority, 2009). Carbon calculators seek to quantify the carbon emissions produced by a particular action or group of activities, which often include a variety of input categories and user customization (Mulrow et al., 2019). To calculate the amount of greenhouse gases emitted by film and television production companies, the BBC developed a free online tool called "Albert" in 2011. The aim of Albert is to achieve a general reduction in CO₂ emissions from production companies and to raise awareness of the real environmental impact of film production (BAFTA, 2021). Since 2011, over 900 production companies have been using the Albert carbon emissions calculator to track their environmental impact. By 2020, the calculator is accessible to the global production community, extending its reach beyond the UK. This software not only allows companies to monitor their total emissions and identify sources but also helps them implement sustainable practices (The Sustainable Business, 2012). Some production companies have even made Albert's carbon calculation mandatory for their productions and programs, such as the television channel SKY. Producers have to meet certain criteria, including having the carbon footprint of the program measured by Albert, in order to sell a production to SKY (Gündüz Özdemirci, 2016).

In general, however, in addition to all the measures mentioned above, there are also more general, basic guidelines that should be integrated into daily office operations, such as switching off lights when not in use, separating waste, and turning off heaters overnight (MFG Baden-Württemberg, 2018).

Overall, pre-production can be considered the phase where environmental change is most likely to occur, or certainly the stage where a company is most comfortable with incorporating sustainable alternatives and initiatives. This is due to the fact that conditions in the workplace are less likely to change frequently or be affected by weather conditions than, for example, on a set. As a result, it is easier to set goals and monitor progress over time (Ekosetti, 2019).

While, as discussed above, this phase includes several factors that have a significant environmental impact, it is important to note that the emissions generated are always dependent on the budget and scope of the production, which determine the nature and extent of the environmental impact (Felder et al., 2008).

Although sustainable pre-production is possible, it still requires extensive background research, which makes it difficult for producers to focus on seeking the perfect sustainable alternatives

when deadlines are tight and can therefore quickly become less of a priority. In a working environment already known to be very busy and under budget and time pressure, learning and operating new models could be an additional burden on the production company (Ekosetti, 2019). However, “(...) sustainability work presumably becomes easier once it becomes routine and eco networks expand. If each individual and department changed even a couple of details about their work, the total impact would be a large one.” (Ekosetti, 2019: 4).

3.3.2. Production

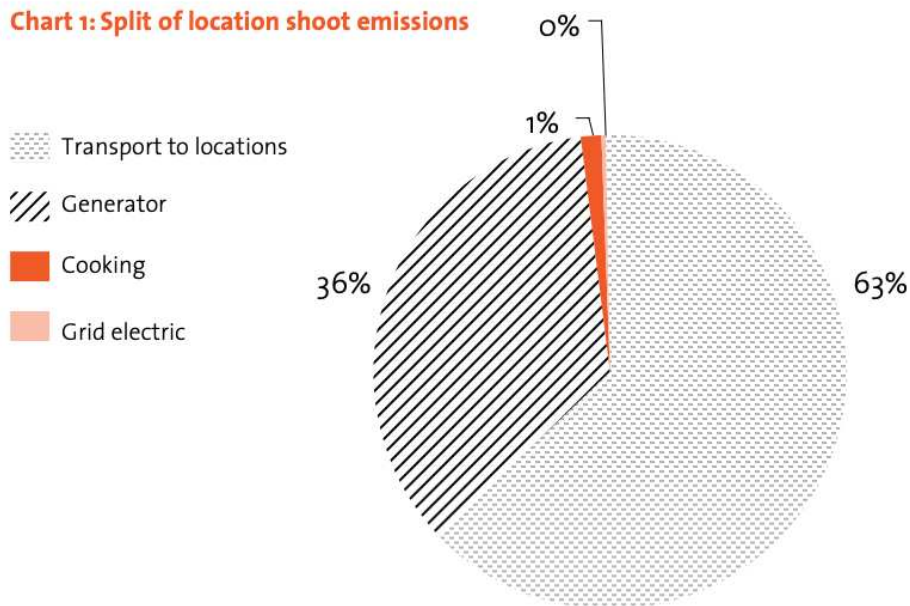
Production is the core phase of the filmmaking process, as it encompasses the actual shooting of the film. Its duration can vary depending on the scope and budget of the film, but typically it spans from the first to the last day of shooting on set (Wendling, 2008).

This stage can occur in a studio or outdoors, depending on where the plot is taking place. In the case of a studio shoot, the studio is checked a few days before the start of the shoot, and pre-lighting is carried out to set up the lighting on the set to ensure that everything is ready to start filming on the day of the shoot (Diefenbach, 2009).

According to the graph by Felder et al. (2008) (Figure 3), production is the phase that consumes the most resources and is, therefore, the most damaging to the environment. This phase in particular has implications for “(...) the use of natural resources, fossil-based and non-renewable resources, and the release of carbon dioxide and other greenhouse gases to the atmosphere.” (Felder et al., 2008: 5). However, as with pre-production, production has several aspects and requirements, all of which affect the environment in different manners, which will be listed and discussed below.

Mobility, which includes travel by the production company and changes of set and location for crew, actors, extras, service providers and equipment, is a major source of emissions during the production phase (Greater London Authority, 2009). Figure 5 shows that for outdoor shoots, transport is the largest source of carbon emissions in the production process, preceding generators.

Chart 1: Split of location shoot emissions



- *Figure 5: “Split of location shoot emissions” (Greater London Authority, 2009: 19)*

With production crews often consisting of large numbers of people, authors Corbett & Turco compare filming on location to mobilising an army: “In one instance, this involved bringing into an otherwise uninhabited site a collection of 10-ton trucks, cranes, helicopters, jeeps, forklifts, offroad vehicles, golf carts, and material such as pipe and steel used to stabilize other equipment.” (Corbett & Turco, 2006: 29).

In recent years, numerous technologies have been developed to provide more sustainable transportation solutions. Production companies are increasingly seeking electric and hybrid rental vehicles, while transitional alternatives such as renewable diesel can be used until electric vehicle technology is fully developed for the heavy-duty vehicles essential to production (Sustainable Production Alliance, 2021).





However, for tentpole productions, research has shown that transportation accounts for approximately 51% of all carbon emissions during the production phase. Amongst this figure, 30% is associated with air travel, while 70% is associated with ground transportation (British Film Institute, 2020).

Innovative alternatives that can be used to reduce the environmental impact of transport during production include switching to zero- or low-emission vehicles, such as electric or plug-in hybrid vehicles, and using public transport whenever possible. In addition, choosing vans that

can transport larger amounts of people can help minimize the need for multiple trips (Portugal Film Commission, 2021).

Furthermore, production companies could consider implementing internal policies, such as not allowing domestic flights for locations that can be reached within a maximum of 5 hours by train, to encourage the team to choose train travel over air travel (Green Shooting, 2023).

Besides mobility, energy consumption is another major contributor to pollution during production, including lighting on film sets. In order to shoot a film, regardless of its length or scope, lighting on a film set is essential to provide the necessary visibility required for filming and to ensure consistency (Meilani, 2021). However, the many lighting elements on a set consume significant amounts of energy, often more in the form of heat than light, which can result in film sets, especially indoors, becoming overheated work environments with some occasional fire hazards (Victory, 2015).

	TYPE OF BULB & LIFETIME	LUMINOUS EFFICIENCY (LUMEN/WATT)	CRI	BENEFITS	DRAWBACKS	ENVIRONMENTAL ASPECTS
	Tungsten/halogen 50 to 300 hrs	max. 25	100	Gradient possible of 0 to 100% on dimmer board. Lights up instantly. Easy maintenance.	Generates significant heat. Fragile bulb.	High energy consumption. Generates significant heat, which requires air conditioning to control.
	Fluorescent tube 1,000 to 1,500 hrs	avg. 45 (Kino Flo®)	95	Low consumption for good performance. Gradient possible. Available in 3200 K or 5600 K depending on tube.	Low-range power: must be in close proximity. Fragile bulb.	Low energy consumption. Must be recycled (contains mercury).
	HMI / metal-halide 500 to 1,000 hrs	max. 95	95	High power and low consumption. Very good performance.	Takes time to reach full power. Costly as it uses sophisticated technology..	Low energy consumption. Must be recycled (contains mercury).
	LED 20 to 50,000 hrs	avg 50	70 to 80	Large choice of colours. No need for gels. Gradient possible.	Colorimetric issues. CRI is unsuitable for faces. Lacks coverage in the middle of the colour spectrum. Costly technology.	Very low energy consumption. Generates little heat (some at the base). Must be recycled (with electronics).

- Figure 6: “Lighting and Energy” (Ecoprod, 2014: 17)

As Figure 6 illustrates, switching to LED bulbs instead of the halogen or fluorescent bulbs commonly used in the film industry not only ensures that the location does not overheat but also consumes only half the energy, reducing the overall environmental impact by half. Although LED lamps have to be recycled with electronics, only rare metals have to be disposed of and, compared to other light bulbs, no toxic substances are released in the process (Ecoprod, 2014: 17).

This in turn means that the most significant environmental impact of an LED light occurs during its use, making LED lights the most environmentally friendly lighting option available (Ecoprod, 2014). Although many production companies are discouraged from switching to LED lighting because it is much more expensive than other lighting alternatives and therefore requires an initial investment, the estimated payback period is solely two and a half years (Greater London Authority, 2009).

Warner Bros, one of the world's leading production companies, was one of the first to convert all of its lighting to LED. In 2018, they were even awarded a gold rating by the U.S. Green Building Council's LEED rating system for their new soundstage, "Stage 29". This soundstage was the first one to be entirely sustainable due to the implementation of environmentally friendly elements such as a systematic heating and cooling system, rooftop solar panels, and the exclusive use of LED lighting, which reduced the stage's overall energy consumption by 50% (Warner Bros., 2018).

However, one of the main obstacles when shooting in studios, especially for smaller productions that do not dispose their own studio, is the limited availability of environmentally friendly services or infrastructures. This fact presents challenges for producers who want to implement certain sustainable measures during the shoot. Therefore, greater cooperation between studios and production companies is often required to facilitate the implementation of measures on-site (Greater London Authority, 2009).

On the other hand, there is a common rule in outdoor filming that the location should be left in the same condition as before filming, if not better. In such situations, special care should be taken to ensure that no waste is left in the countryside by setting up a functioning recycling point, that no staples or cables are used on trees or bushes and that the local rules set by the owner of the area are followed (Ekosetti, 2019).

One of the tools regularly used on outdoor shoots are generators, which are responsible for a significant part of the carbon footprint due to their high fuel consumption (MacKay, 2009).

Generators are devices capable of converting mechanical energy into electrical energy and are often used as a back-up power source or for outdoor shoots when there is no other available power supply (Beeby et al., 2006). Diesel generators are the most commonly used because, despite their disadvantages such as noise and unpleasant odours, they have a distinct advantage that is often highly valued by filmmakers. Unlike natural gas generators, diesel generators can be refuelled while in use, saving valuable minutes during filming (Corbett & Turco, 2006). However, the fossil fuels used by generators and the resulting poor air quality and smog affect not only the earth's atmosphere but also the general working conditions on a set (Victory, 2015). Yet there are some alternatives to promote more sustainable and energy-efficient use of generators, namely the use of generators with an integrated battery system, which not only reduces overall carbon emissions but also improves air quality and noise on set (Sustainable Production Alliance, 2021).

Moreover, when it comes to sustainable alternatives for the catering sector, it is advisable to prioritise the use of certified and sustainable materials in the planning and organisation process. This includes choosing locally sourced, seasonal food, offering vegetarian and vegan options, and using reusable tableware and containers. Alternatively, choosing an environmentally conscious catering service can ensure that these sustainable practices are automatically followed (Gutsche, 2019).

Furthermore, the challenge of planning the perfect amount of food for the whole team in advance, means that catering companies tend to prepare more food than is needed, which can result in a lot of wasted food being thrown away after the shoot (Portugal Film Commission, 2021). In such situations, it is advisable to donate the untouched food to local charities, as was done every day throughout the production of *The Amazing Spider-Man 2* (Lopera- Mármol & Jiménez-Morales, 2021).

The catering's transition to refillable and recyclable water bottles, in particular, can be beneficial not only for the environment but also from a financial perspective for the production company, as the following figures show:

**COST BREAKDOWN OF USING
PLASTIC BOTTLES ON SET (100 crew count)**

25 cases per day (24ct):	\$7.45 per case ¹
Average cost per day:	\$186.25
Average cost for 60 shooting days:	\$11,175

**COST BREAKDOWN OF
ELIMINATING PLASTIC WATER BOTTLES ON SET**

Water cooler rentals: 5 coolers at \$9/month for 3 months:	\$135
Additional compostable cups at \$98.68/case every 2 weeks:	\$592.08 ³
Reusable bottles at average cost of \$10/each:	\$1,000
840 five gallon jugs at \$4.36/each:	\$ 3,662.40 ²
Miscellaneous water accessories:	\$100
Total average cost for 60 shooting days:	\$5,489.48

- Figure 7: "The environmental cost of plastic" (O'Brien, 2014: 4)

Using the example of O'Brien's study (Figure 7), it can be observed that the elimination of plastic water bottles in a 100-person crew can lead to significant cost savings, accounting for about half of the total expenditure. This calculation takes into account the initial investment in purchasing reusable bottles for each person on the set (O'Brien, 2014). However, while there is undeniable certainty that switching to reusable bottles can lead to significant benefits, implementing a plastic bottle ban within a company requires a strong commitment from leadership and managing partners (O'Brien, 2014).

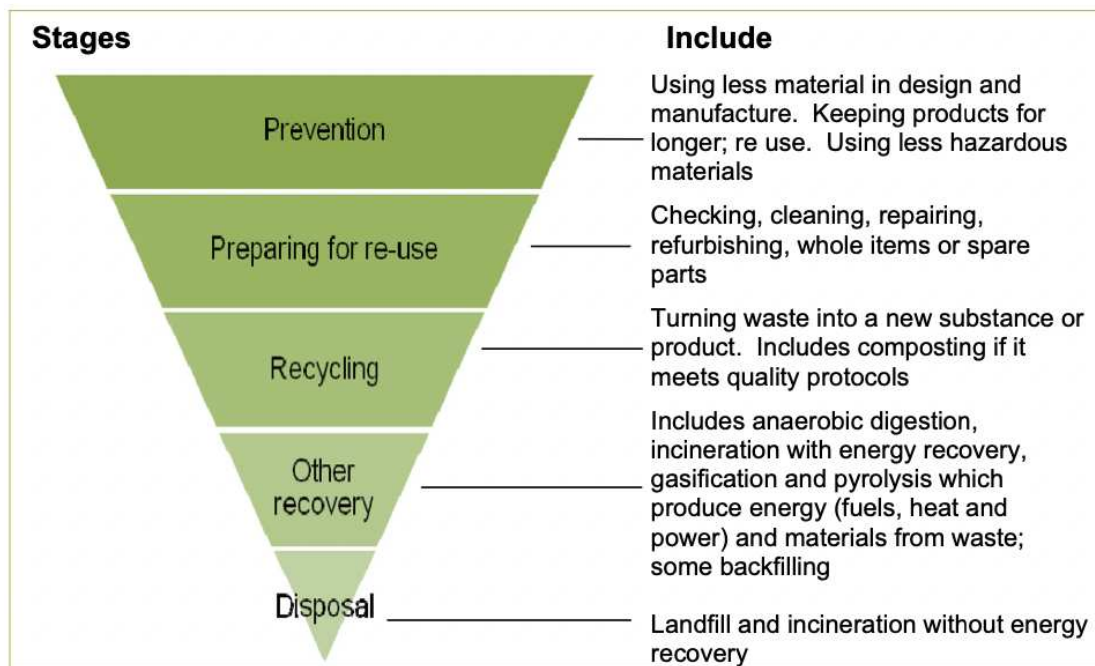
In addition to catering services, special attention should be paid to accommodation when choosing environmentally friendly providers. It is advisable to choose accommodations that are in line with environmental goals and preferably have environmental certification (Ekosetti, 2019). While the process of researching such accommodation facilities can be time consuming, responsible establishments in Europe can be easily identified through the following certificates or labels:



- *Figure 8 “Accommodation options with environmental goals” (Ekosetti, 2019: 12)*

Another factor that can lead to large amounts of waste during the production phase are the sets. When filming in a studio, where it is not possible to use the natural environment as a backdrop as is the case with outdoor shoots, backdrops are built and materials are bought to create a realistic and authentic environment that corresponds to the one imagined in the plot. Unfortunately, however, the sets are usually demolished at the end of production and disposed of in general landfills without prior separation of recyclable materials such as metal or wood (Gündüz Özdemirci, 2016). Despite the fact that the majority of set props and materials remain in excellent condition after the shoot, the current practice of discarding them persists, even though they could easily be reused for future productions, which would not only reduce the carbon footprint but also be financially beneficial to the company. Another alternative, which could result in even greater cost savings, is to rent the necessary materials and props from local rental organisations rather than building them from scratch. Besides being cost effective, this option is also highly sustainable as it reduces waste in the first place, even before recycling is taken into consideration (Bozak, 2012).

This approach would support the following waste hierarchy model from the Department for Environment, Food and Rural Affairs (DEFRA):



- Figure 9: “Guidance on applying the Waste Hierarchy” (DEFRA, 2011: 3)

The aim of this model is to promote waste prevention as a first priority, with recycling as a last resort. Whenever waste cannot be avoided, the recommended approach is to prioritise reuse, followed by recycling, recovery and finally disposal (DEFRA, 2011).

This approach should also be followed by the styling department, as costumes, clothes and accessories needed for the shoot should be bought from second-hand shops or rented instead of purchasing new ones (MFG Baden-Württemberg, 2018).

Overall, as can be seen in the graph by Felder et al. (Figure 3, 2008: 4), the level of environmental impact and resource consumption is the highest during the production process, which leads to the conclusion that this phase is the dominant one in terms of environmental impact (Felder et al., 2008).

However, it's important to note that these conclusions will always depend on the size of the production company and the budget and scope of the project and therefore cannot be generalised. A Hollywood film, for instance, which requires many resources and several months if not years of work, will obviously have a larger environmental footprint than a commercial film (Flanigan, 2002).

3.3.3. Post-Production

As the term 'post-production' itself implies, this phase deals with all the activities that take place after production and is therefore defined as the last step in the completion of a project (Lopera- Mármol & Jiménez-Morales, 2021). These activities consist of all the processing steps which are implemented on the material and images at the end of the shoot which include editing, adding sound effects and text, and adjusting lighting and colours (Hagener & Pantenburg, 2020).

In certain cases, post-production may begin before production is fully completed, particularly in the context of television series, where it takes place simultaneously with the filming of each episode. Usually, however, post-production is a longer process than the actual shooting of the film, often extending over several months before completion (Felder et al., 2008).

The environmental impact generated by this phase relies almost completely on electricity consumption, which is used in different areas such as computer work, office equipment, the sound and editing suite and editing equipment. Whilst it might be expected to be the most polluting phase, given the large amounts of energy required for the whole process, it is not the case as all activities primarily take place in office settings. Similar to the pre-production phase, this phase has only a moderate environmental impact compared to the production process (Felder et. al, 2008). However, Victory states that before digitalisation post-production used to be more complex and polluting: “The introduction of digital to the shooting process itself somewhat reduces the shoot’s environmental impact as film-stock cameras have in the past required industrial chemicals in their manufacturing, maintenance and produced them as a by-product of their operation.” (Victory, 2015: 56).

As this phase is almost entirely office based, the sustainable measures that can be implemented within this phase are nearly the same as those in pre-production, namely choosing energy efficient and certified equipment, switching to green energy suppliers and turning off monitors when not in use (Portugal Film Commission, 2021). It is also recommended that suppliers and edit suites are selected on the basis of sustainable criteria, such as existing certification or a green IT policy to reduce overall energy consumption (MFG Baden-Württemberg, 2018).

3.3.4. *The ethics of offsetting*

In addition to implementing concrete measures at each production phase, it is recommended that production companies carry out a carbon balance assessment at the end of a project. This would provide a comprehensive overview of the project's total footprint and identify the stages that contributed most to carbon emissions. The responsibility for this task lies with either the green consultant or the producer or production assistant, who should carefully record all unavoidable consumption, including electricity, fuel, waste and materials and convert them into CO₂ equivalents using a carbon calculator (Gutsche, 2019).

Once the total amount of CO₂ is detected and defined, production companies have the option of compensating the emissions. This procedure is often referred to as “carbon offsetting” and can be defined as follows:

“Carbon offsetting can be loosely characterized as a mechanism by which an organization or individual contributes to a scheme that is projected either to remove carbon dioxide from the atmosphere or to deliver carbon dioxide emission reductions on the part of other organizations or individuals. Such schemes include, for example, forestry projects, wind farms, and the distribution of efficient cooking stoves in parts of the developing world.”

- (Hyams & Fawcett, 2013: 91)

As stated by the authors, the most common approach to offsetting is to support a certified climate protection or social project, and in some cases, even contribute to local charity programs in the city where the shoot took place (Gutsche, 2019).

However even though at first sight it may seem a positive approach, offsetting emissions is seen very controversially and negatively by experts due to its “(...) presumed lack of scientific legitimacy stemming from the inherent uncertainty of calculating the carbon footprint of particular activities (such as set building) or the moral complications of discharging environmental duties by pricing carbon.” (Gündüz Özdemirci, 2016: 6).

Such critics target companies that believe they can achieve sustainability simply by donating money once a project has been completed, without making sufficient efforts to reduce emissions or use environmentally friendly alternatives from the very beginning of the project (Dhanda & Hartman, 2011).

This is often done by companies who use the act of donating money to environmental organisations as a way of defining themselves and the project as carbon neutral, even though they haven't implemented a single sustainable measure throughout the entire project (Vaughan, 2019).

It is also important to conduct careful research when selecting projects to support, as some projects may be inefficient or even cause new environmental problems. For example, some tree planting initiatives plant non-native tree species in monocultures that are biologically inappropriate to local climatic and ecological conditions, reducing biodiversity, disrupting water cycles and increasing the amount of chemicals and pesticides used to maximise yields (Bäckstrand & Lövbrand, 2006).

Overall, this should not imply that offsetting in general should be viewed negatively or discouraged, as it can indeed be beneficial to support projects in financial need. However, it is important that offsetting is seen as an additional measure that can be taken alongside the transition to a more sustainable working environment, rather than relying solely on offsetting as the ultimate solution (Ekosetti, 2019).

4. Methodology

As mentioned in the introduction, the aim of this internship report is firstly to understand the importance of Green Production in the advertising film industry and secondly to gain a deeper understanding of the reasons why advertising production companies are still reluctant to the implementation of such sustainable measures.

Given that the existing literature has already identified some possible factors causing the film industry's reluctance to adopt Green Production measures, the main objective now relies on examining whether these factors are the same as those causing the advertisement film industry's reluctance, or whether there may be different or additional ones.

This section will outline the methodology used in this report to fill the missing research gap and answer the following research question and related sub-questions:

RQ: To what extent are advertising film production companies reluctant to the implementation of Green Production practices, and what are the factors influencing this reluctance?

SQ1: To what extent does film production, especially advertising film production, have a negative impact on the environment, and what specific activities are responsible for this environmental footprint?

SQ2: What influence do external factors such as government regulations, costs and profitability have on the decision-making process of advertising production companies to adopt Green Production methods?

SQ3: How has the perception and interest in the topic of Green Production changed over time, both within the film industry and among the general public?

It should be noted that the previous sections, namely the explanation of relevant terms and the literature review, served as the foundation for this study. These sections examined and analysed the existing literature and state of the art on the subject and provided a deeper understanding of the presenting problem. More importantly, they highlighted the gaps and limitations that

exist in this area of research. The following sections of this report will attempt to fill these gaps using two different methods.

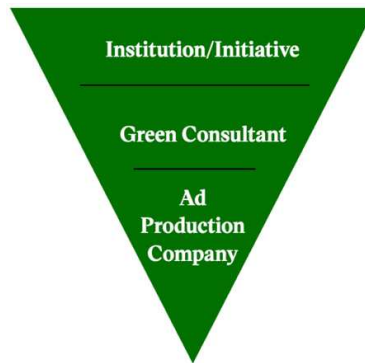
One of the methods that forms an integral part of this report is the descriptive memory of the undertaken internship. This method not only provides an insight into the duties and responsibilities involved in an internship as a production assistant but also offers a practical and tangible personal observation on the given subject, demonstrated through a concrete case study of a specific advertising film production company.

However, although the descriptive memory provides valuable observations on the topic of Green Production and on the advertising film industry overall, this method is limited to personal and specific experiences and is therefore not able to provide a broader perspective on the issue. For this reason, to gain a more general insight and expertise on the topic, three different expert interviews are conducted as a second method. These provide insights from individuals with extensive expertise in the field of Green Production and allow access to more specific information and a deeper exchange of knowledge.

In this respect, semi-structured interviews proved to be the best approach for addressing the objectives of this report, as they offer more space for knowledge gathering in comparison to other interview types. The main advantage of a semi-structured interview is that “(...) it permits interviews to be focused while still giving the investigator the autonomy to explore pertinent ideas that may come up in the course of the interview (...)” (Adeoye-Olatunde & Olenik, 2021: 1358). In other words, the flexibility of semi-structured interviews also allows the interviewer to adapt additional questions to the respondent's answers and to ask follow-up questions that were not originally planned.

The decision to interview three different experts stemmed from the desire to gain insights into the topic of Green Production from different perspectives and by looking at different levels of involvement.

Overall, as can be seen in Figure 10, the aim was to interview individuals representing different scales of operation, including one from a large-scale, one from a medium-scale and finally one from a small-scale perspective.



- Figure 10 (Own illustration)

The institution *Green the Bid* proves to be an excellent first interview partner in order to gain a broad insight into the topic of sustainability in the advertisement film industry.

Green The Bid is a Los Angeles-based non-profit organisation and movement that seeks to integrate sustainable and environmentally friendly practices into the advertising film industry. Unlike other Green Production companies, *Green The Bid* supports not only film production companies in their transition to more sustainable behaviour, but also all other stakeholders involved in the process, including brands, agencies, post-production houses and vendors (Green The Bid, n.d.).

Green The Bid's broad and big-picture perspective makes it an ideal interview partner, as it does not focus on a single actor, but considers every part of the process that contributes in some way to the high emissions associated with the production of advertising films.

The interview was conducted with two of the co-founders of *Green The Bid*, Julian Katz and Michael Kaliski.

Furthermore, the second interview partner, green consultant Dörte Schneider, provides a valuable medium-sized perspective for this research.

Dörte Schneider works as an independent sustainability consultant in Portugal and is usually hired on a temporary basis by production companies to support and guide them on their sustainability journey. Her freelance work has allowed her to gain a wide range of expertise and experience working with different companies in different countries, including some that have been more willing to move towards more sustainable practices and others that have been less inclined to do so. Given her previous position as an assistant director and her current role as a green consultant, both in the advertising film industry, Dörte Schneider can offer valuable insights into the various reasons behind the reluctance to implement sustainable measures within the industry, which can be very relevant and informative for this report.

Finally, to be able to investigate the research objectives in more detail, it is particularly interesting to examine the experiences of a concrete film production company that has managed to make exactly that transition from non-sustainable to sustainable production within the past years. The Berlin-based advertising film production company *EASYdoesit* presents a suitable interview partner to investigate this perspective on a small scale.

EASYdoesit specialises in the production of commercials and music videos and is considered Berlin's best-known advertising production company in the field of Green Production.

Since 2018, their office has been carbon neutral and they are committed to low-emission, resource-saving and climate-friendly production methods (EASYdoesit, n.d.).

EASYdoesit makes a perfect interview partner for this study, as they can offer interesting insights into their experiences with this issue, such as why they decided to pursue the Green Production path, what advantages and disadvantages they have encountered, and most importantly, what difficulties can be expected when switching to sustainable measures.

In addition, *EASYdoesit* is one of the production companies that were selected during the application process for the internship described in this report, meaning that the interview can also provide interesting comparisons with the production company where the internship was ultimately completed - Bonaparte Films - in relation to the topic of Green Production.

The interview was conducted with the Managing Director, Executive Producer and Director of Photography Dimitri Hempel.

The interviews with the co-founders of *Green The Bid* and with Dörte Schneider were conducted via video call, which qualifies them as semi-structured interviews. However, the interview with Dimitri Hempel had to be conducted by E-Mail due to time constraints and can therefore be categorised as a structured interview.

In summary, the four interviewees not only represent different levels of engagement with the issue of Green Production but also aim to capture a wide range of perspectives that will enrich the analysis on the reluctance in the implementation of sustainable practices within the advertising film industry.

5. Descriptive Memory

5.1. Description of company

One of the main reasons why I chose this Master's programme at the Universidade Católica Portuguesa was because of the given opportunity to do an internship as part of the curriculum, since practical experience is unfortunately often not considered a priority at universities and is therefore rarely offered as an option. I firmly believe that, especially in the field of communication, it is extremely important to have a practical exposure to the professional working environment during the course of studies. This not only helps students to apply the theoretical concepts learnt in lectures to the real working world, but also increases their chances of securing more job opportunities after graduation. From my own experience and that of my colleagues who are either employed or currently in the application process, I have found that at least one internship in a related field is highly valued and often considered a prerequisite for employment. This is not to diminish the importance of academic learning but to demonstrate that practical experience should be considered equally important and indispensable by universities.

The decision in which industry I wanted to undertake my internship was clear to me from the beginning. Since childhood, I have had a great passion for the film and television industry, which only intensified after my first internship at ZDF in 2014 and my second internship at an advertisement film production company in Vienna, which I completed during my Bachelor's degree. The reason behind this was that my biggest goal was to gain as much experience as possible in such a short time and to work on many different smaller projects rather than just one big one. During my first internship in a Viennese advertising production company, I had learned that it is common to work on several projects at the same time and that one is only involved in one project for about a month, which, of course, cannot be generalised as it depends on many factors, such as the size and success of the production company. Nevertheless, I thought it would give me a more comprehensive insight than working for a production company that only produces feature films or television programmes.

I chose to do my internship in Berlin because it is widely recognized as one of the leading cities in Germany for its numerous and outstanding advertising film production companies. However,

as I found out later during the application process, all these production companies produce very similar commercials and often don't have a unique selling point to differentiate themselves from the competition.

After receiving offers from two different film production companies in Berlin, I finally decided to join *Bonaparte Films*. This was a rather intuitive decision as I personally liked the style of the commercials they produced better than those of the other company.

In retrospect, I do regret a little not choosing the other production company, as I later discovered that they were the only company in Berlin to actively implement environmentally friendly production practices. However, I will discuss this in more detail later on.

Bonaparte Films GmbH is a leading film production company based in Berlin. It was founded in 2020 by two friends, Nico Kreis and Philip Töpfer, who aimed to create a new, creative and young film production company that would distinguish itself from the competition by offering an extra artistic touch. The company primarily produces moving images and stills for product and brand presentation in the premium segment, with a focus on television commercials, branded formats and 360° advertising. They have a global network and represent directors, photographers, designers and creatives for the various disciplines of staging. However, the company's production focus is definitely on commercials, because that is where production companies make the most revenue, as I later learned.

5.2. Technical information

The internship at *Bonaparte* was initially supposed to last for a period of 5 months, starting from September 1st, 2022, until January 27th, 2023. However, in early January, I decided to extend the internship by an additional month due to reasons that I will elaborate on later. Thus, my overall duration of work at *Bonaparte* was 6 months, from September 2022 to February 2023 inclusive.

My working hours were from 9am to 6pm, including an hour for the lunch break. However, I quickly found out that the working hours were not as rigid as I had originally imagined. Only on certain days did I manage to leave the office on time at 6pm, but I usually left between 6.30pm and 7pm. During stressful and busy periods, it was not uncommon to eat not only breakfast and lunch in the office, but also dinner, which meant leaving the office at 10 or 11

pm, sometimes even at midnight. These periods are usually part of the pre-production phase, which is considered one of the most stressful and demanding phases.

Of course, it was never mandatory to work beyond regular working hours, nor was it explicitly required. However, I learnt early on that working as a producer, or in my case as a production assistant, came with a lot of obligations, which indirectly put pressure on myself to work longer until I had completed everything on my to-do list. In terms of working hours and time management, I had one positive and one negative experience during my internship, each on different productions, which I will discuss in more detail later.

When I started the internship, all the different departments worked together in the same office. By that time, however, the managing partners had already purchased a second office, which was being renovated and rebuilt until January 2023. Both offices were located in the same building, one on the fifth floor and the other on the second floor. The intention was to create more space for the creative and production departments by separating their workspaces.

At the time I joined *Bonaparte*, the in-house departments were divided as follows:

- Managing Partners: Nico Kreis (Director and CEO) and Philip Töpfer (Executive Producer and CFO)
- Office Department: 1x Office Manager and 1x Office Intern
- Directors Department: 1x Directors Representative
- Creative/Art Department: 2x Art Directors and 1x Editor
- Photography Department: 1x Photographer
- Production Department: 1x Executive Producer, 1x Senior Producer, 1x Production Coordinator, 1x Production Assistant, and 1x Production Assistant Intern (myself)

On my first day, I arrived at the office expecting to meet 13 colleagues. However, I can still remember how surprised I was when I opened the office door and suddenly saw around 30 people working, about half of them sitting around a large table. What I learned later was that *Bonaparte* often employs freelancers who work for a limited time on a project-by-project basis. In this case, my first week coincided with a major project that *Bonaparte* had been working on and preparing for over two months, resulting in the office being occupied by many freelancers dedicated to the project.

5.3. *Main tasks*

During my internship I worked in the production department as a production assistant, as this is the area I would like to work in in the future. Unlike post-production, where the work does not require much human interaction, the production department requires more direct communication and intercourse with people.

In my opinion, it is not really possible to find a universal definition of the exact duties and responsibilities of a Production Assistant (PA). What I have noticed when exchanging experiences with PAs from other companies is that every production company seems to define a little bit for itself how much responsibility the PA is given. However, I believe that this is often project-related because, as I will discuss in more detail later, during my internship as a PA I was given a lot of responsibility for one production and very little responsibility for another.

Another interesting point is that the perception of the PA role also varies from country to country, at least based on my personal experience. When comparing my recent internship with the one I had undertaken in Vienna two years ago, I have found that Austria and Germany have different perspectives and anticipations regarding the duties of a production assistant.

While in Germany most of my work was in the pre-production phase, and my main tasks on set were to ensure that everything was going according to plan, in Austria the PA is needed more on set as a runner. Runners are responsible for a variety of tasks such as supporting the production team, setting up the set and in general ensuring that the entire production runs smoothly. However, it's important to note that this is based on my personal perception and should not be generalized.

At the beginning of my internship, I agreed with the two managing partners on the following tasks that I had to execute during my internship as a production assistant. However, these were very broad and only covered the general tasks of a production assistant from *Bonaparte's* point of view:

- Pre-Production assistance and coordination
- Production assistance and coordination
- Assistance and support on set

As one can easily tell, the emphasis was placed on the pre-production and production phase. In the following, I will give a detailed account of my internship journey, outlining my tasks in chronological order and project by project.

However, I believe it is important to first explain how the process before and after the pitch normally works at *Bonaparte*, as this will allow for a better understanding of the industry and the relevance of my position as a production assistant. It is important to note that the following information is based solely on my personal experience and knowledge gained during my internship and is not necessarily applicable to all film productions in Germany or the industry as a whole.

Usually, *Bonaparte* is approached by advertising agencies and asked to pitch for a specific project. It is important to note that advertising agencies work directly with the client, as they typically develop an entire campaign for the client in addition to the advertising film. In contrast, the production company never has direct contact with the client during the entire production process, neither at the beginning nor at the end, as all communication is handled exclusively by the advertising agency.

Typically, advertising agencies approach three to five film productions at a time. However, I have seen cases where either more than ten productions were approached for a pitch or where the number of competing productions was not disclosed at all.

After the pitch call, *Bonaparte's* in-house director's representative will begin to research the most suitable director for the project based on the pitch material submitted by the advertising agency.

During this process, the directors with whom *Bonaparte* has already worked are first considered. However, if none of them are available or suitable for the new project, the director's representative will start researching and contacting new directors.

Once the right director has been found for the project, it is his or her duty to create a DI.

The DI (short for Director's Interpretation) is a presentation created by the director, which usually has the following structure:

1. Introduction and acknowledgement of the director
2. Introduction to the general mood of the film, including mood images
3. Written shot-by-shot explanation of the film's narrative, including mood images
4. Cast introduction including mood images
5. Location mood images

What I also found interesting was that the DI at *Bonaparte* is in most cases not created by the director himself, but by the in-house art director. The director gives his exposé to the art director, who then creates the entire presentation and looks for the appropriate mood images. Once this creative part is completed, the EP (short for Executive Producer) has to prepare a budget that includes all expected costs for the shoot, ensuring that it does not exceed the established budget set by the advertising agency.

Once *Bonaparte* has completed the DI and the cost estimation, these documents are sent to the advertising agency. If the pitch is lost, *Bonaparte* will immediately start working on another pitch, if one is available. However, if the pitch is won and the production company receives a "Job Go" confirmation, pre-production can officially begin.

The very first project I was allowed to take on was the one mentioned above, which involved so many freelancers. The project was a commercial for the new *Google Pixel 7* smartphone. More precisely, it consisted of nine different commercials, each highlighting one of the smartphone's nine new special features.

Although my tasks were quite simple and not particularly exciting, I was still happy that I was able to work directly on a project during the first week of my internship. Since the team was already formed and *Bonaparte* already employed two freelance PAs for the project, I only had to take on tasks that the PAs could not handle due to stress or time constraints. These were tasks like ordering items needed for the shoot or booking hotels and train connections for the crew. However, I also got to work as a runner on set, which was a really interesting experience.

During the third week of the internship, *Bonaparte* received the exciting news that they had won two pitches. One was for *Mercedes Benz*, a prestigious car brand, and the other for *Eppendorf*, a company specializing in the manufacture of pharmaceutical equipment such as centrifuges.

The *Mercedes Benz* project was more demanding as it involved three shooting days in five different locations, while the *Eppendorf* project was less challenging as it involved only one shooting day in one location. As *Bonaparte* had hired a freelance PA for two months at the time, it became clear relatively quickly which of us would be working on which project. Although my superiors had given us both complete freedom of choice in this respect, and we thus could decide for ourselves who would take on which project, we agreed that I would be responsible for *Eppendorf* and she would take on the *Mercedes Benz* commercial. The reason behind my choice was that I felt safer taking on a smaller project than a larger one, as I had only been at *Bonaparte* for a few weeks at that point and had not yet gained much experience.

The *Eppendorf* project was a B2B advertisement to promote nine new centrifuges that *Eppendorf* had launched and wanted to market to clinics, hospitals, and medical professionals. The project was directed by Niels Thomsen, who specializes mainly in product-specific advertising. Unfortunately, the freelance producer *Bonaparte* had hired for the project was working remotely from Hamburg. As a result, I obviously learned and took away less as her assistant than if I had worked with her in the office every day, which I found very disappointing. My duties in the pre-production phase of this project included the following:

- Researching and requesting crew availability: DOP (short for director of photography), photographer, 1st AD, art director for set construction, gaffer, grip, and motion designer
- Researching and requesting studio availability for the shoot in Hamburg
- Creating and updating the production schedule
- Contacting casting agencies and prepare the contracts of the actors and models involved in the shoot
- Preparing presentations and the PPM-Booklet
- Creating the call sheet for the shoot
- Researching and requesting the catering for the shoot

Bonaparte had an Excel crew list with the contact details of most of the crew they had worked with in the past. For availability requests, I either referred to the crew list or searched for new people on the internet and requested them. At first, I found it difficult to formulate emails when I wanted to request someone because I didn't know how much information they needed about the project or how much information I could trust them with, as I wasn't given a template. However, after a few days I became more confident in writing emails.

Creating the PPM booklet was probably the most time-consuming task I had to complete in the entire pre-production phase. PPM stands for Pre-Production Meeting and is one of the most important meetings in the production process. This meeting usually takes place one to two weeks before the shoot and is attended by the film production company (usually just the EP, producer, director and PA), the advertising agency and the client. At this meeting the film production company will present and explain the DI, the shooting schedule, the cast, the studio, the styling and set design moods, and the post-production plan.

The PPM is one of the few occasions when the production company is in direct contact with the client, as it is their last opportunity to express wishes and changes before the shoot.

Although the creation of the PPM booklet was very time consuming, it was a lot of fun and not too demanding, I was given a presentation template and reference booklets from previous projects.

The shoot took place on the 6th of October at the *Cinegate Studio* in Hamburg. The reason for shooting in Hamburg rather than Berlin was that the client, advertising agency, director and producer were all based in Hamburg and it was therefore easier and cheaper to shoot in Hamburg as we only had to pay for the travel and accommodation for ourselves from the film production. The only people who travelled from Berlin were the EP, who was one of the managing partners, and myself.

On the 5th of October we took the train to Hamburg and went straight to the studio where most of the crew was already expecting us. That day everything was checked and set up so that we could immediately start shooting the next day. My main task was to brief the set designer and the team that was building the set to make sure it looked the way we had agreed during the PPM meeting. Pre-lighting also took place that day, meaning all the lights were set up and discussed with the DOP to see if he was comfortable and could work with them.

I spent the rest of the afternoon in the studio office, going over the final organizational details with the producer and preparing the final documents, such as the call sheet and the shooting order for the following day, before sending them out to the crew. As the shoot was scheduled to start at 8:00am, we had to be in the studio at 7:30am the next day. However, the stylist and make-up artist had an earlier arrival time to ensure they had enough time to prepare the two actors.

As the set had been built the day before and all the equipment such as cameras and monitors had been arranged, we were able to start shooting right away.

The first half of the day was spent filming and photographing the detail shots of the centrifuges, as the client also requested some still images for their website.

The lunch break took place between 1pm and 1.45pm and the food was prepared by the "*Movie Mampf*" catering service.

The *Movie Mampf* team arrived with a small van, which they parked in the parking lot, where they prepared and cooked all the meals. As it was my responsibility to contact several caterers in Hamburg during the pre-production, I was very keen to choose caterers who worked in an environmentally conscious way, which is why we chose *Movie Mampf*. Not only did they serve delicious and healthy food, but all their equipment was reusable and nothing was made of

plastic. Everything they provided was real metal cutlery and ceramic plates, and all the drink bottles were made of glass. Furthermore, they also set up special bins for proper waste disposal. After a quick chat with the chef, I learned that all the food was organic and local, and that they always provided vegan and vegetarian options.

Although I was initially concerned about finding a catering service that was both delicious and environmentally sustainable, I was relieved to have had such a positive experience.

In the afternoon, we shot all the moving images with the actors and centrifuges. The story was very simple: the two actors portrayed two scientists working and operating with the centrifuges. As there was no dialogue throughout the spot, recording sound was not required.

Throughout the shooting day, I was mostly busy standing near the set, checking that all the planned shots had been filmed and that nothing had been forgotten, using the shooting order list we had created as a reference. I also took advantage of quieter moments to start preparing material for the post-production phase. The shoot ended on schedule at 8pm.

The next day we travelled back to Berlin by train, as we needed to get the hard drive containing the footage back to our office as quickly as possible to officially start the post-production phase and the editing process by our in-house editor.

When the executive producer asked me if I would like to coordinate the post-production, I agreed, not knowing what to expect. I later learned that I was offered this position to save money on a freelance post producer, as *Bonaparte* didn't have an in-house post producer at the time and the budget for the project was very tight.

As post-production coordinator, I was responsible for ensuring that both the offline (rough cut) and online (colour grading and sound design) phases went exactly according to plan. However, in this phase it is common for the agency and the client to have one last opportunity to express their opinions and request changes. Therefore, my role was to keep the agency up to date with the latest edits and to give them the opportunity to make changes several times a week. Basically, I was the sole intermediary for all communication between the editor, the agency and the client.

In retrospect, this was probably the most stressful period of my internship for several reasons. Firstly, I was somehow left alone with the huge responsibility of being in charge of the entire post-production process. Since the producer was a freelancer, as mentioned above, she finished working on the project immediately after the shoot and wasn't involved in the post-production

at all. As for the EP, who theoretically should have been in charge of supporting me, he was busy with other pitches and projects that *Bonaparte* was also working on at the time. Obviously, as we worked in the same office, I was always able to go to him if I had questions or was unsure about something, but other than that I didn't get much support from him.

Secondly, the editor at *Bonaparte* was also an intern, just like myself, who was editing an entire commercial on his own for the first time. As a result, he worked slower and less efficiently than an experienced editor would have, which led to frequent missed deadlines and complicated my work even more.

The third factor was that, unfortunately, the agency was very demanding and almost always unhappy with our work, which of course made the process even longer and more difficult.

This project, which I briefly mentioned earlier, was the one where I had an extremely negative experience in terms of working hours. Throughout the post-production phase, it became a routine for me to stay in the office until late at night, often beyond 10pm.

Looking back, however, I can be very proud of myself for successfully managing the project, even though it was completely new to me and I had no previous experience in post-production coordination. I was also very much admired and rewarded by my colleagues for successfully and well handling such a responsibility as an intern. I was often told, sentences like "You've gone from being an intern to a proper post producer in just a few weeks", which I was obviously happy to hear.

Although this made me realize that I certainly don't want to work in post-production in the future, as I prefer to work in pre-production and production, I am grateful to have had this experience as it will certainly be beneficial to my future career.

However, this is one of the points I openly discussed with my supervisors when we had a feedback session a few weeks later. It was important for me to inform them that I was very grateful for the experience and their confidence in me, but that I didn't appreciate their lack of support throughout the entire post-production phase.

Once the project was completed, it became a little calmer in the office until mid-January. Unfortunately, from November to the end of December, *Bonaparte* was faced with the disappointment of losing all the pitches they have entered. However, this setback gave me the

opportunity to focus more on introducing the topic of Green Production within the company, which I will elaborate in a separate chapter.

Right after the Christmas break, we received the exciting news that we had won two pitches, one for *The New York Times* and one for *McDonald's*. I was once again given the opportunity to choose which project, I would prefer to work on as a PA. Despite the prestigious status of *The New York Times* as a client, I ultimately chose to work on the *McDonald's* project. The deciding factor was that *The New York Times* project was a post-production project that didn't require any new footage to be shot, but simply archival footage that was edited into three 60-second films. As I wanted to gain more experience on set and not have to return to coordinating post-production, I felt the *McDonald's* project was the best possible choice. Therefore, I decided to extend my internship for another month to be part of the *McDonald's* shoot and gain at least one more on-set experience.

The project was called "McDonald's Easter Countdown" and it was part of the new *McDonald's* Easter campaign, which among other things was supposed to launch the new *McDonald's* merch collection.

The idea was to shoot with three German influencers who would showcase and pose with the new merch, resulting in both a photoshoot and a video shoot.

The pre-production phase started in mid-January and lasted almost exactly one month. From the *Bonaparte* team, only myself and the in-house senior producer were involved in the project, as the rest of the team was working on the NYT project, which was much bigger and more demanding.

After finding a suitable director together with the director's representative, I began to concentrate on the various pre-production work.

My tasks were in fact exactly the same as on the *Eppendorf* project, only this time I was given a lot more responsibility and was able to learn much more because I was working directly alongside the producer, who was not based in another city as on the *Eppendorf* project. It was only then that I realized what a huge difference it makes to work on a project with your colleagues in the same room, as opposed to when they are not nearby. Not only does one learn a lot more, but the work is also more efficient.

Having spent so much time studying Green Production practices in the weeks before, it was really important for me to use this last chance to try and implement such practices into this

project. Unfortunately, I was only partially able to influence or implement such measures due to a major problem: the shooting did not take place in Germany, but in Romania, in Bucharest. The reason why the producer decided to shoot in Romania is that the rental costs are much cheaper than in Berlin, especially for studio and camera rental. When I asked if it wouldn't be more expensive as we would save on transport and accommodation costs by shooting in Berlin, the producer told me that according to his calculations, it would be more than 50% cheaper to shoot in Bucharest than in Berlin. Especially since it is a studio shoot, it makes no difference to the story which city or country the studio is located in.

When filming in another country, productions usually work with local service productions. These are productions that usually never produce their own projects but are only contacted by other productions when they plan to shoot in their country. The service production then takes care of most of the preparations, such as assembling the crew, renting the equipment and the studio, and organising the catering.

As a result, I had no control over what the service production rented and provided, which made it difficult to me to implement Green Production measures on set. This could have been avoided if the main production company had developed internal Green Production guidelines and regulations, which unfortunately was not the case for *Bonaparte*.

What I was able to implement, however, were measures that we were able to accomplish within our office. For example, throughout the pre-production process we decided to print only when absolutely necessary and to switch to recycled paper when printing was essential. I also took active steps to improve recycling practices in the office by installing new recycling bins for glass and paper, as the previous bins were only for general waste and plastic.

Being in charge of the *Bonaparte* team's travel and accommodation bookings, I have been able to implement some sustainable measures. For example, when booking flights, I directly offset the CO2 emissions of the flights by paying a small additional fee, and when researching accommodation options, I chose the *Radisson Blu Hotel* chain as they follow many different environmental initiatives and have clear internal sustainable measures that each hotel follows.

The senior producer, the director and I arrived in Bucharest on the 20th of February with the shooting day scheduled for the 23rd.

During the three days of preparation, we were busy testing the camera equipment with the director and fitting the influencers, who arrived in Bucharest with the advertising agency two days before the shoot.

The duration of the shoot on the 23rd was planned from 8:00am to 6:00pm, which we managed to keep perfectly. Once again, the shoot went very smoothly and, as with the *Eppendorf* project, it was my job to keep an eye on things and make sure everything went according to plan and schedule on set.

Since I had to return to Lisbon on the following day, a colleague of mine took over the post-production of the project.

5.4. *Evolution of tasks and position in the company*

Overall, my experience at *Bonaparte* has left me very satisfied with the range of tasks and responsibilities I was given. Compared to my previous internship at the advertising film production company in Vienna, where I was mainly involved in typical intern tasks rather than real production-related tasks, I can confidently say that I left the internship with a very broad and comprehensive practical knowledge.

In terms of my personal development, I have seen a gradual increase in the level of responsibility entrusted to me. This development can be attributed to the successful completion of the *Eppendorf* project, which demonstrated my commitment and ability to handle significant responsibilities.

On the one hand, the increase in responsibilities may be partly due to the fact that, as time went by, I gained more knowledge and was able to carry out more tasks independently. In addition, my colleagues and supervisors recognized my capabilities and appreciated my serious and professional approach to work, which led them to entrust me with more responsibilities.

The interpersonal relationships with the team also intensified and progressed with each passing week. I had a very good relationship with my colleagues, which created a very positive and familiar atmosphere in the office on a daily basis, even during the more stressful periods. We constantly supported each other and helped each other as much as we could on busy days.

With each passing month, my deep ambition to pursue a career in this industry became clearer. I became increasingly aware that I definitely have a big passion for the film industry and that I can see a long-term future in it. The evidence was clear: I always enjoyed working, I looked forward to going to the office every day and even on the busiest days, time seemed to fly by. This is exactly what I hope and strive for in my professional future.

5.5. *Possible questions and problems raised*

After completing my internship, I found myself grappling with two key questions: what specific film direction to pursue and what particular position to aim for.

As I reflected on my experience, I realized that a long-term career in the advertisement film industry may not be in line with my personal aspirations. Despite the benefits of always being able to work on new projects and with new teams, which can provide opportunities for networking and a variety of other benefits, I personally don't feel inclined to support the approach of advertisement in my future path.

The main goal of advertising, particularly of advertising films, is to promote consumption and increase sales. It is about persuading, convincing and sometimes even manipulating the audience to consume and buy always more goods. Since I don't want to support this approach, it makes much more sense to me to invest the hard work in something that is either useful or entertaining for the audience, such as films, documentaries, series or TV shows.

Furthermore, I would like to make sure that the films I produce are actively appreciated and valued by the audience, which I don't think is often the case with commercials.

In my opinion, any form of film or video is a true expression of art and creativity. There is a lot of creative work behind every commercial that often goes unnoticed or unappreciated by the audience. There may be a few commercials that become memorable, but rarely do audiences really connect with them.

Perhaps this is because viewers feel disturbed by commercials interrupting their favourite show or film, or because the time during commercial breaks is often used for other things.

Especially now, after my internship, I have realized how much work, creativity, people and money goes into a 20-second spot. That's why in my future career I would like to work on projects where all the work and time invested is at least appreciated and actively followed by the audience, which is perhaps also the reason why I would like to work in an industry other than advertising.

This does not mean that I aim for everyone to enjoy the films I will produce, as I am aware that taste is a subjective thing. However, the mere fact that viewers discuss and critique the films among friends and family, rather than simply ignoring a commercial, would mean a lot to me.

Although I am currently unsure which specific area of the film industry I would like to pursue in the future, I can see myself continuing to work in advertising for another year or two, gaining valuable experience by working on a variety of projects and building relationships with industry professionals. However, I do not see myself staying in advertising for the long term as my ambition is to produce films that have a lasting impact.

5.6. *Green Production x Bonaparte*

When it comes to the topic of Green Production at *Bonaparte*, or rather my efforts to raise awareness on the issue within the company, there is a lot to report.

Before I started working at *Bonaparte*, Green Production had never really been a relevant issue within the company. However, I was aware of this fact before starting my internship, as the managing partners already informed me during the application interview that *Bonaparte* had never actively implemented Green Production measures before. Nevertheless, they showed great interest in the fact that I was going to write my Master's thesis on the subject and told me that they would be very interested in starting to move towards Green Production in the future. They therefore offered me the opportunity to, next to the production assistance tasks foreseen in my internship, also help them transform *Bonaparte* into a more sustainable production company, which I was very happy to accept.

It was only later, however, that I realised how little my colleagues, especially the managing partners, were really committed to this.

One of the main obstacles was the lack of knowledge about the issue, as most of my colleagues had never heard of Green Production before and were completely unaware of the massive environmental damage caused by their daily operations.

I can still remember how, on the first day of my internship, several colleagues asked me what Green Production was, after I had told them that I was going to write my thesis on the subject. Only a few were already familiar with the term, as they have seen that other production companies were starting to label themselves as “green” on their websites.

What no one was aware of, however, was the extent to which film production is environmentally harmful and what the causes leading to this massive ecological footprint are.

During my first few weeks at *Bonaparte*, I dedicated my free time to researching more about Green Production and preparing a presentation for the whole team. The purpose of the

presentation was to introduce and explain the relevance of the topic and start making possible suggestions for its implementation at *Bonaparte*.

However, this meeting has been postponed countless times and finally took place only three months later, just before the Christmas break. There were several factors that contributed to this postponement, including the fact that *Bonaparte* had four projects running in September and October. However, as already mentioned, November and early December were very calm months as we only worked on two pitches, which we ended up not even winning. Despite this, the meeting continued to be postponed until it finally took place in mid-December. It was at this point that I began to realise that the managing partners had no real interest in wanting to become a sustainable production company.

Finally, I managed to arrange two Green Production meetings with the whole team, one in mid-December and the other in late January. During these meetings, I made notes on the arguments put forward by the managing partners and my colleagues in favour of and against the implementation of sustainability measures, which I will present below.

In general, I would like to emphasise that during the two meetings there has always been an underlying interest among my colleagues and the managing partners to transform *Bonaparte* into a sustainable company. It would therefore be incorrect to say that everyone was reluctant or even against the implementation of Green Production measures.

However, although there was a fundamental interest, the degree to which the team was willing to actively introduce major changes was rather limited. Throughout both meetings I had the feeling that the easier a measure was to implement, and the less costs and time it involved, the more willing the team was to implement it. For instance, the managing partners were big supporters of the introduction of some simple measures in the office, such as encouraging the team not to waste too much food, to turn off the heating at night and to eat meat for lunch only once a week.

My counterargument to these suggestions was that although these are all important factors to consider, they do not represent the major environmental problems of *Bonaparte* as a company. Although changing small habits around the office can help improve a company's environmental awareness, they have very little to do with the Green Production trend. As the word itself suggests, Green Production is primarily about making the production of the films a company produces more sustainable. Of course, it is important to have sustainable office routines, but that is not enough. One thing is to be an environmentally conscious company, which can be

any company, be it a bank or a marketing agency, and the other is to become a sustainably conscious film production company.

However, one of the biggest concerns we discussed during the meeting was the fear of costs connected to the implementation of sustainable practices.

With the justification that *Bonaparte* is still a young company and does not generate as much revenue per year as other advertising film production companies, the managing partners refused to pursue this Green Production path on a large scale. Even though I had already found literature and scientific studies proving that it would be more cost-effective in the long term for *Bonaparte* to start adapting Green Production measures, the managing partners were unwilling to take the risk.

However, the only possible scenario for them to consider implementing sustainable measures would be if the client provided an additional budget for it. In other words, they would only be willing to implement such practices if the money to be invested did not have to come from *Bonaparte's* budget but was offered as an extra sustainability-budget by the client.

Moreover, the managing partners explained that, given their responsibility to ensure the company's financial stability, they would never turn down pitches from clients who were not interested in sustainable production or who wanted to shoot in a country other than Germany, as their priority at the moment was to win as many pitches as possible.

In general, comments like "clients don't come to us because we're an NGO, they come to us because we make films" emerged frequently during the entire meeting.

Another suggestion made by the managing partners during the meeting was that *Bonaparte* should start offsetting every single project we would shoot from that moment onwards.

In response to this suggestion, I argued that this would be a form of greenwashing, as we would be acting after the damage had already been done and not in a preventative way. A colleague then suggested that we should call *Bonaparte* a "mindful company" rather than a "sustainable company" to avoid being accused of greenwashing in the future.

Overall, I think the biggest problem was that most of the team had no general awareness or interest in the sustainability topic in general. Some of them were committed to sustainability in their personal lives, but in general I would say that it was a topic that was not perceived as relevant by the majority.

Another factor influencing *Bonaparte's* reluctance to implement Green Production practices was that the majority of my colleagues were not motivated to change the way they had been working for years, leading to a general demotivation to switch to sustainable alternatives. In my opinion, the only way this could have changed was if the rules had been imposed from the decision-makers, leaving employees with no choice but to adapt. However, as this lack of interest was shared by many in the team, but especially amongst the decision-makers, there was not much I could have accomplished as an intern.

Moreover, I believe that in order to make real changes at *Bonaparte*, it was absolutely necessary to hire a professional green consultant with expertise in the field. Although I have done a lot of research on the subject, I believe that a professional green consultant could have made a significant difference in motivating the team and decision-makers to start acting.

In summary, I can proudly say that I was able to implement at least a few changes during my stay at *Bonaparte*, however, not enough to significantly reduce the company's carbon footprint. I managed to implement several sustainable alternatives within the production office, such as the introduction of green electricity instead of regular one and the introduction of new waste separation bins throughout the entire office. Moreover, I was able to convince the producer to implement some Green Production measures on set within my last shoot for *McDonald's* and finally to create a four-page manual for the *Bonaparte* team including the most important points regarding Green Production and a small checklist to follow.

5.7. *Comments and critical reflection*

Overall, I can say that, looking back, I had an unbelievably wonderful and intense time at *Bonaparte*. However, despite the positive experiences, and especially despite the job opportunity that was offered to me at the end of the internship, I still don't think that I would want to go back to *Bonaparte*, as the internship has made me more aware of several different things.

Nevertheless, I would first like to highlight the positive things that I have taken away from this internship.

What struck me the most was that throughout the whole internship I was treated like a full-time employee and not like an intern, both by my colleagues as well as by the managing partners.

From my previous internship experiences, but also from the experiences of some of my colleagues and friends, I know that as an intern one is often seen as an outsider and given tasks that no one else is willing to do. In my case, however, I felt that I wasn't treated like that, even though I had little experience at the time.

Moreover, I have acquired a lot of knowledge and skills in a relatively short period of time, which I will definitely take with me to my next position. Most of this new learnings and knowledge, however, was acquired primarily by myself, which brings me to the negative aspects of the internship.

First and foremost, I was quite disappointed with the onboarding procedure at *Bonaparte*. Apart from the office manager, who gave me some initial guidance on internal procedures regarding my E-Mail account and other technical issues, I did not receive any proper briefing at the beginning of my internship. Essential information such as how to work with the server, how to store important documents, default settings for E-Mails and other similar details were never properly explained to me. This was partly due to a lack of time on behalf of the managing partners, but also due to the absence of an established company policy.

This lack of standardised rules across the company, which can be attribute to the fact that *Bonaparte* is still a young company, resulted in the entire team working in their own preferred way, which created an incredible amount of confusion and unstructured work across the company.

In addition, I generally wasn't very happy with the support I received from the managing partners, for instance during the *Eppendorf* project. Although, in retrospect, I am very grateful for that experience as I learnt a lot from the large amount of responsibility I was given, I still felt that I had no support from the managing partners at *Bonaparte*, which reinforced my perception of the company as being unstructured and chaotic.

To be honest, I often wondered what it would have been like if I had chosen to work for the other advertising film production company I was accepted into for the internship, *EASYdoesit*. Especially since, as I found out later, *EASYdoesit* is currently the only company in Berlin that is an entirely Green Production company. It would have been interesting, not only for me personally, but also for my internship report, to get an insight into their Green Production practices, as I wasn't so lucky with *Bonaparte* in this respect. This brings me to the final negative aspect of the internship.

Although I was aware that *Bonaparte* wasn't already implementing Green Production practices before I started my internship, I have to admit that I expected more support, or at least more interest, from the managing partners and the team as a whole. On the one hand, I am proud of myself for having been able to implement some minor measures within the company. On the other hand, I would have wished to have achieved more during my stay. Nevertheless, this experience has given me an insight into some of the reasons why an advertising film production company might be reluctant to start adapting sustainable measures, which is very relevant to this internship report.

In conclusion, despite the challenges I faced, I am very grateful for the experience and development opportunities that this internship at *Bonaparte* has provided me with, both professionally and personally.

6. Data presentation and discussion

This section aims to answer the central research question and related sub-questions through a careful analysis of the collected literature, the descriptive memory and the insights gained from the expert interviews. The main objective is to fill the existing research gap by identifying similarities and differences between the different sources.

As mentioned above, the interviews were conducted with selected experts from different fields of activity with the aim of gaining as comprehensive an overview as possible.

However, in order to gain a better understanding of the answers and viewpoints expressed in the interviews, it is necessary to provide a brief overview of the interviewees and their professional backgrounds.

As co-founders of one of the first movements to advocate the integration of sustainable advertising production, Julian Katz and Michael Kaliski are the ideal experts to contribute a broader perspective on the issue. With their backgrounds in different production sectors, they allow for a wide range of insights and different perspectives specifically on the topic of Green Production in the advertising film industry.

Michael Kaliski started off running a production and management company in the film and television industry in Los Angeles. It was there that his journey into sustainable production began, with the goal of normalising sustainable and regenerative behaviour in feature films and television programs. It didn't take long, however, for Kaliski to begin considering not only the sustainable impacts within the content of the films but also those that occur behind the camera during the production process. As he began to learn more about Green Production and the major environmental impacts of filmmaking, he quickly realised that many advertising film production companies were reluctant to start implementing sustainable measures. Therefore, Kaliski approached his friend and former colleague, Julian Katz, with whom he decided to start a company that would help and support advertising production companies in their transition to sustainable production – *Green The Bid*.

Julian Katz spent his entire career in advertising agencies before founding *Green The Bid*. Having worked as a production manager at *Facebook/Meta* and at one of the world's most prestigious agencies, *Mother* in New York, Katz gained significant production experience on both the agency and brand side.

With the creation of *Green The Bid*, Katz and Kaliski have brought together their expertise from different sectors to provide a comprehensive overview of all the resources needed for sustainable production and to create a community where best practices can be shared and standardised (M. Kaliski & J. Katz, personal communication, 15 June 2002).

The second interview partner, Dörte Schneider, has already worked as a green consultant for many different advertising production companies all around Europe.

Her extensive experience assisting various production companies in making the transition from an unsustainable to a sustainable company provides a valuable intermediate perspective for this research. After 20 years of working as an assistant director (AD), Schneider found that her personal beliefs were not in line with what she was experiencing on the various productions, which led to her decision to leave her job as an AD.

Schneider then completed the "Green Consultant" course at the *Stuttgart Media University* and became a certified green consultant for film and television in 2020, a relatively new position at the time, of which there were only a few in Germany. She now lives in Portugal, where she supports several advertising production companies on their way to becoming more sustainability conscious (D. Schneider, personal communication, 5 June 2002).

Finally, the Berlin-based production company *EASYdoesit* was chosen as an appealing interview partner to learn about the concrete experiences of an advertising film production company that decided to switch to Green Production a few years ago.

Since 2019, *EASYdoesit* has been incorporating Green Production guidelines into its productions, and since 2021 it has been offsetting all unavoidable CO₂ emissions from the entire production process, which has led the company to win several awards in this field.

The interview took place with Dimitri Hempel, Managing Partner and Executive Producer of *EASYdoesit*, who decided to pursue this path once he started to learn more about sustainable film production. After hiring a freelance green consultant on a short-term basis for a freelance job, Hempel decided to employ her for a longer period of time to examine all the company's parameters and create a Green Production guideline for the team to follow, which led them to become one of the first sustainable advertising film production companies in Germany.

Besides being head of *EASYdoesit*, Dimitri Hempel has been a member of the German Green Advertising Film Producers group, where he is also a board member responsible for sustainability.

One of the first factors identified in the analysis of the existing literature, the experiences from the internships and the conducted interviews as influencing the reluctance to adopt sustainable practices is the lack of awareness among those working in the industry.

However, before focusing on the lack of awareness of individual actors, it is important to take a step back and examine the bigger picture, namely the media coverage of the Green Production trend. Although this can't be generalised, as media coverage of subjects varies from country to country, the literature has shown that the topic of sustainable production in the film industry is generally not among the most covered topics when polluting industries are being discussed. Especially the advertising film industry often seems to be overlooked and not prioritized in this context (Bozak, 2012).

Green consultant Schneider also believes that the drastic environmental impact of film production and its influence on climate change is not given enough attention in the media. She argues that European newspapers tend to focus on other industries, such as cement, transport and electricity, and pay less attention to the environmental impact emerging from the film industry. Although film production is in some ways linked to these highly damaging industries, as it depends on them to work, the film industry should still be treated as a separate business and mentioned in media coverage addressing sustainability-related issues (D. Schneider, personal communication, 5 June 2002).

However, Schneider believes that interest and attention towards the trend of Green Production, particularly in the feature film sector, has increased significantly in recent years, even if the level is still far from where it ideally should be. Referring to the *2023 Cannes Film Festival*, from which she had just returned a few days before the interview, Schneider explains how impressed she was impressed by the number of sustainability side-events to be found at the festival. Being one of the first ever green consultants in the industry, she argues that she has always had an overview of all the companies and movements involved in Green Production, as there were not many. However, this year in Cannes she noticed that there were so many new Green Production companies and initiatives that she had never heard of before, which is evidence that the trend is gaining importance and a lot is happening in this regard (D. Schneider, personal communication, 5 June 2023).

Michael Kaliski agrees that media coverage and interest towards Green Production has increased in recent years, although there are still significant differences between individual countries. Looking at European countries, for example, progress has been much more rapid in Germany and Spain than in France. However, thanks to *Green The Bid*, Green Production has

become a bigger priority, especially in the US, which was one of the first countries to talk about it publicly (M. Kaliski, personal communication, 15 June 2002).

Kaliski goes on to explain that *Green The Bid's* vision and goal is that in a few years, sustainable film production will be so ordinary and commonplace that it won't even need to be labelled or defined as "Green Production" as it will be mandatory to produce sustainably in any case (M. Kaliski, personal communication, 15 June 2023).

Although public awareness of the issue seems to be increased in recent years, research has shown that there are still many professionals in the industry who are either unaware or choose not to pay attention to the environmental damage associated with film production. Various authors have shown that the reluctance to implement sustainable measures in the industry is also due to a lack of awareness among those working in the sector, including directors and producers, who have little or no knowledge of the true environmental costs of filmmaking (Bozak, 2012; Engel & Buchanan, 2009). Although online tools such as CO2 calculators have been developed to give filmmakers an overview of the large amounts of CO2 they produce each day, the issue still doesn't seem to receive the attention it deserves (BAFTA, 2021).

Katz also sees this as a major problem, stating that anyone in the industry who "(...) doesn't acknowledge that the industry is wasteful just hasn't really given it any thought." (J. Katz, personal communication, June 15, 2023). However, he also points out that in our society in general, there is still a large majority of people who do not believe in climate change or are not interested in environmental issues and therefore act accordingly in their private lives. These people are, of course, also to be found in many production companies, which means that they will not be interested in adopting sustainable measures at work if they do not do so in their private lives. Kaliski echoes this sentiment, stating that in his experience, many advertising agencies and brand employees also fail to see the relevance of sustainable development, and that this lack of awareness seems to be widespread across all industries, not just within the film one (M. Kaliski, personal communication, 15 June 2002).

Moreover, Schneiders believes that in addition to the lack of awareness, which is one of the main reasons why Green Production is not yet very widespread, general misinformation about the subject is also a major problem: "If you ask somebody, an average person that works in the industry what sustainability is for them on a film shoot, they will say: Banning plastic bottles! And that's the tiniest part of it. I mean I would ban plastic from as far as possible in my life but it's not the biggest contributor to the footprint." (D. Schneider, personal communication, June

5, 2023). Schneider therefore concludes that, in addition to general awareness raising, education and training of people in the industry is equally necessary (D. Schneider, personal communication, 5 June 2002).

The internship conducted at *Bonaparte* certainly confirms the theory of the lack of awareness and knowledge about Green Production among those working in the field. As can be gathered from the descriptive memory, the topic of Green Production was never really of interest to the *Bonaparte's* staff. While there were some colleagues who had a general idea of what Green Production was, the majority of the team was not only uninterested but also showed little interest in learning about it. This could be related to Katz's view that the majority of people who show no interest in sustainability in the workplace are usually the same people who do not prioritise the issue in their personal lives (J. Katz, personal communication, 15 June 2002). Unfortunately, this was particularly the case for the managing partners, who were not interested in sustainability and did not see it as a priority, which naturally made it more difficult to implement changes in the office. This has revealed that it can be very difficult to achieve changes if the decision to become more sustainable does not come from the top, namely the decision-makers.

According to Hempel, the lack of awareness among those working in the sector is partly due to a lack of media coverage, but also to a lack of interest and support at state and federal level: "In fact, the federal government and politicians are not doing much to ensure that citizens are well informed. Much more should be done in this regard, at all levels. (...) But looking to the future, the climate crisis can only be overcome if everyone pulls together. In my opinion, everyone should face up to the issue and implement sustainable structures in all areas of the economy." (D. Hempel, personal communication, July 28, 2023).

Gutsche (2019) agrees with Hempel in this regard, stating that strong governmental support or regulations could play a crucial role in raising awareness of the issue and motivating production companies to start implementing sustainable measures.

This raises an important question in the Green Production discourse, which is what and to what extent governments are doing in this regard, in particular whether there are specific regulations or fundings that support advertising film production companies to become more sustainable.

As previously stated, however, no literature on European regulations and frameworks in this area could be found during the literature research, especially in the field of advertising film production.

In order to find out whether there are actually no European regulations on sustainable filmmaking, or whether this is simply an aspect that has not yet been covered in the existing literature, the interview partners have been asked about this matter.

Hempel explains that there are some limited government subsidies for Green Production in Germany, although only for feature films and television, and not for the advertising film industry (D. Hempel, personal communication, 28 July 2002).

Schneider also argues that: "In Austria and France there is a green bonus. But it's not for commercials, it's for films. I don't know anyone who gives incentives for commercial production". (D. Schneider, personal communication, 5 June 2002). She goes on to explain that the reason for this is that the advertising film industry, unlike the film and television industry, is a purely private sector and therefore of less interest to governments than the public sector. There are, however, some new indirect Green Production regulations in Europe which, among other things, examine the content of various film formats, including commercials, from a sustainability perspective. Nevertheless, as mentioned above, this is purely content related and therefore cannot be specifically described as a Green Production regulation (D. Schneider, personal communication, 5 June 2002).

Interestingly, the situation is not any different in the US, where government incentives, if there are any, focus solely on television and film production and not on the production of advertising films (M. Kaliski, personal communication, 15 June 2002).

However, Katz believes that this will change in the upcoming years, as he hopes that governments will start to penalise companies that do not operate sustainably or make false claims about their sustainability. In his view, it is likely to be the penalties rather than the incentives from governments that will change the way business operates (J. Katz, personal communication, 15 June 2002).

In summary, all respondents agree that governmental support, whether in the form of regulations or financial assistance, would speed up the process of normalising and spreading Green Production practices in the advertising film industry and even motivate companies to move towards a more sustainable way of working. However, it is interesting to note that the only existing regulations in this area, whether in Europe or the US, either only focus on the content of the films, or only consider television or feature films, thereby excluding commercials entirely.

Finally, Schneider emphasises again that she is very sure that if governments started to financially support advertising film production companies to become more sustainable, things

would start to change, because "(...) it's all about the money in this industry". (D. Schneider, personal communication, 5 June 2002).

As already confirmed in the analysis of the literature review, the financial aspect indeed seems to be an important factor when talking about Green Production, as production companies are concerned of bigger costs connected to the implementation of sustainable measures (Ekosetti, 2019). This is despite the fact that there are several studies that have proven that, in the majority of cases, switching to more sustainable alternatives in the film production process leads to cost savings and would therefore be financially beneficial for a production company (O'Brien, 2014).

However, once again, although there are many studies that demonstrate the cost-effectiveness of implementing Green Production measures, financial support from higher authorities or increasing the accessibility of sustainable technologies would encourage more production companies to start adopting such measures (Gutsche, 2019).

The fear of higher costs was also very present during the *Bonaparte* internship. As mentioned in the descriptive memory, it seemed that the cheaper it was to implement a sustainable measure, the more willing and motivated the decision-makers were to implement it.

In retrospect, it can certainly be said that the biggest obstacle to the implementation of Green Production measures during the internship, apart from the lack of interest and knowledge, were the costs. However, it should be noted that the managing partners have always been honest and open in communicating that they were concerned about the additional costs that *Bonaparte* might face if the company became more sustainable.

According to the two co-founders of *Green The Bid*, the fear of additional costs associated with implementing Green Production practices is the main reason for the advertising industry's reluctance to embrace sustainable practices. However, this only applies until the client is willing to increase the allocated budget to cover sustainable alternatives: "(...) I think anything that the client is saying they're going to pay for, the production is going to find a way to accommodate that. That's just the way that this industry works." (J. Katz, personal communication, June 15, 2023). In other words, Katz believes that production companies will continue to be reluctant to embrace sustainable practices until they are given extra money by the client to pay for these measures. Only then can production companies be assured that the

implementation of sustainable practices will not affect the financial returns they receive from the job.

As the advertising industry typically operates on competitive pitches between different production companies, some of these companies may be unwilling to invest part of their budget in environmentally friendly alternatives. This reluctance stems from the concern that they may become less competitive against other production companies that have not included sustainability measures in their pitches and consequently have more budget available to invest in more qualitative resources (M. Kalsiki, personal communication, 15 June 2023).

Having been involved in a number of productions already, *Green The Bid's* experts were able to determine that the costs associated with a Green Production normally take up only 1% of the respective budget, even though this figure cannot be generalised as it obviously varies from production to production.

In general, however, there are a lot of things that production companies can do to become more sustainable without having to spend any additional money. Kaliski explains that *Green The Bid* has a comprehensive list called "If emergency break glass", which outlines all the possible things an advertising company can do to be more environmentally conscious, without having to spend any money at all. Some of these things include switching disposable plastic bottles on set with reusable water bottles or donating set pieces and clothes after a production (M. Kalsiki, personal communication, 15 June 2023).

Hempel also agrees that there are a variety of possibilities for advertising film production companies to become more sustainable without having to spend any additional money, especially in the production office: "(...) the separation of waste, choosing sustainable energy providers, shooting more locally and work with smaller teams to save on travel costs, which are always one of the biggest drivers of emissions. All of this can then be managed without significant additional costs. So, the big fear is not justified." (D. Hempel, personal communication, July 28, 2023).

Contrary to some authors who claim that there are no additional costs associated with green production, Hempel, like Katz and Kaliski, acknowledges that there are small additional costs for production companies wishing to shoot a commercial in a fully sustainable way. However, he also believes that these will not be more than 1-3% of the total budget, which is in line with *Green The Bid's* calculations. Nevertheless, these costs should be covered as an additional budget from the client and shouldn't be taken from the budget that is given to the production company: "And clients and agencies are of course never enthusiastic about higher expenses.

That's why it's important to bring all parties to the table here, so that in the future we can make it clear to the clients that the additional costs will clearly lie with the client.” (D. Hempel, personal communication, July 28, 2023).

This view was echoed by *Bonaparte's* managing partners, who repeatedly emphasised that they would only consider investing part of their given budget in sustainability measures if the client provided an additional contribution.

Another aspect related to cost concerns is the fact that in order to adequately facilitate Green Production, additional staff would have to be hired to work exclusively in the sustainability department (O'Brien, 2014).

However, as I found out during my internship at *Bonaparte*, many production companies try to avoid this investment by assigning sustainability tasks to employees such as producers or production assistants in addition to their regular tasks, in order to save the expenses for an extra employee whose sole job would be to look after the sustainability aspect. I experienced this myself when the managing partners tried to give me the responsibility of developing sustainability measures and running internal team workshops on Green Production. This was despite the fact that I was working as a production assistant and did not have the knowledge that an expert would have on the subject.

Schneider agrees on this aspect, as she has experienced this situation in various production companies across Europe before. Being a green consultant herself, Schneider highlights the amount of work involved in leading a sustainable production, stating that it is a full-time job and therefore cannot be given as an additional task to producers or production assistants (D. Schneider, personal communication, 5 June 2002).

Furthermore, hiring a green consultant who is a specialist in the field is the most effective way to start implementing Green Production properly. However, Katz also believes that another factor causing companies' reluctance to change is the fact that they don't want to hire an additional employee, which is again related to a cost issue: "I think that's one reason why there's some reluctance to change. Just because people don't want additional responsibilities, people are already trying to do more for less; shorter days, fewer days, lower budgets... To burden them with additional responsibilities is not really fair, so if you have an outside expert come in and that's their only job on the set, then I think you're just going to get a better result". (J. Katz, personal communication, 15 June 2002).

In either case, hiring a green consultant to handle most sustainability issues does not automatically mean that all other team members should stop engaging with the issue. Although the green consultant is seen as the main sustainability advisor, who provides the company with expertise, guidance and strategies on sustainability issues, it is also necessary for all team members to adapt to the new sustainability measures and make changes to their daily routines (MFG Baden-Württemberg, 2018).

However, one of the findings from the interviews that all the experts agreed on was that one of the main reasons for production companies' reluctance is a lack of motivation to change working standards and daily routines.

Apart from the cost factor, motivation to change was certainly the second main reason for *Bonaparte's* reluctance to embrace Green Production measures. Precisely because there was no guidance from the managing partners in this regard, employees were not motivated to implement any changes. During the stay at *Bonaparte*, it also became clear that most employees who have been working in the field for many years now and are used to the same routines and working processes were more difficult to convince to adopt sustainable measures than younger employees. This aspect has been also recognised by Schneider, who states: “We really don't like change. We've been doing it like this for a long time and that's why we're continuing doing it like this. Which is a really stupid explanation. But that's really what I feel (...) And I really think psychology plays a big, big, big role in that. We are afraid of change, and we don't have time to learn new things and then do them the other way.” (D. Schneider, personal communication, June 5, 2023).

However, this appears to be difficult only until one is forced to change working routines, as was the case during the COVID-19 pandemic. When production companies were forced to either not shoot at all or only to shoot locally, it was quite easy for everyone to quickly change working routines and suddenly it was possible to shoot any campaign in the local town or country. This is a perfect example of how there is indeed the possibility of shooting each commercial locally without necessarily having to fly to another country (D. Schneider, personal communication, 5 June 2002).

Besides the fact that the pandemic forced companies to shoot locally and minimise the number of crew members, it is also a perfect example of how clients have started to give production companies extra budgets to provide COVID-19-safe materials and other items such as rapid tests and face masks. Ironically, according to Katz, the costs associated with COVID-19 measures and supplies were much higher than the 1% extra budget required for a Green

Production, often amounting to 10-15% more budget on top of the given budget for the production (J. Katz, personal communication, 15 June 2002). This is the perfect example to show that there is so much potential, at least in financial terms, that could be provided by clients if they really wanted to introduce sustainability measures into their productions.

Katz agrees with this argument: "I think that's part of the reason why the industry is reluctant to change, because they know how to do things a certain way (...) so they don't bother learning how to do things differently. (...) the industry is reluctant to change unless they have to". (J. Katz, personal communication, 15 June 2002). He made a comparison to the time when film was transitioning to HD, and everyone was reluctant until they were forced to make the transition.

Although the co-founders of *Green The Bid* believe that a lack of motivation plays a major role in the reluctance of ad production companies, they have repeatedly emphasised that they see the fear of higher costs as the main overall factor for the reluctance (J. Katz; M. Kaliski, personal communication, 15 June 2002).

Schneider, on the other hand, while acknowledging the financial aspect as an important factor, argues that the main factor that is driving the reluctance is time management. She believes that time is one of the most valuable resources in the advertising film industry, especially as there are often many projects running at the same time: "If we're not budgeting something, we're sending out treatments. If we're not sending out treatments, we're finishing a project. We never have time to stop and think. (D. Schneider, personal communication, 5 June 2002). Schneider continues by stating that the transition from a non-sustainable to a sustainable company is very time-consuming as it requires time to develop a sustainability strategy and, most importantly, to train and inform all employees about it. Therefore, in an environment that is constantly under time pressure, production companies tend to be rather reluctant to start implementing Green Production measures, as this would take up a lot of time that they either do not have or could spend on something else (D. Schneider, personal communication, 5 June 2002).

The time factor is also very frequently mentioned in the existing literature on this topic. Gündüz Özdemirci (2016) also agrees with Schneider stating that time pressure, which is very prominent in advertising production, is often the factor that prevents producers from looking for more sustainable and less polluting alternatives. As mentioned above, if every production company had a green consultant, producers would not waste time looking for sustainable alternatives as the green consultant could take over this area of responsibility. In terms of time, Corbett & Turco (2006) and DeFilippi & Arthur (1998) also highlight the constant change in

the team, as this is a sector that works extensively with freelancers. Consequently, with each new project, and therefore each new team, time should be spent informing and training all new team members on the sustainability policies imposed by the production company. This project-based nature makes it difficult for production companies to take the time to invest seriously in Green Production, unless, as mentioned above, there is a green consultant to take on this task (Loy, 2020).

Once again, lack of time is another factor that came to the surface during the *Bonaparte* internship. The best example of this is the fact that it took several months before the first Green Production meeting was actually scheduled. As mentioned in the descriptive memory section, the first Green Production meeting, which I hosted, was scheduled for October but did not take place until three months later, just before the Christmas break. The reasons I was given for this constant delay were that September and October were very busy months, with several productions going on at the same time, and that the whole Green Production issue was not yet relevant at the time anyway. However, even though we had hardly won any pitches in November and December and were therefore not particularly busy, the meeting did not take place until the end of December.

In retrospect, in this particular case, the production company did not find the time to deal with the issue, partly because we had very busy months, but also because the issue was not given enough priority.

However, as mentioned above, when the meeting finally took place, the managing partners' main conclusion was that they wanted to offset every single project *Bonaparte* would work on from now on. Although I had not yet researched the ethics of offsetting at the time, I was already well aware that it would be a form of greenwashing for *Bonaparte* to offset projects without even attempting to avoid emissions in the first place.

This assumption was then confirmed by the current literature, as research has shown that many companies often claim to be carbon neutral simply because they have donated a small amount of money to a charity after the completion of a project (Dhanda & Hartman, 2011; Vaughan, 2019).

As Ekosetti (2019) notes, offsetting should be seen as an additional measure alongside other Green Production measures, rather than as the ultimate solution, as *Bonaparte* attempted to do. Both Schneider and the co-founders of *Green The Bid* see this as a major problem and agree that it is a form of greenwashing: 'It's total greenwashing, it couldn't be greener'. (D. Schneider,

personal communication, 5 June 2002). Schneider points out that many companies she has worked with have travelled to the other end of the world with large crews, staying in five-star hotels, yet have banned plastic bottles on set and donated a very small amount to an organisation just to claim to be carbon neutral. She goes on to draw a comparison with *Netflix*, which claimed to be carbon neutral in 2022, but the only thing they have actually done was offsetting (D. Schneider, personal communication, 5 June 2023).

In this regard, Kaliski suggests that rather than claiming to be carbon neutral, which is usually a false claim, advertising companies should claim that they are taking responsibility for their part (M. Kaliski, personal communication, 15 June 20/23).

Furthermore, although there are many different carbon calculators on the market that can be very helpful in roughly quantifying how much carbon emissions have been generated by a particular project or production (Mulrow et al., 2019; Greater London Authority, 2009; BAFTA, 2021), these calculators are still very broad and inaccurate. As Katz notes, although a company can find many good carbon calculators online, to date there is no one that can perfectly measure the true impact of a production, as they all have their gaps (J. Katz, personal communication, 15 June 2023).

Although there is no perfect method of calculation, Schneider still believes that calculating the footprint of each production is worthwhile as it allows concrete figures to be presented to the public. This is particularly important in the transport sector, where it is not possible to visualise the tonnes of emissions generated, as is the case with plastic bottles on the set, for example. Schneider explains that if people see a lot of plastic bottles on a set, it gives everyone the feeling that it is an unsustainable production, even more so than if they see many cars parked in front of the studio. And that's because when one travels by car, he doesn't automatically get a sense of how environmentally damaging that journey was, unlike plastic bottles, where it can be concretely seen. For this reason, it is extremely important to quantify the emissions caused by transport, as all interviewees agreed that this is the most environmentally damaging factor in the entire production process (D. Schneider, personal communication, 5 June 2002).

As studies have already shown, transport, which includes the movement of crew, actors, service providers and equipment, is the largest source of emissions during the entire production of a film, whether it is a feature film or a commercial, as it accounts for approximately 51% of all other carbon emissions generated by the film production process (Greater London Authority, 2009; Sustainable Production Alliance, 2021; British Film Institute, 2020). Although some more sustainable alternatives have come onto the market in recent years, such as electric or

plug-in hybrid vehicles, this figure is still the highest in terms of emissions (Portugal Film Commission, 2021).

Schneider explains that, according to calculations she has made for various production companies, travel and transport account for half, sometimes even $\frac{3}{4}$ or more of the emissions of the entire shoot. The problem, however, lies with the advertising film industry itself, especially as it has become part of the job to travel around the world with large crews and stay in luxury hotels: "(...) what's attractive to them is the other part: it's the travel, it's the hip hotel, it's the hip restaurant, it's the lifestyle that comes with it. And that's why it's so hard to tackle, because everybody thinks it's cool. I mean, I'm just pointing at myself, as an AD I got to shoot (...) everywhere and it was amazing, but it's a very selfish point of view to say you should do that. (D. Schneider, personal communication, 5 June 2002).

She then suggests that there is a simple solution to this, which is to stop travelling in such large teams and shoot more locally, as was easily done during the pandemic. This goes back to the point Katz made earlier, that unless people are forced to do something, they will not do it. In addition, Schneider believes that people are often selfish and don't want to give up the travelling lifestyle that comes with working in advertising film production, as they personally enjoy it.

Yet the biggest problem in terms of transport is undoubtedly air travel, according to Katz: "(...) the air travel is always going to be the biggest part of this. So it doesn't matter how many water bottles you have on set, it doesn't matter how well this is being managed on set if you fly 10 people to that to across the world for this production that's going to completely undo any good that you've done." (J.Katz, personal communication, June 15, 2023).

A good example of Katz's point is the *McDonald's* commercial I worked on with *Bonaparte* in February. Firstly, the commercial was shot in a studio in Romania, which could have easily been shot in Berlin as it was a regular studio set. Secondly, it meant that 15 people - including *Bonaparte's* crew, the influencers we shot with and their respective managers, the advertising agency and the client - flew all the way from Germany to Bucharest for a one-day shoot. The reason for shooting in Romania, I was later told, was that studio and equipment rental was much cheaper than in Germany. In fact, the final cost overview showed that the entire shoot in Bucharest was much cheaper than if we had shot it in Berlin. This was despite all the travel costs that *Bonaparte* would have avoided by shooting in Berlin.

As I was not allowed to carry out a carbon calculation during the internship due to a lack of interest from the managing partners, I unfortunately do not have precise data on the company's emissions. However, it is very likely that transport accounts for the majority of *Bonaparte's*

emissions. Simply because we have always preferred to fly rather than take the train or car, even when travelling from Berlin to cities like Stuttgart or Düsseldorf, which are only a few hours away from Berlin. Also, whenever we needed to get around Berlin, we always chose to take a taxi when we could have walked or used public transport.

While all respondents identified factors such as catering, paper use and waste as major challenges for Green Production, they all recognised that reducing transportation would eliminate the biggest proportion of emissions within the production process.

However, although not as environmentally damaging as transport, paper consumption must be considered an equally important factor as it also contributes significantly to the overall environmental impact of advertising film production.

Interestingly, Felder et al (2008) point out that paper consumption and printing is still a major problem in film production today, even though digitalisation has advanced so much in recent years. Scripts, schedules and shot lists are still printed, even though every crew member on set is equipped with a laptop and has easy access to information and documents (Felder et al, 2008). This continues to happen despite the fact that several studies have shown that implementing a software solution that allows the entire team to access all relevant documents could not only reduce paper consumption on set enormously, but also lead to large financial savings in the long term (Heidsiek, 2020; O'Brien, 2014).

This habit of printing unnecessary documents was also present during the *Bonaparte* internship. On almost every set, it was the Production Assistant's job to print out all the relevant documents, often around 200 pages, and distribute them to each member of the crew. This whole process should be eliminated for a number of reasons. Firstly, it has a massive impact on the environment, as research and studies have shown. Secondly, it is often not even necessary, as no one actually looks through the documents carefully, making the whole process useless. Thirdly, it takes up a lot of the Production Assistant's time, which could be spent on other tasks. Finally, there is a simple alternative that makes it even easier, as everyone on set has a computer or tablet at all times.

7. Conclusion

The conducted research, consisting of an in-depth analysis of the existing literature, expert interviews and experience and knowledge gained during the undertaken internship, allowed to address the research question and related sub-questions, as well as to make a first attempt to bridge the existing research gap.

Part of this report aimed to determine the extent to which the production of films, especially advertising films, have a negative impact on the environment and to identify the specific factors responsible for this harm. Overall, it can be said that film production in general has a large environmental footprint and is a very emission-intensive and resource-consuming industry. Of course, the extent of the environmental impact varies from film to film and depends on various factors such as the type of film, the scale, the length and especially the location where the film is shot. However, there is enough scientific evidence and research suggesting that every film production impacts the environment significantly. In this context, the analysis has also shown that although each filmmaking phase entails its own environmental impact, the production phase is by far the most resource-intensive and therefore the most environmentally damaging of the three phases.

While there are certain effective Green Production measures that can be applied in the production office to make the pre- and post-production phases less resource-intensive and more sustainable, the measures implemented during the production process, are able to deliver the greatest environmental benefits. These measures apply in particular to transport, which is clearly the main source of emissions being generated throughout the production phase. Despite there being a number of ways to improve the environmental impact of this factor - for example, by replacing air travel with rail or road transport and using electric and hybrid vehicles - transport still remains the most environmentally damaging component of the entire filmmaking process.

In this regard, while there is still a lack of research specifically examining the footprint of the advertising film industry, it can be assumed that transport certainly accounts for the largest part of its overall environmental impact. Looking to the future and based on the results of the analysis, advertising film productions could start shooting only within the country they are based, in order to be able to drastically minimise their overall footprint of the industry. In general, however, a significant reduction in the number of passengers travelling to a shoot alone

would lead to a significant reduction in the overall emissions, even if the shoot is located abroad.

Furthermore, the main objective of this internship report was to determine the extent to which advertising production companies are reluctant to implement sustainable practices and whether there are external factors influencing this reluctance.

Overall, the analysis has indicated that there is indeed a persistent reluctance to the adoption and implementation of Green Production practices among various advertising film production companies. However, this reluctance can not only be found among production companies but also among agencies and clients as well.

The results of this research have confirmed that the factors identified in the literature as being responsible for the reluctance in the feature film industry are, collectively, also responsible for the reluctance in the advertising film industry.

Although there are differing opinions in the literature and among the experts as to what the significant factor contributing to this reluctance is, all agree that the root of the reluctance is certainly to be found in the lack of media coverage and support from governmental and federal authorities.

While the lack of media coverage on Green Production led to a lack of knowledge and misinformation about the issue among industry workers, the current lack of government support is delaying the spread of the trend as a standard for the future. Interestingly, these aspects seem to be lacking not only in Europe but also in the United States, suggesting that the issue has not yet reached the necessary level of relevance worldwide, even in Los Angeles, where Green Production is most advanced.

In addition, it is also interesting to note that while some governments do have some limited subsidies for Green Production, these are focused exclusively on the feature film and television industry, while the advertising film industry is completely neglected in this regard.

Looking ahead, it may be important for governments to start paying more attention to Green Production in general, but to focus at least as much on the advertising film industry as on the film and television industry. Whether in the form of regulations or financial subsidies, governmental support would speed up the process of normalising Green Production and motivate more companies to move towards more environmentally friendly working standards.

Particularly, providing financial subsidies would be beneficial to encourage the spread of Green Production measures, as the research has identified that the fear of additional costs associated with sustainable film production may be the central factor influencing the industry's reluctance. Even if the implementation might initially take up 1-3% of the respective budget which can be a deterrent for the majority of advertising production companies, all authors and interviewed experts suggest that Green Production can be more cost efficient in the long run.

However, the analysis has shown that this reluctance could be overcome if clients began to increase the allocated budgets or provided additional funds specifically for Green Production measures. This would encourage production companies to incorporate sustainable alternatives into their productions by removing both cost and time constraints. In fact, an additional budget would allow a production company to hire a project-based green consultant to advise exclusively on the issue, rather than assigning sustainability tasks to an intern or production assistant.

Although most clients in the US, thanks to the work of *Green The Bid*, are starting to provide production companies with an additional budget for sustainability measures, this appears not to be the case in Europe. Future research should therefore focus on ways to make this practice a standard practice among European clients, as this process alone would be able to tackle the three main factors currently holding back the advertising film industry namely costs, time and motivation.

The final objective of this study was to determine to what extent the perception and interest towards the topic of Green Production has changed over the last years, both within the industry but also on a societal and governmental level.

What has certainly been established during the research is that interest and awareness towards the Green Production trend has gradually increased in recent years, especially in the television and feature film sector, which have made major progress on a social and political level. Nevertheless, it needs to be noted that even though the overall amount of production companies implementing sustainability measures is growing, the rate of progress still varies from country to country.

However, there is a clear need for further extensive research into the advertising film industry. On the one hand, more research should be conducted on the industry itself, as although it shares many similarities with other film sectors, it still differs in many other ways and processes. On the other hand, much more research should be done on the environmental footprint of the advertising film industry and on Green Production measures specifically for this sector.

In conclusion, the work experience at *Bonaparte* was highly relevant to this research, despite having experienced both positive and negative aspects during the internship. Given that the main objective of this internship report was to investigate the reluctance of advertising film production companies, the internship at *Bonaparte* provided the perfect opportunity to explore this issue. If the internship had been carried out, for instance, at *EASYdoesit*, a company that already recognises and implements Green Production measures, this report would not have yielded the same results.

Especially, the stark contrast between the dismissive attitude towards Green Production I experienced in my internship and the insights from expert interviews with sustainability advocates, allowed me to look at both sides of the issue.

Finally, the most interesting finding is that all of the factors identified in this report as influencing the reluctance of advertising production companies to implement Green Production measures are the very same factors that are responsible for *Bonaparte's* reluctance, namely fear of cost, time management and a general lack of motivation. This is clear evidence that the results of this research can be verified in practice.

8. *Bibliography*

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9. Annexes

Transcription Interview 1:

Ilaria Rizzo with Dörte Schneider – Freelance certified green consultant

05.06.2023, Zoom Call

00:00:00-00:01:51

Ilaria Rizzo:

“I would firstly like to tell you a little background about me and my thesis. So, I'm writing the thesis about green production in the advertising film industry. I already worked in the film production companies before, at “Das Rund” in Vienna and “Bonaparte” in Berlin (...) both as a production assistant. Das Rund does a lot for green production, so that's how I got this passion for this topic already within my internship. Through my research I found out that there's not so much about green production in that advertising film industry. There's a lot about green production of feature films or movies but not so much research about the advertisement industry, so that's why I wanted to go more in this direction during my research. But yes, first of all would you like to present yourself, talk a bit about your background about your profession?”

00:01:51- 00:09:43

Dörte Schneider:

“Thank you for reaching out I'm my name is Dörte and I used to work as an AD for the last 20 years and then, (...) well not exactly 20 years actually, for 20 years before the last three years (Laughs) (...) I moved to Portugal in the late 90s (unintelligible) Once I was here I started working with as an AD and then one of the directors I worked with on his first feature film he then took me on with him into his production company which was only focusing on commercials. So, I have a long history with commercials as well and I think it was precisely because of working in commercials that I quit working as an AD because I found it at some point, I found it hard to align my personal beliefs and convictions with what I was facing on every single production and my conclusion was to quit. Because what I what I saw was like (...) O I'm helping a big brand which already has a lot of money to sell more stuff nobody needs, to people who do not actually have money to afford this stuff and besides everything else we are depleting the planet not only through how wastefully we produce but also through waking up this thirst for more

for materials. And I thought OK I want to be part of that equation and I quit and then there was a moment in my life and so OK what am I going to do? I was trying out several stuff because I had moved away from Lisbon, I think it had all to do with each other. I moved away, I moved to this village, now I live by the beach. I started doing beach clean-ups and I thought maybe I can somehow do beach clean-ups with school kids etcetera and make that my business model. I did do quite a few beaches clean ups to kids, but it doesn't pay any bill it's just extremely satisfying on personal level. So, I thought OK, that's not it, I have to try a few other things. And then at some point when I was trying to become a woodwork, a friend of mine who runs, or used to run a production company in in Lisbon, called me and he asked me if I could imagine to sit with them for two weeks in their production office just looking at their production processes and trying to turn them more sustainable. And said yes, let's do it! It happened to be March 2020 when we agreed to meet in April but then everything... you know what happened and then everything stopped. But I found out, I really bumped into it by occasion, but there is a course in Stuttgart, at the Stuttgart Media University, it's called "Green Consultant Course". I looked into that, and it looked extremely promising, and I reached out to them, and they replied really quickly and then in September 2020 I took that course and became a certified green consultant for Film and TV. But that is in a new role which really is very recent, I mean you do have an Austria and you have it in Germany but this job description as it is. And there are two people I think in Switzerland who have this training, or passed this training but in this depth and with this focus the training doesn't exist anywhere else. And these people are not sought for in in any other film industry at this massive level as it is in Germany due to their new funding restrictions or conditioning of the funding with the green motion label that they have. But that's Germany and my focus has always been Portugal, so I came back here and I said OK (unintelligible) Here people are really not primarily thinking here about this, they were thinking about how to make a film with such little money (unintelligible) We got quite some requests actually from service productions, because Portugal is a very liked place for a lot of TV commercials to come shoot, because it's super hip at the moment and now that everybody can travel again it is quite the destination. And I've been called several times but when they called me and asked for sustainability services, what they actually seemed to mean is somebody on set to separate the waste. It ends up being that here and that's quite frustrating because I mean, that would be an eco-assistant. I'm a green consultant I could do so much more if they let me. And as I have

this past with the TV commercials, I really took an interest in what's happening internationally, and I found three initiatives which I find – or four actually - which I find very fascinating. One of them is the “Purpose disruptors” in the UK, which are doing incredible stuff and they have this really cool, Advertised Emissions statistics, which it's like whoa. Because it doesn't only focus on green production it focuses on exactly that appetite that create people and how much that increases the footprint actually of the citizens. Those numbers are insane, this is like I know eye opener. Because there it goes into the content part, because I mean in green production, we can only do that much but to me it's almost greenwashing. Because OK we produce this shoot super green or at least we offset all the flights from LA and Paris to Lisbon and our five-star hotel stay, BUT we separated our garbage. To me it's a bit of greenwashing to say that it was a sustainable shoot, but then we are selling cars or whatever. So yeah, the “Purpose disruptors”, to me they are incredible people. And “Creatives for climate”, which seems to become really the massive platform where everybody's going now. And also “AdGreen”, I find it super inspiring. And also “Green the Bid” who operate actually in the US but either way they operate internationally. So, when I see all of these, I think OK there's hope.”

00:09:43-00:10:29

BREAK - Change of room because of not working Wi-Fi.

00:10:29-00:11:12

Ilaria Rizzo:

“OK, I would like to go through a few more specific questions. Feel free to answer them however you prefer. Even though we are going to go more specific into this point later, I would quickly like to know from you what do you think are the factors or key factors that contribute to the film industry being so damaging? I researched a lot, and there are different answers to this, but do you think there are two or three top things or even one, where you would say OK this is actually the biggest problem, or this is causing most emissions?”

00:11:12- 00:12:44

Dörte Schneider:

“Transport. Travel and transport. Yes, answered (laughs) Whatever budget you look at, it's always travel and transfer. In feature films for instance, whatever the budget its half - roughly half. But these ones that I've calculated the footprint for, who shot in Portugal it was 3/4 or even more. And we could bring that down, particularly in our industry, the TV commercial industry, by just shooting how we shot during the pandemic. But the problem I think with commercials is that the whole thing, the whole cercle around... It's like you the thing you shoot is this much, what's attractive for them is the other part is the travel, is the hip hotel, is the hip restaurant, it's the lifestyle that that comes with it. And that's why it's so difficult to tackle because everybody thinks it's cool. I mean I'm just pointing at myself, as an AD I got to shoot in obviously Portugal, in Spain, in Romania, in India, in Morocco, in England like they took me just every everywhere and it was amazing but it's a very egoistic point of view to say to do that.”

00:12:44- 00:13:29

Ilaria Rizzo:

“For sure! I mean you work as a green consultant here in Lisbon which, as you said before, is one of the biggest service production countries, because of the weather and so on (...) So would you say is the solution for this? Not shooting in a different country rather than yours?”

00:13:29- 00:13:47

Dörte Schneider:

“Yeah, I mean maybe they don't have to go. Maybe they can hire a local crew and assist remotely via streaming. As all of us did in 2020-2021. It works and then you don't get the hip lifestyle.”

00:13:47- 00:14:24

Ilaria Rizzo:

“Of course, yes. Would you say that - I mean we're focusing on advertisement films right now - but would you say that there is a difference obviously in the scope of the film? I mean it's clear that a feature film which has a lot of more shooting days will have a bigger CO2 impact in the end. But in general, would you say that maybe there

is a sector or a genre of films that is more polluting than others or would you say it's doesn't have to do at all with the genre of the film?"

00:14:24-00:14:58

Dörte Schneider:

"It does have to do with the genre. If you look at the reports from Albert, where they get their annual average form, it differs quite a lot. I mean News is like the smallest, and the biggest is really drama, continued drama I think, no drama but not being continued. But of course there are exceptions, I mean you can you can shoot a drama in your apartment in two rooms with one actor, but that's an exception."

00:14:58- 00:15:44

Ilaria Rizzo

"Yeah sure. When I was researching, I found, or I had the impression that the media is talking a lot more about other industries, and I never really heard or knew about the film industry because I think it's not treated as much in the media. So, I think people working in the industry often are unaware but also the public doesn't know about this. Do you do you agree with this?"

00:15:44-00:16:38

Dörte Schneider:

"Absolutely. Yeah, absolutely agree. And even within the film industry there has been an effort of banning plastic bottles from the shoots for example. So now if you ask somebody, an average person that works in the industry what sustainability is for them on a film shoot, they will say banning plastic bottles. And that's the tiniest part of it. I mean I would ban plastic from as far as possible in my life but it's not the biggest contributor to the footprint. So there really is a lot of awareness raising necessary and training and upskilling people et cetera. And that's exactly this lack of knowledge which I think is slowing down the process."

00:16:38- 00:17:17

Ilaria Rizzo:

"And why do you think it is like this? Why is the media focusing on other industries?"

I mean I saw a report - I think it was from UCLA from 2006 – and they said that in their study film production is only second behind all refining in the LA area, in terms of emissions.”

00:17:17-00:18:30

Dörte Schneider:

“Yes, I mean it's yes, I mean in that in that scale, I don't think you get it in Europe, in such big scale. I think maybe Bollywood is similar in that sense. But doesn't get much talked about because it's none of the areas which get attention through the European Green Deal for example. You only have a few sectors which are like the cement industry, transports et cetera. There is no film industry in it, but within our productions we touch with all the sectors, so yeah in a way we are we are connected to all of them. But I really don't know why it doesn't get much attention. What I see is it's getting more and more attention. Just now in Cannes at the Film Festival there was so many side events about sustainability, where it was really a topic. And now at the Cannes advertising festival there will be again quite a few events. So, I think it is getting more attention, but still I don't know”

00:18:30 – 00:18:39

Ilaria Rizzo:

“You just answered my second question, which would have been if you have the feeling that the attention towards it is growing”.

00:18:39-00:19:00

Dörte Schneider:

“Yeah absolutely. I mean since I started in the beginning, I was able to know more or less everything that was going on in this field. And now there's so much more going on that I'm not quite able to follow everything, which I think is great, because it means there's a lot going on.

00:19:00- 00:21:00

Ilaria Rizzo:

“And according to your previous experience, also working with different production companies (...) So basically what I forgot to say in the beginning is that the main question of my thesis is to find out why there are still so many production companies that are not doing this. What are the reasons for them to avoid this?

And I found three big reasons though my research: First, the lack of knowledge (...) The second point is costs (...) and the third point is time management. I would like to know if you agree on this or if you have other points, key points where you say these are the reason why it's slowing down.”

00:21:00- 00:21:08

Dörte Schneider:

“These three are totally agree. I would just put it the other way around. I would say time first...”

00:21:08- 00:21:10

Ilaria Rizzo:

“Really? Even before costs?”

00:21:10-00:21:51

Dörte Schneider:

“Yes absolutely. Especially in the advertising, because in advertising usually costs is not so much an issue. Because usually there's a lot of money available. But it really is the time. And time on several levels. Time for you to set up a strategy, time to actually speak to people, because you have to get their attention. Because you cannot just say OK we switch to green now, if people don't know how it works. Because you need to tell people what that means, you need to put some upskilling onto everybody, because otherwise it's just one person trying to make it green.”

00:21:51-00:24:03

Ilaria Rizzo:

“Yeah, as an example I did my internship from September to February and I told my bosses that I'm during my internship, because of my thesis and I will write about green production, I would like to bring them into this sphere, and they were like yeah sure it's an area we always wanted to go and blah blah. And then I started already in September

to propose a meeting every week and then in the end I did this meeting the first week of January because it was the only week where we had no projects incoming, and it didn't even bring nothing. So, I I'm sure time is a big factor you're right (...) And also - maybe it's relating to time- but I realized that we always worked with freelancers, we had our main employees, but normally everyone else was freelance. Apart from the producer and the EP and some production assistants. And according to my experience, at least in Berlin, it is frequent that you normally work with freelancers. So, my next question would be, how do you inform new freelancers before every shoot about the measures and practices they need to follow? And also, when shooting in other countries and working with service productions, you often don't have control about the lights that are used in the studio, or whatever. So, what to you recommend in these cases to production companies?"

00:24:03- 00:25:11

Dörte Schneider:

"To your previous question: I think there's a fourth thing which is human psychology, because we just don't like change. We really don't like change. Like we've been doing it like this for a long time and that's why we're doing it like this. Which is a really stupid explanation. But that's really what I feel. We only change when we are obliged to change, as we could see again with the pandemic. Because suddenly we couldn't shoot, so we had to make up some plan to be able to shoot, because that's how we make our money. And I really think psychology plays a big, big, big role in that. We are afraid of change, and we don't have time to learn new things and then do them the other way. Because we never stop, I see ourselves especially in commercials, we are always in this hamster wheel, we jump from project to project but we're always like running it and most of the time against time, so I think that's also a big part. But that plays into that time thing again. But I really think that the fear of change is still a part. And now I forgot your question (laughs)."

00:25:11- 00:25:27

Ilaria Rizzo

"(...) So, what do you do in these cases..."

00:25:27-00:28:01

Dörte Schneider:

“ I haven't developed the golden recipe for that, but the big the big difference I've noticed is there was one production where they really wanted to do it right from the start and that was not the service production it was a local production. They gave me the chance because I said I want to do this. And it was a brand who was relaunching one of their products, is a super sustainable blah blah blah. There was also a bit greenwashing involved but at least they were trying to make it look really cool. So that was perfect because then you could appeal to their facility and say yeah, it's great what are you doing. And then they said OK I think we should have a one hour online with everybody from agency client side and all the heads of department and whoever from the crew would like to participate. I give a short presentation. And they wanted to know why do we need green shooting and how and what. This in one hour is really tough. But it really worked because afterwards the few people from the team called the production manager saying, I really enjoyed the speech and presentation. I'm usually not vegetarian but I'm going toward vegetarian food because she convinced me. So, it clearly has to do with getting the message through, because what I'm also seeing at some at some big production houses is that they have like a green mammal on their website, or they have a green pork or whatever it's looks amazing but then nobody's there to check and to ensure this that these things are being done. And you're saying it, the freelancers will jump from production-to-production house they have no idea and if nobody tells them they will just not know. And it should be I think part of when production houses hire technicians for their next film or project, they say OK this is what boil our priorities are please make sure you're familiarized with it. So, and then the consultant should jump in and speak to everyone and then have either a kick off meeting or you have emails to everyone plus phone calls with them with the head offs etcetera.”

00:28:01-00:28:16

Ilaria Rizzo

“And you would do this as well with service production companies, when you would shoot in another country? So that you send them a protocol and you're like these are our standards please...”

00:28:16-00:30:06

Dörte Schneider

“It has happened to me already from the other side, being on the field here and then there was for example a French client who had a 7 pager of how they want the production to be run. Or that there was a German production which had the same. And then it would be my role here to ensure that these things are being done properly. For example, the ones with the 7 pages, I don't know if they themselves ever read what was written on there because they didn't do it. And that's why I think OK this is ***** yes yes of course and there's a lot of ***** out there (...) And that's what I see a lot. Because it's really easy, quite easy to write guidelines. But you have to make sure that the people you work with are aware of that and that that includes clients and agency, and it includes the director. If they have one page saying OK, we only want to see three outfit suggestions per character, then the director must be made aware of it and it's not me as green consultant who has to talk to the director, it should be the producer. And there's a lot of non-existing communication and it's frustrating. I think communication really is a key element here, to get the message through and communication is not to stand somewhere and hold up a sign saying something, it's also being capable to listen and decipher the messages.”

00:30:06- 00:30:42

Ilaria Rizzo:

“And what about costs in your experience? Because this is also one of the things that I realized everyone is afraid of. They say things like oh, it's so much more expensive if we change to this and change to that. With plastic bottles for instance or with LED lights but I found studies that prove that it can mean more costs in the beginning, but it can lead to savings. Is this true in your experience?”

00:30:42- 00:33:06

Dörte Schneider:

“Yeah absolutely. I think there's a massive prejudice to the word costs and there's a lot the idea that it is more expensive. But I think we have to change how we do this because usually we get like - Speaking of clothes again- we get like 20 orange T-shirts for them to pick one. It's not only changed from fast fashion to more sustainable labels, it's not only substitute, but also looking at the system for a bit and trying to change even like produce. Because I think we're just way too wasteful in our approach and the time factor

here really plays a role, because if you have enough time to plan properly you can avoid this type of last-minute reaction where you can only rush to some fast fashion shop and buy twenty of those. So, I think it's all got to do with each other. Off course lights etc, that is a creative decision and the director of photography and the light designer like to play safe and that's only legitimate, but I think if you have a proper light concept, you can - it doesn't necessarily have to be more expensive. But the thing with light, especially like with HMI you could with one lamp you could use that for several different purposes because you could just dim and open them wider and get more focused and so on.

You cannot do that with LED lamps, so for every single situation you need a different lamp. That's where it gets more and more expensive but if you again if you have time to plan properly and sit down and do your homework it doesn't really necessarily become more expensive. But also, for example the fleet, because if the way we've run this is like there are people who don't like to be in the car with other people so that means suddenly you have like 6 vans for 6 passengers. If you stop being stupid, we can put these six people in say two vans for example.”

00:33:06- 00:33:52

Ilaria Rizzo:

“This goes back to the thing that you said before that they don't want to change their habits. Also like on sets, what I noticed is that they always print everything. I mean it's so nice to have the shooting list and everything printed and its better than an iPad, I understand this. Lately I helped as a PA at a shoot it was insane, they wanted to like print the whole PPM booklet for whatever reason and storyboard and shooting board for the entire team. We were like 30 people, and he was like such a big piece also for like people that didn't even need it that were only runners for instance.”

00:33:52- 00:34:48

Dörte Schneider:

“It's stupid, it's really stupid. What we normally do in such cases is that we print that out the shooting schedule and the board an put that on the cardboard close to the client stands and close to wherever the team is. So, somebody can always be there with the market and everything else you have on your phone. It's ink, it's paper, its electricity, like just be smart and that's what the consultant is there for. Like OK we have a lot of

resources, do we need all these, how, what, if we instead of doing it like they're doing like this. And then it becomes cost effective”

00:34:48-00:35:31

Ilaria Rizzo:

“And what is in your opinion (...) if let's say I'm an advertisement production company and I want to start going in the green direction or green production direction, What would you say is the first step? Is it 100% necessary to take a green consultant on board do you think it's manageable to do it without? This obviously depends on the scope of the and the size of the company. And if there is no need for a green consultant, what would you say would be the first things a company should start doing?”

00:35:31-00:36:04

Dörte Schneider:

“I think it helps to have an external person, because that person only has this one task while everybody else in production company has at least 2-3 to 10 tasks at once. And that would be one on top and that's exactly what happened to my friends. They wanted to turn things more greener in their production company and they just didn't have the time to even do the research. So, if you really want to do this, I think it's worth the euros to spend on the person who just dedicates to that.”

00:36:04-00:36:23

Ilaria Rizzo

” And do you think it would be smart to have a consultant like project wise, like for a short period of time or do you think it's necessary to have like as a person that is working in the company like the whole year?”

00:36:23- 00:37:40

Dörte Schneider:

“ I think I think there's two things, one is to turn around the whole production house in itself because there's so much you can do in your office and actually within the philosophy of the company and that those are find much more convincing than the ones who just project wise are great OK we have these shoot and this needs to be green, but then in house they're not green. That doesn't convince me, so I think if you get that

person once and then maybe after certain amount of time the person comes back and checks and like OK let's have a look...And also not this not being something from the outside but like go there and have a participative workshop and brainstorming with everyone who works there and even the freelancers who work there most to get their input as well. "A" because they might have some insights you'll never get and "B" because that makes them feel that they're part of the change and then they will also react more responsibly because OK this is something we decided as the people who work here this is something we believe and we built this I think this is much more successful than having somebody write you something that looks nice on your website."

00:37:40 – 00:39:11

Break because Zoom link expired.

00:39:11-00:39:36

Ilaria Rizzo:

"I mean you kind of already answered indirectly this question, but which of the three phases between pre-production, production and post-production would you say is most polluting? I would now guess you say production because of the travel but could you rank them?"

00:39:36-00:39:48

Dörte Schneider:

"It is definitely production, but that's why the consultant has to start in preproduction to shape this."

00:39:48-00:40:13

Ilaria Rizzo:

"Ok and would you say that the main thing that would contribute to the majority of emission savings would be taking a look at transport and finding sustainable alternative? So would you say is like the one big thing?"

00:40:13- 00:40:40

Dörte Schneider:

“Yes definitely, yes. Because then it’s so different, I mean you get commercials which are shot in many different places, and you have a lot of material input as well like wardrobe and props and set built etcetera. But that really differs from script to script because sometimes you just have this beautiful woman on top of a cliff, and you don't have much material, almost nothing.”

00:40:40- 00:41:27

Ilaria Rizzo

“But what I was thinking ,I don't know maybe you can tell me more about this: I thought maybe it would also help if there would be a help from the government or maybe from a European level which could be either financially or I don't know anything or that the country makes yeah makes maybe the green alternatives more affordable and so makes it easier for production companies... I was trying to look to look for European frameworks and regulations in this regard but I didn't find nothing.”

00:41:27- 00:42:24

Dörte Schneider:

“In Austria and France, they give a green bonus but that's not for commercials, it’s for film. I don't know anybody who incentivizes commercial production. Everything I know is for example in France in the Paris region they have this Eco-Bonus up to €125,000 but for films, no commercials. Because commercials it's really so hard to regulate, because it is fully private sector. The only thing they have to be careful with now because of the recent European laws is greenwashing and all the green claims. But that's content wise that's not production wise.”

00:42:24-00:42:26

Ilaria Rizzo:

“But if there were some, do you think this would make a difference?”

00:42:26-00:42:30

Dörte Schneider:

“Of course, it’s all about the money, yeah”

00:42:30 – 00:42:47

Ilaria Rizzo:

“Yeah, I mean I saw there are some awards, from the Environmental Media Association, they do this Green Seal Award...”

00:42:47-00:43:25

Dörte Schneider:

“Or in Germany you have the Giraffe Award for green production, it’s now in its second year. I don't know what's going to happen at the Cannes festival for commercial films. Oh no, yeah yeah yeah, last year they had it. I think if you wanted to submit your film, there was something with the green production. And then there were some people who were complaining about this. But I don't know how they are checking if you did this.”

00:43:25-00:44:32

Ilaria Rizzo:

“But another thing that I realized from my experience at my internship was that during the first meeting I held about green production with my team, my boss said “OK perfect then we just start with offsetting and then for the next production you as a PA will be responsible to do the calculations afterwards with the calculator and then offset this. And then once we started this, we can then one day all do a workshop as a team or hire a green consultant.” And from my research I found that there are so many companies, that are offsetting, offsetting, offsetting and then claim the commercial was shot in an environmentally friendly way just because they donated 200 euros in the end of the shoot. Did you have this experience as well and do you think this can be called greenwashing?”

00:44:32- 00:47:31

Dörte Schneider:

“It’s total Green Washing, like it couldn't be more green washing than that. I had this on two jobs: one was for a German brand, a renewable energy brand, which is part of a not so renewable energy consortium. And they came here, and they wanted this to be a sustainable shoot. So, they were actually quite open to all types of advice, but it was 11 or 12 of them traveling and the first thing they told me, and they were super proud of it yeah, we've already offset our flights. And for me this is the last option also because of

all the all the things we've discovered recently (...) And I mean Netflix becoming carbon neutral until 2022 was through what? Through credits. But that's also not another regulated market, the voluntary and the money you pay is just ridiculous and for them obviously it's easy to pay the offsetting because it's way too cheap, it doesn't hurt them at all, they already have a line in the budget. They say, “yeah we were so” and “yeah then we didn't have plastic bottles and we offer them flights” it's ***** But I mean, what I think and what I see is people are becoming more and more aware of this type of behaviour. And I hate the word, but consumers also starting to ask the brands that they like to be a bit more responsible about it. I think it really needs a lot of of levers, not only pure poor consumers because everything is already on their shoulders somehow (...) and that's why I think it's so important to spread the knowledge within the industry, so that people really know what it means and for that the calculation of footprints is essential to have these numbers to show to people. I also think that's one of the reasons why people when they think about a sustainable set they think about plastic bottles, because that's what you see. You never see these tons and tons and tons in emissions. I mean even if you look at the fleet of, I don't know how many minivans, it doesn't, it even looks great right? Like all these black vans, it doesn't look ***** is a pile of plastic bottles and that's why we have to calculate and show them those cakes of yeah, all these 75% is your travel and transport. You have to visualize, because we all are visual people right and then if start visualizing the impact maybe that changes something.”

00:47:31-00:47:59

Ilaria Rizzo:

“And one last question: So overall, what would you say are the main reasons why Green Production in not a trend yet and there still are so many advertisings film production companies that are not doing this? Maybe in 2-3 points, where you say OK, these are the main reasons.”

00:47:59-00:49:30

Dörte Schneider:

“I think it's a bit tricky because as a production house you are dependent on your client and if you mainly work with the certain type of client, asking certain questions might

get you out of their pool. And that means suddenly you don't have anybody to work for. So, people might feel threatened. I think that's one of them.

Then it's again it's time, because people (...) Like, if we're not budgeting something, we're selling our treatments. If we're not sending out treatments, we're wrapping up a project. We never have the time to stop and think. Yeah, I think it's a mix of these two. And again, that psychology thing about change. Because what I see is like a lot of people, when they are in webinars for instance they are like "I want to do something, I want to do something" But then they start running again, in their daily raise and then keep on postponing it. There is a production house from Lisbon and the owner has called me, I don't know maybe 10 times over the last two years saying, "let's have lunch next week because I really want to do this" and then it just never happens. Because we just we never take time to stop.

00:49:30-00:53:50

Break / Not relevant information

00:53:50-00:54:06

Ilaria Rizzo:

"So, thank you so so much. It was super interesting, really. I was super interested in everything you told me, and it is going to be really helpful also for my thesis. And I don't know if you are interested but I could send it to you once its finished. Thank you so much. Bye, bye!"

00:54:06- 00:54:10

Dörte Schneider:

"I would love to read it. Thank you, bye!"

Transcription Interview 2:

Ilaria Rizzo with Michael Kaliski and Julian Katz – Co-founders of *Green The Bid*

15.06.2023, Zoom Call

00:00:00-00:03:30

Ilaria Rizzo:

“Hello again, thank you so much for your time, as I said before. I have a few questions for you guys. You can decide who prefers to answer to each question. I didn't directly divide them into one of you two. But as an introduction maybe it's interesting for you to know what I am doing and why I am doing this interview. So, I am currently writing my Master's Thesis for my Masters' degree in Journalism studies here in Lisbon. However, I already know that I will want to go in the film sector once I'm finished (...) I already used to work in two advertising film production companies in Germany and Austria, I don't know if you are familiar with them. One in Vienna is called "Das Rund" and the other one in Berlin is called Bonaparte. And through my first internship at Das Rund, since they were one of the first ones in Austria to start this whole green production thing in 2020 and it was also the first time, I found out about this and I realized how damaging the production of films is, no matter which kind of film. And I also found interesting that I never heard about it you know, the media often talks about industries that are bad for the environment, but they never mentioned the film industry. I then undertook my internship in Berlin at Bonaparte, and based on this internship I am writing my thesis right now. There I had a completely different view, because they didn't want to do this green production thing at all. They pretended like they wanted to. But I found it interesting to listen to their reasons why they are against applying such measures. SO, my goal of the thesis is to find out why so many production companies, specifically in Europe but also in general, do not want to implement sustainable alternatives, what are the reasons for them for not doing this and what can be done to motivate more production companies to implement such measures. Overall, I found that I couldn't find literature about Europe, I could find a lot about the US, specifically LA, I guess because that's the place where the most films are being shot and therefore the most pollution is happening. But there is a research gap in Europe, still. So that's a bit the background of my thesis, but to start maybe you could both talk about yourself and tell me about your profession and what led you in your past to go into this direction. And then I would like to start talking about Green the Bid.”

00:03:30-00:05:57

Michael Kaliski:

“I can start. So, I come from film and television production. I had a production and management company in the film and television industry. So, managing writers, directors, actors and producing films and tv shows. But they were all focused on humanitarian environmental issues. And then I started a new company 13 years ago to normalize sustainable and regenerative behavior and products on screen in mainstream movies and TV shows. So to actually get the message out through the things that people are already watching and then we added right when we started sustainability, you know for actual production. And primarily in the advertising industry. The advertising industry, you know understood it before the film industry did and accepted it. But it was still the exception to the rule, you know, and it was rare for the first ten years of my business. And then I just realized in all my conversations with producers and my you know people I knew at agencies; I knew a lot of producers and a few people at agencies and very few people at brands at that time. And the production companies were afraid to put it in their budgets, which answers your question a little bit because they were afraid that their bid would be less competitive with other, you know producers who were not putting sustainability in their bit. Because it costs something to do it you know, it doesn't magically happen. And the agencies weren't really thinking about it that much and the brands were focused, their sustainability efforts were focused on supply chain and operations and not really marketing, because it feels like a small piece. But there's chiefs, I know a lot of chief and sustainability officers at brands and they were like “oh I didn't even think about that” and then we showed them and then they get excited about it. And so yeah so you know, Julian was one of the first people that I talked about this with, about greening the bid, cause we have done a couple of commercials together and I think that was your first time working on green commercials, right Julian?”

00:05:57-00:06:10

Julian Katz:

“Yeah, pretty much yeah and that was only maybe five to six years ago yeah (...)

00:06:10-00:07:09

Michael Kaliski:

“And then you know we realized that we had to breakdown the silos of these conversations that we're having with production companies, agencies and brands and have them all commit together, so that production companies weren't afraid to put, you know this in their line and in fact they're encouraged to always put it in the line or in their budgets. And then agencies are to advocate for it to the clients to the brands but also assure production companies that this is not coming out of something else in their budget, that is on top of their budget. And then the brands commitment is to pay for a reasonable amount. So that's an in a nutshell what Green The Bid is. And then we developed Green the Bid to just provide all these resources, and community and a place to share best practices and move the whole industry, the global industry to, you know standardized sustainable practices.”

00:07:09-00:14:14

Julian Katz:

“You jumped ahead here (laughs) to describe Green The Bid. I will just introduce myself: I have spent my whole career until the last few years as an advertising agency producer. Mostly during TV commercials and some content and some other things. And when I met Michael I was a head of production at an agency in New York, with an LA office that's responsible for us aswell, called Mother. But I worked at TWA and many other agencies in my career. And when I met Michael when I was at Mother I experienced - I had heard about sustainable production but I hadn't really seen it. And at the time the main thing people talked about, kind of the symbol for this on set was plastic water bottles, because we just you know go through pallets and pallets of them. And so I was aware of this issue and I was aware that you know some productions were starting to have refillable water stations and that was such a novelty but then when I met with Michael I realized it is so much more complex than that. And it's about the sheer amount of net new materials that are coming in, the construction that happens that and then you know often just huge builds for like one or two days of shooting and then that all just gets taken down and turn into the garbage, the amount of food waste and the impact that it has, I wasn't really aware that you know that the harm that it meant (...) But I didn't really think about the way that you know our food waste was contributing to that as well. Also just like the fact that you can, that there's widespread misinformation, that you can't safely donate leftover food, that there's some kind of

liability involved, but that turns out not to be true, at least in the United States, that's completely protected by federal law, if you she donate in good faith not you know not having any reason and believe that the food is spoiled. So Michael opened up my eyes to this whole other world and also just all of the donations, not just wardrobe which was kind of the standard thing I think to donate used wardrobe but also props and set pieces and just anything you can. So it's really going in with the reduction mindset. And you know minimizing the amount of waste and distributing those materials as best you can and really like diverting all, but the very minimum amounts from landfill. But the last four years I've actually been on the brand side first at Facebook slash Meta, where I was helping to manage all that extra licenses and set all the policies and process for them to produce work for Meta. And a big part of that was all of these social impact initiatives, diversity and inclusion, equity on camera, behind camera, in terms of the talent that we were hiring. Like economic opportunity and also sustainability, and I was very happy to see that when I first got to Facebook at the time that ,they were already committed to putting the necessary costs into managing sustainability on set. That was 2019 so there and I think there was a relatively new policy but that actually predated Green The Bid's launch which was in 2020. So that was that was exciting to see and also as I learned that being on the brand side, as the buyer you have all of the power in that equation. So when we start first talking about Green The Bid, we found it was very important to acknowledge that there is a cost to doing this properly: It's time and resources. So you know there's gonna be at least some someone spending some amount of time on this whether it's a sustainability consultancy like Michael, like doing all of the prep work and really and also managing it on set. And then there's materials like renting different bins to put different materials in and and working with different ,you know resources in order to disperse those materials afterwards. And some of these costs get amortized out in the production, you know like having a refillable water bottle station is not more expensive than having pallets of plastic water bottles, it's just a different use of those funds. But anyway when we first got together, at Green The Bid, we decided we can't put the burden, the cost burden on the production companies or the agencies, because the clients for the last - forever basically- but for the last 30 years especially, have just been shipping away at their cost and well first of all they're creating more content than they ever used to, there's many more channels that they have to fill but also they've just been fit become more and more cost bottom line oriented. And that they expect the same, you know, they expected agencies and production to deliver the

same quality and you know the same standard. So we found it was very important to making a basic tenet of Green The Bid, that the brand is going to be responsible for that cost. If you know anyone in that production ecosystem is going to be responsible, it has to be the brand. And you know what we found is that there's certain brands like Meta, that that have taken that pledge to do that and that's what we ask from the brand. So like Meta, Ford, Airbnb, you know we got MasterCard now, like we've got some big brands that have like publicly taken that pledge by joining our community. And then there's other big brands, that haven't committed and publicly they're not members of Green The Bid. But we know that they're doing it and we know that they're asking their agencies and their production partners to do it. So this conversation has really changed in the last five or six years since Michael and I were first talking about it. I mean he's been doing this for you know over a decade but its still kind of a novelty and I think the conversation has shifted from a novelty to kind of an expected conversation and that was really the point of Green The Bid, was to elevate this conversation to the forefront.”

00:14:14-00:15:21

Ilaria Rizzo:

“I have two questions just to jump in and this: I mean I was supposed to ask them later but we're already talking about it, so I might ask them now. First of all two things; you said previously that the process should start by the client. I would like to know (...) I mean you just named a lot of big brands that obviously have the budget to afford more costs that might come with sustainability practices. But what do you think should small companies that maybe don't have this budget do in this case? Or let me phrase this better: Do you think it's necessary that the thought of doing a green production needs to come from the client or do you think a production company could still try making a green production even though no support and financial support is given by the client?”

00:15:21-00:16:23

Julian Katz:

“I mean, like I said like the basic tenet of Green The Bid is that we have to get the industry to agree that the big brand is going to be responsible for any cost. We look at this as a vital crew department just like any other, just like catering or safety or gripping electrical like it should just become a standard. Like they're going to pay for everything else they should pay for this. Also, we audited all of the major consultancies when we

first got started because one of the main things we were asked by clients and especially by cost consultants and cost control was: help us understand what this should cost, like let us know what to look for and let it so we just know whether it's the right amount or not. So we basically audited the industry and figured out that it actually works out in general for like a properly budgeted production it works out to about 1% of the production costs on top of that you know when they would have spent. So it's not a huge expense.”

00:16:23-00:17:42

Michael Kaliski:

“That’s of course on average. If it's like a million dollar production, it's going to be less than 1% probably. But if it's a \$200,000 production it might be more than 1% you know. But it's around that much. But there's a lot of things, you know just to feed off what Julian was saying, there's a lot of things in production company can do if they're not given that budget because some brands might be small or might not believe in it you know, or something happens where there's not additional money released. There's tons of things they can do, and we have on the Green The Bid like a thing “if it if emergency brake glass” it's where it's just like five things they can do that cost them nothing. So you know, like not doing single use plastic water bottles doesn't cost production company less to tell everybody bring their reusable water bottles and provided water stations, you know. Donating the set pieces, that takes labor time, but might save in construction dumping costs you know. So there's a lot of things that production company can still do. So the production I mean still should still be gearing towards a sustainable production in those parameters and be ready to also expand when the budgets available to (...)

00:17:42- 00:19:49

Julian Katz:

“Yeah there's a lot of best practices that they can follow. We've published a complete sustainable production guide, which is basically start to finish all of the considerations and everything, all the steps that one must take in order to manage this responsibly on set. It's basically what a consultant does from start to finish. And we publish that for a few reasons :one of them was because some production companies had asked just teach us how to do, it we don't want to have to rely on outside help, that those are more

production companies that are gonna really care about this and are going to like dedicate the time and resources to training their people to to handle it themselves and they might still get some extra the client for the I because it does still take people's time. And the way that production bits work is it's completely quantified out by like day labor hours. So it makes sense, and there are some expendables and some rentals and equipment, you know. That is needed. But this teaches them how to do it themselves and also that's for smaller production: So a smaller production just it's for any case where you cannot or do not work with a consultancy with a with an outside expert. And we encourage our community, the production members of our community, to a just do their like (...) if it's not budgeted then to do your best. I mean the one thing we say is if it is budgeted what you owe the brand is really thorough reporting on the back end of it because they paid for it so you have to quantify what the impact reductions were. And we tell our members if they don't pay for it or if they don't pay enough for it you do not owe them that reporting. That's one way that we can encourage brands to cover those responsible costs because the data is important to them and it's it will become more important to them with more legislation like we're starting to see in Europe.”

00:19:49-00:20:38

Ilaria Rizzo:

“But like talking specifically about costs: you both just mentioned that it obviously depends on the size and scope of the production. But I found a lot of research proving that in a lot of cases it can be also cost efficient or can be more cost efficient in the long term to switch to sustainable productions. However, I still have the feeling that this is the reason why so many production companies are reluctant to start implementing such measures. I would like to know from your experience: is it really cost effective in the long term; is it really a big cost in the beginning and do you think it's really one of the main reasons that pulls companies behind when considering implementing green measures?”

00:20:38-00:22:54

Julian Katz:

“We don't want to get clients to expect this to be a cost savings measure. We want to get them used to having to pay for this, I think that there are certain efficiencies. I mean the cost might get offset, like I think there is there is a hard cost to doing it properly,

but yeah and the end of the day that that might end up getting offset by the reduction in labor to do all that is like union crews like destroying themselves and hauling them off to the dumps and paying for the dumping fees. That might offset the entire cost of managing sustainability on set, but that's a little unpredictable, it's harder to quantify it. So right now we know there is a cost to managing it and you don't want the industry to start looking at this as a cost savings measure. But I think what you'll start to see is that right now there's a little bit of a premium to be paid for specialized equipment so like if you're going to go take this to the extreme, you're looking at off grid trailers, and you know renewable energy sources for your power generators and such and electric trucking. These things right now are still kind of niche and there's not that much of it out there that they're starting to be more of it and you're starting to see more of it in certain production hubs but in a lot of places it just doesn't exist or there's you know one resource when there's hundreds of traditional fossil fueled resources. I think as just like with electric cars as the industry shifts and that starts to become more mainstream that will drive the cost down because it'll be more prevalent and I think when that starts to happen it'll start to really it'll start to minimize the any cost differences and it'll probably start to become more affordable because you're not also paying for fuel on top of that.”

00:22:54- 00:25:43

Michael Kaliski:

“You know, the labor involved in properly planning and then throughout the report, that that's pretty much a constant, there's not like a savings over time you know maybe production companies will get better at doing it themselves eventually, but you know our view is that this should be seen as a department and that it should be paid for and the people should be paid properly to do the work and it should just be assumed that people in production should just work more and for free do it which is some thought that some folks have. But you know like Julian mentioned sort of the big upfront cost might be acquiring this you know next level niche equipment, but there are savings in that even in that. So for example an electric generator you're going to have less you're going to have less fuel costs you're going to have less but you know you don't have to have as large of a base camp because the generators can be closer because they're silent you don't have as much stoppage you know with the you know we you know for sound. This isn't a financial consideration but it's a health that the crew consideration which is

the fumes from fuel is not as healthy. So there's a lot of factors involved in all these things the same thing with electric trucks you know you're running electric truck you might be paying 20% more but you're not paying for gasoline you might be paying for electricity, but that's usually less. So there are some savings. There's also things that sometimes are lumped into the sustainability budget if you will, but these things should go in the other lines. For example you're getting compost and recycling dumpsters echoes and the location budget usually, that should go in location budget. But a lot of times they put all the dumpsters in the sustainability budget and they go "oh the budget was you know \$1000 because of these you know skips" as the Brits called dumpster says US people call. So then there is catering, compostable catering items that catering should provide and should be in the catering budget. Sometimes the consultants will bring the proper truly combustible things because a lot of times there's a lack of education in the catering world about what's compostable what's not. So sometimes if a production company is going wild this budget is X you can look at pieces of that that should be another budgets in a minute. There's more in that 1% that Julian mentioned if you if you properly parse those pieces out to the right departments."

00:25:43-00:26:00

Ilaria Rizzo:

"And besides costs, do you think there are other reasons why there's still a lot of production companies that don't want to implement sustainable measures?"

00:26:00-00:28:51

Julian Katz:

"I mean the costs is the main thing, I think anything that the client is saying they're gonna pay for, the production is going to find a way to accommodate that. That's just the way that this industry works. I think the one thing I will say is : the industry is reluctant to change, unless they have to. One example that we often point to is during COVID the industry changed immediately to like pivoted to these very secure you know as safe as possible you know protocols that that had never been in place before. And it went originally from just you know minimizing the crews and everyone's supervising remotely where where possible to and using drop kits and just you know everyone kind of like really like finding ways to get a lot done with less bodies on set. It pivoted almost immediately to, within six months of the start of the of the real you know of all

the lockdowns, it pivoted to all right we're going to get back together we're going to have fairly full-sized crews but we're going to have risk code access and we're going to be managing you know through contact tracing within the crew and we're going to be isolating you know anyone who's traveling is going to be like in a hotel for a week before this you know whatever. And all of that was not necessary and no one had done that you know six months prior and then that became the industry standard. And clients used to paying a lot for that like that that that COVID management was way more than 1% of the production could be 10 to 15% so I mean I saw it \$200,000 being spent on COVID safety on the on big shoots. And that was the Wild West like no one had any idea what that should cost, but people were afraid not to you know people are afraid to work any other way. So what we see this as first of all it's much easier to quantify what it is we we know what it should cost we have all of these you know valid partners that can help you do it properly. And so basically we're we're trying to we're trying to help force the industry into changing in this way as well. But I will say that and like I said at the beginning, I just want to restate like this industry is very hesitant, reluctant to change it's kind of like we all have we bring these these crews together each department is a kind of a craft like that that that is the expert at that and that part of the production and they don't want anyone to tell them how to do their job. So I think it's kind of like this is the way it's always been, well you know maybe it's time to change (laughs).”

00:28:51-00:30:08

Michael Kaliski:

“Most crews are supportive of it, or they're professionals about it. Aat least they're like okay profession wants this or the agency or client wants this we're going to do it. Because it you know it's a great job being production is for most people that paid really well and it's a great job most like most enjoy their work. Once in a while you get some old school persons like this is the way we do it, I'm not composting you know that's really rare. Our vision is that that in a few years we won't talk about sustainable production, it'll just be production you know. If you think about it like safety, you know like if you had a stunt on a commercial you would go like “oh wow we had this great stunt last week and it was a totally safe shoot because we had a professional stuntman and we had a big thing you know soft place for him to land and we had ropes and everything it was really safe it was amazing” you wouldn't, of course you wouldn't talk

about it. So I think in a few years we won't talk about whether it's going to be sustainable or not it's going to be and we're just going to be reaching then hopefully in a few years for the next level which is going to be about like making the sets out of reclaimed materials which right now is a little much for us to ask productions.”

00:30:08- 00:30:30

Ilaria Rizzo:

“But do you feel like the interests towards sustainability is growing? Like in comparison to a few years ago, do you like feel that? I mean in the US I guess more, also because more is being produced? In Europe for instance I know a lot of production companies that still aren't sustainable and only a few that do Green Production”

00:30:30-00:30:58

Michael Kaliski:

“Yeah different regions are are coming on board like like Germany and Spain are both stepping up quite a bit. France is a little behind, UK's a little head and the US is coming along and in part because Green The Bid has been very successful in getting the word out you know. nitially mostly in North America but now quite a bit in in Europe and around the world (...)”

00:30:58-00:33:40

Interruption because Michael Kaliski had to spontaneously leave the Call for a while.

00:33:40-00:33:57

Ilaria Rizzo:

“Because now we talked about costs, I would like to talk about the lack of motivation to change, the lack of knowledge among people working in the industry and the problem with time management in regards to implementing Green Production. What is your opinion on this?”

00:33:57-00:38:22

Julian Katz:

I think the knowledge piece, I think that's part of the reason the industry is reluctant to change, is because they know how to do things a certain way and that's the way and

they're and they are allowed to continue to do things that way so they don't bother to learn how to do things differently. I mean I think it's certain technology gets adopted I mean I remember, you know in my career the shift from shooting on film to shooting on HD you know video or you know it used to be tape and now it's data. I remember that and it was the industry was a little reluctant to embrace that change until the the whole you know like basically they were forced to and I mean. So I think they are slow to take on change. And I mean anyone who doesn't anyone who doesn't acknowledge that the industry is wasteful just hasn't really given it any thought and those are probably also people who don't know why they should bother you know recycling or or or changing you know by turning the lights off at home. Like there there's certain things just like people just it's just not something that is top of mind for everyone and that's OK. And I think you know when it comes to this issue we we do feel like it's if someone's paying for it so it's asking for it, then the crew's gonna do it, so that that's the only thing that really matters. And in terms of the actual knowledge of how to manage this onset and how to minimize the waste and the and the emissions as much as possible you can leave that to an outside expert like Michael or you know any number of consultancies that we've identified all around the world. Or you can you know educate yourself about it but either way if the clients ask for it you have to do it. So that's the main thing and I think that it's it's just it's it, again it comes down to it kind of comes down to money and and who's paying for it. And I would think that with I know we're talking about the advertising industry but I think that when it comes to film and television and you know entertainment you're talking about the studios, you're talking about whoever 's funding the project. Michael mentioned that film and TV was behind advertising when he first started; I think now film and TV is the head of advertising. I think the nature of especially, well really like a major production whether it's a big film or episodic TV serie,s like they're going to be camped out in one big studio environment for a lot of their time. It's a lot easier to manage that on set if it's like everyone's coming in you know regular hours, five days a week to the same place, it's like an office you can manage it in the office really easily. I mean there are certain things like you know, you got the truck drivers that are running, the generators are just used to having their car but their trucks turned on all day so they can have air conditioning and music or whatever like that's that's one of those things we have to just convince them it's actually important that you not that you don't idle all day on set, that's you're burning fuel at a rate. Zou know the part of that is just confronting them with data, and part of that is just

having someone managing that onset and just like negotiating with them to not do that. So that's just completely unnecessary waste, it is actually pretty easy to remedy it's not like you have to replace that with anything you just have to turn your truck off. There's certain there's certain other things like meals, like caterers just think that they need to provide red meat at every meal like that's not necessary. like you you like so then there's then those are like further down the line kind of you know waste and emissions and carbon footprint that that you can start to mitigate by having, providing vegetarian options by reducing red meat. Zou could have a five day shoot without any red meat, you could have chicken and fish other days you could have an entirely vegetarian day like just get creative with it unless someone's telling you you can't like the caterers can can just start doing that.”

00:38:22-00:38:28

Ilaria Rizzo:

„What do you think is the most um polluting sector during the whole production process?

00:38:28-00:39:46

Julian Katz:

“Transportation, transportation. The best data that we've seen is just on the production that it's actually being managed and the data that does exist for, which are probably the ones with the lowest you know carbon impacts and the lowest amount of emissions and the lowest amount of waste, because they've actually been managed. But it totally varies if you're building a set, there's going to be a different amount of you know of waste going to land, I mean it's just like there are differences. But transportation is always the number one, so you know any production that requires any air travel : the air travel is always going be the biggest part of this. So it doesn't matter how many water bottles you have on set, it doesn't matter how well this is being managed on set if you fly 10 people to that to across the world for this production that's going to completely undo any good that you've done.”

00:39:46-00:39:53

Ilaria Rizzo:

“So you think the solution to this would be not to fly a whole crew?”

00:39:53-00:40:24

Julian Katz:

“Less travel. Less travel, higher more locally, don't travel at all. Like do the production locally if you can, do it you know you're starting to see these volumes stages where the whole back trucks like digital like I like the way they produce Amanda Laurie and you're starting to see some commercials being shot that way as well. There's an additional footprint there's electricity and all of that data being stored in the cloud, like there there's other ways that that gets offset but if no one's traveling that's that's going to be a positive.”

00:40:24-00:40:43

Ilaria Rizzo:

“That’s a bit ironic because from my young experience in this field, I find it that's one of the best things about this this job. That’s one of the things people love the most, that they're traveling the whole time, going to fancy restaurants which is obviously amazing. But its interesting and ironic that thats the one thing we should avoid and stop doing to make a big change”

Michael Kaliski comes back in the call.

00:40:43-00:42:39

Julian Katz:

“I've seen more than once in my career ,15 to 20 client and agency people sitting around video village on their laptops on phone calls all day, not even sat there but not paying attention to the to what's going on, actually slowing down the production because then they have to look at playback when they weren't paying attention. Production doesn't want it and and there's a really very compelling case to be made to minimize the number of bodies on set, just just because of the environmental reasons. So hopefully we'll start to see at the very least decision makers only smaller teams maybe three people from the agency maybe you know we're we're trying to come up with some standards industry wide some guidance around this right now. But hopefully we'll start to see at least less people traveling. And you know for those travel productions to more crew to be hired local.y I think budgets have been kind of dictating that anyway when we talked to the production community, they're really not traveling more than you know director, line

producer, sometimes director of photography, sometimes first assistant director, but there's not like 10 people being flown from the United states to Australia or Buenos Aires or Cape Town for these productions anymore, there there may be used to be but I think budget has kind of precluded that.

00:42:39- 00:42:55

Michael Kaliski:

“And we can also you know encourage your production to take more trains because they they're kind of notoriously you know flying well you know short haul flights and mirror which could definitely be reduced or eliminated.”

00:42:55- 00:43:34

Ilaria Rizzo:

“I mean from my experience, where I used to work, the managing partners personally didn't care at all about the environment, so that was already bad starting point. But they always took inland flights, from like Berlin to Stuttgart or so which would be only a 3 hour train ride, where you would then probably take even longer by taking a plane then a train.”

00:43:34-00:44:07

Julian Katz:

“Michael, what she asked when you were gone is what factors are contributing the most. And I said travel. Especially production requiring air travel, but then a catering being probably the next biggest one when you look at the breakdown of waste when it's managed properly you know (...)”

00:44:07-00:44:17

Michael Kaliski:

“Yeah, its like 70% is compost. Outside of art department about 70% of what is generated that's wasted is compostable. It just like food scraps and things like.”

00:44:17-00:44:35

Julian Katz:

“That’s hundreds of pounds of of you know compostable matter that's not getting composted usually. So then that's just releasing methane and you know that that's that's a lot worse and then plastic water bottles like it's it's like (laughs).”

00:44:35-00:45:19

Michael Kaliski:

“Yeah and all that you know that food can feed people you know like you know not the (...) obviously like the leftovers. There's always so much extra food for often but yeah and as Julian mentioned plastic is is a big big issue and what we run into a lot with the big corporations as their focus on they have what the you know called carbon tunnel vision where they're only focused on the carbon and you know I said (...) and general waste is you know like food waste is such a huge part of that or part of part of a production space profile looks like. You gotta keep keeping focused on that as well.”

00:45:19-00:47:30

Julian Katz:

“And the other problem, the other problem is that when the industry first started paying attention to this I would say 15 years ago, when I first started here about carbon measurement about agencies and brands to trying to quantify this at all - there's still no correct way to do that by the way there's no there's no perfect tool to to measure the the impact of a production, there's a few out there that are OK but they each have their gaps right now - but when I when I first started hearing about it it was you know in the 2000s and it was all about the offsetting, like it wasn't about reducing and changing behavior it's just about measure and offset. And those offsets were set at the amount that the industry was willing to pay for it ,which was about \$10 or €10 or £10 a ton which is ridiculously underpriced even 20 years ago, but now it's like the social cost of carbon maybe 150 or \$200 a ton and it's getting higher the least the less we change our behaviors and and the less we shift our whole lives to sustainable behavior. And unfortunately that remains the market rate for offset, so so when when all companies start talking about we're going to be net zero by 2030, they're basing it on, you know imperfect calculations of their actual carbon footprint, and hopefully they're also taking measures to produce you know their consumption and find renewable ways to power their businesses in the first place, but you could ostensibly say “yes we're going to be net zero without changing any behavior and only paying \$10 a pound to offset our

enormous you know operational waste and footprints” so that like that that's the other thing, we're trying to educate the industry about this like: don't talk about offsets, don't talk about net neutrality you're not going to be carbon natural, like it's it's not a possibility at this point.”

00:47:30-00:47:52

Ilaria Rizzo:

“In my experience a lot of companies say “OK we offset at the end of the shoot and then we pay like the two €300 and that's it” but they don't try first place to avoid doing stuff so I would say this is kind of a greenwashing, I don't know if you would define it like this aswell?”

00:47:52- 00:50:15

Michael Kaliski:

“Yeah exactly and we have actually a way to approach this, because you know they shouldn't just give up and not take accountability you know but as Julian said we should avoid the phrase carbon neutral, because it's a false claim. But what we can do is the best information we have now, is this social cost of carbon which, is the cost of the impact, like the cost it takes to help the people who are affected by climate crisis is right now the EPA ,the Environmental Protection Agency United States, has done some studies and work on this and they've come up with the number of 190 dollars a ton which is a lot more than \$10 right. And you can't claim that you are carbon neutral, which everyone wants to do but they they shouldn't, but they can say we're taking accountability per the EPA`s calculate you know current analysis at \$190 a ton of the social cost to carbon. That's not making any that's a really clean claim for me I think. Because you're using the best available information you have and you're not saying you solved the problem you're just saying you're thinking accountability for your bit. And there's a lot of programs that should get money, you know like that even if it's the \$10 a ton, not all the programs that receive that money(...)And we like to encourage helping programs that are near where you were shooting, so you know for example like the peat bogs in Ireland protecting those if you're shooting in Ireland. You know when we were trying to shoot in Hamburg and so we protected the primary force you know some of the very important so there's so we encourage that although but there's even if you're not doing it locally there's good programs around the world that need that money (...)”

00:50:15-00:51:52

Julian Katz:

“That that actually raises an interesting part of this which is when you're when the work that you're doing is going to benefit anyone whether you're donating clothing or food or or set pieces like there's storytelling that comes out of that and that's another motivating factor to get people excited about changing this behavior and actually like demonstrating the value of this work. I think Michael got this amazing example, we used webinars where he was managing sustainability on a set that had these gigantic slide set pieces you know the tubes he was able to find a local school that painted them and instead of like having the union labor come crack and yeah (...)But his reporting on this production, he's got the a picture of like the big industrial looking set and then these are like a playground slide and anyone who's involved with the production from incredibly proud to know of it that not only did this not just end up in landfill but it actually is being used by kids for the next you know 30 years like that that's a that's a amazing like whether those are like needy children or it's a private school that doesn't matter it's being it's it has a life after this and we're not just trashing it and that that's that kind of storytelling I think is really important.”

00:51:52-00:54:04

Michael Kaliski:

“And that actually leads into another concept that that we talked about a lot, which is in the work we do there's sustainability which we hear the phrase sustainability which is just not doing any additional damage, you know that's really like what sustainability is. It's recycling. But what we and looking for its regenerative. (...) regenerative is feeding people you know(...) We sometimes tell the crew to bring electronic waste rom home to the set, because everybody has a few things and we picked up partners for the E-Waste who will rehabilitate some of the things not just melt them down and take the good things out, but they'll actually like if the working computer they'll give it to somebody who needs it computer and then you know everything that's broken they'll go out so we picked the best possible solution to that, but that's getting all that electronic waves that would have probably gone landfill from people's homes. And then we're npw starting to do it with clothing; we do a cloathing swap, so we tell everybody to bring the crew members to bring some clothes from home and to you know bring it put it in a box and and they can take some too. So these are things that cost nothing except time,

again the the consultants or you know sustainability coordinator they are spending time collecting these things and delivering it properly and sorting it and you know and then donating whatever goes the left or electronics to the left you know so that's that's a that's a cost but it's a small cost for a lot of good. But those are examples of regenerate.”

00:54:04-00:54:34

Ilaria Rizzo:

“And if for instance I would be a small production company who wants to start implementing green measures, what would you say should be the first steps I should take and do you think it is 100% necessary to bring a green consultant on board or do you think it is also doable without hiring consultant?”

00:54:34-00:55:21

Julian Katz:

“I think that, as Green The Bid, we remain agnostic on that point because we don't want to tell anyone what's the right way to do it we just want to tell them what their the right outcome is and give them the guidance they need to do it properly. As a agency and brand producer in my experience the easiest way to get this done and the the probably the the best way to ensure that it's done properly, is to hire an outside consultancy because they're an expert you know. That it's the same like using Michael's analogy about safety or COVID (...)”

00:55:21-00:56:06

Michael Kaliski:

“I like to use catering as an example. Like you could give a production assistant a cookbook and say “hey there's a market down the street make us lunch you know we want to save money” you know you might save money but you won't have a happy crew. And it might it might not work out but but yeah it's it we have a lot of resources in Green The Bid for smaller productions. Because obviously a very small production doesn't need doesn't really need it but they can do it themselves but if you're getting up to like 30 people or more it's not a bad idea to have a professional team because there's a lot more logistics, especially if you're moving locations or you got a lot of art department you know it's a complex shoot, it's wise to do.”

00:56:06-00:57:11

Julian Katz:

“And if you if you have a dedicated person, like someone who's purely dedicated to sustainability on set, then they're going to be they're going to take the time it's going to be their responsibility to coordinate with each of the department heads during the prep stages about like strategizing on that reduction of new materials going in also they can start laying the groundwork for any donations they're going to be doing you know sometimes weeks down the line. And just figuring all that all that out. If you're if you're trying to have like your internal team too I think your production manager or your your line producer, to add that to their response... I mean I think that's one reason why there's some reluctance to change just because people don't want added responsibilities people are already but as you said trying to get more done for less; shorter days, less days, lower budgets, so to burden them with additional responsibilities is not really fair so so to to have an outside expert come in and it's their only job on set then I think that you're just going to get a better outcome.”

00:57:11-00:58:01

Ilaria Rizzo:

“And just two last questions (...) just to conclude I would first of all like to know if you think that(...) I mean we talked a bit before about it already but do you think like a state or governmental support- it might be financial, or whatever - would motivate production companies more and help to make sustainable alternatives more accessible?”

00:58:01-00:59:56

Julian Katz:

“I think there's a couple of ways to answer that question: I think one of them is you're going to start like you're going to start to see governments penalize companies for not operating in a sustainable way or for making false claims so you're starting to see some legislation in the EU and the UK around this that where they're going to be taking the task for reporting on this properly and so hopefully that doesn't discourage them for even trying, but it actually encourages them to do this the right way. But they'll they'll start to get big penalties and and for making false claims around and greenwashing you're starting to see lawsuits against Delta airlines for trump claiming to be you know

neutral or whatever carbon neutral. So I think it's it's less about the incentives are more about the penalties that that will probably change business, but I also think and I think Michael can speak to this better but I think that you'll start to see some local governments offering incentives to have green green business, green (...).”

00:59:56-01:01:45

Michael Kaliski:

“Germany has the first like they're kind of person wants to have the actual legislation but there's also some incentives because there's tariffs and sticks has been saying you know the there's increasing legislation I think it'll go along the lines of safety eventually where it'll be required and you know these were being severed and they don't really exist yet, but I think they're coming then there will be incentives as well. A lot of productions and television in particular get incentives tax credits and other incentives from the government, like California has tax credits for on television but not commercial (...) And there's also incentives just from you know, it's just good business you know like it's good you know I have a green set is a happier set you know. Every set I've been on that had sustainability, the crew was happier this goes for brand you know marketing departments of brands and agencies; if they truly care about it and they're not green washing then you're going to get the better people staying there and being attracted to those companies. There's a lot of motivation I think to do this that might not be apparent to everybody yet but it's it's it's a fact.”

01:01:45-01:02:51

Ilaria Rizzo:

“And maybe one last thing also about this. It is not really a question, it's just like a statement which I came to the conclusion to... I would like to hear your opinion on this: I think it's a bit ironic that we're talking so much about sustainability in a field which is not sustainable from scratch. Because the goal of a commercial is to sell people stuff that they don't need and to bring more consumerism. How do you the argue the fact that you would still like to turn everything carbon neutral or sustainable? It seems like a contradiction to me, I hope you understand what I mean.”

01:02:51-01:04:15

Julian Katz:

“I mean that I mean that that that's I guess that's an inherent kind of underlying tension in in this work, but also I think that this work is not about getting people to get out of the business there and it's about just getting them to change their practices and continue to do the business that they're in. I think that there's certain things there's fast fashion, there's you know airline,s there's I mean certainly oil companies, which you know it would be nice if they stopped doing their business, but like the big companies that we're talking to which is not do not include oil companies but do include companies that deal with air travel and and you know fast fashion to some degree I think it's just about minimizing that impact as much as you can just turning those practices around it's the same if everyone, if every industry you know cleaned up their acts and did that but you know we're just really deliberate and intentional and educated about doing this work properly and everyone at home was the same and in in life then you'd start to see, you know a massive impact you know positive impact I think in the world in terms of emissions. So yes there is an inherent tension there but also you one could argue that no one needs movies and TV either (laughs).”

01:04:15-01:06:07

Michael Kaliski:

“And one could argue that TV shows are big commercials for a bunch of stuff. You know that started by they have product placement ,you know like yeah Coca-Cola pays millions of dollars to put you know so... They are not Scott free angels which is you know why start good planet was to replace the coca cola with kombouche you know. (...)Like I'm on a big push right now to remove all single use plastic from from the screen and film and TV shows, I've worked with other people on this. But you know in terms of commercials the way they could plan it and myself we had to face this right away like we had our first big fight was old baby and they make clothes you know they they so it's not quite as bad as some of them it's not so much fashion it's really practical things mostly. But you know we worked with *McDonald's*, we worked with Delta you know, and if I if we only work with companies that were pure like we only work with companies like Patagonia we wouldn't actually exist nothing and then all these commercials are still being made but made in a really a really wasteful way. So the way that he looked at it is, we're not promoting you know like if McDonald's came

to me and said hey we're going to give you \$1,000,000 to put our hamburger in a film I'd say no thank you you know go somewhere else. But if we're when we're working on production we're working on that production we're not promoting product so we're not helping that we're not helping them when it gets get made or sold or or or or make it popular we're making production itself mechanics and production sustainable.

01:06:07-01:06:30

Julian Katz:

“The thing is: they're going to do the work either way. So either we can help them like do do a better job of it or or or not. You know so you know our contribution is going to be a positive one regardless.”

01:06:30-01:09:32

Michael Kaliski:

“You know a good friend works on concerts, really big concerts and there's so much waste and but like the most you know sustainable thing would be not to have a concert, stay home listen to music on the on the you know Spotify and or you know maybe watch a video of it but there's a carbon footprint every video you watch so maybe you should do that either yeah all right we've made in fact we could have done this as a phone call it would have been more eco friendly. So we make choices, make some sacrifices (...) but what we can do is what we can do in our sphere without driving ourselves nuts. Because I've gone down those dark rabbit holes myself but like well I guess I shouldn't do anything ever and live off the grid in the forest you know and then but you know we're what we're able to do also the work that we're doing here and in being a like a a green light in a in a in you know in this industry is there is an effect we can have on the corporations working like as well it trickles up in some ways it be like you know the storytelling that Julian mention it goes up through into the corporate ranks and then like oh that was that felt good that's nice let's do more things like that (...) So these are these are all like things that we can have an impact on because corporations have the biggest. We can make our own individual choices as consumers but and and we should try but I think feeling guilty about every single little thing it's not helpful(...) We sadly have to leave to another meeting now but thank you so much and we would love to read your thesis when you will be finished.”

01:09:32-01:10:10

Ilaria Rizzo:

“Sure thing! I would love to send it to you, even though it might take a few more months still. Thank you so much for your time, I really appreciated it. I wish you a wonderful day! Bye bye!

Transcription Interview 3:

Ilaria Rizzo with Dimitri Hempel – Managing Director and Executive Producer at *EASYdoesit*

28.07.2023, via E-mail

Ilaria Rizzo:

When did you take up the topic of green production at EASYdoesit? Would you say that you were one of the first advertising film productions in Germany, or at least in the Berlin area, to address this issue? What were your motives for doing so?

Dimitri Hempel:

We have been dealing with this topic since 2019. Since 2020, we have integrated Green Production Guidelines on our website and since 2021 we have been offsetting unavoidable CO2 emissions in projects. There are certainly other production companies that have been dedicated to the topic for longer, but we have dedicated ourselves intensively to sustainable advertising film production on the one hand and have also received external attention, among other things by winning the first "Giraffe", the award for sustainability of the German Advertising Film Award.

We have taken sustainable production methods to heart in order to set an example and thus also inspire others to deal with the topic. It is clear to us that advertising films, and thus the call for more consumption, are fundamentally not sustainable. But if commercials are produced - why not at least with sustainable criteria? And, of course, without greenwashing.

Ilaria Rizzo:

How did you get started with green production? Did you start directly with the help of a green consultant, or did you implement measures on your own without external support, looking for sustainable alternatives?

Dimitri Hempel:

It all started after a Green Production Workshop with Green Consultant Korina Gutsche. After the seminar, I had a basic exchange with her about the topic and she sparked my deeper interest in sustainable production methods. We then employed Korina at EASYdoesit for a period of several months and went through all the different levels of our company with her. She watched

us shoot, was at a studio shoot, on location and in our office to look at all the parameters and then write green production guidelines for us to follow.

In this context, we created green contact lists, wrote green criteria, included sustainable items in the cost estimate and green measures are already presented in our concepts.

Ilaria Rizzo:

Through my previous experience as a PA on various productions, I have found that there are three main factors that discourage and demotivate productions from implementing sustainable measures:

- a) Lack of knowledge and motivation within the industry: Many are unaware of the environmental impact of film production, and if they are, they often lack the motivation to change work routines or introduce new ones (unless they are forced to, like with Covid). Do you feel the same way?

Dimitri Hempel:

In fact, the federal government and politicians are not doing much to ensure that citizens are well informed. Much more should be done in this regard, at all levels. The Covid era and the subsequent Ukraine conflict did not exactly advance the media landscape either, and many companies have other problems to deal with than sustainability. But looking to the future, the climate crisis can only be overcome if everyone pulls together. In my opinion, everyone should face up to the issue and implement sustainable structures in all areas of the economy.

Ilaria Rizzo:

- b) Cost: The assumption that green production means significant additional costs is now widespread and a fear of many. Is it really a large part of the budget? If so, how do you deal with it; do you ask your clients for an additional budget?

Dimitri Hempel:

Green production can be very costly, but it can also be thought of in a very small way to simply get things done. You can change your production office, separate waste, choose sustainable energy providers, shoot more locally and work with smaller teams to save on travel costs, which are always one of the biggest drivers of emissions. All of this can then be managed without significant additional costs. So the big fear is not justified. If you really want to shoot

sustainably, it is of course more costly. Because then all positions of the film production should be considered and also, for example, art department and styling should be thought of sustainably, because then it needs more prep time and more material costs. It is said that a truly sustainable advertising film production can cost about 2-3% more than a non-sustainable production. And clients and agencies are of course never enthusiastic about higher expenses. That's why it's important to bring all parties to the table here, so that in the future we can make it clear to the clients that the additional costs will clearly lie with the client.

Ilaria Rizzo:

c) Lack of time: As it takes a lot of time to implement green measures and change work structures, I can well imagine that many productions are put off by this. Do you also see this as a problem and how have you solved it?

-> In general, do you think these are the main reasons? Or are there other factors that you think lead to this reluctance?

Dimitri Hempel:

Since there are no mandatory measures in advertising as there are in feature films, it is too much work for many productions to dedicate themselves to the topic. To fully convert one's company to sustainability is of course a process that takes time and also costs money, so I recommend to all others who are interested in the topic to simply start small without taking too big a leap at once.

During a 2-day design sprint, we drew a picture of a spiral that is small at the bottom and gets bigger and bigger towards the top, among many other insights about sustainable commercial production. This is a good visualisation for tackling the topic bit by bit without having to make too many leaps right away.

Ilaria Rizzo:

Are there any federal or EU funding or subsidies specifically to support green production in advertising film production?

Dimitri Hempel:

In the case of feature films with the Green Shooting working group, things are already a bit further along. I am not yet aware of any funding or subsidies for advertising film production.

However, it would certainly be an incentive for many productions to devote more time to the topic if there were state subsidies that could be claimed!

Ilaria Rizzo:

In general, I am interested in your overall experience: What has changed for you since you started doing Green Production on a regular basis? What advantages and disadvantages have you noticed? What have been your biggest challenges?

Dimitri Hempel:

A lot has happened since we started looking at sustainable film production in 2019. There are now agencies that request sustainable production methods themselves, clients who demand it, significantly more green consultants than 4 years ago, sustainable awards and green storytelling.

Since 2022, together with Myriam Zschage (the spokesperson for the advertising section of the Alliance of German Producers), I have been a member of the AG Green of the advertising film producers, where I am also on the board for the area of sustainability. In the working group we can share our knowledge and think bigger because we work in a team with like-minded producers and green consultants, such as the R.O.S.A collective (Rebels of Sustainable Advertising).

Together you always achieve much more than alone and can learn from each other.

But the whole issue is still in its infancy in the field of advertising. It has to happen top-to-down, customer-driven sustainability, with the awareness that production then also becomes more expensive. Only then will more be done in this area, and for that we also need pressure on the companies from politics. I am confident that a lot will change in the next few years, but every company and every person who is already involved is an asset to the world, and that is why I recommend everyone: Just get into action, just do it and start small first! Let's Go!