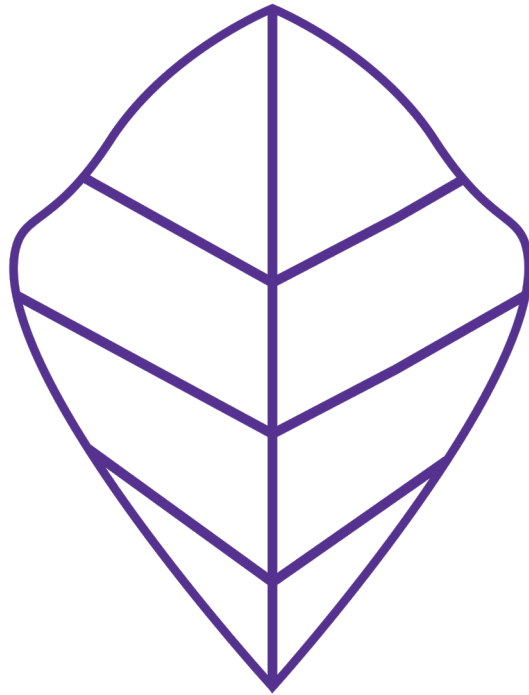


**Ecology in Finnish
Film and TV –
2024 Overview**



**Funded by
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NextGenerationEU



APFI Audiovisual
Producers
Finland

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Thank you to everyone who participated in the publication!

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FOREWORD

The themes of sustainable development have only recently become part of Finland’s audiovisual (AV) industry. Finland has published two sets of statistics on the ecological impact of productions, and “Ecology in Finnish Film and TV – 2024 Overview” complements these by examining how ecology manifests beyond productions, focusing more broadly on the activities of film and TV industry stakeholders.

The aim of this “eco-review” is to compile, for the first time, a “sustainability history” of Finland’s film & TV industry, and to provide a concise overview of the entire sector’s situation. While the publication primarily highlights actions and practices, more detailed research is needed to quantify the industry’s precise environmental impacts, such as emissions. Discussions and demands related to sustainability in the sector often narrowly focus solely on productions. This overview aims to enrich understanding by showcasing efforts across different levels of the industry, identifying areas for improvement, and inspiring further action.

The publication has been compiled by **Audiovisual Producers Finland – APFI**, who has led a national project to promote ecological sustainability in the domestic film and TV industry since 2021. The goal of this collaborative effort has been to assess the industry’s current state and examine the environmental impacts of productions. Key stakeholders, listed below, have participated in and co-funded this work between 2021 and 2024.

- Finnish Ministry of Education and Culture
- Finnish Broadcasting Company Yle
- Promotion Centre of Audiovisual Culture AVEK
- Finnish Film Foundation SES
- The Finnish Television Academy
- Business Finland
- City of Helsinki
- City of Forssa
- North Finland Film Commission
- Finnish Lapland Film Commission
- West Finland Film Commission
- East Finland Film Commission
- South East Finland Film Commission
- Film Tampere
- Åland Film Commission
- Teme Trade Union for Theatre and Media Finland
- Avate Audiovisual authors and performers in Finland

In spring 2024, the Finnish Ministry of Education and Culture granted support for APFI through the Recovery and Resilience Facility (RRF) [for the renewal of the culture and creative sectors](#) (1.3.2024–31.8.2025, link in Finnish).

HISTORY IN BRIEF

Timeline

Below is a summary of significant landmarks related to ecological sustainability in Finland's film and TV industry. The selection is limited to "firsts," highlighting when a particular achievement occurred for the first time. A more detailed timeline can be found at the end ([Appendix 1](#)).

The timeline demonstrates that sustainability is still a relatively new topic in the industry. The publication of Finland's first sustainability guidebook for productions, Ekosetti ("eco set"), in 2019 can be considered as one of the most significant turning points; it marked the beginning of the industry's broader adoption of ecological practices. The Finnish and English versions of the guidebook have been downloaded over 13,000 times (as of 12/2024).

2009	Yle adopts WWF Green Office
2010	Sanoma Media Finland starts reporting on corporate responsibility
2012	First publication in Finnish on ecology of the AV industry (Hartikainen & Puolanne, TAMK)
2018	Code of Conduct, incl. ecology, provided by Finnish Lapland Film commission First event (Green Production -seminar, Creative Export Innovations)
2019	Ekosetti-guidebook (Astikainen & Puolanne, Aalto University, APFI & AVEK)
2020	First funding for productions (eco support by AVEK, until 2022) First sustainability coordinator is hired (Bufo) First roundtable discussion on the ecology of the industry First survey for production companies on sustainability (SES) AVEK adopts WWF Green Office
2021	Industry collaboration begins (APFI) SES receives an EcoCompass certificate
2022	albert-toolkit is launched: training, carbon calculation, certificate (APFI) First sustainability award for a production (Sustainability Award Verso, Tampere Film Festival) First certificate for a production (albert) The LuoTo project begins, focusing on ecology in the creative industries
2023	First national statistics on ecology of Finnish productions (albert & APFI) Yle adds ecology in their production plans NFC launches a 10-point Sustainability Pledge with the participation of 5 Finnish film commissions Growth deal for AV sector is launched
2024	Pilot program for sustainability coordinators (Metropolia University of Applied Sciences) First sustainability award for a person (Vihreä viisaus, "green wisdom", Red Carpet) First overview on ecology in Finnish Film and TV (APFI)

Finnish film and TV industry in 2021 & 2024

In 2021, the Nordic Eco Media Alliance (NEMA), a group of individuals passionate for sustainability, compiled an informal assessment of the state of ecological sustainability in the region's film and TV industries. This overview was never published, but APFI's Sustainability manager Anne Puolanne was a part of the working group, and the findings related to Finland are now being released, alongside an updated evaluation for 2024. The 2021 comparison remains informal and is based on observations from individual professionals in the industry, whereas the 2024 assessment is more comprehensive. The purpose of the list is to examine the broader picture of the entire industry, whereas categorizing individual actors might result in a different overall impression. For 2024 the metrics could have been further refined, but doing so would have prevented a 2021 comparison.

The table evaluates the ecology of the entire industry based on 12 indicators and their activity levels: (A) the action is happening and possibly already an established practice, (B) progress is being made to some extent, (C) or there is little to no activity on the subject. Regarding Finland, in the 2021 assessment, over half of the 12 indicators fell into category C, meaning there was little to no significant action. Only one indicator had reached category A. Over the past three years, significant progress has been made in Finland, with only one indicator remaining in category C by 2024. "Ecology in Finnish Film and TV – 2024 Overview" includes examples illustrating each indicator's topic area.

A Action covered
B Work in progress
C No activity or it is small-scale

		2021	2024
<i>Sustainability is addressed in audiovisual studies</i>	Education	C	B
<i>Training, courses, webinars etc. for professionals</i>	Training the industry	C	B
<i>Checklists, guidebooks, best practices, etc. are available</i>	Guidelines	A	A
<i>An environmental impact calculator available for productions</i>	Calculators	C	A
<i>Accredited third-party certification available for productions</i>	Certification	C	A
<i>Sustainable action takes place in productions</i>	Eco management	B	B
<i>Productions operate sustainably, e.g. certifications</i>	Sustainable productions	B	B
<i>Sustainability is a criterion for funders/commissioners</i>	Funding criteria	C	B
<i>National studies, research and reports available</i>	Reports and studies	C	A
<i>A designated entity or project advances ecology</i>	National and regional initiatives	B	A
<i>Listing of suppliers with an environmental approach</i>	Green vendors list	C	C
<i>Award ceremonies and festivals have a category for sustainability</i>	Awards	C	B

INDUSTRY PLAYERS 2024

The overview 2024 provides information on ecological efforts of Finnish film and TV industry actors in practice. Sustainability initiatives can be seen at all levels of the industry, with larger players often having more established systems for measuring and reporting their environmental impact. In contrast, smaller players are less likely to measure or report on their ecological practices. Finland aims to achieve carbon neutrality by 2035, and actors within the Finnish AV industry have set similar goals for their own operations. All commissioners and funders are more or less prepared to set ecological sustainability as criteria for productions, if they haven't already done so.



Target years for carbon neutrality

Elisa	2020
Sanoma Media Finland	2030
MTV	2030
Film Tampere	2030
Kopioisto/AVEK	2030
City of Helsinki	2030
Yle	2035

Apart from production companies, the data was collected through interviews based on five questions: 1) Introduction, 2) What are you doing yourself to promote sustainability? 3) What are you doing with your stakeholders on this issue? 4) Highlight a recent success, and 5) What are your plans for ecological sustainability in the near future?

It's important to note that the length of the text does not correlate with the amount, scale, or quality of actions taken. The actors vary greatly, so each actor's level of engagement with sustainable development should be considered in relation to their size and role in the industry. Without diminishing the importance of other aspects of sustainability, the industry overview focuses solely on ecological efforts. It represents a snapshot of the situation and key actions as of late 2024—or at least those that can already be publicly discussed.

Production companies

There are hundreds of production companies in Finland, and understanding the overall picture regarding them requires further studies. The overview still highlights some perspectives based on recent data gathered about the ecology of production companies and/or productions.

1: SURVEYS ON SUSTAINABILITY BY FINNISH FILM FOUNDATION 2020 & 2024

The Finnish Film Foundation conducted surveys in 2020 (with 37 respondents) and 2024 (with 44 respondents) to explore environmental actions and attitudes within production companies. The surveys aim to develop a framework to monitor environmental awareness and initiatives in the industry. The surveys and their results are in Finnish.

A significant majority of production companies (over 85%) identified environmental responsibility as one of their core values in both years. Approximately half had implemented an envi-

ronmental strategy or plan to reduce their environmental impact (51% in 2020, 43% in 2024). These strategies were mostly self-designed and not based on international guidelines or certified environmental systems. Only 26% in 2020 and 39% in 2024 felt their strategies were effectively implemented.

In addition to mapping environmental measures, the surveys examined challenges in addressing environmental concerns within companies and the broader audiovisual work culture. Respondents frequently reported incorporating sustainable choices in productions (e.g., catering, office procurement, and travel). Over half noted that their teams were interested and motivated to reduce environmental impacts. In 2024 the most significant barriers to fostering a more sustainable work culture were identified as tight schedules and a general lack of resources in the industry.

2: ALBERT-STATISTICS 2023 & 2024

Since 2022, [the albert toolkit](#) (UK) has been offered for free to Finnish production companies, enabling productions to calculate their carbon footprint and pursue certification. Two annual reports have been published on the productions using the toolkit, and although they focus only on productions, some conclusions can be drawn about production companies as well. By the end of 2023, APFI had 121 members, most of which were production companies. Although not all Finnish production companies are members of APFI, many and especially the largest ones are, so by comparing data provided by albert with APFI's members, it's reasonable to generalize that this reflects the broader Finnish AV sector.

By the end of 2023, 37 Finnish production companies had registered at albert, and they had calculated the carbon footprint of 37 productions. The 2022 statistics included 23 productions from 2021–2022, while the 2023 statistics included 14 productions from 2023. By the end of 2023, seven Finnish productions had achieved the albert certification, meaning that, in addition to calculating emissions, they had actively worked to reduce their environmental impact.

Since hundreds of productions are made annually in Finland, it's clear that after three years of free tools, their use remains relatively low. The number of albert accounts is modest, and the actual usage of the toolkit is limited. Among registered production companies, some use the toolkit very actively, while others do not use it at all. Neither year's statistics include any feature films, which suggests that either no films using the toolkit have been completed within the reporting period, or film production companies are less engaged with sustainability topics in practice compared to TV production companies.

Concerns raised by production companies to APFI are mainly related to shortages on resources. Many professionals are motivated to address ecological issues, but as Finnish productions often work with limited resources, incorporating eco-friendly practices has been seen as a significant challenge, at least initially. Furthermore, while changing established work practices is difficult, there is also a shortage of professionals whose core expertise is in ecological sustainability.

3: APFI'S SURVEY ON CORPORATE SUSTAINABILITY 2024

In the fall of 2024, APFI's Avas Sustainability Project conducted a corporate responsibility survey for all audiovisual production companies, receiving 24 responses. It surveyed sustain-

able acts carried out by the companies, covering ecological, social, and economic responsibilities, as well as the role of responsibility in their business.

Nearly all surveyed companies were already furthering ecological sustainability. The most common act was waste sorting and recycling (75%). Other common acts included promoting plant-based food options (63%) and favoring travel by land (54%). Of the respondents, 57% used the albert toolkit, and 16% had EcoCompass. Half of the respondents had incorporated ecological sustainability at the strategic level and were engaged in some level of reporting. The readiness for reporting varied somewhat based on company size.

Overall, the companies surveyed considered sustainability to be significant for their businesses, and it was seen as playing a large role in their future. The survey indicated a clear need for tailored support and training in developing sustainability practices, especially for companies of different sizes.

4: PRODUCTION COMPANY WEBSITES 2011, 2020, 2023 & 2024

The websites of companies reveal what they do and the values that guide their operations. APFI's Sustainability Manager Anne Puolanne has conducted an informal review for several years to see if ecology is reflected in the websites of Finnish production companies. APFI has over 100 members annually, most of which are production companies. Data from 2023 and 2024 was compiled in April of each year.

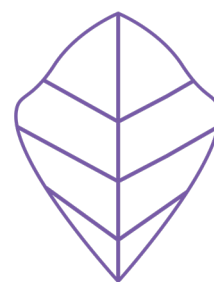
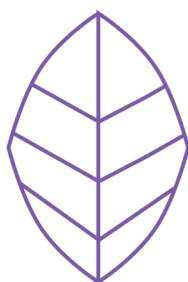
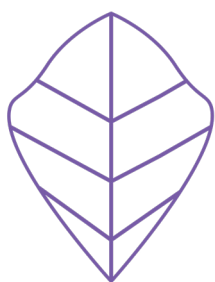
2011 – No results in Finland or in Finnish (Google search)

2020 – Out of 50 APFI's members: no mentions on websites

2023 – All 119 APFI's members: 8 companies (7%) mentioned ecology

2024 – All 118 APFI's members: 11 companies (9%) mentioned ecology

With a few exceptions, "ecology" typically appeared as one word or a short sentence within the company values or introductory text. None of the companies reviewed published any specific data on the ecological impact of their operations (e.g., numerical figures). In summary, if sustainability is part of a company's operations, it often does not appear on their website.



Commissioners

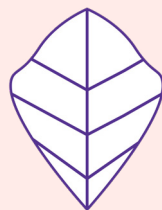


Elisa is a pioneer in telecommunications, digital services, and 5G, with a mission to achieve a sustainable future through digitalization. Elisa serves over 2.8 million consumer, business, and public administration customers in its core markets of Finland and Estonia, and internationally in over 100 countries. In Finland, Elisa is the market leader in telecommunications services, with international partners including Vodafone and Tele2. Elisa's stock is listed on Nasdaq Helsinki. The company had a revenue of €2.2 billion in 2023 and employs 5,700 people across more than 20 countries. Elisa is also a key player in commissioning and internationalizing Finnish drama: Elisa Viihde has released 40 original series, sold to 80 countries, and received awards both in Finland and abroad. In 2023, Elisa's "cultural handprint" was €44 million, including direct content acquisitions mainly from Finnish stakeholders and payments to producers, creators, and copyright organizations. Elisa's series are available on Ruutu and Elisa Viihde services.

In 2023, Elisa became the first Finnish listed company with Science Based Targets initiative (SBTi) approved science-based net-zero climate targets. The goal is to reduce absolute scope 1, 2, and 3 greenhouse gas emissions by 90% by 2040 from the base year 2021. The near-term reduction target is 42% by 2030. In 2023, Elisa's carbon footprint (Scope 1 & 2) decreased by over 60% compared to 2016. Elisa's sustainability efforts and corporate responsibility include environmental sustainability, and at the beginning of 2024, Elisa was recognized as one of the world's most responsible companies.

In the commissioning and production of Elisa Viihde's original series, various aspects of sustainability are increasingly taken into account (in Finnish). The company strives to involve the entire supply chain, encouraging actions and choices in line with Elisa's climate goals. The production's ecological impacts are already considered in the development phase through the scripts of the original series. The aim is to develop measurable criteria for the ecological sustainability of productions together with other ongoing industry projects, and in the future, productions are expected to have an environmental plan to systematically review and reduce their environmental impacts. Already, Elisa has considered, for example, whether production can be financed without traveling abroad, because of another country's production incentive. In the spring 2024 series call, for the first time, there was a section for voluntary attachments where production companies were asked for a sustainability plan.

Exploring content from a new perspective has been engaging but requires practice: the aim is not greenwashing but understanding choices and their impact. In the spring 2024 series call, some production companies excelled, while others lacked plans – offering valuable insights for Elisa.



Executive producer
Sari Lempiäinen

We've started to monitor and develop measurability and reporting to reduce environmental impacts. Production-specific plans will be included in both development and production agreements of the original series. Two of our original series in production in 2024 are applying for the albert certificate.



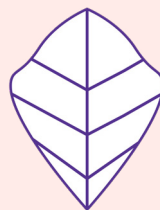
[MTV](#) also known as Oy Mainos-TV-Reklam Ab, was founded in 1957, and in 1982 the name was changed to MTV Oy. Today, MTV includes the streaming service MTV Katsomo, TV channels MTV3, MTV Sub, and MTV Ava, the multichannel news service MTV News, MTV Sports, and MTV's pay-TV channels. MTV and the City of Pori are behind SuomiAreena Oy, which organizes SuomiAreena, Finland's largest societal festival held annually. Additionally, MTV produces and enables the annual event TV & MEDIA. MTV employs nearly 400 experts and is currently part of Telia Company's TV/Media business.

Telia Company is required to report according to EU regulations. MTV is committed to environmental responsibility as part of Telia's TV/Media business area, and both [Telia Company](#) and [MTV's](#) corporate responsibility commitments cover ecological sustainability. MTV's new Pöllölaakso facilities in Vallila, Helsinki, have a [BREEAM Excellent certification](#). Internationally, millions of buildings are BREEAM classified, but only a few in Finland have reached the level excellent. BREEAM supports ESG-related goals, such as minimizing the carbon footprint, ensuring the healthiness of buildings, and sustaining investments.

In promoting environmental issues, MTV collaborates with TV4 in Sweden, which is also part of the TV/Media business. MTV also undertakes local measures to enhance its responsibility: for example, the company organized albert training for its staff in 2022, and in 2023 the "Vastuullisuuspollöt" working group was established to advance work on MTV's responsibility themes. MTV aims to increasingly consider sustainability in its partner selections, partly collaborating with Telia Company on procurement. MTV is part of IAB Finland's [Responsible Digital Advertising](#) working group, influencing industry stakeholders and participating in research to explore carbon footprint measurement tools for advertising. Ecological themes have been featured in MTV's events, such as SuomiAreena, which received the [EcoCompass certificate](#) in 2022.

A significant portion of MTV's emissions falls under scope 3, meaning emissions from productions. Recently, an updated Code of Conduct appendix has been implemented at the commissioning stage, outlining important themes for MTV, such as human rights, working conditions, fair business practices, and the environment. The ethical guidelines encourage all parties to take responsibility. MTV prefers to highlight sustainability perspectives, including environmental responsibility, in its content whenever there is a natural and strongly linked way to do so.

The BREEAM Excellent certification for the new Pöllölaakso is a significant achievement: the new premises have reduced our energy consumption. At the same time, we and our partners have created one of the most modern digital moving image production centers in Europe.



Head of Corporate
Comm. & Responsibility,
Tea Siikonen

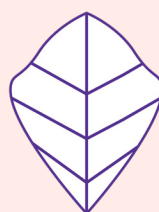
We take responsibility for society in many ways. Together with TV4 and production companies in Finland, we advance our sustainability work. There's still work to be done, but through collaboration, we'll gain insights, learn, and develop our operations to be even better.

[Sanoma Media Finland](#) is Finland’s leading multi-channel media company, employing over 2,500 professionals in media, entertainment, and advertising. Sanoma boasts 53 media brands, including 18 news media outlets. The company’s story began in 1889 with the predecessor of Helsingin Sanomat, Päivälehti. Today, Sanoma operates in twelve European countries through its learning business, employing a total of 5,000 professionals. In 2023, Sanoma’s total revenue, including both learning and media businesses, was approximately 1.4 billion euros.

[Sanoma’s sustainability strategy](#) focuses on minimizing environmental impacts across all operations and it has reported on its [sustainability since 2010](#). The company is actively involved in [various networks](#), such as Global Compact Finland, Climate Leadership Coalition, Responsible Media Forum, EGTA and EPC Sustainability Working groups. Sanoma’s climate strategy is based on emission reduction targets approved by the Science Based Targets initiative, and it reports greenhouse gas emissions in accordance with the Greenhouse Gas Protocol standard set by the World Business Council for Sustainable Development, and the World Resources Institute. Sanoma is committed to reducing its own operational (Scope 1 and 2) greenhouse gas emissions by 42% by 2030 compared to 2021 levels. By 2023, emissions had been reduced by 31%, a result of various measures including investments in energy efficiency and energy source changes. Nelonen Media Live’s environmental work is guided by the EcoCompass certification (since 2021), while Sanomapaino, the printing house, follows the ISO 14001 environmental management system. As a significant acquirer of paper, Sanoma also focuses on biodiversity, aiming to source all paper fiber from certified sources. Offices and printing facilities continuously minimize water, waste, and material usage and invest in comprehensive recycling.

The value chain, scope 3, is Sanoma’s most significant source of emissions (2023: 94%). The goal is to reduce emissions from acquired products and services, indirect emissions from energy, and product transportation by 38% by 2030. From 2021 to 2023, value chain emissions decreased by 29%. Sanoma expects both current and new suppliers to commit to ethical and responsible business practices and to adhere to Sanoma’s Supplier Code of Conduct. The code is based on international standards, principles, and best practices regarding human rights, working conditions, the environment, and anti-corruption, as well as the ten principles of the UN Global Compact initiative. Moving forward, it is particularly important for Sanoma to develop collaborations related to TV productions to reduce emissions.

I’m proud that we’ve cut around 30% of our operational and value chain emissions in just a few years. We’ve installed solar panels at our headquarters Sanomatalo, switched many facilities to renewable district heating, and engaged employees in environmental volunteering through our WWF Finland partnership.



Sustainability Manager
Eveliina Nygren

We continue to pursue emission reductions, and Nelonen, for instance, aims to intensify collaboration with TV productions and production companies to measure the emissions of productions. Through emission accounting, the goal is to ensure emission reductions continue in the future.



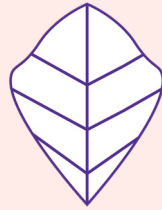
[Yle](#) (1926–) is Finland's national media company, owned by the state and structured as a limited liability company. The state holds 99.98% of Yle's shares, and its funding is derived from the public broadcasting tax. Yle's mission is defined by the [Public Service Broadcasting Act](#), which outlines the guidelines and specific duties for public service broadcasting. Yle's task is to provide a diverse and comprehensive range of public service television and radio programming, along with related supplementary and ancillary services, accessible to everyone under equal conditions, both nationally and regionally, through general communication networks. Yle operates in the two official domestic languages (Finnish and Swedish) and produces services for the Sámi-speaking population and other minority and special groups. Yle has three TV channels, five radio channels, the streaming service Yle Areena, and the online service yle.fi. In 2023, Yle had a permanent staff of 2,967, along with a significant number of hourly, freelance, and temporary workers. The revenue for 2023 was €527.3 million, of which 81% was spent on content and services.

Yle aims to be [carbon neutral by 2035](#) and it reports annually on sustainability ([2023 report here](#)). Yle has reported on its environmental responsibility since 2009 when it adopted the [WWF's Green Office](#) certification. However, since it was only suitable for office environments and most of Yle's emissions come from other sources, it was discontinued in 2023. Since 2021, Yle has adapted its environmental reporting to align with the [GHG Protocol](#), which includes not only scope 1 and 2 emissions but also scope 3. The upcoming EU's [CSRD](#) obligations will change the current reporting methods, as the amount of data required will increase.

Yle does not have an environmental certification for its operations, and its carbon calculations are based on a model produced by a consultancy firm. Yle continuously develops new measurement methods to obtain more qualitative data. Measuring its own ecological impact is challenging in large, old premises, but attention is always paid to this issue when updating facilities. Staff are regularly trained using internal resources and self-study materials. Approximately 10 Yle productions annually pilot the use of the albert toolkit to assess their carbon footprint, with some seeking certification. The primary goal is to avoid emissions, and discussions on offsetting are ongoing; currently, Yle does not offset its emissions.

Yle's contractual partners are guided by [Yle's operational principles](#) (in Finnish), which include environmental protection in the [ethical guidelines](#). Yle's operations are based on its [responsibility model](#). While Yle does not mandate ecological practices for partner productions, these themes are strongly recommended: [production plans](#) (2023, in Finnish) submitted during the proposal phase must include intentions to measure activities and practical actions to reduce emissions, and partners must designate a person responsible for environmental and social responsibility issues in the production. Although there is no established process for utilizing this information yet, there are examples of considering sustainability as a procurement criterion: in 2023, ecological considerations were included as a criterion in a call for drama series proposals. Yle also actively exchanges information with its international stakeholders to find collaborative forms that benefit, for example, all Nordic countries simultaneously.

At Yle we've done a lot of work on the CSRD to ensure the upcoming changes in the next few years will proceed smoothly. A more practical success was the "Million Trash Bags" project, a great example of a production with an impact.



Sustainability Specialist
Marja Salonen

In Pasila, we're promoting a district heating system using waste heat from cooling and developing science-based emission plans for the industry. Our upcoming CSRD communication will clarify this complex topic and support those still adjusting to the new obligations.

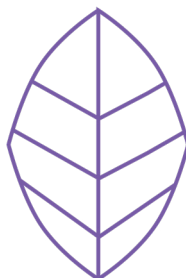
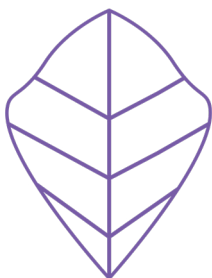


[STAR Channel](#) is a TV channel operating in Finland and part of The Walt Disney Company, a U.S.-based media and entertainment conglomerate founded in 1923. Through Disneyland Paris and other brands like Disney, Pixar, Marvel, Star Wars, National Geographic, and 20th Century Studios, The Walt Disney Company EMEA impacts over 130 countries and employs thousands of people. Finland is part of Disney's operations in Europe, the Middle East, and Africa (EMEA). In Finland, a total of seven people work in TV channel operations.

Disney's European operations publish [CSR reports](#), which also outline its environmental initiatives. The international Walt Disney Company has been engaged in [sustainability efforts](#) for decades, which include programs focused on environmental conservation, clean energy, water stewardship, and material recycling. The global WDC has numerous working groups, seminars, training, and an intranet to support sustainable practices within its daily operations.

Sustainability guidelines are included as an annex in STAR Channel's acquisition contracts for domestic programs. These guidelines address climate and environmental issues, with a primary focus on ethical considerations such as working conditions and labor standards. The underlying assumption for program orders is that they are produced responsibly in all respects.

Director, TV Networks, Nordic and Baltic, TWDC Elina Mustelin



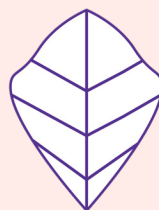
[Warner Bros. Discovery](#) (NASDAQ: WBD) is a media and entertainment company that creates and distributes content for television, film, and streaming platforms. Available in over 220 countries and in 50 languages, WBD’s brands and products include e.g. Discovery Channel, CNN, DC, Eurosport, HBO, Max, Animal Planet, Science Channel, Warner Bros. Pictures, Warner Bros. Television, Warner Bros. Games, and Cartoon Network. [In Finland](#), WBD’s channels include the free-to-air TV channels TV5, Kutonen, Fii, and TLC; the streaming service Max; the pay channels Discovery Channel, Animal Planet, Discovery Science, Investigation Discovery, Travel Channel, and Food Channel; and the sports channels Eurosport 1 and Eurosport 2. Discovery and WarnerMedia merged in 2022. WBD employs 50 people in Finland and acquires approximately 80 hours of Finnish TV programming annually.

Warner Bros. Discovery is continually working to develop its [sustainability strategy](#) and expand its current sustainable production practices. WBD is a member of [albert](#) and [the Sustainable Entertainment Alliance](#), with which it developed the international Green Production Guide, published in 2010.

Warner Bros. Discovery addresses its negative environmental and climate impacts through “green building,” energy management, and waste reduction. In Finland, the company does not have a local environmental plan or measurement methods but follows the company’s international guidelines and it offers its employees various concrete ways to make an impact. For instance, employees can spend one workday per year volunteering for a cause they care about, such as beach cleanups or animal protection. Staff members are also allowed to make an annual donation to a charity of their choice.

WBD supports local businesses in collaboration with other broadcasting organizations and local unions to ensure that sustainable thinking is incorporated into every production. Education and awareness about sustainable production are key. Internationally, WBD’s production-focused strategic work targets five areas: fuel, electricity, materials, waste, and reporting. Given that WBD’s Finnish commissioning is relatively small, ecological considerations focus primarily on the program’s reusability. WBD also acquires rights to older programs with timeless themes. For new programs, considering sustainability means discussing whether the themes fit the content and/or production methods.

Recently, we evaluated our digital footprint within our work community. As a result, it was easy to clean up the “digital load” and continue monitoring it moving forward.



Content Director
Katja Santala

I am proud of our work focused on charity. I’d like to see this become even more systematic. We’re also always “alert and open” to all kinds of ways to improve.

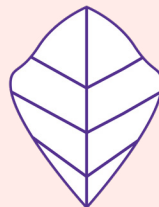
BUSINESS FINLAND

[Business Finland](#) (BF) consists of the Innovation Funding Agency, which is part of the Finnish Ministry of Economic Affairs and Employment, and BF Ltd., a state-owned special-purpose company. Together, they form an operational entity guided by a unified strategy. The organization operates in 16 locations in Finland and 32 host countries with 37 offices abroad. It provides services related to export, internationalization, funding, ecosystem building, tourism and investment promotion, and expert services for EU research and innovation funding. The organization also assists companies in recruiting international talent and developing the operations of multinational teams. In 2023, BF granted a total of €726 million in funding, with the majority directed towards companies. One of the funding forms is [the production incentive for audiovisual industry](#), which amounted to €12 million in 2024.

Business Finland's [strategy](#) is based on promoting economic growth, sustainability, and competitiveness in accordance with sustainable development principles. BF details its operations in annual [social reports](#) (choose "yhteiskuntavastuuraportti" & "englanniksi"). BF is a member of UN Global Compact Finland and part of the FIBS corporate responsibility network, and the organization holds a [WWF's Green Office certificate](#). BF calculated its operational carbon emissions following the GHG protocol for the first time in 2022, which revealed that 98% of emissions come from indirect sources (scope 3), including purchased services and products. In daily operations, promoting ecological practices is evident through activities such as recycling. The organization adheres to government travel regulations and aims to favor public transportation.

Many of BF's funding programs focus on responsibility, particularly in terms of innovations and export promotion. Since 2020, regarding the production incentive foreign funding recipients have been asked about their sustainable development practices in productions. In 2024, this will expand to include Finnish funding as well. So far, the primary aim has been to gather information to understand what needs to change. The goal is to make sustainable development a funding criterion, but the exact form is still under development.

The AV production incentive has been part of the development of sustainable development funding criteria at the whole organizational level. We have reached a phase where various models are being tested.



Chief Funding Advisor
Merja Salonen

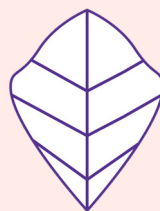
The Nordic countries are an important region for us. I hope that in the near future, as part of my work, I can help promote the harmonization and goal-oriented cooperation of incentive-granting activities in the Nordics.

[The Finnish Film Foundation](#) is an independent foundation established in 1969. It operates under the guidance of the Finnish Ministry of Education and Culture's cultural policy sector, and its activities depend on the state budget. The foundation's mission is to support and develop professional Finnish film production, distribution, and exhibition. The association is also responsible for the cultural export of Finnish films, international promotion, as well as the collection and dissemination of film industry statistics and information. Through its activities, the foundation enables the production and experience of Finnish films both in Finland and abroad. The foundation's support is public funding regulated by laws, decrees, regulations, and the foundation's support guidelines, and it is distributed based on applications. In 2024, the support budget is approximately €23 million, and it has operational funds of €2.7 million. As of May 2024, the foundation employed 29 people.

The Finnish Film Foundation's [strategy for 2024–2026](#) includes environmental sustainability. The foundation has held the [EcoCompass certification](#) since 2021, and their [environmental sustainability plan](#) includes many commitments: to reduce energy consumption, making more environmentally friendly acquisitions, and offset flight emissions by donating 10% of travel costs to projects that restore the environment or increase carbon sinks. Even though the foundation's most significant impact is on the industry, its office space is relatively small, and sometimes quantitative metrics are not applicable to such small operations, the foundation has been determined to demonstrate its commitment to the themes before it expects clients to adhere to the principles.

One of the foundation's core tasks is to develop and promote the industry's activities. Besides acting as a financier, it holds a position of power and a voice that it aims to use to promote responsibility. To effect change, the foundation first disseminates information, guides, and training, and ideally also funds initiatives for change, followed by amending support conditions as a last step. In the realm of ecology, the foundation plans to produce guides in collaboration with other film industry entities and enable more sustainable travel options within travel support. By the beginning of 2025, the foundation will start requiring applicants to submit [environmental plans](#). The data will be used for statistics to demonstrate the impact of the foundation's work and thus promote the development of their funding, including the publication of ecological incentives or support instruments for productions.

Our Nordic collaboration resulted in training about 20 people in ecological themes. As recently as 2023, requesting environmental plans seemed like a distant idea, so it's great to see how it has progressed towards practical implementation.



Head of Comm.
and Research,
Reetta Hautamäki

We're developing ways to measure our own operations. At the very least, we plan to start tracking flight kilometers and assess the impacts if and when they are reduced. We're also considering solar panels to our building.

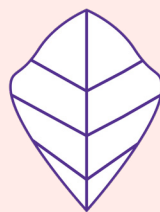


Founded in 1987, [Kapiosto](#) is an umbrella organization for 45 cultural and communication sector organizations. The Promotion Center for Audiovisual Culture, [AVEK](#), operates as part of Kapiosto. Kapiosto facilitates the easy use of publications and AV works and ensures that rights holders receive their due compensation: in 2023, a total of 51.2 million euros was distributed in compensation. Kapiosto employs 38 people, with an additional four working at AVEK. The highest decision-making authority at Kapiosto is its board, while operational decisions are made by the CEO and the management team. The director of AVEK is part of Kapiosto's management team.

Kapiosto aims to be [carbon neutral by 2030](#) and the first report on sustainability will be published in 2025. From late 2020, Kapiosto has used the [WWF's Green Office](#) environmental management system for offices. To achieve the certificate, the organization has had to focus on aspects such as catering (vegetarian options and sustainably certified fish), staff commuting (home-to-work), and business travel. Kapiosto's business travel will be fully offset from 2024 onwards, and emissions from the AVEK Kehittämö program have been offset from the program's inception. AVEK claims to be a pioneer in sustainable development within Kapiosto, particularly regarding catering and offsetting.

Kapiosto's key stakeholders are its 45 Finnish member organizations. A significant action for promoting ecology is to gather information independently and share it freely with all members. Applicants seeking support from AVEK must address their activities, with plans, in terms of sustainable development. Although the sustainability report is not yet a criterion, it is a positive factor when reviewing applications. For the support for audiovisual culture (e.g., events), a sustainable development plan is mandatory. When applying for international support, applicants must provide strong justifications for the necessity of long-distance travel, and the trips must be carbon offset. The potentially higher costs of traveling by land are not a barrier to receiving support. AVEK was one of the three funders of the sustainability guidebook [Ekosetti](#) in 2019.

Since starting our environmental work, we've set goals for each year that have been easily achieved. The Green Office certificate is reviewed every three years, and the first review was a breeze. The work is highly motivating!



Director
Ulla Simonen

We aim to calculate Kapiosto's carbon footprint, it will require more detailed data collection and development. We're building a sustainability website which will include our environmental responsibility program and GO certificate. We also plan to provide other useful materials, such as a procurement guide promoting sustainability.

Film Commissions

Film commissions have the task of promoting the film and television industry in their respective regions, often operating under the auspices of a city or county. Commissions can provide various local services and resources to productions and production companies, such as obtaining permits, scouting locations, negotiating with local authorities, finding business partners, and offering production incentives that provide economic benefits. The work of commissions support the vitality of local businesses, and their marketing efforts are typically international. Film commissions often organize events and networking opportunities. Their key stakeholders include all audiovisual industry players, local businesses, and educational institutions.

[Nordic Film Commissions](#) (NFC) is an alliance of eight countries aimed at promoting a sustainable future for film and TV series productions in the Nordic region. NFC comprises 19 film commissions, [five of which are Finnish](#). In December 2023, NFC published the [Sustainability Pledge](#), signed by all its members. The pledge aligns with existing Nordic and European sustainability initiatives.



FILM TAMPERE

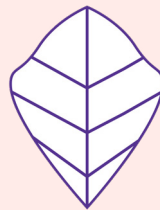
[Film Tampere](#) is the film commission for the Tampere city region founded in 2018. It operates as part of Business Tampere Oy, an economic development agency established in 2009. The main industry of Business Tampere is management consulting, and in 2022, its revenue was 6.22 million euros (+30.9%). As of early 2024, the organization employed around 45 people, with 2 working for the film commission. The commission's key tasks include developing the audiovisual sector and distributing regional production incentives (2024 budget: 1 million euros). Film Tampere supports an average of 15-25 productions annually. Success is measured by the economic benefit to the region, the visibility gained, and the euros retained in the area; on average, productions have left 8 million euros. Film Tampere also promotes industry education, growth, and internationalization through various projects and organizes events and training sessions, including the XYZ Masterclass webinar series and discussion events at the Tampere Film Festival.

Tampere city has a [Carbon Neutral Tampere 2030](#) program, and as Film Tampere operates with funding from the Tampere city region, the program also guides the commission's activities. The film commission operates in Business Tampere's premises, and in 2022, Business Tampere achieved the [EcoCompass](#) certificate. There is no separate strategy or measurement focusing solely on the ecological aspects of Film Tampere's operations. The commission's daily ecological efforts include recycling, occasional catering for meetings being vegan, and the two-member team not using private cars. The most environmentally taxing aspect of its activities is international engagement, such as festivals and events; the commission carefully considers the need to attend in person, often sending only one person. In 2021, Business Tampere offset travel emissions as a one-time measure, and continuing this practice is under consideration.

Business Tampere organizes training on ecology, circular economy, and green transition for client companies and partners. Film Tampere has also organized training related to sustainability and has featured the theme at least once a year in events, e.g. Tampere Film Festival 2022 & 2023. On Film Tampere's suggestion and design, sustainability elements were incorporated into film industry supplementary and continuing education (Tredu & TAMK) in 2022.

Film Tampere has been distributing production incentives since 2018. In 2023, an application section was added for production equality and responsibility, specifically asking about representation and equality. There is no separate section for ecology, but general questions encourage broader information on sustainability. Sustainability is not a criterion for funding. Applicants are also provided with the [Ekosetti](#) guidebook as part of the incentive terms. The film commission's recommended partners, Film Tampere Friends, is a curated list of local operators with whom sustainability discussions have taken place. For new partnerships, the commission reviews the environmental values of the companies, such as the certifications used by hotels. Partners are also informed about the kind of support environmentally conscious productions will need.

Although sustainability is not yet a direct criterion, it was added last year as part of the AV incentive application forms. It is important for us to see the productions' responsibility plans for both the work in front of and behind the camera.



Program Director
Fanny Heinonen

Our website was revamped in summer 2024 and now it includes dedicated [responsibility sections](#) for different entities we represent (Carbon Neutral Tampere, NFC). We plan to implement sustainability reporting practices for the 2025 incentive year.



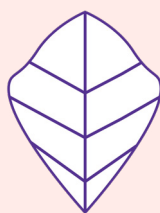
Founded in 2017, [Åland Film Commission](#) (ÅFC) operates under the Åland Government and is part of the Education and Culture Agency within the Department of Education and Culture. The commission's activities are guided by the EU's General Block Exemption Regulation ([GBER](#)). Since autumn 2018, the commission has had a support model that complies with EU film support regulations. In 2021, ÅFC entered into a collaboration with Business Finland, allowing films to apply for production incentives from both entities.

The Åland Government [aims to become sustainable by 2051](#), with the first milestones set for 2030. This effort is led by [Bärkraft](#), which also publishes progress reports on seven different strategic points. The AV sector is part of these regional goals, but there is no separate strategy or metrics for the development of the AV sector or the commission's own activities. The commission's daily work includes waste sorting, and it aims for a paperless office. Organization's few cars are electric vehicles and where possible, attempts are made to also utilize cars for productions. The commission avoids flying for travel to nearby areas. In addition to its NFC

membership, the commission is also a member of the North European Sustainable Team (NEST), which promotes sustainable film production in the Baltic Sea region.

Towards productions, the film commission has several ecological initiatives. Since autumn 2020, the commission has offered a [production incentive](#) that requires productions to meet a [sustainable development plan](#). The production incentive requirements and recommendations updated in the summer of 2024 include 11 points regarding responsibility, such as that Åland should primarily be reached by water. The regional environmental and waste management authority [MISE](#) assists productions for free with procurement and waste sorting.

For the screenings of the film "Stormskärs Maja" in Sweden, we all traveled by sea, including ministers. We found excellent local catering for the screenings, so in addition to popcorn, we had great apple juice!



Film Commissioner
Bent Blomqvist

Avoiding flights has been manageable and could become the norm. While some measures, like waste management and certifications, are easier to enforce, others, such as using electric cars in remote areas, face practical challenges such as are they suitable for off-road use. Recommendations may soon shift to requirements where feasible.

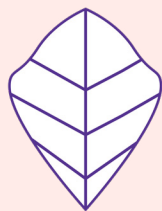
SOUTH EAST FINLAND FILM COMMISSION

The Southeast Finland Film Commission operates under [Cursor Ltd](#), which provides business services for the Kotka-Hamina and Loviisa regions. It functions as part of Cursor's Visit Kotka-Hamina tourism unit. Founded in 1989, Cursor Ltd employs 43 people, with a turnover of €9.6 million in 2023. The film commission began in 2015, with principal funding provided by the cities of Kotka and Hamina, the municipality of Virolahti, and Cursor Ltd. The commission has 0.8 staff members. For the years 2024–2026, its budget is €300,000, of which €238,000 is allocated for funding film and TV productions. The commission offers a regional production incentive, and annually 1–4 productions take place in the area.

Cursor's overarching [strategy highlights sustainability](#), particularly in areas such as transportation and catering. However, there is no separate strategy or metrics specifically guiding the film commission's activities in sustainability. Cursor previously held a WWF's Green Office certification, but it has since lapsed. In the film commission's daily operations, paper usage is monitored, though the office is nearly paperless, and remote working has become a permanent practice post-pandemic. The film commission closely collaborates with Visit Kotka-Hamina, which earned the [Good Travel Seal](#) certification in 2024.

The film commission's most significant stakeholder collaboration occurs alongside the tourism sector, which has plans for increasing sustainability among local businesses. The goal is to make the region's operators more responsible and certified, ultimately benefiting local production companies and projects. Currently, the commission does not impose ecological requirements on productions, nor have sustainability themes been evident in productions to date.

Our region's tourism operators have many admirable projects and practices. It's been inspiring to see local companies embracing themes of responsibility.



Expert
Johanna Kunttu

We're preparing a plan to bring sustainability closer to the film commission's daily work. Ideas include integrating the theme into production support, offering clearer guidance to responsible service providers, or creating our own sustainability map, like the Visit unit's initiative.

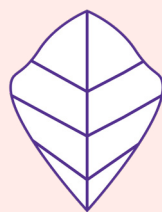


[The East Finland Film Commission](#) (EFFC) is a film commission based in Joensuu, Eastern Finland. Established in 2006, it is the second oldest film commission in Finland and was originally founded as part of the Karelia University of Applied Sciences. Currently, EFFC operates under the development company Business Joensuu, which employs approximately 40 people. The organization has a turnover of about 12.4 million euros, and EFFC's annual budget is around 150,000 euros, primarily funded by EU projects. The commission employs two people. Annually, there are about five productions in the region that receive significant production incentives, and the total number of productions is around twenty.

EFFC operates in the same premises at the Science Park as Business Joensuu, and the building has its own [environmental responsibility policies and actions](#). Business Joensuu has been awarded the [WWF's Green Office](#) certificate for office environments. EFFC does not have a separate strategy for promoting ecological sustainability in its operations. Ecological efforts at the building level include solar panels on the roof. In its daily operations, the commission aims to travel by train and public transport, but funding sometimes necessitates flying, and filming locations are often not accessible by public transport.

EFFC organizes training sessions on average a couple of times a year and aims to include sustainability themes, too. While ecological sustainability is not a condition for the regional production incentive, the commission suggests it could be almost immediately, if national standards are established. The commission has not yet discussed ecological sustainability with production companies or productions. A key challenge regarding sustainability is that productions are often carried out far from city infrastructure, and providing alternative energy solutions is still limited. However, the commission keeps the topic in mind and continuously monitors new innovations.

Business Joensuu is involved in facilitating a hydrogen power plant in the region, which could eventually significantly impact energy solutions, also in productions. In our own operations, we wanted to test travelling overland to the Tallinn PÖFF Film Festival: the experience required a lot of time and paperwork!



Film Commissioner
Perttu Mutka

We are in the process of acquiring an electric car as we have many short trips to visit clients. Hopefully, soon, we will also be able to include sustainability as a criterion for production incentives.



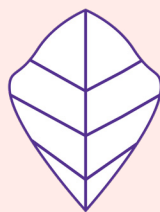
FILM LAPLAND

[Film Lapland - Finnish Lapland Film Commission](#) was established in 2008. It operates under Tunturi-Lapin Kehitys Ry and is funded by several municipalities in Lapland. The commission employs one person, the Film Commissioner. Every year, several international and domestic productions are filmed in the region, with winter being the most active season. Many productions are also linked to the region's tourism. The commission's annual budget varies depending on the contributions from participating municipalities each year.

Neither Tunturi-Lapin Kehitys Ry nor the film commission has a specific internal sustainability plan or strategy, and their ecological impact is not currently measured. However, some funding municipalities have sustainability strategies, which may be incorporated into the commission's work in the future. The commission avoids unnecessary travel, but budget considerations often take precedence over ecological factors when selecting travel methods. Sustainability is reflected in everyday operations, such as offering plant-based catering at events.

The commission highlights three key aspects of its collaboration with stakeholders to promote sustainability. 1) The commission's website features information on sustainability, including the article [Sustainable Production in Lapland](#), which aims to promote more responsible production practices in the region. 2) During the winter of 2023–24, the Nordic countries organized a “Green Consultant” training program. Film Commissioner Ida Tirkkonen was one of the two participants funded by Finnish Film Foundation. Her thesis, published in autumn 2024, introduced the [Sustainability Sprint](#), designed to help productions take their first steps toward sustainable choices. 3) The commission is one of the five committed to the NFC's initiatives. By signing the pledge with other commissions, it aims to advance sustainability at both strategic and grassroots levels by participating in industry discussions and guiding productions toward more responsible decisions.

The Green Consultant training was a fantastic experience and a months-long achievement. The “Sprint” simplifies the process of making sustainable choices by breaking it down into focused steps. I've also had the privilege of leading the sprint with film students during a project course at the University of Lapland.



Film Commissioner
Ida Tirkkonen

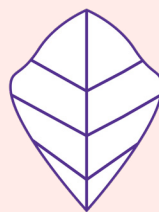
It's crucial to refine our own operations from a sustainability perspective—it's not fair to expect others to comply if we can't set a good example ourselves. In developing Lapland's incentive schemes, I hope sustainability will also be taken into account.

[North Finland Film Commission](#) (NFFC) was established in 2000 in Oulu, making it Finland's first official film commission. Initially, NFFC operated under the POEM Foundation but transitioned to Business Oulu in 2016. While Business Oulu has about 300 employees, only one person is responsible for the film commission's activities. NFFC offers a production incentive, which can cover up to 10% of the expenditure spent in the region. This incentive has been awarded to 5-7 productions annually, with approximately half being either international, or domestic productions with broad international distribution. Before the incentive was introduced, only 1-2 productions were made in the area each year.

NFFC shares office space with Business Oulu. The City of Oulu aims to be carbon-neutral by 2030, but Business Oulu does not have its own environmental strategy. Employees are offered the opportunity to use company bicycles, and there are two electric cars available for organizational use. It is common for employees to work remotely, with one mandatory office day per week. The film commission typically participates in two international events annually and, although invited to more, always critically evaluates participation from a climate perspective.

Business Oulu supports sustainable development activities through new products or startups. NFFC has established local contacts for practical matters, reducing the need for travel through "network collaboration." If events are organized for stakeholders, efforts are made to consolidate them so that attendees can benefit more from their visit, and facilities and catering can be combined. The production incentive does not include an "environmental clause," but given the relatively small scale of operations, the film commission has not yet deemed it necessary to add one. Decisions are often made with economic considerations in mind, but natural ecological thinking has been observed among the creators. Responsible partners are recommended for productions, such as eco-friendly hotels.

Recently, part of the crew from an international production traveled here overland from Lithuania with their equipment. We found Arctic conditions just 30 min from the city, so the production didn't have to fly anywhere! Another highlight was the mostly plant-based catering at Berlinale's "Nordic Monday," they received praise.



Film Commissioner
Reetta Turula

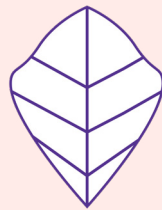
The inquiries I made for this overview about our ecology inspired Business Oulu to revisit its internal sustainable development strategy – a significant move for an organization of several hundred people! I'll be involved in the work and hopefully, it'll help implement NFC promises in our region.

West Finland Film Commission (WFFC) was established in 2003. It operates under Business Turku Oy and covers the Turku region along with ten surrounding municipalities and the Salo area. WFFC's work is driven by economic policies aiming to maximize the financial impact of productions in the region, boost employment among local professionals, and enhance the area's attractiveness and competitiveness. The commission employs two people, and in 2022, its revenue was €5.6 million. On average, ten productions take place annually in the Turku region, supported by a regional production incentive of €0.3–0.5 million.

Business Turku's strategy, published in summer 2024, includes goals for ecological development. The organization calculated its emissions for the first time for the year 2023. Business Turku's responsibility team oversees climate actions in line with Turku's "Carbon Neutral Turku" goal, including guidelines for sorting, events, and travel. Although there is no public reporting yet, WFFC aligns its operations with Turku's climate actions (in Finnish) and Business Turku's strategy. However, it does not have a separate strategy or metrics specific to the commission. In practice, sustainability is reflected in WFFC's work through measures such as eliminating single-use items, reducing printing, increasing vegan catering, minimizing work travel, and sharing "green news" on social media. In the future, WFFC plans to move to smaller premises and upgrade IT equipment with energy efficiency and responsibility in focus.

The WFFC production incentive currently does not include ecology as a criterion. The commission collaborates with its stakeholders to compile a list of green certifications and practices among partner companies. It encourages more sustainable operations through guidance, suggesting eco-friendly alternatives, connecting companies with relevant networks, and organizing training. In November 2022, WFFC hosted albert training for local stakeholders, and at WFFC's recommendation, Turku University of Applied Sciences added green production content to its film studies curriculum.

In 2023, a production filmed in Turku adopted many of WFFC's recommendations, such as minimizing travel by employing local professionals and choosing locations near Turku's production office. Additionally, "Nun or Never!" (Böhle Studios), supported by WFFC, won the Sustainability Award Verso in 2024.



Film Commissioner
Teija Raninen

Turku aims to achieve carbon neutrality by 2029, a goal that also impacts WFFC's operations.

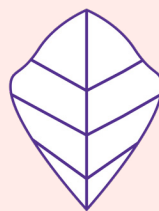
Teme

Trade Union for Theatre and Media Finland, [Teme](#), is a professional union and cultural organization founded in 1973. With 4,400 members, Teme is the largest union for art and culture professionals in Finland. As of 2024, Teme employs nine staff members. As a professional union, Teme negotiates eight collective agreements and ensures the protection of its members' rights. It oversees the enforcement of laws and agreements in the performing arts and film industry. Beyond helping and advising members on various work-related issues, Teme reviews employment contracts, protects copyrights, trains members in job skills, and negotiates and mediates disputes. As a cultural organization, Teme advocates for professional artistic work and the funding of arts and culture.

Ecological sustainability is a core value and established practice in Teme's operations. However, it is not explicitly documented in their strategy, vision, or annual report. The rented premises of Teme do not allow for numerical measurement of its activities. Although Teme does not travel extensively, trains and public transportation are the primary choices, even for international travel. Some employees and trustees personally value not flying, which Teme respects. Remote participation is always offered to those who live far away. Ecological considerations are also reflected in Teme's events, for instance, in the choice of locations. Practically, this value is evident in reducing paper consumption, using porcelain dishes instead of disposables, sorting waste, and opting for plant-based catering.

Teme's key stakeholders include its members, other labor market actors, employer associations, and employers. Core tasks involve advocacy and working conditions, so if stakeholders demonstrate that ecological sustainability is important to them, Teme takes this into account. An example of this is Teme's [2019](#) challenge to labor market organizations to discuss the possibility of more ecological collective agreements. The publication interval of the [Meteli online magazine](#), which has been published since 1975 and went online in 2017, recently decreased from weekly to about once a month. Ecological themes have appeared in the magazine, such as in articles (in Finnish) on set design ([2022](#)), content ([2021](#)), and Teme's own operations ([2022](#)).

Recent "wins" are difficult to highlight because I feel we've been working on this mindset shift with marathon-like persistence for decades. However, when a cruise was suggested for our seminar, we found it to be "ecologically irresponsible." Instead, we chose local travel: there's plenty to see nearby, and local food is abundant!



Publicist
Anne Saveljeff

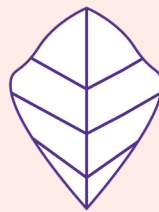
I've considered whether now is the right time to revive discussions on what "ecological collective agreement" might mean. In 2019, we held a seminar on the topic, but the topic didn't gain much traction, it requires two parties to engage. Back then, we mainly considered definitions through travel regulations, but now maybe the discussions could be broadened.

Audiovisual Producers Finland - [APFI](#) is a non-profit association of Finnish film and television content producers. It was established in 2018 through the merger of four organizations. APFI's responsibilities include advocating for Finnish AV content producers, promoting internationalization and sustainability, managing collective copyright administration, and organizing industry events and competitions. Annually, APFI manages approximately €9 million in royalties and regarding its own operations it publishes [transparency and activity reports](#) (in Finnish). By the end of 2024, the organization had a staff of 16.

APFI's office is in Pasila, Helsinki, offering excellent public transport connections beyond city. The building uses 12% renewable energy, all waste is sorted, and there are dedicated storage facilities for bicycles. The entire staff has completed albert training. Since most travel is related to publicly funded projects, APFI follows Finland's state travel guidelines, aiming for efficient, cost-effective, and safe travel. Domestically, public transport is preferred, and electric taxis are recommended. Employees receive an annual public transport commuter benefit. While APFI has not yet measured its environmental impact, it began pursuing an [EcoCompass](#) certification in late 2024.

Since 2021, APFI has led a [national project focusing on sustainability in the AV industry](#). The initiative integrates ecological themes into advocacy work, training, and political influence, such as during the development of the [Growth Deal for AV sector](#) (in Finnish). APFI's sustainability efforts target the entire AV sector, not just its members. Internationally, APFI often represents Finland's film & TV sector in ecological discussions. The organization is part of Nordic networks promoting sustainability and was one of three funders of the 2019 [Ekosetti](#) environmental guidebook. In 2021, APFI partnered with the UK-based albert, providing a toolkit for productions to calculate their carbon emissions and aim for certification. Collaboration with albert has been APFI training hundreds of Finnish professionals, supporting productions and production companies in using the toolkit, localizing international resources, and compiling annual statistics.

APFI has played a significant role in advancing sustainability across the industry. Internally, it adopted a policy in 2023 to exclude red meat from event catering, focusing instead on plant-based menus.



Executive Director
Laura Kuulasmaa

APFI's project Avaus is developing a website concentrating solely on sustainability, set to launch in 2025. Additionally, we aim to enhance transparency by showcasing our sustainability efforts on APFI's revamped website.

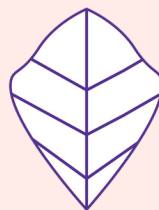
Avate

Avate, [Audiovisual authors and performers in Finland](#) (in Finnish), established in 2019, is a copyright organization for screenwriters, actors, and directors. Its goal is to negotiate and manage copyrights collectively. Avate advocates for the copyright interests of screenwriters, actors, and directors, provides training, and engages in development projects related to meta-data and reporting. The organization has a staff of one full-time employee and one part-time and fixed-term employee (80% working hours). Annual funding amounts to approximately 230,000 euros, derived from membership fees, indirect funds from private copying levies, and project funding.

Avate's activities primarily involve office work with a small team in a shared office space in downtown Helsinki. The technical equipment is new, but other purchases are made with a focus on the circular economy. All catering for the organization's member events is vegan. Within Finland, the organization travels by land, and for international events, remote participation is preferred, with in-person travel considered carefully.

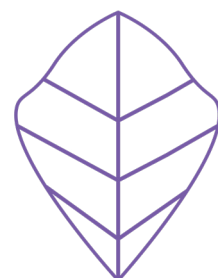
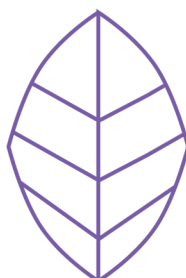
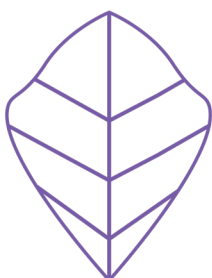
The organization does not have a strategy or measurement focused on ecology. As a small entity, resources related to sustainable development are limited, so both internal and external activities focus mainly on social responsibility, which naturally aligns with the organization's broader mission. The most significant ecological action by the organization has been its commitment, including financial, for at least four years starting in 2021, to the eco-initiative led by APFI.

Although vegan catering has received some criticism at our annual celebrations, we stand by our values, and the catering will be vegan for the third consecutive year soon! In 2022, we also introduced safer space principles at our events.



Executive Director
Matti Numminen

This review has made me consider that perhaps we could include some level of self-reporting in our annual report, such as noting the vegan catering or maybe starting to track travel in numbers. It's important to highlight even small actions; otherwise, they go unnoticed!



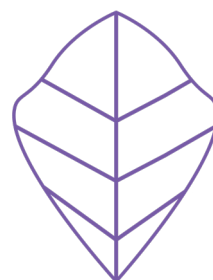
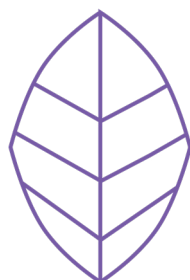
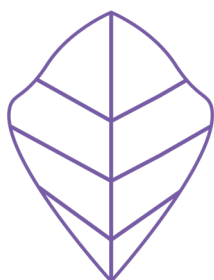
Other stakeholders in the industry

The Finnish film and TV sector involves a vast number of stakeholders: companies, organizations, foundations, unions, educational institutions, investors, events, cities, projects, and thousands of industry professionals. While the earlier compilation focused on parties involved in the national collaboration, this does not mean that sustainability is not being advanced elsewhere. Below is a selection of activities related to sustainability within the industry.

In recent years, it has become increasingly common for productions to demonstrate their commitment to sustainable working practices with all types of stakeholders. Service providers have also begun to recognize the changing needs of productions, leading to the emergence of new business models, such as those related to the circular economy. More and more educational institutions or courses are integrating sustainability into their curricula, ensuring that new professionals enter the field with a more sustainable mindset. Additionally, efforts have been made to enhance professionals' skills, such as Finland's first Eco-Coordinator pilot program launched in fall 2024 as part of the [Digital Creative Industries and Beyond](#) project (11/23–9/26, website in Finnish). [The city of Helsinki](#), which co-funded some of APFI's work, is also involved in this initiative. In 2024, the city ranked first in the [Global Destination Sustainability Index](#), which compares the sustainability of international tourist destinations, and it aims for [Green Destinations](#) certification and the [Sustainable Travel Finland](#) label (in Finnish) in the coming years. Sustainability themes have also been integrated into the programming of AV events in recent years. For example, since 2022, the Tampere Film Festival has awarded Finland's first and only award focused on the ecological impact of productions, the Sustainability Award Verso. In 2024, the Red Carpet Film Festival gave out Finland's first award dedicated to an individual's contribution to sustainability (Vihreä viisaus, Green wisdom).

In addition to national collaboration in the film and TV industry, sustainability is also being promoted in all creative sectors through [the LuoTo project](#), which is the action plan for the ecological transition in cultural and creative industries. In 2023, [the Growth Deal for AV sector](#) (in Finnish) was published, setting goals for a more sustainable ecosystem and carbon neutrality for the AV sector by 2030. The goal is for Finland to become the world's most sustainable country for film and TV productions.

The ecological aspects of the industry are also being studied, and in the upcoming years there will be more information about [the environmental history of Finnish films](#) (in Finnish). In 2023, the Kone Foundation awarded a four-year grant to a six-member research team. The first part of the project will focus on the use of forests in the film *The Unknown Soldier*, with subsequent phases including archival research on the film's material aspects.



FROM THE AUTHOR

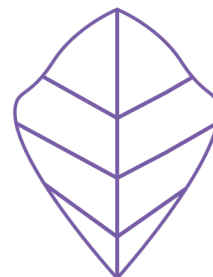
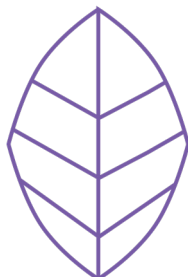
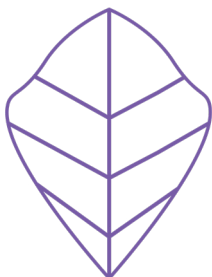
In early 2024, it was reported that the global [average temperatures over the past 12 months were 1.5°C higher](#) than pre-industrial levels. Climate goals set by nations aimed to limit the temperature rise to this threshold to prevent severe and possibly irreversible consequences. However, [many researchers now fear temperatures may rise by 2.5°C](#). While this may seem distant from the perspective of any single country or industry, the impact is very real. Studies have shown that [nearly all environmental damage beyond the planet's capacity is caused by the wealthiest 10% of global consumers](#), including those in Finland. Small changes in consumer behavior—such as advocating for more sustainable policies, reducing air travel, and shifting dietary habits—could significantly reduce environmental strain.

It is heartening to see that in recent years, sustainability has gained significant traction within Finland's film and TV industry, despite limited resources across all levels. Ecological initiatives are underway, and, most importantly, there is a growing desire for change. Like many other industries, the film and TV sector is in a period of transformation, with EU regulations poised to reshape established practices. As we work to develop more sustainable practices, there will inevitably be “growing pains,” and the initial efforts in ecological work can be challenging. However, it is crucial to remember that the responsibility for change cannot be outsourced. Each company, project, or individual must first ensure that their own actions align with sustainability. The issue is one that concerns us all, and my sustainability work at APFI, has been aimed at supporting the change process, especially at the moments where the paths of various industry players intersect.

Looking ahead to 2025, APFI's efforts toward a more sustainable audiovisual industry will continue. My hope is that, if not already, sustainability will be taken seriously and integrated into daily operations. APFI's work is a valuable resource that everyone should take advantage of. The takeaway from this ecological overview is that commissioners and financiers will soon demand sustainability from productions and production companies, so the issue can no longer be ignored. In business, we often hear about competitiveness, but I would argue it is more about survival; if sustainability is not considered in your business, you may soon find yourself in trouble. Our industry is in a fortunate position to not only change ourselves but also influence society at large. Audiences and viewers are seeking information and hope for the future, and who better to provide that vision than the creators of film and television?

Thank you, let's keep pushing forward.

-Anne



APPENDIX 1 Ecological timeline of AV industry

- 2009** Yle adopts WWF Green Office
- 2010** Sanoma Media Finland starts reporting on corporate responsibility
- 2012** First publication in Finnish on ecology of the AV industry ([Hartikainen & Puolanne, TAMK](#)) (summary in English)
- 2018** Code of Conduct, incl. ecology, provided by Finnish Lapland Film commission
First event ([Green Production](#) -seminar, Creative Export Innovations)
- 2019** "[Ekosetti](#) – A Guidebook to Sustainable Production in Finland" (Astikainen & Puolanne, Aalto University, APFI & AVEK)
- 2020** First funding for productions ([Eco support from AVEK](#), until 2022)
First sustainability coordinator, Kaisa "Kaika" Astikainen, is hired for the film Memory of Water, production company Bufo
First training event (Ecolab Helsinki, Creative Export Innovations)
First roundtable discussion on the ecology of the industry
[First survey](#) for production companies on sustainability (Finnish Film Foundation) (in Finnish)
AVEK adopts WWF Green Office
- 2021** [Industry collaboration](#) begins (APFI)
SES receives an EcoCompass certificate
Yle expands its carbon footprint calculation to cover all its operations
- 2022** [albert-toolkit](#) (UK) is launched: free training, carbon calculation, certificates (APFI)
First sustainability award for a production, short documentary "Arctic utopias", Arctic utopias ry ([Sustainability Award Verso](#); Tampere Film Festival, City of Tampere, Yle & APFI)
First certificate for a production (albert), fictional TV series "Dance Brothers", Endemol Shine Finland, Yle & Netflix
The [LuoTo project](#) begins, focusing on ecology in cultural and creative industries
[The event SuomiAreena](#) receives an EcoCompass certificate (in Finnish)
- 2023** [First national statistics on ecology](#) of Finnish productions (albert & APFI)
Yle adds ecology in their [production plans 2023](#) (in Finnish)
Nordic Film Commissions launches a 10-point [Sustainability Pledge](#) with the participation of five Finnish film commissions
Project [LuoTo publication](#): "Fostering sustainability – Action plan for ecological transition in cultural and creative sectors" (in Finnish)
[Growth Deal for AV sector](#) is launched (in Finnish)
- 2024** [Tampere Film Festival](#) receives an EcoCompass-certificate
[Pilot program for sustainability coordinators](#) (Metropolia University of Applied Sciences)
First sustainability award for a person, Kaisa "Kaika" Astikainen ([Vihreä viisaus](#), "green wisdom", Red Carpet) (in Finnish)
First [overview on ecology in Finnish Film and TV](#) (APFI)