

TAF ENVIRONMENTAL IMPACT ASSESSMENT

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Production to fill out the orange boxes
Editorial to fill out the cyan boxes
Work together to fill out the green boxes

PLEASE GIVE AS MUCH DETAILS AS POSSIBLE FOR ALL SECTIONS

SHOOT INFO

Production	Abundance - The Story of Us
Shoot name	The Evidence Surrounding Us - Joanna Sustento
Location	Tacloban, Philippines
Dates	13th to 19th June 2022: <ul style="list-style-type: none">● 9th June - Depart UK

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	<ul style="list-style-type: none"> • 10th June - Arrival into Manila Via Doha • 11th June - Manila to Tacloban • 12th June - Rest day • 13th June - Recce and GV day • 14th to 16th June - Filming <p>Shot schedule: Day 1 - Recce of locations Day 2 - Joanna’s house and The Cafe (The Placeholder, cos Juan Luna and Burgos sts., Tacloban City, 6500):</p> <ul style="list-style-type: none"> • 10:00 to 12:00 @ Cafe - Actuality • 13:00 to 17:00 @ Joanna’s house - Master interview and writing letter <p>People on set: Whole crew and Joanna Day 3 - Tacloban City mass grave and McArthur Landing Memorial Park (Candahug Road, Palo, Leyte, 65)</p> <ul style="list-style-type: none"> • 10:00 to 12:00 @ Mass grave - Following Joanna to family grave • 19:00 to 21:00 @ Forest - Evening shoot following Joanna from home to Forest and GV’s for storm reconstruction <p>People on set: Whole crew and Joanna Day 4 - Red Beach (Palo, Leyte, Philippines)</p> <ul style="list-style-type: none"> • 14:00 to 18:00 - Following Joanna walking down beach with her friends <p>People on set: Whole crew, Joanna and friends (TBC) Day 5 - The Cafe (The Placeholder, cos Juan Luna and Burgos sts., Tacloban City, 6500)</p> <ul style="list-style-type: none"> • 10:00 to 17:00 - Filming with 5 survivors interviews <p>People on set: Whole crew, Joanna and 5 survivors (TBC) NOTE: We will shoot additional GV shots each day</p> <ul style="list-style-type: none"> • 17th June - Impact day • 18th June - Depart Tacloban / Philippines
<p>(PC) Proposed route to location</p>	<p>Currently combined with Bhutan shoot afterwards. Flight from London to Manila with 1 stop over in Doha via Qatar airlines. Arrive late friday night into Manila, overnight then travel from Manila to Tacloban the following day.</p>
<p>(AP) Description of shoot (include brief description of scenes to be shot, contributors names etc.)</p>	<p>We meet Joanna, she’s a modern, fun and young Filipina. We follow Joanna round her family home, her community cafe and the local areas she used to play in her hometown. She’ll show us family photos and pictures of herself when she was younger.</p> <p>We then see Joanna sit down to write a letter. The letter will be addressed to her parents who passed away in Typhoon Haiyan and will tell them about her life now and her hopes for a better future, how she wants children and her dreams for a better world, better future. We will record her reading the letter which will be used as VO during the sequence.</p> <p>Joanna will then recount the morning of the Typhoon and each moment before the storm hit her family home. Reconstructed imagery of the Typhoon will intercut with UGC and news footage of Typhoon Haiyan. This will be a night shoot of Joanna walking down the beach and looking out over the sea. Voice over will accompany this section.</p>

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	<p>We then follow Joanna walking through the cemetery where her family is buried. VO of her letter will accompany this section. She will talk about her loss and grief but that she is not a victim but a survivor. "Filipinos have the right to dream...dream for a better future!"</p> <p>The sequence will end with Joanna walking down her local beach with her friends. We hear VO of Joanna talking about the ongoing and ever-real/ever-present effects of climate change both locally and globally. Joanna walks off.</p>
<p>(PC) Crew required for the shoot - named roles and total number of crew</p>	<p>2 x UK crew - Heather (AP) and Liane (Researcher) Fixer - Inky Nakpil or Girlie Linao (remote) Fixer - Dhang de Castro (on location) DOP - Eva Marie Paz AC - Angelo Ruiz 'Prince' Pascual Gaffer - Elmer Gile Grip - From equipment rental house Soundie - Henry Lu Runner - Paulo Pardilla Driver - TBC Driver - TBC</p>
<p>(AP) Proposed production members travelling and reasons for selection</p>	<p>Heather Clark and Liane Aviram will be travelling for the interview. They both have been in contact with the contributor (Joanna Sustento) to develop her story. As the story involves the telling of a sensitive personal story, it's important for the contributor to feel comfortable recounting her story with people that she trusts and is familiar with.</p>
<p>(PC) Proposed local crew</p>	<p>Fixer - Inky Nakpil or Girlie Linao AC - Angelo Ruiz 'Prince' Pascual Gaffer - Elmer Gile Grip - From equipment rental house Soundie - Henry Lu Runner - Paulo Pardilla Driver - TBC Driver - TBC</p>

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PRE-PRODUCTION

(AP) Is there available archive of this story? Or could archive minimise time required on location?

Yes, we have gathered the appropriate archive to visually illustrate the story and therefore minimising our shooting time with the contributor.

(PC) Have you minimised the number of crew travelling from the UK - using local production talent as much as possible?

Yes, only 2 UK crew going - the Assistant Producer and Researcher (who will act as Director and producers on location), using local or as local as possible crew for all other crew members.

(PC) Are there any shoot share opportunities with other productions? Who have you contacted and how?

We are not taking technical crew, e.g. camera operators, sound operators, etc. from UK and plan on hiring all kit locally, so there is less reason for this.

(PC) Have you looked into alternative routes to the location? [Check the flight decision tree](#)

As the Philippines are islands, international flights have to be taken to arrive in Philippines from the UK.

However, there are options to travel to Tacloban - where Joanna lives, from Manila.

We have explored several options to get to Tacloban from Manila (no direct flights to Tacloban are available):

- 1 (least environmental) - All crew travel via domestic flights, which we would like to avoid if possible
- 2 (most environmental) - All crew and equipment to travel by road and ferry from Manila to Tacloban - this would be an initial 13 hour drive from Manila to Sorsogon where the team overnight and then a ferry following a 1.5 hour drive to Matnog Port (3 hour ferry crossing) to Allen, followed by 6 hour drive to Tacloban
- 3 (one compromise) - All crew take domestic flights but equipment travels by road and ferry
- 4 (alternative compromise) - All crew to take domestic flight with equipment en route to location with kit then returning by road after the shoot (as above in return)

Details of the carbon emissions of all options are below:

While the preference is to take no domestic flights within a county, safety has to be considered in the alternative options. The rainy season has arrived early in the Philippines this year and they have already had two large storms where ferries have sunk which raises huge safety concerns for the team. Additionally, the roads in the Philippines are not the best and it would be a very uncomfortable and long journey on bumpy roads. Ferries are often cancelled as well and will be cancelled far quicker due to bad weather than a flight would be. Our in-country Fixers agree with the safety concerns and advise against ferries in the current climate. All options were considered from a carbon perspective and safety perspective and decided to travel all crew to Tacloban via flight to the location. We are looking into (as of 27th May) returning the equipment to Manila from Tacloban after the shoot by road and Ferry as an option for potentially reducing the carbon impact of these domestic flights.

(PC) Can you hire shoot equipment locally?

Initial thoughts / plan:

Yes. Equipment is available although higher end equipment comes with a caretaker so while we want the best equipment possible, we don't want to add the carbon of an additional (seemingly needless) person on the team for the shoot.

To hire kit without a caretaker, the options that are available to us (that are Netflix compliant) are Sony FS7 or RED Komodo 6K. Our DOP, Eva, is happy to work with both options so we have chosen to go with the RED Komodo.

We discussed flying an FX6 from the UK but decided against it due to the huge carbon footprint that this could incur.

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It's also possible to get lights, sliders, prime lenses etc hired from Manila so there is no need to take any additional equipment from the UK, apart from a stills camera and an Eye Direct for master interviews.

EQUIPMENT UPDATE (1st JUNE)

As the shoot is combined with the Bhutan shoot we have had issues ensuring that the equipment available there is going to give the quality and compliance that is needed.

Unfortunately, the cameras and equipment that is available in Bhutan won't give us what we need so we have had to look into alternative kit options where we are flying as minimal kit as possible from the UK while ensuring that we are getting the best footage possible so that the carbon we are spending is as worthwhile as possible.

We plan to take a Red Komodo camera from the UK and use it in the Philippines as well as in Bhutan. We will also take a Ronin RS2 and ND Filters for Red Camera.

(AP) What equipment will you need to take from the UK, including details of weight and cases?

Laptops and DIT laptop and external hard drives for backing up the media onto:

- 1 x Macbook Pro 16 inch (2019) and charger
- 7 x SanDisk Extreme SDD 4TB drives
- 1 x Lacie Rugged Mini 2 TB
- 2 x Lexar Card Reader with USB-C cable
- 10 x Spare USB-C cables
- 1 x Eye direct
- First Aid Kit

ADDITIONS - 1st JUNE

- Red Komodo camera
- Ronin RS2
- ND filters for Red Camera

The DIT equipment and first aid kit will be able to fit into one additional bag and then one additional peli-case for the EyeDirect. These make 2 additional bags (alongside Heather and Liane's personal suitcases) so total excess baggage = 3

(AP) Have you considered whether a contributor could travel and be filmed in the UK? Are they able to travel? Would this work editorially?

The contributor is not able to travel to the UK as it wouldn't work editorially. This sequence in the film portrays how the climate crisis is currently impacting lives here and now. To show actuality and to tell her personal account of a traumatic story of how she lost her family in a Typhoon, we need to film the contributor in her home location.

(AP) Are there any other shoots happening in a similar location at a different time? Does this shoot have to take place now or could those shoots be combined to share flights and minimise our impact?

This shoot is combined with a shoot in Bhutan where we are filming with the former education minister about the Gross National Happiness policy and their carbon neutral country. This will be on return from the Philippines which will minimise extra flights from the UK.

(PC) Are you working with a fixer for this shoot? If so, are there any additional elements from the fixer that might cause issues or be impossible to avoid? Have you spoken to the fixer about consumables?

Yes, we have fixers on this shoot - Girlie and Inky remotely and Dhang while on location. We have spoken to Inky and Girlie about water bottles as it's not possible to drink tap water in the Philippines. We will have to have some form of plastic bottles but hope to be able to get a large water container that the crew can use as a refilling station for their personal reusable water bottles. This will hopefully minimise our impact. Packaging waste from snacks is unavoidable here too. They will aim for plastic free wherever possible and fresh fruit.

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ACTION: Georgia to look into environmental options within Philippines for waste. We must also clearly outline our clean-up process for the filming location, as well as recycling options in the area.

All batteries needed and used will be rechargeable.

ACCOMMODATION - AirBnB tends to be far more environmentally friendly than hotels and we have been informed by Inky and Girlie that there are some AirBnB options nearby to our filming location. However, these options are less safe in a H&S regard as all crew will have to share at least 1 bathroom between 2 people which is not compliant with our covid protocols. The hotels in the area have good sustainability policies as they often experience harsh weather conditions due to the climate crisis so there is a good awareness of being as sustainable as possible.

LOCATION(S) - As we are filming outdoors, we hope to use rechargeable battery powered lights wherever possible. There shouldn't be a need for a generator on this shoot.

CATERING - All crew will strive to eat meat free wherever possible.

INSPIRING SUPPLIERS - All local suppliers will be given our green memo and asked to share ideas and evidence to further support the sustainability of this project. Suppliers will be requested to minimise paper usage and waste for this booking and hopefully they will continue this practice beyond the shoot.

EDUCATION - to help make the most of our time and encourage talent in the areas we are filming in, we are employing a local PA / Runner for the shoot to encourage their career within the industry and to help teach them about the different roles within it.

DIGITAL RELEASE FORMS - In order to reduce paper waste, we will be providing digital release forms for our on screen contributors.

IMPACT DAY - We have scheduled to have an impact day. On this day we intend to use the skills of our local and foreign team for the benefit of other local typhoon survivors to have their stories told and filmed. These will go onto Joanna's platforms and be available to them.

AUDIENCE AND INDUSTRY COMMUNICATIONS - All of our sustainable practises will be shared via social media and other means to inspire other productions to scale up their own impact.

(PC/AP) Other environmental factors to consider?

Typhoon season / Weather:

Planning to shoot in mid June and the rainy season starts at the end of June, beginning of July so storms at this time of year are a concern. Around mid-June, it might be starting to rain already for part of the day, but it does not usually last the whole day (scattered showers). Considerations include:

- Need to be aware that there was a big Typhoon in April 2022 (Megi) that killed 42 people so it could happen and need to make decisions around that
- There have been storms already this year where ferries have sunk so it's a very real concern
- Joanna's life was severely affected by a Typhoon so it's important to be aware of these risks - not only for everyone's safety but also her mental wellbeing

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CARBON EMISSIONS

(PC TO COMPLETE THIS SECTION)

TRAVEL OPTION 1

All flights from UK to Tacloban

Domestic transport within the UK - Pre-shoot estimates

Transport to airports etc. Via a large diesel van.	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
Bristol to London Heathrow	109 miles	0.007
Islington to London Heathrow	21 miles	0.001
London Heathrow to Bristol	109 miles	0.007
London Heathrow to Islington	21 miles	0.001
		Shoot total = 0.016
Outline any steps taken to reduce impact with domestic travel: Train transfers or electric vehicles should be used instead of large diesel van. These alternatives will be considered and actioned when planning the shoot.		

International and internal (Philippines) air travel - Pre-shoot estimates

List of Flights required	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
London to Manila	6,675.58	3.23
Manila to Tacloban, plus 0.5 ton for excess baggage (10 bags)	353.70	1.87
Tacloban to Manila, plus 0.5 ton for excess baggage (10 bags)	353.70	1.87
Manila to London	6,675.58	3.23
		Shoot total = 10.2
Outline any steps taken to limit number of flights: Minimal baggage on international flights (only 3 x excess bags). Minimal kit as possible hired in Manila to take on internal Philippines flight.		

Transport on location - Pre-shoot estimates

Transport on location based on a large diesel van	Distance	Carbon footprint Total tonnes CO2e
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
2 x van transfer - TAC to hotel	5 (centre)	0.004
2 x van transfer - Hotel to TAC	5 (centre)	0.004
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
Production van	20 (approx.)	0.007
		Shoot total = 0.031

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<p>Outline any steps taken to limit number of journeys/reduce carbon impact: Have asked the fixers to consider the best and most economical options when booking these.</p>		
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Accommodation - Pre-shoot estimates

Accommodation used	No. of crew	Carbon footprint Total tonnes CO2e
Average taken from Staze (without offset) in Manila (1 night)	2	0.095
Average taken from Staze (without offset) in Philippines (4 nights) (should be 7)	6	1.995
		Shoot total = 2.09
<p>Outline any steps taken to reduce carbon impact: Can use Staze.com 'sort by carbon emissions'.</p>		

Catering - Pre-shoot estimates

(Based on 0.00603 Tonnes of CO2 per person, per day in the UK - Link [HERE](#))

Catering options	No of crew	Carbon footprint Total tonnes CO2e
Travel + rest days before shoot (3 days)	2	0.036
local crew travel (1 day)	4	0.024
Recce / GV day (1 day)	7	0.042
Shoot days (4 days)	8 (6)	0.193
Travel days home (1 day)	6	0.036
		Shoot total = 0.331
<p>Outline any steps taken to reduce carbon impact: Aim to eat all vegetarian meals where possible to reduce the CO2.</p>		

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TRAVEL OPTION 2

International flight, then travel by ferry and road from Manila to Tacloban

Domestic transport - Pre-shoot estimates

Transport to airports etc.	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
Bristol to London Heathrow	109 miles	0.007
Hackney to London Heathrow	21 miles	0.001
London Heathrow to Bristol	109 miles	0.007
London Heathrow to Hackney	21 miles	0.001
		Shoot total = 0.016
Outline any steps taken to reduce impact with domestic travel: Train transfers		

Air travel - Pre-shoot estimates

List of Flights required	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
London to Manila	6,675.58	3.23
Manila to London	6,675.58	3.23
		Shoot total = 6.46
Outline any steps taken to limit number of flights: Use CO2 filter on flight booking site		

Transport on location - Pre-shoot estimates

Transport on location	Distance	Carbon footprint Total tonnes CO2e
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van Transfer - Hotel to MNL	6.2 (centre)	0.004
Van - Manila to Tacloban	540.5	0.182
Van - Tacloban to Manila	540.5	0.182
Production van	20 (approx.)	0.007
Matnog to Allen ferry	17.4	0.004
Allen to Matnog ferry	17.4	0.004
		Shoot total = 0.387
Outline any steps taken to limit number of journeys/reduce carbon impact: Try to hire 1 van as opposed to 2 even if larger (minibus).		

Accommodation - Pre-shoot estimates

Accommodation used	No. of crew	Carbon footprint Total tonnes CO2e
Average taken from Staze (without offset) in Manila (2 night)	2	0.19
Average taken from Staze (without offset) in Sorogsen (1 night)	8	0.38
Average taken from Staze (without offset) in Philippines (6 nights)	8	2.28

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Average taken from Staze (without offset) in Manila (1 night)	2	0.095
		Shoot total = 2.945
Outline any steps taken to reduce carbon impact: Can use Staze 'sort by carbon emissions'.		

Catering - Pre-shoot estimates

(Based on estimate of 0.006 per person per day)

Catering options	No. of crew	Carbon footprint Total tonnes CO2e
Travel and rest days before shoot (3 days)	2	0.036
local crew travel and UK crew (2 days)	8	0.096
Recce / GV day (1 day)	7	0.042
Shoot days (4 days)	8	0.192
Travel days to Manila from Tacloban (2 day)	8	0.096
Return to UK from Manila (1 day)	2	0.012
		Shoot total = 0.474
Outline any steps taken to reduce carbon impact		

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TRAVEL OPTION 3

All crew take internal flights but equipment travels by road and ferry

Domestic transport - Pre-shoot estimates

Transport to airports etc.	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
Bristol to London Heathrow	109 miles	0.007
Hackney to London Heathrow	21 miles	0.001
London Heathrow to Bristol	109 miles	0.007
London Heathrow to Hackney	21 miles	0.001
		Shoot total = 0.016
Outline any steps taken to reduce impact with domestic travel: Train transfers		

Air travel - Pre-shoot estimates

List of Flights required	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
London - Manila	6,675.58	3.23
Manila - Tacloban	353.70	0.87
Tacloban - Manila	353.70	0.87
Manila - London	6,675.58	3.23
		Shoot total = 8.2
Outline any steps taken to limit number of flights:		

Transport on location - Pre-shoot estimates

Transport on location	Distance	Carbon footprint Total tonnes CO2e
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
2 x van transfer - TAC to hotel	5 (centre)	0.004
2 x van transfer - Hotel to TAC	5 (centre)	0.004
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
Production van	20 (approx.)	0.007
Van with kit - Manila to Tacloban	540.5	0.167
Van with kit - Tacloban to Manila	540.5	0.167
		Shoot total = 0.365
Outline any steps taken to limit number of journeys/reduce carbon impact:		

Accommodation - Pre-shoot estimates

Accommodation used	No. of crew	Carbon footprint Total tonnes CO2e
Average taken from Staze (without offset) in Manila (1 night)	6	0.285

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Average taken from Staze (without offset) in Philippines (4 nights)	6	1.132
Average taken from Staze (without offset) in Manila (1 night)	6	0.285
Average taken from Staze (without offset) in Philippines 2 nights (for driver of kit)	1	0.094
		Shoot total = 1.796
Outline any steps taken to reduce carbon impact: Can use Staze 'sort by carbon emissions'.		

Catering - Pre-shoot estimates

(Based on estimate of 0.006 per person per day)

Catering options	No. of crew	Carbon footprint Total tonnes CO2e
Travel and recce days before shoot (3 days)	6	0.108
Shoot days (4 days)	6	0.144
Travel days home (2 days)	6	0.072
Driver of kit PD (2 days)	1	0.012
		Shoot total = 0.354
Outline any steps taken to reduce carbon impact:		

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TRAVEL OPTION 4

All crew take internal flights but equipment returns by road and ferry

Domestic transport - Pre-shoot estimates

Transport to airports etc.	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
Bristol to London Heathrow	109 miles	0.007
Hackney to London Heathrow	21 miles	0.001
London Heathrow to Bristol	109 miles	0.007
London Heathrow to Hackney	21 miles	0.001
		Shoot total = 0.016
Outline any steps taken to reduce impact with domestic travel: Train transfers		

Air travel - Pre-shoot estimates

List of Flights required	Distance (https://www.distance.to/)	Carbon footprint Total tonnes CO2e
London to Manila	6,675.58	3.23
Manila to Tacloban	353.70	0.87
Tacloban to Manila	353.70	0.87
Manila to London	6,675.58	3.23
		Shoot total = 8.2
Outline any steps taken to limit number of flights:		

Transport on location - Pre-shoot estimates

Transport on location	Distance	Carbon footprint Total tonnes CO2e
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
2 x van transfer - TAC to hotel	5 (centre)	0.004
2 x van transfer - Hotel to TAC	5 (centre)	0.004
2 x van transfer - MNL to hotel	6.2 (centre)	0.004
2 x van transfer - Hotel to MNL	6.2 (centre)	0.004
Production van	20 (approx.)	0.007
Van with kit - Tacloban to Manila	540.5	0.38
Van with kit - Manila to Tacloban	540.5	0.38
		Shoot total = 0.791
Outline any steps taken to limit number of journeys/reduce carbon impact:		

Accommodation - Pre-shoot estimates

Accommodation used	No of crew	Carbon footprint Total tonnes CO2e
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Average taken from Staze (without offset) in Manila (1 night)	6	0.285
Average taken from Staze (without offset) in Philippines (4 nights)	6	1.132
Average taken from Staze (without offset) in Manila (1 night)	6	0.285
Average taken from Staze (without offset) in Philippines 2 nights (for driver of kit)	3	0.282
		Shoot total = 1.984
Outline any steps taken to reduce carbon impact: Can use Staze 'sort by carbon emissions'.		

Catering - Pre-shoot estimates

(Based on estimated 0.006 per person per day)

Catering options	No. of crew	Carbon footprint Total tonnes CO2e
Travel and recce days before shoot (3 days)	6	0.108
Shoot days (4 days)	6	0.144
Travel days home (2 days)	6	0.072
Driver of kit PD (2 days)	1	0.012
Crew with kit (2 days)	2	0.024
		Shoot total = 0.378
Outline any steps taken to reduce carbon impact:		

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ALL OPTIONS

Consumables (inc. kit consumables, props, paper) - Pre-shoot estimates

Consumables used	Estimated usage	Carbon footprint Total tonnes CO2e
Batteries	Rechargeable	N/A
Paper	0.5 reem	Very small
Water bottles	10	Very small
Camera Tape	1 roll	Very small
		Shoot total = 0.01
Outline any steps taken to reduce carbon impact: Give crew rechargeable batteries.		

Power - Pre-shoot estimates

List of power sources on location:	Amount of fuel used	Carbon footprint Total tonnes CO2e
Joanna's house per day (1)	Estimated	0.047
Cafe (1 day in cafe)	Estimated	0.047
Lights (Battery powered)		N/A
Camera (Battery powered)		N/A
		Shoot total = 0.095
Outline any steps taken to reduce carbon impact:		

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TOTAL ESTIMATED CARBON EMISSIONS

TRAVEL OPTION 1

Carbon footprint

Usage	Pre-shoot estimated carbon emissions (tonnes CO2e)
Domestic transport	0.016
Flights	9.2
Location transport	0.031
Location power	0.095
Accommodation	2.09
Catering	0.331
Consumables	0.01
TOTAL	11.773

TRAVEL OPTION 2

Carbon footprint

Usage	Pre-shoot estimated carbon emissions (tonnes CO2e)
Domestic transport	0.016
Flights	6.46
Location transport	0.387
Location power	0.095
Accommodation	2.945
Catering	0.474
Consumables	0.001
TOTAL	10.378

TRAVEL OPTION 3

Carbon footprint

Usage	Pre-shoot estimated carbon emissions (tonnes CO2e)
Domestic transport	0.016
Flights	8.2
Location transport	0.365
Location power	0.095
Accommodation	1.796
Catering	0.354
Consumables	0.001
TOTAL	10.827

TRAVEL OPTION 4

Carbon footprint

Usage	Pre-shoot estimated carbon emissions (tonnes CO2e)
Domestic transport	0.016
Flights	8.7
Location transport	0.791
Location power	0.095
Accommodation	1.984
Catering	0.378
Consumables	0.001

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TOTAL	10.827
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Estimated carbon emission conclusion

Option 1 = 11.773
 Option 2 = 10.378
 Option 3 = 10.827
 Option 4 = 11.465

Option 1 - Flying kit and crew has the biggest carbon emission (option 1)
 Option 2 - Kit and crew to travel by road has the smallest emission but the highest safety risks
 Option 3 - Just under 1 ton less than option 1 but still has risks for the equipment not arriving in time for the shoot if something happened on a ferry

MAKING THE CARBON COUNT

(AP) After estimating the carbon emissions from the shoot, consider how you will 'make the carbon count'. Some of the considerations could be:

- How are we using the material shot? For what purpose?
- Are we giving back to the communities we are visiting? How?
- Are there continuing elements of the story whereby leaving a camera and training someone can negate the requirement for extending the shoot / returning?
- Can we allow local community members to shadow the crew?
- Can we offer the crew the opportunity to stay there on holiday at the end of it?
- How are we celebrating and sharing achievements from the shoot?

Please list how we can make the carbon count on this shoot.

We're using the footage to engage audiences and raise awareness of the effects of the climate crisis.
 We're shooting additional footage, including other personal stories from people affected by the climate crisis, to give to the contributor for her personal activism and campaigns.
 We're working with local crew - (DOP, 1st AC, Gaffer, Grip, Fixer, Runner + Drivers)
 We're taking minimal equipment from the UK to the Philippines and hiring the majority of the equipment from Manila.
 The runner on the shoot is a member of the local community and will be given the opportunity to shadow the crew.

GREEN DELIVERABLES

Each shoot will be appointed with a 'green hero'. They will be the point person who collects all the data on the ground so that the production management team can accurately log the carbon emissions generated from each shoot.

Green hero for shoot	Liane Aviram
List of green deliverables	Green mementos - photos and screenshots of as many ethical and sustainable decisions as possible:

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	<ul style="list-style-type: none"> • Evidence of meat free meals • Evidence of plastic free choices • Evidence of positive local impact • Evidence of refillable water choices • Evidence of recycling / waste management on shoot • Evidence of rechargeable batteries used by local crew • Evidence of minimal paper - using digital release forms, digital call sheet etc.
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SIGN OFF

Assessment discussed with (list all team members)
<p>Heather Clark AP Girlie Linao FIXER Liane Aviram RESEARCHER Georgia Hall PC</p> <p>Laety Ducom PM</p>
Date of discussion
3 May 2022
Final approval
09 June 2022
Signed by
Jon Clay - Film Director and Company Director

POST-SHOOT DEBRIEF

Final shoot carbon to offset	ACTUAL carbon emissions (tonnes CO2e)
Usage	ACTUAL carbon emissions (tonnes CO2e)
Domestic transport	0
Flights - International	7.63 Tons (Note - by flying 2 crew from UK rather than a camera team of 6, we saved 15.26 tons of CO2)
Flights - Excess baggage	3.21 (Note - by flying minimal equipment from the UK, we saved 6.08 Tons of CO2)
Location transport	0.791
Location power	0.095
Accommodation	1.91624
Catering	0.378
Consumables	0.001
TOTAL	14.02124

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Final shoot carbon to offset

As above

(Include equivalencies results from inputting into calculator here:

<https://www.epa.gov/energy/greenhouse-gas-equivalencies-calculator>)

+ use of Albert Calculator

Local carbon offset options

Going to Net Zero the total carbon emissions from the whole shoot with [Supercritical](#). This will be done at the end of the production when the entire carbon footprint can be measured.

Debrief - what worked, what didn't work:

7th July 2022 Debrief with:

Heather Clark,
Liane Aviram,
Georgia Hall,
Laety Ducom,
Lina Kabbaji,
Girlye Linao,
Dhang de Castro

What worked:

★ **Eating at local restaurants** and sourcing food locally - all organic, local fish and local fruit and veg so no big chain restaurants was one of the biggest things and really easy to do. This meant the team was always supporting the local community.

★ **Supporting local communities** and buying everything locally gave minimal carbon emissions to whatever was purchased.

★ **Close locations:** Filming at locations that were within a small distance of each other.

★ **Minimised on transport** and emissions by using people carriers so not lots of different forms of transport as all crew who weren't total to the town that they were filming in, all stayed in the same hotel.

★ **Refillable water:** They had big water containers and each crew member had their own named water bottle that they refilled from

★ **Working with the local crew** was the most impactful element! This meant we were not flying people around the world unnecessarily as there were highly skilled people within the country. It was also really valuable for the local teams to have their names attached to

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the film, giving them more global exposure and access to more international contacts.

That is hands down the best thing out of this!

- Editorially, using local crew was fantastic as it gave the locals perspective and vision on a sensitive story which was fantastic. Our director on the shoot says **'If you come with a whole crew that are all British - you get a british gaze on the country - but by having a combination of local crew with the minimal UK crew you're getting a more realistic depiction of the story.** Eva, the local DOP would explain how she sees things or how things are from a local perspective which gave a more accurate representation and hopefully more connectedness to Joanna's story. If nothing else, this is the one thing **that should be really celebrated and championed.**

★ **The hotel** that we chose was the most sustainable option and they saw that from how they had very minimal plastic around the hotel and not lots of little packets of single use soaps and shampoos etc, they had larger, refillable containers for things. Additionally, linen and towels remained the same throughout the stay and were only changed if it was requested.

★ **Really minimal paper used** - 3 people signed paper release forms (6 pieces of paper for that) so pproximately 10 pieces of paper used in total for this shoot as some location release forms/ permits were delivered by a location in paper form.

★ **Minimised single use plastics** from snacks by eating lots of fresh coconuts, pineapples and bananas. They did have some snacks that had wrappers but they were locally made like local chocolates. They bought canned drinks rather than plastic and some in glass bottles too. These are generally more expensive than the plastic alternatives so the team ensured that any excess didn't go to waste by giving it to the local drivers so they could take it home.

★ **General waste was recycled** at the hotel - perhaps could have done better with this by looking into local recycling opportunities to be more certain of where the waste was ending up.

★ **Had substantial lunches** and rice dishes and things that had good carbs which kept them very replenished which meant that they needed fewer snacks throughout the day.

★ Due to Covid - they tried to share as minimally as possible so if a packet of something was opened by someone, that was their packet of that item for that day/ the shoot.

★ Sourcing **second hand props** which was just a TV for a shot. This was then left with Joanna to either re-donate or sell.

★ Sound used all **rechargeable batteries**

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★ **Hiring equipment in the Philippines** - the total weight from Manila to Tacloban return which included all crew's personal things / clothing was 250kg. Which is a huge saving on carbon emissions if the kit had been hired in the UK can taken all the way to the Philippines.

★ **Reusable cutlery** for food for each crew member

★ **Highly beneficial to have local people on the crew as drivers and runners.** It made it easier for the crew to travel around as these people know the roads and locations. They also knew all the best shortcuts when there was traffic.

★ **Co-creation with Joanna** - by having Joanna as a co-creator of the story, this meant she was able to tell the story in a way that she was comfortable without being exploited. It also allowed her for some creative licence when choosing the locations she wanted to be filmed in and how she wanted her story to be depicted. This meant that we were going to places that she was not only familiar with but were close to her home.

★ From the fixers perspective - It was good to touch base with the local crew again as they worked with them during the aftermath of Typhoon Haiyan.

- The drivers were from the companies that provided vehicles when they were covering Haiyan and since then have now have more vehicles and their businesses have expanded which was great to see and further support.
- Paolo - the runner, was great at telling people to be quiet - they have a different dialect in Tacloban from in Manila so it was really useful to have him.

★ We asked the fixers whether have they been asked to consider sustainability with this amount of detail before / from any other production companies? Their response:

- they have done productions where they have asked to minimise plastic use so with them they don't use plastics. It's more expensive there to buy things not in plastic. This is the first time that they have had to work in a production that everything is calculated. For them, they were conscious of trying to be more environmentally friendly anyway - anything that can be recycled. Any props that are left over are donated locally. We are the first production that we have had to ask sustainability questions about and really consider things and calculate things for flights and equipment. Foreign production companies usually bring their own equipment and rarely hire locally.

What didn't work:

🤔 **Impact day: It was too much to ask of her.** The main thing was, which we didn't realise is that Joanna is a step mum and had her 2 step children to stay over the filming period. So we didn't realise that by filming with us, she was missing time with her step children and they were really missing her. She saw the filming with us as an having high impact

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possibilities regardless and wanted to be able to make that the best it could be which took all her focus. She was away from her step children for 4 days and the UK team on the ground realised that it had been a lot to ask her to organise something. We also didn't appreciate that for someone who doesn't work in the film industry, it's an even bigger ask than we had considered and we didn't give her enough support with that. It perhaps might have also been due to the political situation that's ongoing in Philippines at the moment which might have made her want to be less vocal about the filming we were doing and the impact day possibilities. Additionally, she was moving house so had a lot going on.

In this instance it didn't work - a lot of effort to put on co-creators, especially if they were working alongside us for the project. Next time - as she works for greenpeace we could have looked into getting them on board and work in collaboration with them too. It was too much for her to organise on her own.

We had been filming with her for so long as well she was tired by the end of it too. She was very grateful for the opportunity to be a co-creator and she saw her involvement in it as very positive for her.

 We need to find a better way to communicate how an impact day might work. With many instances, it's nice that they have that but they then have to find an editor and it's lovely to give people footage but they don't know what they would do with it or how they would distribute it or even how to edit something together. - they don't have the resources and with confusion over footage distribution made it seem pointless and difficult for them to use it eventually if anything had been filmed for her.

 Things not quite thought through enough before we left and the intention and where it would go as well as when they go there.

 Some of the snacks had single use packaging as crew needed sugar. There was no way to avoid that. What waste was created went to the hotel to be recycled.

How could we improve for next time:

 Use of electric cars but appreciate that's up to availability within a country.

 Considering Covid protocols - lots of waste from lateral flow tests but difficult to get around the use of them.

 How impact day is communicated and take stress away from the contributor. How we could improve that ensure that the co-creator/ contributor is taking something valuable away from our time with them.

Key things to discuss in debrief :

- Green momentos
- thinking about sustainability on shoot

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<ul style="list-style-type: none"> ● eating meat free / vegetarian ● hiring local crew ● hiring local equipment ● ban on single use plastic ● minimal paper printing ● waste management ● rechargeable batteries ● refillable bottles for whole crew ● impact day
Offset completed (date)
To be completed at the end of the production by Supercritical . All emissions will be added together from the whole production to ensure a Net Zero Carbon outcome for this shoot and entire film.
Cost of offset
Roughly aim to spend £150 per Tonne of CO2
Est cost of 14.02124 tonnes of CO2 = £2103.18

(Include equivalencies results from inputting into calculator here:
<https://www.epa.gov/energy/greenhouse-gas-equivalencies-calculator>)

GREEN MOMENTOS

	
Plastic free fruit and snacks -Fresh Local coconuts	Reusable cutlery for meals out during shooting - no single use plastic

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Eating at local restaurants with no plastic and jugs of cold water - no single use bottles



UK director Heather with local crew eating lunch at local restaurants - DOP, fixers, camera assistants, gaffer, soundie and grip



Local DOP Eva working with local camera team



Full team sharing the love at the end of the shoot with our two UK crew