



EKOSETTI

A GUIDEBOOK TO
SUSTAINABLE
AUDIOVISUAL PRODUCTION
IN FINLAND

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The Ekosetti guidebook was originally written for the Finnish audiovisual industry from a domestic perspective. This translation of the guidebook aims to serve English-speaking audiovisual professionals in Finland, as well as those international partners, who wish to gain more information about the current sustainability efforts in the Finnish audiovisual industry.

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Please avoid printing the guidebook!

INTRODUCTION:

FROM A DISPOSABLE CULTURE TOWARDS SUSTAINABLE OPERATIONS

We welcome you to Ekosetti, the first guidebook to sustainable audiovisual production in Finland. The purpose of this guidebook is to initiate the discussion on a new type of operating culture, where sustainability is included in decision-making and practical work. The three basic elements of sustainable development are ecological, economical, and social and cultural sustainability. This guidebook highlights the perspective of environmental sustainability.

We hope that Ekosetti speaks to everyone operating in the audiovisual industry, regardless of format, including the stakeholders in advertisements, films, TV shows, studios, equipment rentals, producers, employees, commissioners, sponsors and partners. The goal is to provide information and inspire the whole field to improve their operations towards an environmentally friendlier direction.

The Finnish audiovisual industry is already rather ecological in its operations, as limited budgets have always guided us towards resource-efficient and economical ways of working. Our productions are largely run on circular-economy principles, as they are carried out through rentals as well as sub-contracting and outsourcing.

The domestic infrastructure, including the recycling system, also provides us with good means to implement sustainability, but we also need tools, education and shared industry practices. Environmental skills can be our strength in the future as we build Finland into a circular-economy society, develop the audiovisual industry globally and help solve challenges of the climate crisis for our part. Concurrently, we are preparing for the future, as sustainable operations are currently voluntary, however, they could become a condition for financing or could become required due to regulations.

According to examples set by other countries, the most significant impact on the environment is the result of logistics, energy consumption, waste, catering and post-production. A corresponding grouping for Finland cannot be given as a fact, as there has not yet been any research conducted or practical pilots made on sustainable development, and so far we do not have a carbon footprint calculator or a certification for the audiovisual industry.

The current situation in the industry should be surveyed by gathering information on the current environmental impact resulting from production so that we are able to create better operating conditions for the future. Research on the business effects of ecological operating models are especially needed, so that being more ecological can also be verified as financially sustainable.

Sustainable production is an entity that has been planned, implemented in a controlled way and is eventually reported on. The goal is to reduce the environmental impact at all stages of production. Advanced planning plays a particularly important role, since, just like the core work, all implementation relies on good planning. The challenge is that the productions and their timeframes vary greatly, creating unique entities. As such, sustainable operations should always be designed according to each production case separately and with consideration for their specific characteristics.

No guidebook alone will create sustainable production, people make the difference. Doing things in a new way is primarily a team effort, and it is therefore essential that everyone respects new initiatives from each department. It should be noted that people approach environmental matters from different starting premises, and thus the pace and goals of change may vary significantly at an individual level. Change does not take place without conversation, exchange of ideas and bold efforts. Upon the completion of each production, there should be a moment for examining the successes and failures, and for utilising the acquired experiences (e.g. removing unnecessary working stages means saved resources and less carbon dioxide emissions).

As creators of art and entertainment, we are in a position where we can influence a great number of people with our work and deliver a message on the importance of responsible operations. Eco work can be done behind or in front of the camera, or both. The greatest impact will likely be achieved when sustainability can be addressed (directly or indirectly) in the content of a project. Even the smallest details are important and should be treated as such.

If the guidebook seems long and filled with too many details, not to worry: start by picking out the parts that can most easily be carried out and strive to be ecological according to your own and the production's resources. (Tip: A quick lesson on sustainable production can be found on the last page of the guidebook.) This set of guidelines is not an answer to everything, but hopefully it will help guide change in the industry.



ON THE IMPORTANCE OF ADVANCED PLANNING

Sustainable production seeks to actively make choices that mitigate their environmental impact. Especially in the first sustainable production, reserving enough time for pre-production is essential, as it enables systematic implementation.

The operations should be attached to sustainability goals, which are **communicated** to all departments in time. The sooner the decisions regarding the environmental policies are incorporated into the discussion, the easier it is to internalise them, apply them to the project and see sustainability being carried out.

In the pre-production stage, it is important to have the courage to question even major policies and compare benefits in relation to the resulting emissions. For instance: is it absolutely necessary for the shoot to take place abroad, as it significantly increases the production's emission load? Could studio filming replace authentic locations? Could a green screen shoot be used to avoid travelling to the location?

The team should be actively included in planning the project and offered training and support for implementing ecological operating models. A large part of the crew works only in the production stage of the project, so it is important to offer them the possibility of presenting ideas beforehand in order to make the shoot more environmentally friendly.

The diverse stakeholder networks of the audiovisual industry should be compelled towards sustainability. Currently there are sustainably operating companies in all industries, all the way from catering to car decals. When selecting partners, sub-contractors and service providers, those with responsible products, services, environmental goals, an environmental programme or certificate should be prioritised. Inquiring about sustainable alternatives sends a signal that there is a demand for them, and even good existing contacts can get excited by the change.

Sustainable production requires a lot of background research, and if the schedules become too tight, being ecological may quickly become a secondary priority. New operating models can be time and energy consuming in an already hectic work life. 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.



PRODUCTION MANAGEMENT

Sustainable production is nearly impossible to achieve without a capable production company committed to sustainability, which outlines the sustainability goals for each project and oversees their implementation. The director also plays a crucial part, as they participate in nearly every decision regarding production and lead the artistic team. Line producers, production managers and heads of departments should adapt to the basic principles of sustainable production, as their decisions are directly reflected on practical work.

Set sustainability goals for the production. Make a decision on how the environmental impact of the production in question will be reduced. It is particularly important to focus clearly on a few subareas in the beginning, rather than try to change everything all at once.

Communicate the sustainability goals of the production to funders, co-producers and commissioners right from the start. They can provide you with support for sustainability work or even share previous experience from environmentally friendly productions. Sustainability may also be a selling point regarding financing for projects.

Favour partners and service providers with ecological values.

Build a framework for a new kind of production model in the production schedule: ecological work includes a lot of investigative work and new types of documentation, so make sure there is enough time for this. Also note sustainability in the budget and all other production plans.

Mention the sustainable production model already in the recruitment stage, also include it in contracts. Communicate why and how the production seeks to make ecological choices. The team can better commit to the sustainability goals when everyone understands its significance in their own work.

Also, engage actors and performers in the new type of working culture. If they are genuinely interested in environmental issues, discuss the possibility of using this in the marketing as well.

Appoint a person for the production to oversee the sustainability goals, e.g. an **eco coordinator**.

Set a zero tolerance for greenwashing. If the resources, schedule or energy of those involved are stretched thin, accept it and try again next time. Being ecological is not something to be done in haste, as the lack of planning will only lead to an uncontrollable outcome.





SUSTAINABLE PRODUCTION AS A BUSINESS

There has been little information on the business benefits of sustainable operating models available thus far, especially in Finland, and the subject calls for some additional research. Sustainability is a good business value and the financial effects can result in an improved competitive position.

The transition into a new operating model may, at first, increase costs that will presumably be evened out over time. The most significant additional expense may be the increase in labour power, as the pre-production spans more time due to a new type of background research, meaning that the change should be considered in the budget as well. Ecological choices can possibly generate savings from smaller sources and over a longer period of time.

Responsibility brings a competitive edge. A company that operates ecologically is keeping up with the times and is interesting for the media as well as stakeholders and the desired employees. Furthermore, the most conscious consumers can be interested in the production process and ecological content, which can boost **ticket sales and audiences**.

Responsibility can be our vantage on the international market. In domestic productions, limited budgets have conditioned involved parties to being economical and resource-

efficient, which is often also ecological. Since the quality of Finnish productions is nowadays competitive on an international level, we have all the means necessary to demonstrate how to maintain quality in a responsible way.

- **Being ecological can increase the meaningfulness of the project** and inspire the crew to commit to it more than before. At its best, it is positively reflected in the quality of the work and content. A motivated crew is more efficient, and meaningfulness can also improve the well-being of the individual.

- **Consider compensation.** Since offsetting carbon emissions alone does not make the production sustainable, it should not be your only solution. It can, however, be one part of the bigger picture, and as such, particular attention should be paid to the way in which compensation is carried out and a responsible instance is selected for its implementation.

POTENTIAL TARGETS FOR SAVINGS IN EUROS:

- **Disposability is a waste of resources.** Identify areas where disposable products are used repeatedly and replace them with sustainable ones. The time that was previously spent on purchases will now be spent on maintenance and storage. Keep your storage space clean and well-organised!
- **Calculate actual differences in costs,** e.g. how much water bottles cost in the store vs. filling your own bottle with tap water?
- **A one-degree drop in the temperature** saves 5% in heating costs*.
- **Avoid "structural spending"** by e.g. throwing **edible food into the trash**, keeping the car idling or wasting water. Each of these also carries monetary value.
- **Saving water results in a smaller energy bill.** With your own water meter, you can monitor consumption more accurately and set more specific goals.
- **Recycling pays off,** as **mixed waste** is often the costliest type of waste.

*Motiva, 2019



CONTENT AND SCRIPTWRITING

The most significant environmental effects most likely result from the message conveyed by the production. Environmental matters can be addressed either directly or covertly by considering the venue where the action takes place, as well as operating models presented. Influence the ecological aspects of the content, if possible.

In fiction, consider ecological aspects in the tone of narration, and in the values and attitudes of the characters. The content and characters need some "cracks", which can include being unecological, but always seek to present a way to question them as well.

Choose eco actions that are suitable for the content and fit the production naturally. Build a sustainable world, where domestic is favoured, there is no disposability, transportation is electric, public or by foot, buying junk is not idealised, close-distance travelling is cool, shopping is not a pastime, the toothbrush is not plastic etc. Alternatively, take a reverse stance on environmental matters, through e.g. satire or exaggeration, and challenge the viewer to take note of the absurdity of the activities.

In non-fiction, seek alternatives for established ways of operating: could climate-friendliness be observed in the menus and raw materials of cooking shows or could inserts be shot on

public transportation for a change? In format shows, talk to the creator of the format on how sustainability could be incorporated as part of the whole.

Don't fall for the oldest clichés. Flushing pharmaceuticals down the toilet may be visually effective, but it is extremely unecological. The same applies to tossing **cigarette stubs** into nature and **leftover food** into the trash.

Try to make use of the current season, don't fly abroad in the winter to film summer scenes.

Make sure your facts are valid and up to date when making a case for something being ecological. Consult experts if necessary.

In some cases, such as reality TV, you can't always influence the way things happen. In this case, do your best in being ecological behind the camera. **It is important to remember that all types of content can be produced ecologically.**





HOW CAN I MOTIVATE AND BE MOTIVATED?

Taking sustainability into account can easily seem like a new work task, especially when energy, time and resources are limited. The team should not be overburdened, so that sustainability work that means well turns into a mandatory chore. Eco work should be carried out in a way that is interactive and encouraging. Adopting new operating models is a process that gets easier over time.

Arrange an event for the team and actors to go through what a sustainable production model means and how it fits the project that is about to begin. Envision new ways of working, for instance as part of a kick-off!

Set an example. The commitment of the core team in particular advances the motivation of the entire team and the adoption of new operating models. Remember to say thank you and give feedback.

Acknowledge that it is personal. Environmental issues can stir many kinds of thoughts, ranging from curiosity to climate anxiety. No one should be left alone with these feelings.

Eco work is a team effort. Also communicate about sustainability efforts to the team members, performers and assistants who enter the production for just a day or two.

Pay attention to freelancers. When one project aims for sustainability and another one does not, adopting a new working culture may seem slow and even a burden. Remember that when it comes to eco matters, they are not obvious to everyone and working with environmental matters can be fragmented time-wise. Attempt to perceive the bigger picture on an individual level as well.

Set smaller and more easily achievable milestones. Succeeding increases motivation! Maintain good spirits by rewarding e.g. "the greenest worker of the week"!

Make way for conversation. Encourage the team to brainstorm and implement the best solutions right away.

Prepare yourself for encountering a lack of interest towards being ecological. Don't force or rant, but respectfully request to honour rules that have been decided together. If the majority of the team works sustainably, the new working models will most likely rub off on others sooner or later.

Be forgiving (to yourself). You cannot get everything right at once, mistakes happen, resources get depleted and the workload can seem endless. Remember your own limits.

Don't forget humour! Sustainable work can also be easy and fun. Spend a recreational day picking up trash or planting trees at the wrap party.



ECO COORDINATOR

In an ideal situation, an "eco coordinator" is hired to be in charge of the environmental matters of a production. This person is in charge of the overall implementation of sustainable operating models and monitors the execution of agreed goals. If such an individual cannot be hired for the production, the task can be combined with e.g. the task of a production manager or production coordinator. In this case, the ecological work should be outlined carefully in the job description as well as in working hours in order to prevent being overburdened.

AN ECO COORDINATOR SHOULD:

- **Possess an understanding of the audiovisual operating environment and experience from working in the field.** They should be familiar with the different stages of production and tasks of the different departments.
- **Be aware of and understand the basic principles of sustainable development.** Being ecological is not rocket science, and things can be picked up along the way, but having background information available is beneficial in this hectic industry.
- **Participate in planning the project right from the start.** Together with the core team, the eco coordinator shall compile a plan on how sustainability will be highlighted, which operating models are suitable for the production in question and how the goals are proportioned to the budget and schedule.
- **Ask questions throughout the production,** question old ways of working, highlight existing ecological activities and develop new ones.
- **Help and guide the production crew in practical ecological work,** especially in the pre-production stage. During filming, the eco coordinator will participate and oversee environmental efforts and encourage the entire team to be active. If the eco coordinator does not participate in the shoot, they will make sure that the team has received enough advance guidance.
- **Gather information and report on the results** in order for the production company to be able to utilise them in the future. The results will help develop the operations, i.e. gain financial benefits.





OFFICE

Change is much more likely to take place in an office environment. Unlike in shoots, the circumstances do not usually change on a daily basis or depend on the weather, which makes it easier to set goals and monitor development in the long term. Pre-production is done at the office, often along with the most important decisions, so the working culture adopted there should therefore also be replicable in other areas of production.

- **Map out the current situation of the premises and ways of working.** Prioritise sub-areas that seem the easiest to change and cause the most emissions, then turn them into areas for improvement. One of the easiest and most efficient available changes is to make the transition to renewable **energy**.
- **Find out how the property takes the environmental matters into consideration.** Ask about **energy efficiency** and **waste management**. Check if there is a possibility to establish a charging station for **electric cars** (if there isn't a previous one available).
- **When looking for a new office or for more office spaces, highlight the ecological aspect as a criterion:** take into account the ease of public transportation, modern energy solutions and facilities for commuter cyclists.
- **Take into account the use level and functionality of the premises.** Ensure that there is a peaceful work environment in open-plan offices, explore multi-space solutions and the possibilities for remote working, particularly during the busiest periods.
- **Establish a functioning waste recycling spot.** Select a cleaning company with environmental goals.
- **Plan eco activities throughout the year.** Set milestones for the near future and in the long term. Examine progress on a steady basis and communicate the results actively, successes in particular.
- **Ensure that the environmental goals are presented as clear instructions,** including reminders about energy saving and recycling. Make sure that all goals are addressed with everyone who works at the office.
- **Advance employees' well-being by (financially) encouraging commuter cycling** and going **smoke-free**.
- **Make use of bike couriers** for short deliveries.
- **Consider building an environmental system** (e.g. WWF Green Office) at the office. An environmental system helps to develop the company's ecological activities in a systematic way.

USE OF PAPER AND PRINTING:

- **Favour not using paper, share information electronically as much as possible.** Request and deliver bills, order confirmations, time-sheets, salary and work certificates, scripts and call sheets electronically.
- **Handle shooting permits and log sheets electronically.** If it is not possible to fill out log sheets with e.g. a tablet computer, use paper printed on both sides. Discuss in advance with the editor and content managers what really needs to be logged.
- **Print only what's necessary.** Change your default settings to black and white, two-sided printing. Narrow the margins and the font of the text files, so you can print more text per page. Print manuscripts in size A5 (small "leaflet"). Familiarise yourself with eco mode settings.
- **Select eco-labelled printers, toners and refillable cartridges** (note the energy label). Find out if leasing could be a viable alternative to owning. **Recycle** in the appropriate way.
- **Choose eco-certified and domestic paper,** which is possibly made out of recycled fibre (The Nordic Swan Ecolabel and EU ecolabels, TCF/ECF labels, FSC/PEFC labels).
- Taking into account information security, **save one-sided prints** and use them for drafts or as scrap paper.

Switch the colour of daybreaks in Movie Magic Scheduling to white:
Design - Strip Colors – click Day Break Strips as active – select white and change the font to black.





OFFICE SUPPLIES

Office supply purchases should be carried out carefully and with consideration for the origin, ethicality and manufacturing method of the products and materials: is the purchase sustainable, long term and easy to fix? How has the product been packaged? Does the product have value once recycled? How will the product be disposed of in time?

- **Purchase recycled and used office supplies,** dishes, interior design elements etc. If you rent the office space for a short period of time, look into already furnished spaces or the possibility of rentable furniture.
- **Name chargers and other "easily misplaced" supplies.** Prevent them from disappearing, i.e. being replaced with new ones.
- **Get a coffeemaker with a thermos pot at the office.** Don't use coffee capsule machines!
- **Favour towels or replaceable towel rolls** over disposable paper towels. Choose domestic, unbleached and recycled fibre toilet paper.
- **Favour natural and certified, biodegradable cleaning and washing detergents,** refillable packages or entirely plastic-free alternatives (such as bar soap).
- **Buy lunch for your own container** or packaged in biodegradable material. Remember that buying your own container sends a signal to the restaurant of its demand. Buy coffee in a reusable coffee cup.
- **Take the ecological aspect into account at all events of the office and production,** all the way from the kick-off to the wrap party and premiere: use recyclable decorations and execute **catering** sustainably.



WASTE MANAGEMENT

In Finland, recycling has been made easy and has become a part of many people's daily routines. Despite all the hecticness, these habits should be remembered at the workplace as well. In an ideal situation, activities are carried out so that waste is not even produced.

- **Survey the amount and types of waste produced.** Set goals for boosting recycling and reducing waste, get to know the concept of zero waste.
- **Find out the current waste management situation of the building:** make an initiative for sorting waste, if there is none, or improve the current one. Some suppliers of waste management offer training and guideposts for sorting waste.
- **Compile a waste management plan:** what is recycled, how, who oversees and handles the emptying and how the amount of waste produced is tracked.
- **Remove personal trash bins** from workstations at the office.
- **Establish a functioning waste recycling point** in all locations, both in temporary production facilities and on the film set. Communicate about recycling clearly to the entire crew.
- **During the shoot, ensure that sorting waste is possible,** all the way from the construction to the demolition of the set. Factor in the removal of waste, especially on location. There should be no traces of the shoot left behind, pay particular attention when **filming in nature.**
- In shoots which include moving around a lot, **make use of the recycling opportunities in the location.** If there is no recycling, collect the trash (bio waste separately) and sort the waste at the office at the end of each day.
- **Ensure that there are enough suitably sized waste bins** and that they have been placed carefully around the set. If there is only one sorting spot, communicate its location in the call sheet and at workstations.
- **Mark waste bins clearly.** Use e.g. colour coding or visual instructions, which are repeated both at the office and on location.
- **Advance sorting by adding instructions for recycling at the waste point.** Provide guidance on sorting the most common waste types (e.g. empty aerosol bottles are metal waste, half-full ones are hazardous waste). Also, provide reminders about recycling practices (e.g. flattening cardboard). Cans and bottles are not mixed waste, and non-deposit bottles can be taken to the bottle recycling point or sorted according to material.
- **Also recycle lamps, batteries and waste electrical and electronic equipment (WEEE,** in Finnish SER - sähkö- ja elektroniikkalaiteromu). Printer manufacturers and office stock firms provide recycling and refilling services of laser and ink cartridges. Empty **ink cartridges** are mixed waste, half-empty ones are hazardous waste.
- **Use garbage bags efficiently** and combine half-empty bags. Consider using transparent bags, seeing the trash may advance sorting waste.
- **Allocate a smoking spot at the office and each shooting location,** providing a suitable ashtray. Demand a zero tolerance for tossing cigarette stubs into nature! Encourage being non-smoking.





ENERGY CONSUMPTION

Taking into account the origin and consumption of the energy needed in everyday work is important for making more sustainable decisions. Attention should also be paid to heating and water consumption.

- **The easiest ecological action is to start using eco electricity.** Choose renewably produced, certified energy (such as the EKOenergia, Ecolabel) and favour solar and wind power. Determine the possibility to acquire solar panels for your energy use or together with others in the same property.
- **Find out the water and energy consumption of the premises** and actively set goals to reduce them. The more accurately you know the actual consumption, the easier it is to monitor progress and make changes. Pay attention to the consumption of (especially warm) service water and saving water. Favour water equipment that reduces consumption.
- **In heating, waste heat and geothermal heat utilised with heat pumps in particular provide an ecological solution.** According to recommendations, the room temperature at the office should be +21.5°C in the winter and +24.5°C in the summer. Keep the windows and doors closed when using heating or air conditioning. Find out how to optimise ventilation, i.e. reduce capacity outside working hours. Take the air quality into account, as energy efficiency should not be prioritised over health.
- **Don't light up empty spaces** and consider automating the lighting. Favour using desk lamps at workingstations and utilise daylight.
- **Favour energy-efficient lamps** (LED and CFL, i.e. compact fluorescent tubes/lamps).
- **Make sure that all the supplies in the office are energy efficient** (TCO or European Union energy label). Provide maintenance for the devices to prolong their service life. Use an energy meter that can be plugged in, so that you can find out which devices consume energy the most and how energy is being consumed in different production departments.
- **Unplug the devices and chargers**, when they are not being used. Electric devices may consume energy when plugged into the network, even when switched off. Continuous charging shortens the service life of the battery. Connect the devices into the extension cord that has a different switch and shut off the power at the end of the day.
- **Try to maximise the life cycle of electronic devices.** Don't buy new devices just for the sake of it and consider their maintenance possibilities at the time of their purchase.
- **Turn off the computer for the night.** Favour sleep settings, the screensaver consumes a lot of energy.



A FEW WORDS ON BEING DIGITAL :

Being digital is a part of everyday work in the audiovisual field and digitalisation has made many stages of production easier. On the other hand, this development has resulted in more emissions: more material is being shot, the amount of working equipment has increased and processes, telecommunications, data centers and servers consume large amounts of energy.

- **Minimise passive energy consumption** by connecting only the required devices to the web and by turning off the apps (in computers and phones) that are not in use.
- **Reduce the load on servers** by removing unnecessary materials from online and cloud services. Remove redundant emails, upload the most important ones on the computer, make use of bookmarks, write the website address directly instead of repeatedly placing it in search, and watch videos with the lowest resolution.
- **And most importantly:** set the devices aside in your free time!
- **Turn off the wireless network** if possible. If the premises have several networks, use a single network during the quiet times and turn off the rest.



SHOOTING LOCATIONS

An old rule goes that a location should be left in the same, if not a better, condition it was in before the shoot. This guideline is particularly pertinent when it comes to sustainability. The selection of the location strongly impacts the possibilities of carrying out filming in an environment-friendly way.

- **Try to keep the ecological aspect as one criterion for the location.** Particular attention should be paid to the availability of electricity and location: is there an electricity mains nearby, as well as eco refuelling or electric car recharging possibilities; does public transportation extend to the area; is there running water and indoor toilets? Does the owner of the location have a policy on sustainability? Prioritise screen time for operators that are environmentally aware.
- **When scouting for a location, request photographs on site** rather than going everywhere yourself. Make inquiries and share information with colleagues.
- **Make guides and signposts from recyclable materials** and for short-term use and utilise plastic folders instead of laminating. There should be no traces of attachment, so don't use staples on trees or tight cable ties. Take down all signs as you leave.
- **Establish a functioning waste recycling point.**
- **Ensure that no traces of the shoot are left in nature.** Pay particular attention to arrangements when filming in nature conservation areas. Together with the owner of the area, go through the rules of where you are allowed to move and commit to respecting the established rules. Get familiar with the "everyman's right" (in Finnish: jokamiehenoikeudet) and nesting seasons.
- **Pay particular attention to the final cleaning,** especially when shooting in nature, whether for hours or months. Utilise before and after photographs, and always make a final check.
- **Favour ecological dry toilets** if there is no possibility of having a toilet with plumbing.
- **Fix issues right away,** if there are leaks in cars, generators, portable toilets etc., in order to minimise the impact on the environment. If there are accidents, ensure that they are cleaned appropriately.
- **Remember that filming in public locations creates an image of how we operate as an industry. Recognise this in terms of sustainable production, in particular.**



STUDIOS

The same rules largely apply to a studio environment as a sustainable office. Making the transition towards renewable energy and energy-efficient lighting (LED) are the most significant eco activities in the studio.

- **Find out how to optimise ventilation,** i.e. reduce capacity outside working hours. However, observe the air quality, energy efficiency should not be prioritised over health.
- **Ensure functioning waste management** everywhere, starting from audience premises.
- If the studio also has its own equipment (which might be also rented out), **keep yourself up to date on evolving technology.** Acknowledge the role of testing new innovative gear, the supply may result in demand.
- If there is car equipment and logistics involved in the operations, **favour eco cars and renewable fuel.** Consider taking a course in economic driving.
- **Find out about the possibility of establishing a charging station for electric cars.**
- **Actively communicate about sustainable services and solutions.** Studios and sound stages widely affect people in the industry, which means that an example may inspire others to join the ecological work. With renewable electricity alone, a studio can make several productions slightly more ecological.



TEMPERATURE RECOMMENDATIONS

light sedentary work: 21–25 °C
 other light work: 19–23 °C
 medium work: 17–21 °C
 heavy work: 12–17 °C

*Source: Finnish Institute of Occupational Health



TRAVEL AND LOGISTICS

Travelling is typical in the industry, both during shoots and outside of them, as people and equipment are moved around Finland and abroad. Logistics is optimised to a large extent during shooting, but the need for travelling and its benefits should be evaluated critically outside the shoot as well.

- **Minimise emissions from travelling** by reducing the amount of travel and selecting the most environment-friendly mode of transportation. Travel more by road, Finland's electric trains are emission-free. Limit flying in particular; if you must fly, favour direct flights.
- **Favour online meetings and video calls** instead of travelling.
- **Look into the possibility of having your vacation days in connection with a work trip.**
- **Plan travel by car in advance and carefully**, especially for runners. Avoid unnecessary drives and combine both internal and service provider errands. Ensure that there is a communication channel for planning and combining rides.
- Encourage the crew to carry out **carpooling independently**.
- **Leave the equipment and cars at the location overnight**, if public transportation or carpooling is possible for the group. Arranging guards can be more affordable than buying gas, and it also results in emission cutbacks.
- **Avoid idling.** According to Finnish legislation, idling cars are allowed for a maximum of 2 min and in under -15°C for a maximum of 4 min to warm the car.
- **Remember economic driving** and consider taking a course in it.
- **At the location, select emission-free transportation solutions.** The equipment can be moved (short distances) with e.g. different carts or cargo bikes, people can utilise bikes and kick scooters.
- **Keep track of travelling.** In addition to surveying emissions, **bookkeeping** helps to perceive whether trips that could be left out are being made repeatedly or if the mode of travel should be replaced with another one.

CARS

The environmental friendliness of a car is impacted by e.g. its age, use purpose, life cycle and fuel type. The more passengers there are, the fewer the emissions there are per person.

- **Ecological alternatives include e.g. electric, biogas and hybrid cars.** Favour eco cars among service providers, collaborative partners, taxis and company cars.
- **Note that using eco cars can require a new type of advanced planning.** The charging stations of electric cars and biofuel refuelling options can vary significantly around Finland.
- **When planning on purchasing a car, consider the duration of its demand, the size and use purpose of the vehicle and what kind of travel is necessary.** For shorter trips and city driving, choose an electric, hybrid or biogas car. For longer trips, electric and chargeable hybrid cars work within the recharging station network, whereas biogas cars or Euro 6 emission standard diesel cars that operate on renewable fuel are more reliable options.
- **Favour a car rental company** that has new cars as well as possible extensive support services, if there are any problems with the cars.
- **The employer may receive a tax benefit by selecting a low-emission company car.** Instead of a free car benefit, the employer should offer a use benefit, i.e. the user pays for gas, which should reduce the amount of driving.





INTERNATIONAL SHOOTING

FINNISH PRODUCTION CREWS ABROAD

The methods for reaching sustainability goals in Finland may change when travelling abroad. The target country may not enable being ecological on the desired scale, and these situations require making the best of the conditions that have been provided.

- Find out if there are **local or national eco guidelines available**.
- Consider using **local labour force** when possible.
- **Observe possible cultural differences in being ecological.** Respect the local way of working but try to hold onto the agreed environmental values and the Finnish way of working. Seek the best possible operating way constructively.
- **Draw from other examples and apply it in practice** if one sub-area of the target country's productions operates more ecologically.

INTERNATIONAL PRODUCTION CREWS IN FINLAND

The way of producing foreign productions can differ significantly from the Finnish way, which is already relatively ecological. In order to outline the ecological aspect as part of international productions as well, discussions should take place well before the crew arrives in Finland.

- **Determine the sustainability goals of the production** and apply them to Finland. If there are no goals, have a discussion with local professionals in Finland on setting them and have them offer solutions.
- **Also ask them to share information on how Finnish infrastructure supports sustainability efforts** (e.g. drinkable tap water, recycling system, bottle deposit system, eco-vehicles, etc.).
- **Ask Finnish audiovisual professionals to recommend local vendors** who consider sustainability.
- **Pay attention to cultural differences** and respect others' way of working. Be accommodating regarding the Finnish view on sustainability.



ACCOMMODATION

Look into accommodation options and select a provider with environmental goals and preferably with an environmental certificate. For example, if there are no environmentally certified lodgings available, ask the accommodation provider about recycling and used energy forms, for example. Remember that remotely located accommodation may mean savings in accommodation costs, but also higher emissions and logistics costs.

A responsible tourism company can be identified from e.g. the following certificates:





TECHNOLOGY

When talking about audiovisual technology, the most concrete environmental activities are related to energy. Reducing energy consumption, favouring electricity mains (i.e. grid power) over fossil-fuel generators, and using renewable electricity are the most important ones.

- **Technology-related aspects to be considered also include** deliveries and their strain on the environment. The most ecological solution is to favour the EURO6 (European emissions standards) vehicles, use biodiesel fuel, optimise driving routes and only transport the necessary equipment.
- **Since technical departments currently** have a limited number of more ecological solutions available for their core operations, e.g. equipment from recycled material, the importance of the most common eco policies in production is highlighted: economic driving, carpooling, recycling etc.
- **The people working with tech or film equipment** are often freelancers, who only join the production at the start of the shoot. This highlights the significance of advanced planning: the ecological solutions of production should always be presented, so that adopting and implementing them would be possible in the midst of hectic filming.
- **The work of professionals** includes keeping track of current technology. It is worth having discussions with the production management on the (financial) possibilities of testing new, more ecological innovations in practice. When purchasing your own equipment, attention should be paid to maximising the service life as well as maintenance and upgrade when possible.
- **Equipment rental businesses are connected** to all aspects of the industry and are worth consulting for not just ecological equipment, but also common working principles: what happens to old equipment, what kind of recycling is done, does the rental use renewable energy? A responsible equipment provider can inspire different operators widely towards a more sustainable operating culture.



LIGHTING

- **Ask the equipment rental company** what kind of eco equipment they can provide.
- **Favour LED technology in lighting.** LED results in efficient lighting with small energy consumption, their use reduces the consumption of gels and speeds up lighting on sets. Due to their versatility, LEDs are also well-suited for scripted drama lighting.
- **Consider the amount of artificial light required** and utilising daylight.
- **Use the same gels** again for as long as possible. Find out who might need used gels.
- **Turn off the lights whenever you're not using them.** (HMI lights are the exception, as they should not be turned off for 15 minutes' use: when they are lit, the charging rate is at its highest and turning it on and off excessively is too heavy on the burner.)
- **Always use the mains electricity when possible.** Try to minimise the need for and use of generators.

GENERATORS:

There are few alternatives for engine-generators, which means that avoiding their use is the primary eco deed. This is not always possible, so during use:

- **Turn off the generator** immediately when it is no longer needed.
- **Check with the equipment rental company whether there are eco models available**, such as a battery generator. Test environment-friendly models as technology evolves.
- **Keep track** of the generator's running hours.
- **Favour EURO6 classified generators** and biodiesel. Pay general attention to the energy efficiency of the generator, its noise impact and whether there is a catalysed particulate filter in the device.



CINEMATOGRAPHY

- **Challenge yourself to be sustainable already in the planning stage.** Without compromising the artistic vision, could the end result be produced with less equipment? Simplification is often also more environmentally friendly.
- **Don't be blinded by digitalisation:** Even though you can record material endlessly, each minute recorded consumes energy, time and effort of the crew, and results in more editing work.
- **Turn off the camera, if it is not being used.** Find out if the camera has energy saving settings.
- **When shooting on film, discuss the possibility of recording 3 perforations instead of 4.** Donate or return the short ends.
- **Favour glass filters,** they have a longer service life than plastic ones.
- **Make use of stock footage,** if they are appropriate considering the requirements of the project. Extend networks to cover also local cinematographers, from whom you can order footage.
- **Buy equipment only when it is needed** and make sure that it is being used. Use it yourself or rent it out occasionally.
- **Try to maximise the service life of equipment and its use.** Provide regular maintenance for the equipment. Even though technology evolves, examine critically the need to always purchase and use the latest equipment.
- **Recycle** all waste in the appropriate manner (SER).



SOUND

- **Favour the use of new battery technologies,** which display the amount of remaining power more accurately. This way, battery use can be optimised and fewer batteries need to be transported.
- **Use rechargeable batteries.** Recycle disposable batteries, use a voltmeter so that half-empty batteries can be recycled for further use.
- **Turn off equipment** that is not being used. Although the scale of energy consumption may not be significant, it is still power.
- **Keep the equipment clean.**
- **If you are gathering your own sound effects archive,** actively provide materials for others as well, especially more rare sound effects. Active use of sound effects libraries reduces the need to arrange recording situations.
- **In conversations, highlight the fact that in addition to being ecological, electric cars are also quieter,** i.e. well-suited for being in front of the camera as well. In terms of generators, the more ecological alternatives also serve the sound department.



PRODUCTION DESIGN

Perhaps the most significant material streams in production are passed through the department of production design. Opting for a circular economy, reducing the amount of waste and recycling the waste that is produced are the most important eco deeds of set design and props, regardless of the scale of production. At its best, visuality supports the ecological message of the content

- **Create collaboration networks** that advance a circular economy.
- **Discuss in advance which angles will be shot.** The bigger the production, the more wasteful it is to build up sets that won't be used.
- **Favour used and recycled.** Borrow and rent. Only buy if you need to and ensure that there is an exchange and return possibility. Make purchases as locally as you can.
- **Make premeditated purchases.** Pay attention to the origin, ethicality and manufacturing method of the products and materials: is the purchase sustainable, durable and easy to fix? Does the product have value when recycled? How will the product be disposed of in time?
- **After use, sell or donate the items,** place the materials and elements back into the cycle. Survey possible organisations which could benefit from them, such as other productions, educational organisations, theatres etc. Find out about the possibility of collection services.
- **Manage storage systematically,** maintain order and cleanliness, as a functioning and clear storage space serves everyone. Before making purchases, check the storage space in case the product you are looking for could already be found there.
- **Already in the planning stage, consider how the sets are going to be dismantled after the shoot** (demolition, sorting, recycling). Favour screws, avoid glue and nails.
- **In materials, favour plant-based and water-soluble paints,** seals and varnishes, turpentine as a natural solvent and ecological spray paints. Pay attention to certificates, e.g. FSC and PEFC in wooden materials.
- **Use living, preferably domestic plants in front of the camera.** Avoid cut flowers. Borrow and rent. If you buy, make sure the plants are well taken care of and find them new homes after the shoot.
- **In front of the camera, favour environment-friendly and domestic foods,** get to know the concept of **water footprint** (choose e.g. a domestic apple over an orange, and oat over rice). If the food is still edible after filming, utilise it.
- **Avoid particle and MDF boards,** unnecessary plastic (especially PVC, Styrofoam, polyurethane) and toxic compounds (such as formaldehyde, which is used e.g. as glue in plywood and particle boards).
- **Instead of plastic, use cardboard and recycled materials** to protect the floor. Favour string or sealable i.e. reusable cable ties and eco tape when hanging and packing etc. (no solvents, plant-based or biodegradable raw materials).
- **Don't use disposable props** in front of the camera (dishes, plastic bags etc.) or promote a disposable culture unless the content specifically requires it.



COSTUME DESIGN

Costume design includes testing options and going through large amounts of material. Therefore, the consideration of the ecological aspect at the pre-production stage and prolonging the life cycle of clothes and materials are the costume department's most important eco deeds. The disposability of the clothing industry also poses challenges: the manufacturing methods of the products can be unethical and the quality weak, which makes it important to prioritise domestic and ethically responsible options.

- **Favour used and recycled**, look into the possibilities of borrowing, rental and leasing.
- **Fix and alter** clothes to match the use purpose and prolong their service life. When having garments done specifically for the project, take their future use into account.
- **Buy only when it is the only option.** Favour stores and brands that have environmental awareness or certificates. Take the same into account in collaborations. If people wear their own clothes in front of the camera, consider the environment-related policies in clothing guidelines as well.
- **Favour natural and sustainable materials** and avoid synthetic fibres and oil-based materials.
- **Choose a laundry service** with ecological solutions.
- If the costumes ultimately remain on the production company's premises, **bring up the subject of the appropriate storage of the clothes:** systematic, clean and airy.
- **Don't wash clothes if it is not needed** but refresh them by ventilating and freezing. Choose energy-efficient washing machines and use environment-friendly detergents (no fragrance, phosphates or microplastics), pay attention to rationing and follow the washing instructions.
- **Try to ensure that no clothes end up in mixed waste**, but rather that all items and materials are recycled.
- **Consider incorporating being ecological as a visual criterion.** Build a world and look that can be seen as a statement for sustainability – especially in productions with content about being ecological.



MAKEUP

In professional makeup a lasting result is important, as the shooting days are often long and fast-paced. The sensitivity of the users and possible allergies must be addressed in the selection of products.

- **Try to favour organic makeup** and select them alongside reliable, traditional products at the very least. Especially in the first sustainable production, it is important to include the testing of new eco products in both the schedule and budget. Share information with colleagues and implement functioning solutions.
- **Consider certifications**, cruelty free markings, ethicality and domestic origin.
- **Favour recyclable and refillable packages** with little packaging and bigger stock batches, considering the products' service life.
- **Maintain cleanliness and order of supplies.** Reduce water consumption by using bar soaps for cleaning the equipment.
- **Avoid aerosols and microplastics** and try to eliminate the use of disposable products. Could wiping cloths be replaced with fabric ones that could be reused?
- **Use paraben-free fake blood.**
- **Favour eco hairdressers** that e.g. dye hair with plant-based dyes.
- **Ensure that waste is sorted appropriately.** If there is no sorting point, transport recyclable waste from the location to be recycled elsewhere.





CATERING

There are numerous ways to achieve sustainability in catering, but too often this is an area marked by a culture of disposability. Go through the sustainability goals with the company/ person responsible for catering. Note the impact of environment-friendly catering, as it is an area everyone in the crew can participate in. Implement principles of sustainability at the office, as well as in meetings and events.

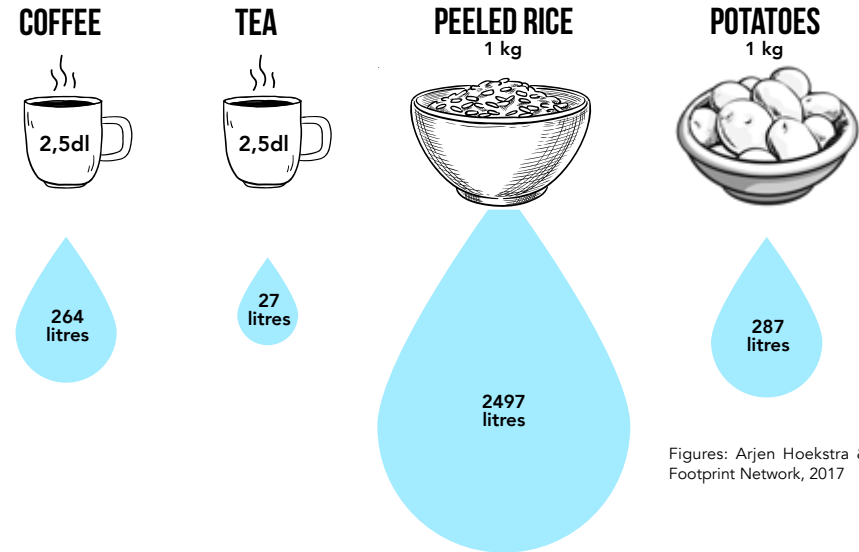
- **Select seasonal, plant-based and locally produced food.** Favour domestic and Fair trade (e.g. coffee, chocolate).
- **Arrange vegetarian and vegan days.** During these days, pay particular attention to the diversity and tastiness of the food, as offering tasteless food will backfire. Good visual presentation also makes food more appealing.
- **Reduce the use of meat and dairy products.** During lunch/dinner, serve the plant-based options first and leave meat for last in the buffet. Replace meat with sustainably sourced local fish (e.g. Baltic herring, roach, perch or vendace).
- **Don't make decisions based on price alone,** but also pay attention to nutritional values and quality. Food has a major impact on the team's energy level.
- **Check the facilities of the filming location** well in time (running water, kitchen, dishes, dishwasher).
- **Favour reusable dishes.** Require everyone to use their own reusable bottle and cups and name them. Ensure that everyone, including assistants and extras, are aware of the policy. Provide guidance on where people can wash their dishes.
- If you have to use disposable dishes and materials, **favour other materials than plastic.** If plastic is a necessity, don't select the sturdiest kind. Decide on a policy of one cup per day per person and name the disposable cups.
- **Provide clear guidance on the nearest location for filling up your bottle** and provide tap water in pitchers. Don't keep the water running, especially warm water.
- **Turn off the coffee maker,** when it is not used. Utilise thermos cans. Use a permanent filter or unbleached filters. Don't use coffee capsules.
- **Reduce the amount of waste:** purchase supplies in larger batches, avoid single packages, replace aluminium foil and cling film with e.g. lidded dishes. Always keep reusable bags (in Finnish: kestokassi) with you. Guide people into taking napkins only when necessary and consider textile napkins.
- If catering is not carried out as an outsourced service, **the person responsible should have the Finnish Hygiene Passport (hygieniapassi).**
- **If the shooting day includes a self-provided lunch,** find out about the most sustainable options in advance and recommend them to the crew on e.g. the call sheet.

Responsible food products can be identified from e.g. the following certificates:



WATER FOOTPRINT

= THE AMOUNT OF WATER SPENT ON THE MANUFACTURING OF THE PRODUCT.



Figures: Arjen Hoekstra & Water Footprint Network, 2017

FOOD WASTE:

In Finnish households, food waste is 20-25kg in a year per person*, but the problem should be prevented in workplaces as well. Prepared food, bread, fruit and vegetables make up the majority of food waste. When edible food is thrown out, the energy value of the food as well as the energy efforts of the entire food chain are wasted.

- **Try to estimate the amount of food required as accurately as you can,** so that food is not ordered or prepared excessively. If something is left uneaten repeatedly during filming, make the portions smaller.
- **High-quality and tasty food** is most likely to be eaten and not cause waste.
- **Ration only as much food on a plate as you can eat.** Remember the food plate model (in Finnish: lautasmalli!)
- **Make coffee only when it is needed/used,** keep an eye on the waste. Thrown out drinks are also waste.
- **Make use of the freezer** when possible.
- **Utilise leftover food** and ingredients by e.g. turning boiled potatoes into potato salad and leftover vegetables into a smoothie.
- **Share leftover food.** Communicate it to the crew in advance, so that they can prepare by bringing their own dishes. Alternatively, find out where you can donate leftover food.
- **Always be alert when it comes to hygiene and the cold chain** (in Finnish: kylmäketju), especially if you're sharing or donating food, or putting it to further use. There should be enough cold storage facilities.

*Source: Natural Resources Institute Finland



COMMUNICATIONS

There should be a clear communicative structure around ecological efforts. Change is not possible, or at least it is certainly much more difficult, unless everyone is aware of what is being done, why and how.

- **Plan in advance how ecological efforts are communicated throughout the production** and be aware of the style: communications should be practical and optimistic. Don't force it.
- **Compile a short and impactful introductory text on sustainable productions:** what is being done and what it means for the project in question. Make use of the text when communicating with the crew as well as stakeholders.
- **Use the ecological aspect as a theme in all documents related to the production.** Could call sheets include a sustainability anecdote or e.g. the emission savings of plant-based food?
- **Make sure that the sustainability goals are always on the agenda of production meetings.**
- **Provide clear and visible guidance on being ecological** both on location and at the office. In addition to basic instructions, could the project have theme days or weeks, or reminders of e.g. keeping food waste at a minimum or launching a plastic-free Monday?
- **Request feedback throughout the project** and respond to development suggestions. Finally, arrange a feedback session or survey based on the new operating model. Utilise the feedback in the next project.
- **Create a hashtag** and make #ekosetti visible on social media!
- **Communicate about eco activities on all the production company's channels.** Build the ecological aspect into a value of the company's core operations!



POST-PRODUCTION

The most significant environmental acts of post-production are related to electricity, as the workflow is almost always digital. Editing, sound design, visual effects, colour grading and mastering consume energy at every stage, all the way from the equipment chain to data transfer and cooling the servers.

- **Operate with renewable energy.** Transitioning into renewable energy is the most significant eco deed of post-production.
- **Reduce electricity consumption** by e.g. turning off the computer for the night. Familiarise yourself with ways of improving **energy efficiency**.
- **Request relevant materials electronically,** including scripts and log sheets.
- **Use an online screening system** with a low resolution but avoid habitually transferring material to the cloud. Utilise existing USB memories and hard drives, if it is not necessary to share the screening version with several people and if the people who should receive the screening version are "under the same roof".
- **As an editor, discuss with the director before the shoot** what is truly necessary material (e.g. if rehearsals are shot), because often the editor is watching through all the material. Especially in TV show formats covering several seasons, you can prevent the creation of unnecessary materials and thus produce significant savings in resources during the earlier stages of production.
- **Monitor electricity consumption** through a pluggable electricity meter. The energy use of post-production is the most easily **monitored and compiled into statistics** out of all production stages.
- **If post-production takes place in the production company's premises,** follow the general eco policies of the **office**.
- **If post-production takes place in a separate post-production company,** communicate about the sustainability goals of the production and ask about the company's environmental solutions (renewable energy, certified equipment etc.).
- **Make a habit out of removing unnecessary materials from the website and cloud services.** Do the same for external hard drives and only buy new hard drives when necessary.
- **Recycle electronics** in the appropriate way.



MONITORING AND REPORTING SUSTAINABILITY

Monitoring and reporting the ecological efforts of the production is important because it helps to evaluate the environmental effects, to store information and to utilise it in the future. In Finland, such tools for this have not yet been developed, however, there are some simple ways to get started.

- **Keep records of used resources and generated savings.** Monitoring helps to perceive not only the environmental, but also the financial impact. For instance: how much did the use of reusable dishes reduce the amount of waste? Gather information from singular projects and at a production company-level. Gathering information systematically is important, for evaluating sustainability is not always simple and visible in the short term.
- **Create a monitoring tool for all departments,** using e.g. excel. The simpler it is, the more likely it will be used. Collect less relevant information rather than more irrelevant information from here and there. Enable reporting also in text format instead of just numbers.
- **Provide clear guidance on the monitoring tool** and agree on a realistic cycle for gathering data. Engage people into reporting by

explaining why information is gathered and the significance of the information as a part of the whole.

- **Write down all ecological activities.** Only report actual changes, and don't make comparisons to activities that were never in use: "since we don't use private jets for international flights, we are being ecological."

- **At its best, sustainability can be monitored by measuring.** One of the most commonly used indicators is the carbon footprint, but currently there is no carbon footprint calculator for the Finnish audiovisual industry. Foreign calculators cannot directly be applied to domestic productions due to different parameters and cultural differences ([example from the United States](#)).

THE ENVIRONMENTAL IMPACT OF THE PRODUCTION CAN BE PERCEIVED THROUGH E.G. THE FOLLOWING:

- types of cars and amount & type of fuel
- all vehicles: kilometres travelled, number of trips, their purpose and destination
- number of overnight stays
- amount of waste produced according to waste category
- purchased food and amount of food waste
- amount of disposable products
- types of energy used by different departments and estimate of consumption



MARKETING, DISTRIBUTION AND LAUNCH

Everything that is communicated to the public about the production being ecological needs to be based on facts. In Finland we do not yet have a certificate to monitor and verify an audiovisual production as sustainable, and as long as this is the case, the responsibility of the communication lies with those in charge of production.

- **Consider including sustainability matters in the marketing plan.** Especially in cases where being ecological is a part of the content, it is natural to talk about a more responsible production process.
- **Communicate externally about the ecological aspects of the project** through people who are genuinely disposed towards environmental matters. Remember that greenwashing always turns on itself, only communicate about actual achievements.
- **Tailor eco content for social media.** Aim to serve fans and audience members who are particularly interested in the birth process of the production or (eco) theme of the content.
- **The "avoid junk" mentality** also applies to marketing materials and by-products. Discuss with funders, commissioners, sponsors and distributors whether there is a genuine need for them and on what scale. Use creativity, think about immaterial options and create phenomena.
- If promotional products are acquired, **make ecological choices about materials and their further use.**
- **Remember sustainability in the launch stage of the film,** all the way from [transportations to overnight stays](#). Arrange the press tour in an ecological way.



CONCLUSION

The audiovisual industry has traditionally adapted quickly to technological innovations and the new working methods that these entail. The transition towards a more sustainable operation in the audiovisual field requires new types of effort and a situation where the environment is a shared and central value to all stakeholders involved.

In a hectic environment, it is professional to act in a way that does not disturb or delay work. Environmentally friendlier operating models require piloting and testing before they can be considered reliable. How to make this piloting possible, is a challenge — time-wise and financially — for the entire industry, all the way from production companies to commissioners, funders and distributors.

The change also requires local support from regional film commissions, municipalities and cities. Production crews and individual people play a crucial part, as change always starts within the individual. One production at a time, we can adapt to new ways of working, but it calls for additional resources “behind the camera”, such as environmental training, research and especially funding and extra time. In addition, new types of

tools, such as a carbon emission calculator, are needed in order to gather information for both individual productions and systematically, on a national level.

The Ekosetti guidebook is meant to be updated and expanded, as the Finnish audiovisual industry evolves towards more sustainable operation models. In the future, it would be natural to develop the guidebook into a format that more specifically serves international partners and productions that come to shoot in Finland.

The Finnish audiovisual industry is becoming increasingly international, which means best practices can be packaged for others to use as well. In this way, the Finnish audiovisual industry can pioneer and seek a competitive advantage while ensuring that productions filmed in the country follow sustainability principles.

In the future, sustainable development and being ecological will be relevant for all industries, and the audiovisual industry is no exception. Teamwork is the core of our industry and in utilising it, we can make sustainability the new norm of domestic audiovisual production.



SUSTAINABLE AUDIOVISUAL PRODUCTION IN BRIEF

Sustainable production is a systematic entity that aims to reduce the environmental effects of production. This means that sustainability goals are being set for the production and that they will be actively addressed at all the stages of the project.

The goals will be communicated to the crew in a clear and simple way, while the crew members will be actively involved in planning the ecological implementation of the production and offered training in order to adapt to the new operating models. The whole process is monitored and reported. In an ideal situation, every production will have its own eco coordinator.

- **On the way towards a more ecological production, examine critically** all the stages in your job description from beginning to end: break down the efforts into smaller pieces and think about which ones could be made more ecological. The most important thing is to fix the largest problems. Promote the environment-friendly things you’ve done so far, but also dare to challenge yourself: how could you make your efforts even greener? Remember to also be reasonable, don’t start changes that require more resources than you have. Surprising situations will always arise but try to remember to be ecological, even in the most hectic of times.
- **Use eco electricity.**
- **Consider the ecological aspect as a criterion** of the shooting location for as long as possible.
- **Aim at a circular economy and recycle.** Work without paper.
- **Master the latest** technical innovations.
- **In purchases, favour local, domestic and certified products.** Pay attention to recycling labels at the time of purchase and preferably select the one that is **recyclable** in a way you are familiar with.
- **Avoid buying new and unnecessary plastic.** Don’t buy junk, invest in quality.
- **Use muscle power, public transportation and carpooling.** Be critical about travelling and especially the need to fly.
- **Opt for a reusable bag, a keep cup and your own bottle.** Favour domestic, seasonal, plant-based food and cut back on eating meat.
- **Observe environmental matters in stories and content as well** and try to present a more sustainable world.
- **Consider compensation**, but don’t rely on it as the only solution.
- **Respect everyone’s eco efforts.** Don’t preach. Set an example.

