

A Step-Change on Sustainability

BAFTA albert annual review 2022

2022
Overview

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About Us

BAFTA albert is the leading screen industry organisation for environmental sustainability.

About BAFTA albert

Founded in 2011, it is a BAFTA-owned, industry-backed organisation with a mission to support the film and television industries to take effective climate action, inspiring positive environmental impact on and off screen.

albert exists to educate, enable and celebrate the screen industries' efforts to reduce their environmental impact and use their unique platforms to engage audiences on climate change and sustainability. It does this by providing

the research, tools, training, practical guidance, initiatives and thought leadership needed for the film and television industries to have the greatest possible impact.

The expertise and commitment of albert's staff, partners and industry backers is key to the progress set out in this report: collaboration leads to a better understanding of the environmental challenges faced by the screen industry alongside practical solutions for how to address them.

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Section 1: Overview



A tipping point for the screen industry

By Carys Taylor, Director of albert



Carys Taylor
Director of albert

2022 saw a dramatic increase in climate-related events, from the unprecedented 42°C temperatures reached in the UK during the summer of 2022, floods covering a third of Pakistan, and widespread, multi-continental wildfires all accelerating much-needed action on climate change.

It can be challenging, particularly for those in our industry working on tackling climate change, to maintain optimism, but it's important to remember our efforts are in the context of an already-warming world. And, as we know, the screen industries have the greatest opportunity to drive change. Alongside high emissions of its own, it has considerable purchasing power of around \$200 billion annually, which can shift supply chains to cleaner alternatives and its global audience of over 5 billion means it can reach – and engage with – over half of the world's population. As part of BAFTA, albert exists to help everyone working in the screen industries to address their climate impacts, both off-screen in their day-to-day operations and in their content on-screen.

The data in our 2022 Annual Report represents the most comprehensive overview of the carbon emissions from film and TV production to date. Some 2,000 productions were certified globally, more than 2020 and 2021 combined, showing that the screen industry emitted over 130,000 tonnes of CO2 last year. This year will be the first using new methodology to set a benchmark for emissions across the industry: hourly carbon figures have risen slightly but this is in line with expectations as the voluntary disclosures we receive give a more complete picture of the true industry average.

Of course, measurement is one thing, reduction is another. Last year, we trained more people than ever before on how to do this, breaking records on albert certification for productions who had actively reduced their emissions. We gathered some 250 industry specialists together at the first albert Summit, sharing practical advice for how to build sustainability into productions, on and off screen. We broke new ground with the launch of a new sustainability standard for studios, the Screen New Deal: Transformation Plan for Wales, the new Editorial Engagement Tool and our work on biodiversity: all are landmark projects that will make a significant difference in reducing environment impact in the most

challenging, high-intensity areas.

Meanwhile, broadcasters and streamers in the UK have publicly committed to ambitious Net Zero targets, and made albert certification a mandatory requirement. Major creative institutions, such as the British Film Institute (BFI), released organisational strategies with sustainability at their core. The second year of BBC's Climate Creatives showed the event to be a major force in enabling creative talent to respond to the climate crisis. The industry also began to recognise and celebrate climate storytelling and sustainable production practices through the Edinburgh TV Festival's new Climate Impact Award and the British Film Designers Guild's Planet Positive Award.

There's a huge amount happening across the sector, which shows encouraging progress. But if the screen industries are to slash their emissions in half within the next seven years, 2022 data insights sound a loud warning bell that we must go further and faster.

We know budgets and time are tight, and we know the film and TV industries are grappling with an increasingly challenging market, increasing inflation and shifting audience trends, all of which makes it hard to prioritise sustainability.

We have listened to industry feedback, and are addressing issues by improving data accuracy and toolkit usability. We are also in the process of evolving our certification process so that it drives material changes in production practices, as the only way to achieve the major reductions in environmental impact urgently across our industry.

And to ensure we are doing the best we can on behalf of the industry, we have recently undertaken a comprehensive review of albert and its impact. We want to remain a vital partner for the industry to drive emissions reductions and inspire audiences to engage with the most significant issue of our time.

There's much talk now of climate tipping points, but perhaps the industry has reached one too, with 2022's climate events and carbon emissions data serving as clear warnings for urgent change. On screen, the industry has only just begun. The climate crisis is the biggest story of our generation, and the screen industry has an essential role to play in supporting the public to engage with, and adapt to, our changing world.

albert 2022: a year in highlights

40% of programmes now feature environmental narratives or sustainable lifestyles

2,404 carbon footprints calculated for productions globally

1,933 productions certified - more than 2020 and 2021 combined

3,600 industry professionals trained – up 8% on 2021

250 industry specialists joined the inaugural albert Summit



Summary of the key albert projects in 2022



The inaugural albert Summit

The first [albert Summit](#) brought together 250 screen industry professionals to share progress, and discuss how to address challenges on taking effective climate action.

The Summit, held in November alongside COP27, marked the first anniversary of the Climate Content Pledge. The Pledge is a historic agreement to increase climate storytelling, which was signed at COP26 by 12 UK and Irish broadcasters and streaming services whose output represents 70% of UK film and TV viewing. The albert Summit convened the leaders of these production companies to take stock one year on (see page 23). The event also provided an overview of the different tools and approaches

available to enable productions to adopt or enhance sustainable practices, including sessions on recycling and waste, production lifecycles, power alternatives and low-emission technologies like virtual production.

“Out of the six points in the Climate Content Pledge, the last two are really about working together... A lot of it is about how we [as an industry] collaborate and how we share information, how we learn from each other, so we can get best practice.”

Richard Watsham, Director of Commissioning, UKTV, speaking at the albert Summit session: Meet the Climate Commissioners

Editorial Engagement Tool

To help the vision of the [Climate Content Pledge](#) become a reality, albert released the [Editorial Engagement Tool](#). This innovative, easy-to-use tool enables creatives who are writing and developing screen ideas to assess the green credentials of their work and explore ways to further incorporate climate narratives into their storytelling.

Edinburgh TV Festival's Climate Impact Award

The first Climate Impact Award was announced at the Edinburgh TV Festival, marking another milestone in the TV industry's commitment to climate storytelling. The award went to Joe Lycett vs the Oil Giant, produced by Rumpus Media for Channel 4, and was selected by a jury chaired by albert's Director, Carys Taylor.

Studio Sustainability Standard

A ground-breaking global standard for studio facilities, created by and for the industry, was rolled out in 2022. The voluntary [Studio Sustainability Standard](#) was designed in partnership with global sustainable development consultancy Arup, to help identify and implement the changes needed for the screen industries to decarbonise and reduce

other environmental impacts. Twelve studios from the UK and USA participated in the standard in 2022. Each received bespoke performance reports and recommendations on the improvements they can make in key areas such as climate, nature, materials, waste and data. By joining the initiative, studios become part of an industry-wide movement that is sharing knowledge and best practices to shape a sustainable future for film and television.

Screen New Deal: Transformation Plan for Wales

With the BFI, albert announced the [Screen New Deal: Transformation Plan for Wales](#). The landmark initiative will support scripted film, high-end TV drama and studio-based productions to become zero-carbon and zero-waste, aligned with science-based targets. The programme is based on the findings of the [Screen New Deal](#), a joint albert, Arup and BFI investigation into the film production sector's carbon impact which included a set of practical recommendations to decarbonise the film industry. As a country, Wales will be the first to put these recommendations into action, generating real-world learning to share with other parts of the UK.

**Educating &
enabling the industry**

02

Educate

This year albert provided more industry professionals than ever before with the knowledge and skills they need to adopt and improve sustainable production practices, and create inspiring climate content.

In 2022, albert trained:

2,378 production professionals on sustainable production

995 editorial professionals on climate storytelling

238 professionals trained in other areas, including:

- **5** news professionals
- **171** sports professionals
- **62** professionals involved in the Screen New Deal

2022 was the second year albert has offered training on news, sport editorial and sport production, alongside a general refresher course for industry professionals whose training is more than three years old. The number of free albert training courses tailored to different industry communities is now 12. Work also began to develop a thirteenth course in partnership with ScreenSkills, which will be available in Autumn 2023.

To ensure albert's training continues to have as great an impact as possible, a partnership was set up with the Children's Investment Fund Foundation and the digital learning company LAS to evaluate the editorial training programme. The findings of this will inform albert's new editorial strategy.



Future proofing the screen industries

albert collaborated with 37 Education Partners during the 2022/23 academic year

These relationships, with some of the UK's leading higher education institutions and organisations, will enable future screen professionals to develop the skills and knowledge they need to bring about change, on and off camera.

In the academic year 2022/23, albert welcomed seven new members to its Education Partnership, bringing the total number of collaborators to 37. This means hundreds more students have undertaken Applied Skills for a Sustainable Screen Industry, the specialist module developed through the partnership which provides support for universities via integration into pre-existing courses.

To support lecturers, albert provides customised learning materials and educational tools, industry case studies

and tailored support. The partnership also connects institutions with the film and television industries and with each other, creating an unparalleled opportunity for inter-collegiate collaboration.

“We have staff and students who are concerned about climate change and want to know the ways in which they can contribute to doing something about it. We felt the BAFTA albert partnership was the best way that we could provide these skills and understanding, so they could appreciate how they are contributing to a wider community of collective action.”

Dr James Fair, Principal Academic in TV and Film Production, Bournemouth University

Enable

This year albert embarked on a number of landmark projects that will enable the film and television industries to significantly reduce their environmental impact.

Screen New Deal: Transformation Plan for Wales

The screen industries took an important step towards deep decarbonisation when the Screen New Deal: Transformation Plan for Wales was unveiled. The initiative will support scripted film, high-end TV drama and studio-based productions in Wales to reach a zero-carbon, zero-waste future aligned with science-based targets.

The programme, an industry-led partnership supported by albert, the BFI, Arup, Creative Wales, Ffilm Cymru Wales and Clwstwr, is based on the findings and recommendations of the [Screen New Deal](#), a landmark investigation into the film production sector's carbon impact.

Wales is the first part of the UK to undertake a transformation plan. The 18-month process began in February 2022 and has two distinct phases. Phase one lasts 12 months and focuses on localised data collection and mapping. Phase two convenes the industry to develop the transformation plan over a six-month period. By the end of the process, albert will have mapped existing film and high-end TV-related services in Wales and identified service gaps to create a robust decarbonisation routemap for the Welsh screen sector. Data and learnings gathered during both phases will be shared with other UK screen clusters to enable them to follow similar transformation processes.



Studio Sustainability Standard

As the urgency to decarbonise intensifies, the film and TV industries, like all other sectors, face the huge challenge of ensuring sustainability efforts are meaningful and aligned with legally binding targets to reach Net Zero by 2050. These efforts must encompass the screen industries as a whole, rather than relying on productions to do the heavy lifting.

Broadcasters and streamers have now committed to halve their carbon emissions by 2030. Over 80% of these emissions lie in Scope 3: the indirect emissions from supply chains, of which studios are an integral part. This means studios have a pivotal role to play in transitioning the screen industries towards a greener future. But just like the productions they serve, studios need guidance and support to reduce their environmental impact and drive change in the wider industry.

The new Studio Sustainability Standard has been designed to do just that. This new voluntary global standard has been developed by the industry for the industry in partnership with albert and Arup to catalyse the changes studios need to decarbonise. The standard focuses on six key areas: climate, waste and materials, nature, people, management and data. By signing up to the standard, a studio will gain an understanding of the practical steps it can take in each area which, combined, will move it toward becoming a zero-carbon, zero-waste facility.

Joining the standard enables studios to run more efficiently by reducing energy and other operating costs. Participating studios also gain a competitive edge through performance reports and ratings that will help them attract environmentally conscious partners and investors. Studios are also able to demonstrate to audiences they are meeting the call for greener practices.

As well as addressing a studio's own performance, the standard addresses the relationship between studios and the productions they host. It encourages studios to offer sustainable services to productions and to incentivise productions to take up those services. The link between the Studio Sustainability Standard and albert certification for productions is an important element of this.

In the coming years, the standard will reward and recognise the efforts of participating studios as they move along the path to sustainability. In addition, because the standard encourages studios to collect and share sustainability-related data, it will build evidence on the progress being made across the industry as a whole. The shared knowledge, best practices and collaborative network the standard will create will serve as a powerful force for lasting change.

Stepping up to the plate

In 2022, 12 studios became the first cohort to undertake the Studio Sustainability Standard. Each participating studio used a studio sustainability scorecard to assess the actions taken in each of the standard's six focus areas.

The scorecard results were then audited and validated. Studios had to meet essential criteria and gain enough points to pass the standard, after which they achieved a rating ranging from good to outstanding. For example, the climate category, which focuses on reducing emissions and building climate resilience, gives higher scores for more impactful

emission-reduction measures, such as using LED lighting across the studio, restricting the use of diesel generators, using renewable energy sources like solar or wind, and using zero-emission vehicles.

The anonymised results from the 12 studios were [published in 2023](#). The submissions profiled a wide array of initiatives and innovations that are already making studios more sustainable, with many additional measures in the pipeline. We hope the positive response from the industry, plus the value of the data collected and presented so far, will encourage more studios to join.



Spotlight

How The Bottle Yard Studios put sustainability centre stage



In 2022, Bristol's The Bottle Yard Studios opened TBY2, a state-of-the-art second facility powered by a gigantic rooftop solar array.

Funded by the [Bristol Energy Cooperative](#) (BEC), the 1MWp array consists of around 2,300 photovoltaic panels and is thought to be the biggest community-owned solar rooftop array in the UK. The solar energy generated will save nearly 200 tonnes of CO2 per year, the equivalent to the average annual power used by 250 households.

As well as this ambitious use of solar technology, the entire TBY2 studio has been built with sustainability in mind. The site has been designed to be as energy efficient as possible, with premium insulation throughout and a sophisticated building management system to ensure optimal energy use. Electric vehicle points and cycling facilities encourage carbon neutral travel between TBY2 and the main Bottle Yard site.

In 2022, TBY2 was one of the first studios to undertake the new Studio Sustainability Standard. Its innovative approach to sustainability resulted in the studio receiving a rating of 'very good'. This was the highest level awarded in the first cohort, with TBY2 ranking second overall behind BBC Studioworks.

"Being part of the Studio Sustainability Standard gives us the leverage and the legitimacy to say to our filming clients, 'OK, you want to come and film at The Bottle Yard. We are an albert-accredited facility, we've signed up to this way of working and we expect you to do the same'."

Katherine Nash, The Bottle Yard's Business Operations Manager

Leading the charge on biodiversity

In the world of Net Zero targets and disclosure, it's important not to lose sight of the overall mission and bigger picture in terms of protecting nature in the widest sense. The screen industry has an impact through the emissions it pours into the atmosphere. But it also impacts on nature, from direct impacts on filming locations to drawing on natural resources for materials used, and even influencing audiences to head to 'must see' locations with delicate ecosystems.

That's why, in 2022 albert conducted landmark scoping research to establish the true extent of the screen industries' impact on biodiversity and how albert can contribute to reducing those impacts. It also started to integrate the issues and language of biodiversity across its tools and platforms. The [biodiversity toolkit](#) (published in September 2023) outlines how productions can protect wildlife and support nature recovery whilst filming, and on screen.

Ahead of COP15: the Convention on Biological Diversity, albert delivered an online news briefing to explain the latest scientific findings from the conference and what they mean for screen industry professionals. It also produced new biodiversity content for our training programmes and website and established the albert Biodiversity Working Group, made up of key industry stakeholders, to take this work into 2023 and beyond.

Section 2: Educating & enabling the industry

albert's international partners

The international partners are a community of global organisations working with albert to bring about change to their film and television industries.

albert has important relationships in several territories including Central Europe, Ireland, Canada, the United States, the Netherlands, Finland and Australia. In 2022, it continued to work on forming a renewed partnership model, where international partners administer, own and analyse the carbon footprint data from productions in their own territories, with support from albert staff. The aim is to draw on albert's array of effective tools, methodologies, materials and 11 years of experience and expertise to support localised information sharing and best practice.

“Australia is a decade behind our global counterparts when it comes to sustainable production practices. Embarking on a partnership with albert gives the Australian screen industry an opportunity to catch up, leveraging the proven methods and expertise of an international leader whilst allowing Sustainable Screens Australia (SSA) to directly support local productions. Global challenges can't be tackled alone, and SSA is thrilled to be backed by a consortium of Australian production companies, broadcasters, streamers, financiers, agencies, educators and philanthropists who – much like the planet – will greatly benefit from albert's work.”

Maree Cochrane, Executive Director of Sustainable Screens Australia



**The environmental
impact of our industry**

03

The environmental impact of our industry

At the heart of albert lies its certification toolkit, which consists of a carbon calculator and Carbon Action Plan. The carbon calculator enables production companies to understand the carbon footprint of making a film or TV show and where these emissions are coming from. Carbon Action Plans enable film and television productions to take practical steps to reduce their carbon emissions.

In 2022, **2,404** film and TV productions submitted carbon footprints to albert to review and **1,933** albert certifications were awarded. This is the highest reporting level albert has ever seen.

The data collected shows the screen industries' current environmental impact and the areas which need the most focus on the route to Net Zero.

Changes to albert's carbon calculator

The latest iteration of the toolkit launched in Jan 2021. The recent updates have been the most comprehensive to date, arguably making it the most specific and accurate carbon calculator tool available to the film and television industries.

albert is committed to continuous improvement, in line with the latest science and frameworks, so changes to the methodology within the calculator were introduced in 2022.

The parameters of the methodology for calculating a production's carbon footprint now include anything that the production pays for. The data covers productions that use both domestic and international locations. This includes productions filmed in different countries and regions worldwide. The vast majority (89%) of productions analysed within the 2022 dataset are UK productions, with a range of different countries making up the remaining 11%.

As albert's toolkit is specifically tailored for tracking emissions in the TV and film industries, the type of productions reported within the emissions figures include only TV programmes/series, feature films, online content, events for broadcast and shorts. Adverts and radio programmes which had been included in prior reports are no longer included. As these kinds of productions tend to have much lower emissions than TV/film production, this change has meant the average emissions intensity figure has increased, given the decrease in short-form content. The average emissions intensity for the previous year, using this new methodology, is also included below, to reflect a more accurate year-on-year comparison.



Emissions Data

Emissions per hour of film or TV produced

This data has been extracted using the albert toolkit, with the post-production end date set to 2022. The emissions intensity has risen due to changes in the methodology for calculating carbon emissions (see above).

Yearly average emissions (tCO₂e) per hour of film or TV produced

2022 12.8

2021 5.7 (11.3**)

2020 4.4

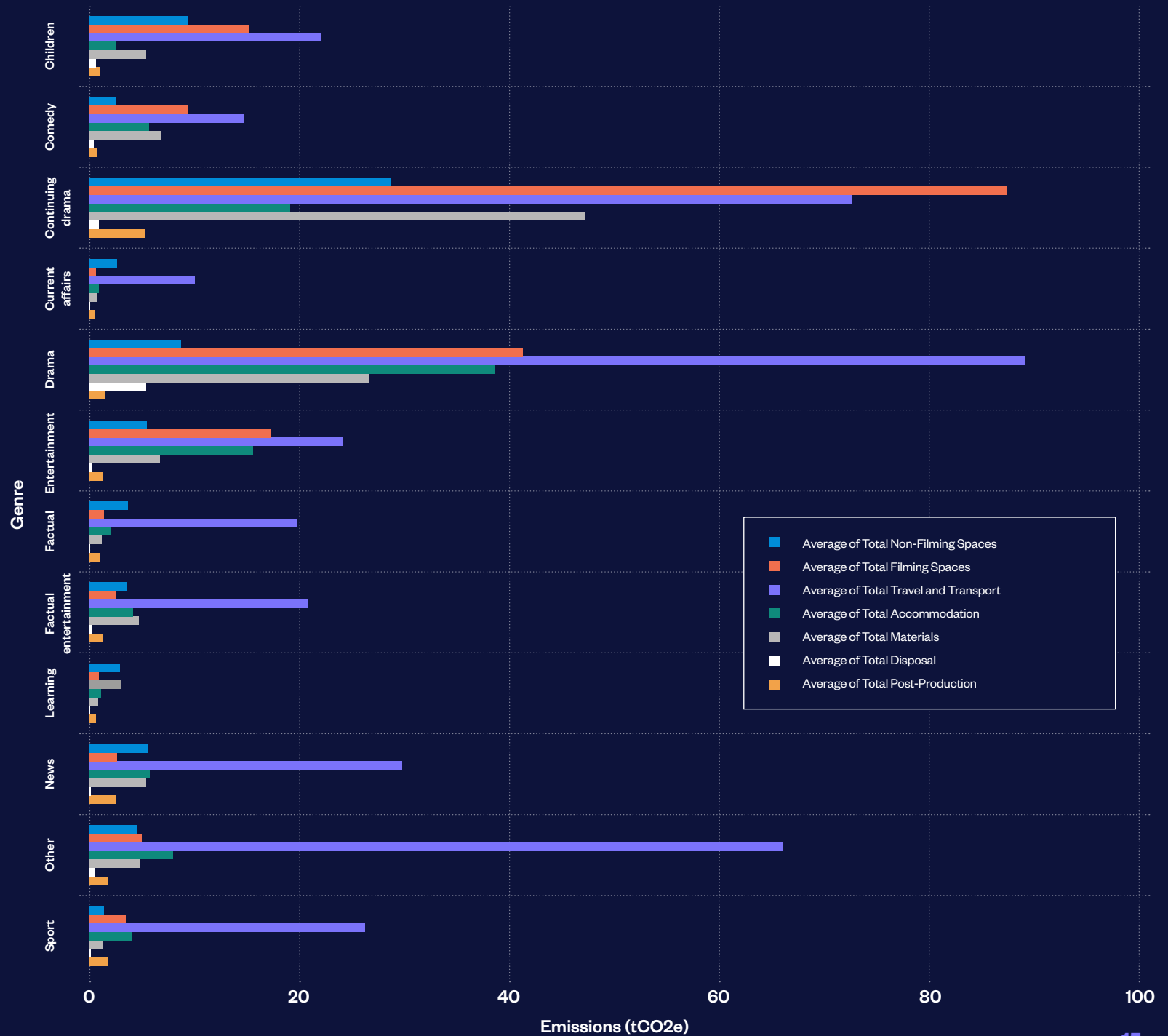
2019 9.2

2018 9.9

**using new methodology for comparison

The total emissions from 2022 are over 130,000tCO₂e, around half of which came from travel and transport. This figure is higher than in recent years, but this is reflective of unprecedented industry engagement in 2022, leading to more comprehensive emissions disclosure and continual improvements to data collection and accuracy.

The yearly average emissions are 12.8tCO₂e per hour of film and TV produced.



Emissions Data

Breakdown by area¹

Travel and transport: a stubbornly high carbon-intensive area

Travel and transport remain the biggest part of a production's carbon footprint in all genres, except continuing drama where it is the second greatest source of emissions after filming spaces. It is encouraging to see increases in the use of local crew and equipment – 38% and 41% of productions, respectively – to lessen this impact.

The pie charts below provide further detail on transport types.

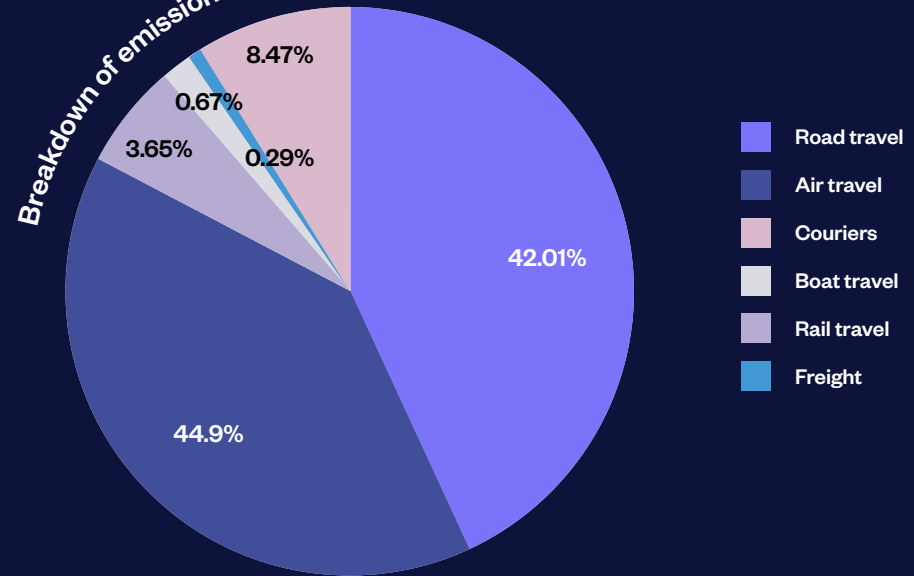
Any production looking to significantly reduce their footprint should focus on travel and filming spaces, the latter of which refers to the energy used through filming on-location (using generators or mains), plus the power supply to studios and galleries. Emissions from filming spaces can be reduced by switching to a green energy tariff, using a battery electric generator, using LED light bulbs, or using the advanced biofuel HVO, also known as 'renewable diesel', as a transition fuel.

Any production looking to significantly reduce their footprint should focus on travel and filming spaces

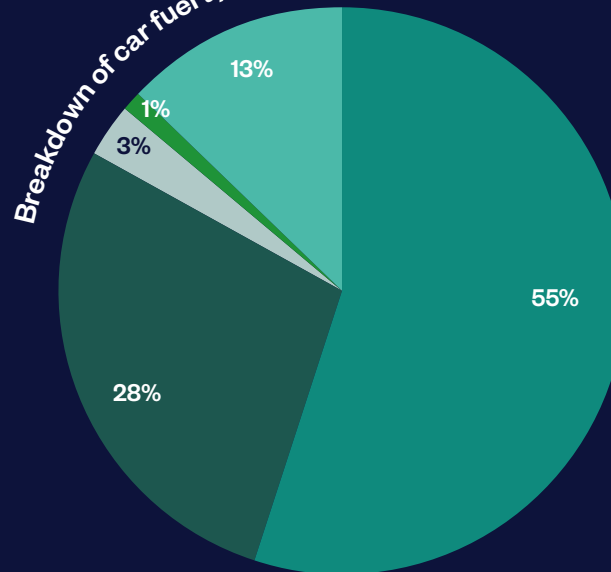
Travel emissions can be reduced by using rail travel or car sharing and switching to electric vehicles where possible. If flights are required, always fly economy, instead of premium, business or first – the more space, the higher carbon footprint.

¹ This data reflects all completed and approved carbon footprints.

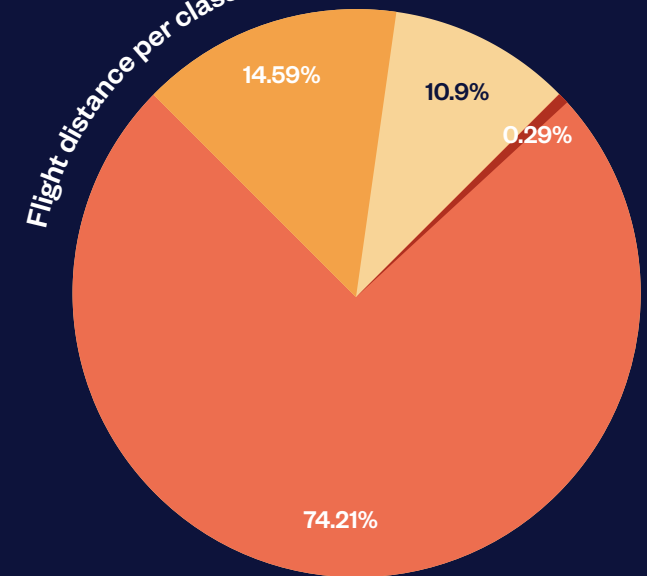
Breakdown of emissions by transport type



Breakdown of car fuel types



Flight distance per class



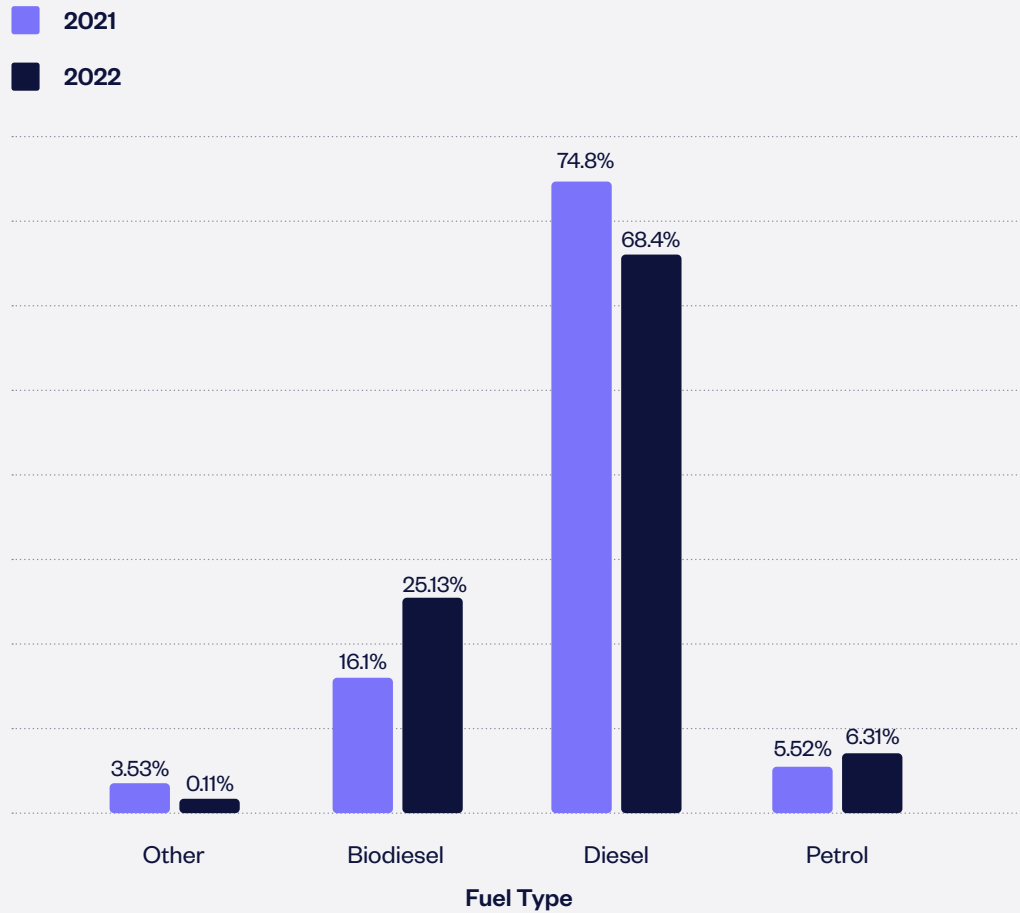
- Petrol
- Diesel
- Electric
- Hybrid
- Unknown
- Biodiesel

- First-class
- Business
- Economy
- Unknown

Filming Spaces

Generator fuel usage

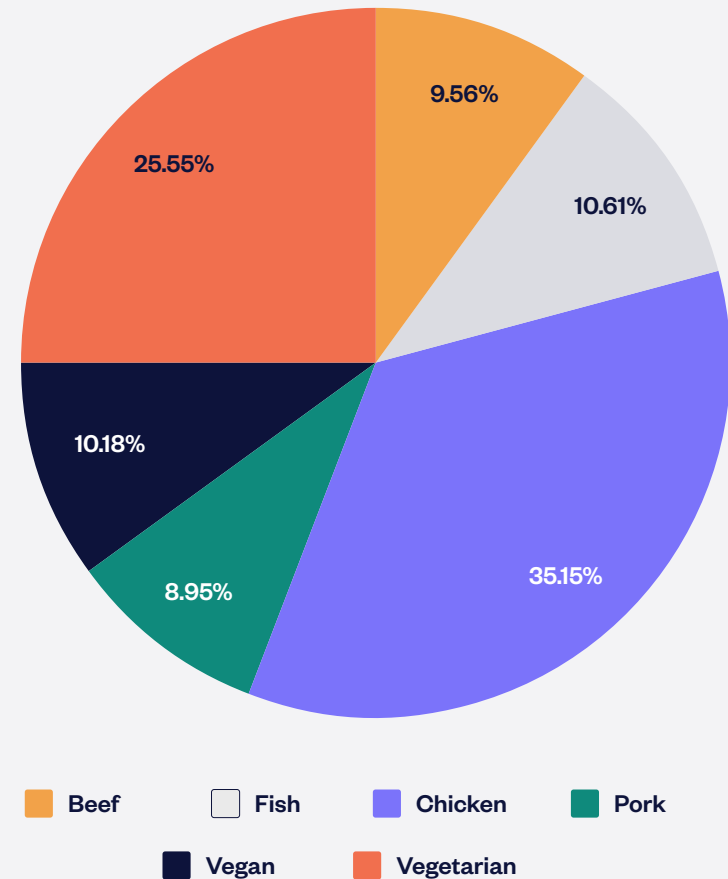
The proportion of productions using diesel generators fell from 74.8% in 2021 to 68.4% in 2022. The use of biodiesel-powered generators subsequently increased from 16.15% in 2021 to 25.13% in 2022, highlighting the importance of advanced biofuels such as HVO as transitional fuels in the path to Net Zero. The proportion of productions using low-carbon generators rose from 19% in 2021 to 33% in 2022.



Biodiesel includes HVO. Other includes LPG, hydrogen, bioethanol.

Food

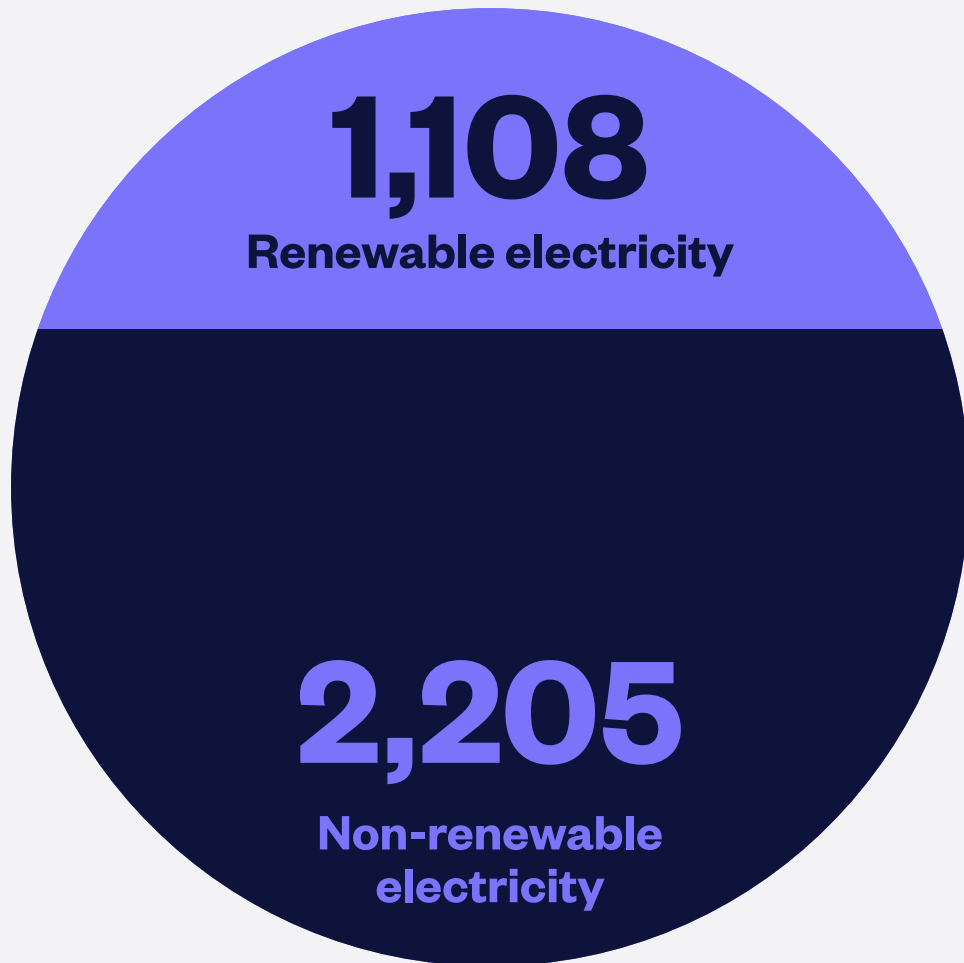
In 2022, 4.4% of productions provided vegetarian and vegan meals only, a slight decrease from 5% in 2021. The proportion of vegan and vegetarian meals served remained stable at just over one-third (combined totals of 35% in 2022 and 34% in 2021). Within albert's calculator, beef meals had a carbon footprint that is 13 times greater than a vegetarian meal. The carbon footprint of a chicken meal, which is the most common type of food served by productions at 35%, is four times greater than a vegetarian meal.



Filming Spaces

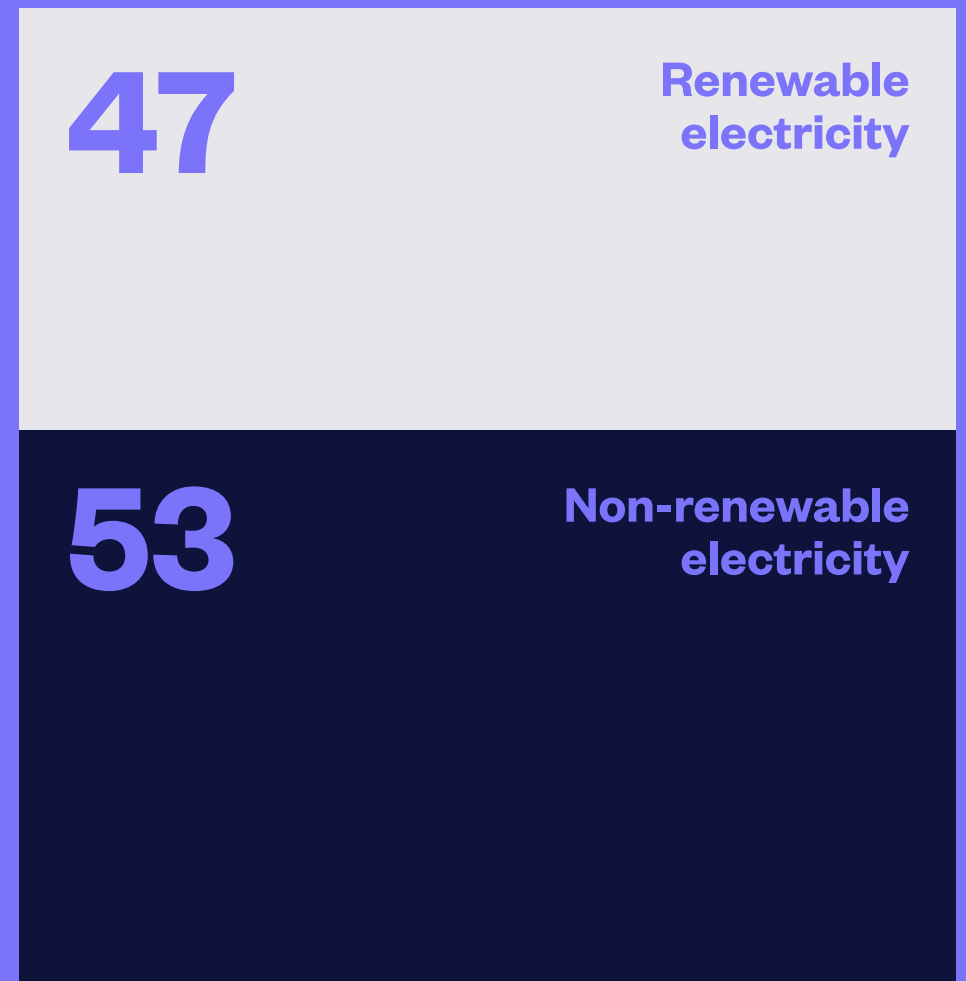
Production offices

Emissions from production offices predominantly originate from energy consumption. In 2022, one-third (33%) of production offices were run on renewable electricity. Switching to a 100% renewable energy supplier and using on-site renewables are great ways for production offices to reduce their carbon footprint. The [albert Creative Energy partnership](#) provides one of many routes for production offices to access clean energy.



Post-production suites

Compared to studios and production offices, a comparatively high proportion of post-production suites run on renewable electricity, with just under half (47%) powered by green energy. For more on this, see [albert's suppliers list](#) for green energy post-production suites.



Filming Spaces

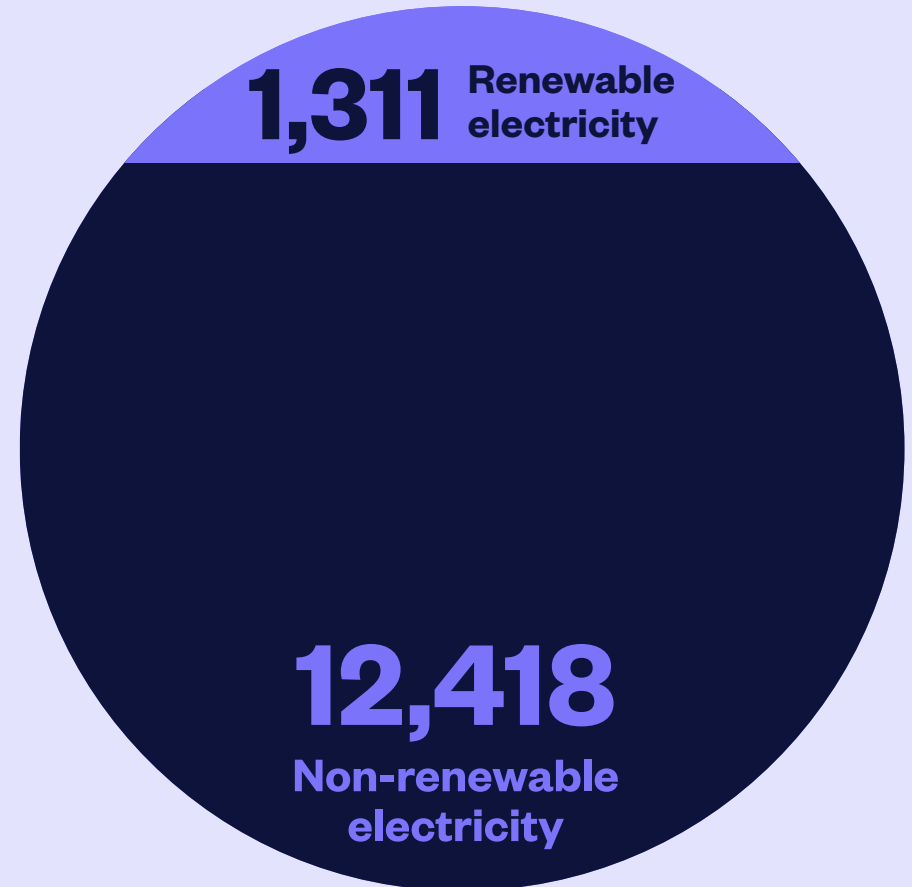
Studios

In 2022, only 14% of studios ran on renewable electricity. Joining the new Studio Sustainability Standard will enable studios of any size to understand its current environmental impact and take practical steps to reduce it (see page 10 for more information).



Accommodation

albert asks production companies to track the type of accommodation they use when on location and whether that accommodation uses renewable power. In 2022, only 10% of the accommodation chosen ran on renewable power.



A detailed breakdown of emissions per genre can be found in the Annex.

Creative Offsets

To reach Net Zero and avoid the worst effects of climate change, all industries must reduce and eliminate carbon emissions as much as possible. This is, and always will be, the goal.

But some emissions are unavoidable, especially as the industry transitions over the course of the next 30 years. To align with science-based decarbonisation targets, offsetting remains a recommendation alongside meaningful reductions and not instead of it.

This is why, as part of the albert certification process, the Creative Offsets scheme has been offered to help support projects helping people and nature, as well as increasing carbon sinks.

The scheme enables film and TV productions to offset only those emissions that cannot be reduced or eliminated by funding projects across the world which support nature, people and climate.

In 2022, 50,876tCO₂e were offset using albert's Creative Offset scheme in partnership with Natural Capital Partners (January - July) and Ecologi (August - December). This supported several environmental projects including a wind power generation project in Brazil, which aims to prevent an average of 430,000 tonnes of CO₂ every year for the next decade, as well as a solar project in India.

Whilst albert will continue to provide support for productions who wish to offset, albert wants to focus efforts on supporting the industry to focus on reducing our emissions by over 90% by 2050. albert has therefore reviewed its requirements for productions to offset their carbon emissions on a mandatory basis, and plans to make changes to this from next year.



**Celebrating
climate content**

04

Celebrating climate content

Reducing the environmental impact of productions is important. The screen industries have a significant impact, touching a myriad of different supply chains and regions across the planet, representing a great opportunity to support innovation and a shift to green alternatives. But the greatest opportunity to make an impact on the climate crisis is through the content put on screen. Collectively, the film and television industries can make a massive contribution to shaping society's response to climate change by normalising sustainable behaviours and raising the issues in ways that inspire diverse audiences to act.

albert is here to support creative talent to engage with the biggest story of our generation and understand how this relates to the stories they want to tell, so they can authentically reflect climate and sustainability in their storytelling. Achieving a breadth of inspiring ideas and stories across all genres to reach every type of audience will be necessary, while there are also multiple ways to embed these ideas into content – and this is what is needed to create real change.



Storytelling to save the planet

“The Climate Content Pledge has had a tremendous impact across our industry, with all broadcasters developing their own innovative ways to engage viewers at this critical time. At ITV, we are using the breadth of our output to make relatable, entertaining and inspiring content that helps audiences understand the relevance of climate change to our lives, and how we can all be part of the solution. We look forward to more collaboration and to more impactful content in the coming years.”

Carolyn McCall, CEO at ITV

The Climate Content Pledge is a historic agreement to increase and improve climate storytelling.

Twelve of the UK and Ireland’s largest media brands signed the pledge at COP26 in 2021: the BBC, BBC Studios, BritBox International, Channel 4, Channel 5/Paramount UK, Warner Bros. Discovery UK & Ireland (previously Discovery UK & Ireland), ITV, RTE, S4C, Sky, STV, UKTV. Together, their output represents 70% of UK film and TV viewing.

Since the pledge was signed, albert has worked closely with commissioning teams to embed sustainability at the very beginning of the production process, providing bespoke editorial training to over 1,000 people, and launching a new Editorial Engagement Tool, freely available to help those working in TV and film consider new ways to bring climate storytelling into their programmes. It is also

carrying out in-depth analysis of the impact of content on sustainable behaviours.

In May 2022, to advance its pledge commitments, Channel 4 issued a Climate Emergency Brief to independent production companies. The cross-genre brief called for ideas for hopeful, provocative and irreverent content that will energise and empower audiences to live sustainably and engage with the global conversation on climate change. In 2023, this led Channel 4 to announce the Climate Emergency Season, a slate of programmes dedicated to exploring solutions to the climate crisis featuring Kevin McCloud, Hugh Fearnley-Whittingstall, Mary Portas, Chris Packham and Ade Adepitan.

“This season is about hope, not despair, because the world has the tools to solve climate change. Together, these films explore how climate change could actually be solved – and follow presenters as they fight in different ways for meaningful real-world change.”

Alf Lawrie, Channel 4’s Head of Factual Entertainment

In October 2022, the BBC Academy’s Climate Creatives took place, in partnership with albert, Creative UK, the Royal Television Society, Doc Society and the BFI. The event convened the industry to share the latest thoughts from commissioners, production staff and those whose hit shows are communicating climate stories to millions across the globe.

“One year on from COP26, the challenge for all of us is clear. How do we keep up that critical momentum and keep driving that conversation in our sector, even as other global crises demand attention? ... Last year we set ourselves science-based targets for Net Zero carbon. It’s a really important step. But we know the biggest gains in our industry will come by taking action together.”

Tim Davie, BBC Director-General, at the opening session of Climate Creatives 2022

Spotlight



Sky's Christmas Carole

In a modern twist on the classic Dickens tale, Sky Original Christmas Carole has been written with sustainability at the heart of its narrative.

Carole Mackay (played by Suranne Jones) is an unashamedly outspoken entrepreneur who imports cheap tat that she sells at a huge mark-up. Carole is successful and wealthy. But she has no apparent regard for the consequences of her actions on the environment or on people's pockets.

The truth is that Carole is a monumentally mean person. And, just like Ebenezer Scrooge, she doesn't love Christmas at all.

Anil Gupta, Creative Director for Sky Studios Comedy, said: "In the original, the polemical aspect was Dickens highlighting the plight of the poor and the indifference

of the rich in Victorian society. We played around with lots of different ideas for our version – sadly the original is still relevant today! We wanted to do a new take on it and the climate crisis felt like the biggest challenge to society now and, given the consumption that we are all conditioned to around Christmas, it felt like a perfect fit. One of the lessons that our character learns is that the pursuit of money at all costs, particularly to the environment, isn't such a great thing.

"When producing ideas and scripts for Sky Comedies, we always consider how we could tie in storylines or ideas that champion the environment in a way that feels natural and authentic to the piece. Christmas Carole is a great example of how doing so has added to the overall story and character development."

The Editorial Engagement Tool

To support the screen industries to realise the commitments made in the [Climate Content Pledge](#), in June 2022 albert released the [Editorial Engagement Tool](#).

This innovative, online tool allows those writing and developing screen ideas to assess the green credentials of their work and explore ways to further incorporate climate narratives into their storytelling. The free, easy-to-use tool is broken down by genre and asks a series of questions while also providing case studies, impact reports and 'best in show' clips to help unlock new creative ideas.

Tracking progress on editorial content

In 2022, over one-third of productions that collaborated with albert featured climate, sustainability or the environment in programme dialogue or commentary, and a similar proportion featured actions, props or background that relate to – and therefore help to normalise – environmentally sustainable lifestyles and the concept of a sustainable future.

Children's productions scored especially well on editorial content, with 65% of productions featuring climate or sustainability within their dialogue or commentary.



36%

of productions said yes to the question:
'Are there any props, backgrounds or actions that relate to environmentally sustainable lifestyles or a sustainable future displayed on screen?'

39%

of productions said yes to the question:
'Does climate, sustainability or the environment feature in the dialogue or commentary of the programme?'

Annex: Genre Breakdown

05

Annex

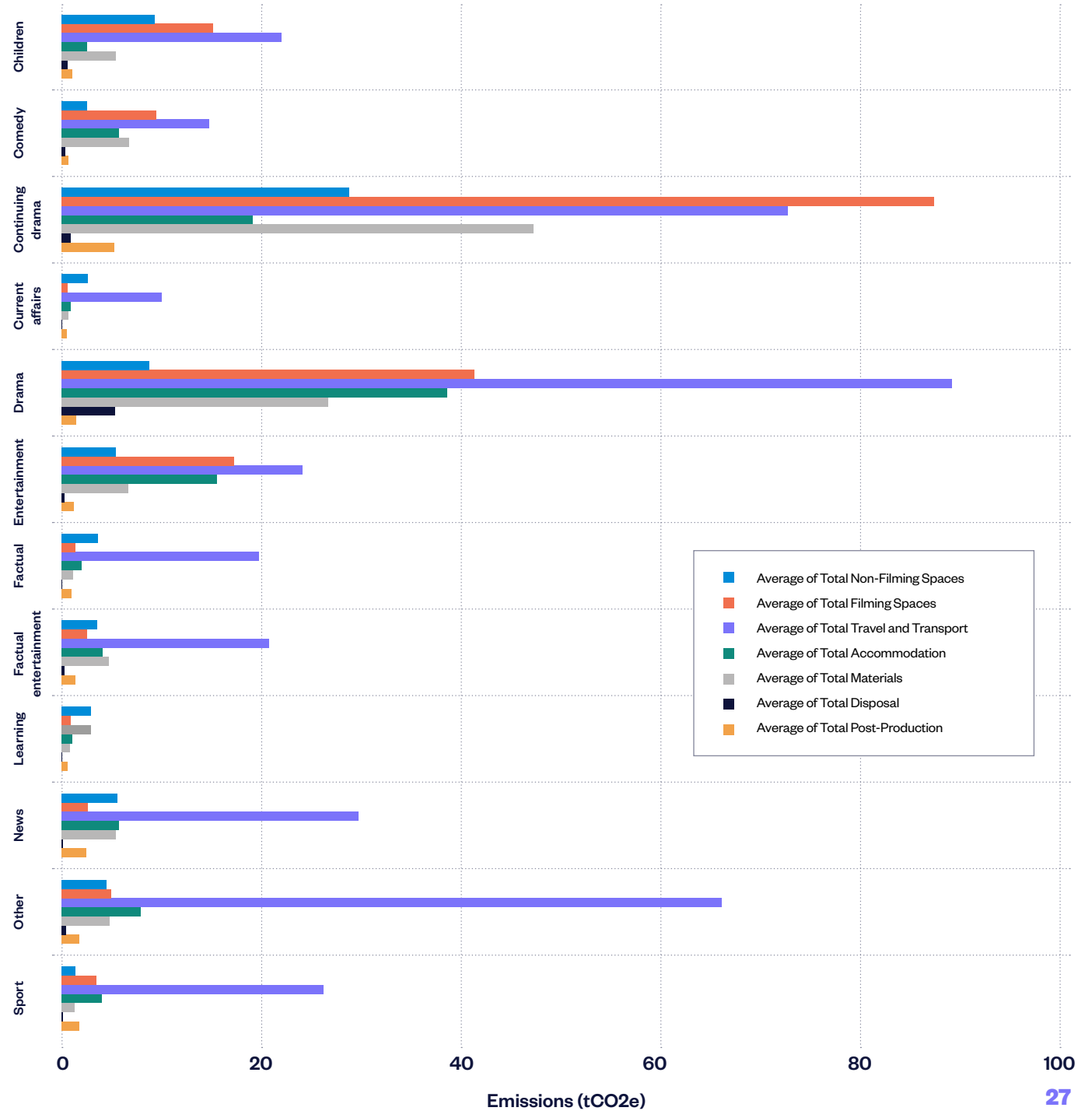
This breaks down the average emissions by genre across 2022 to illuminate the big carbon emission pinch points. It also presents Carbon Action Plan scores to show the areas that productions are performing well in.

Genre comparison

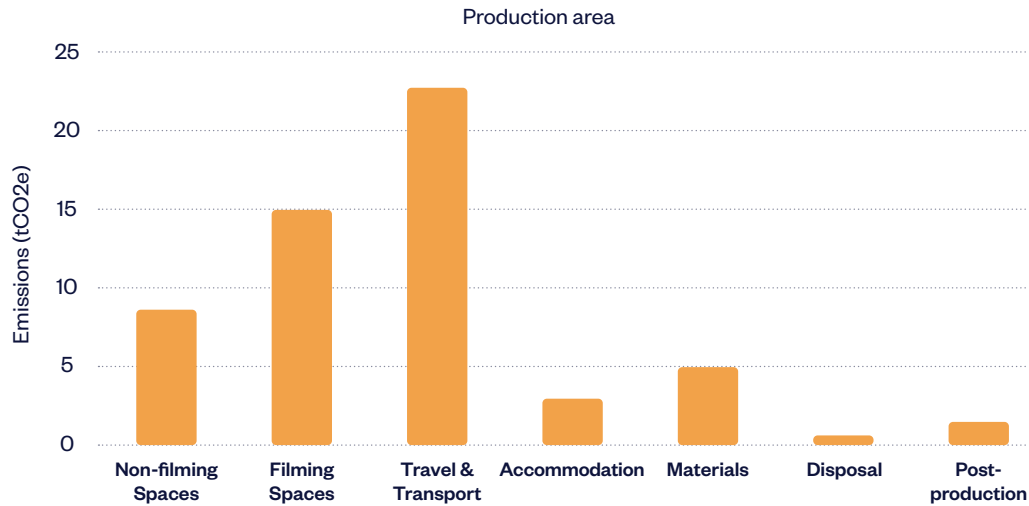
This graph provides an overview of the combined emissions associated with all genres tracked by the albert calculator in 2022.

While emissions vary between genres, transport/travel and filming spaces remain consistent as the two highest emitters across genres. Filming spaces includes the energy used through filming on-location (using generators or mains), plus the power supply to studios and galleries.

Genre



Children



Overview

The emissions intensity of children's productions has risen significantly from 9.5tCO₂e/hr in 2021 to 19.37tCO₂e/hr in 2022. The biggest proportion of emissions come from travel and transport, which made up 39% of emissions for the average children's production. Filming spaces were the second highest emitter, making up 27% of the footprint.

Solutions

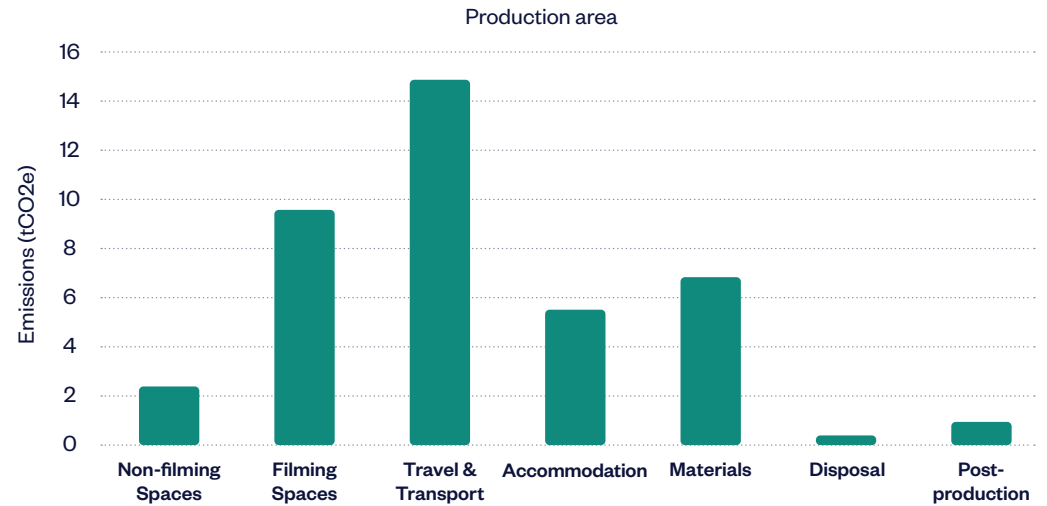
To lower emissions, children's productions can make use of local talent, crew and equipment. This will reduce the number of people travelling and thereby reduce the emissions associated with transport.

Carbon Action Plan

The average Carbon Action Plan score² was 75.7%. Interestingly, this genre scored especially well on the editorial side, with 65% of productions featuring climate or sustainability within the dialogue or commentary of the programme, compared to an average of 39% across all genres.

² A production's overall score is presented as a percentage. The percentage is calculated by taking into account the production's opportunities to reduce its environmental impact and the number of actions applied.

Comedy



Overview

The emissions intensity for comedy programmes has risen slightly from 11.9tCO₂e/hr in 2021 to 13.59tCO₂e/hr in 2022. The most significant emitter is travel and transport, responsible for 37% of emissions, followed by filming spaces which generates 23% of emissions. Accommodation and materials also make up a significant amount of the footprint for this genre, contributing 14% and 17%, respectively.

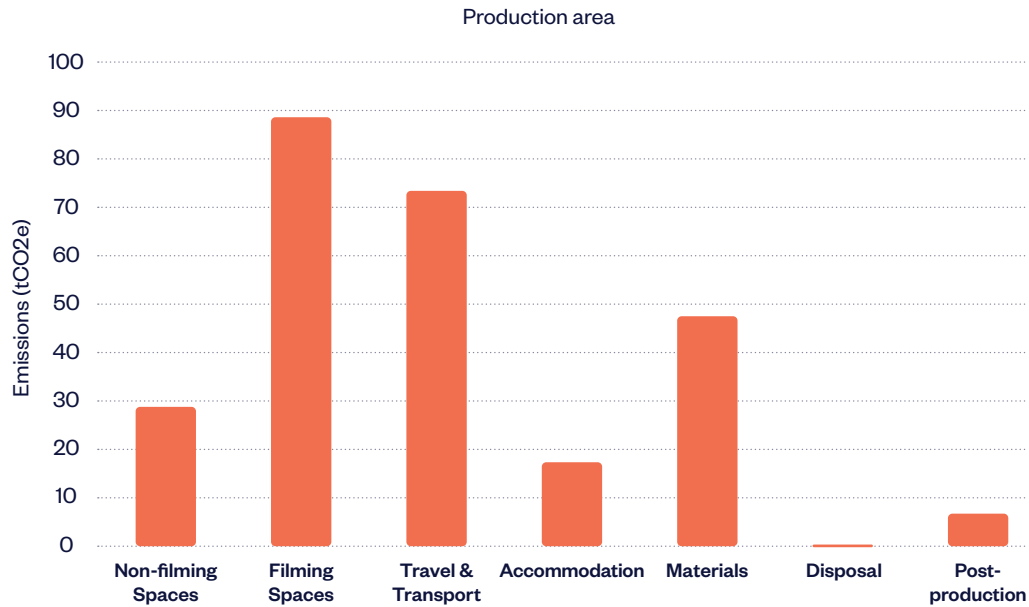
Solutions

Car sharing, using electric cars and using local crew and equipment are all ways that a production can reduce emissions associated with travel. Using hotels with green energy can lessen emissions from accommodation.

Carbon Action Plan

The average Carbon Action Plan score for a comedy programme was 73.2% in 2022, a rise from 71% in 2021. Most (88%) productions used rented or second-hand props, reducing the emissions generated by materials.

Continuing Drama



Overview

The average emissions intensity for continuing dramas in 2022 was 30.97tCO2e/hr, making it one of the most highly emitting genres. Interestingly, this is the only genre in which travel is not the biggest contributor to a production’s emissions. Filming spaces are the biggest source of emissions for continuing dramas, making up 33% of emissions compared to 28% for travel and transport. Materials also contribute to a high proportion of emissions.

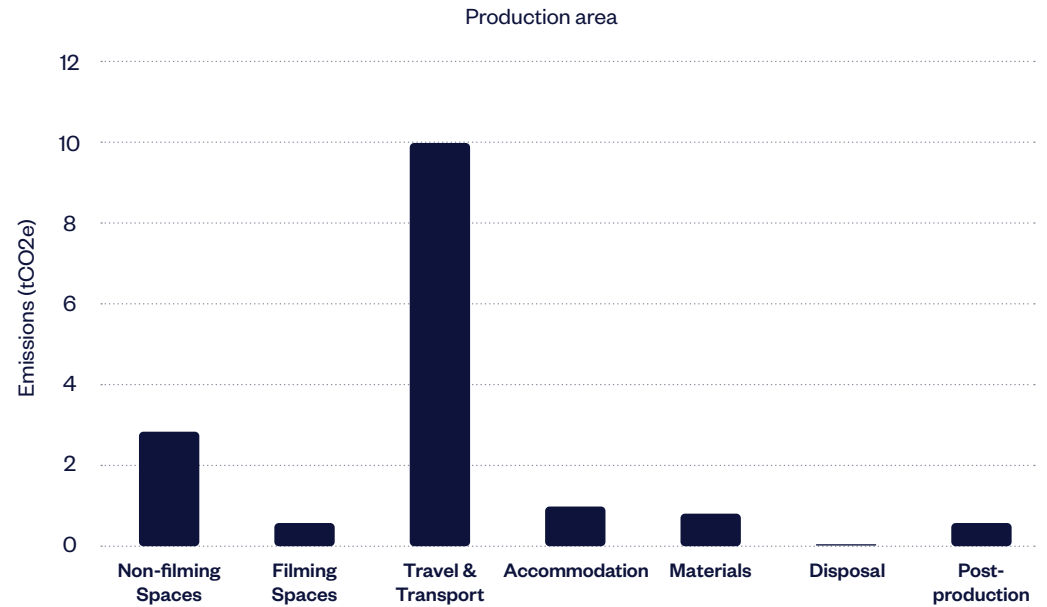
Solutions

Use of alternative fuels for powering on-location, such as battery electric, HVO, hybrid or hydrogen generators can reduce emissions by up to 90% as well as having significant co-benefits, such as a decrease in noise and air pollution.

Carbon Action Plan

The average Carbon Action Plan score was 74.8%, a slight decline from 2021 when the average score was 78%. Almost two-thirds (60%) of continuing dramas used low-emission hire cars, and 80% of productions eliminated mainland domestic flights to reduce travel emissions.

Current Affairs



Overview

The average emissions intensity for current affairs has risen from 3.95tCO2e/hr in 2021, to 6.3 in 2022. The greatest source of emissions is travel and transport, contributing 65% of emissions, followed by non-filming spaces which contributes 17% of emissions.

Solutions

Using local crew and equipment can significantly reduce emissions from travel, couriers and freight. Innovative solutions, such as remote filming, can reduce the need for transport and on-location filming.

Carbon Action Plan

The average Carbon Action Plan score for current affairs programmes in 2022 was 70.4%. Just under two-thirds (63%) of productions used 100% renewably sourced mains power in their production office to minimise emissions from non-filming spaces.

Drama

Overview

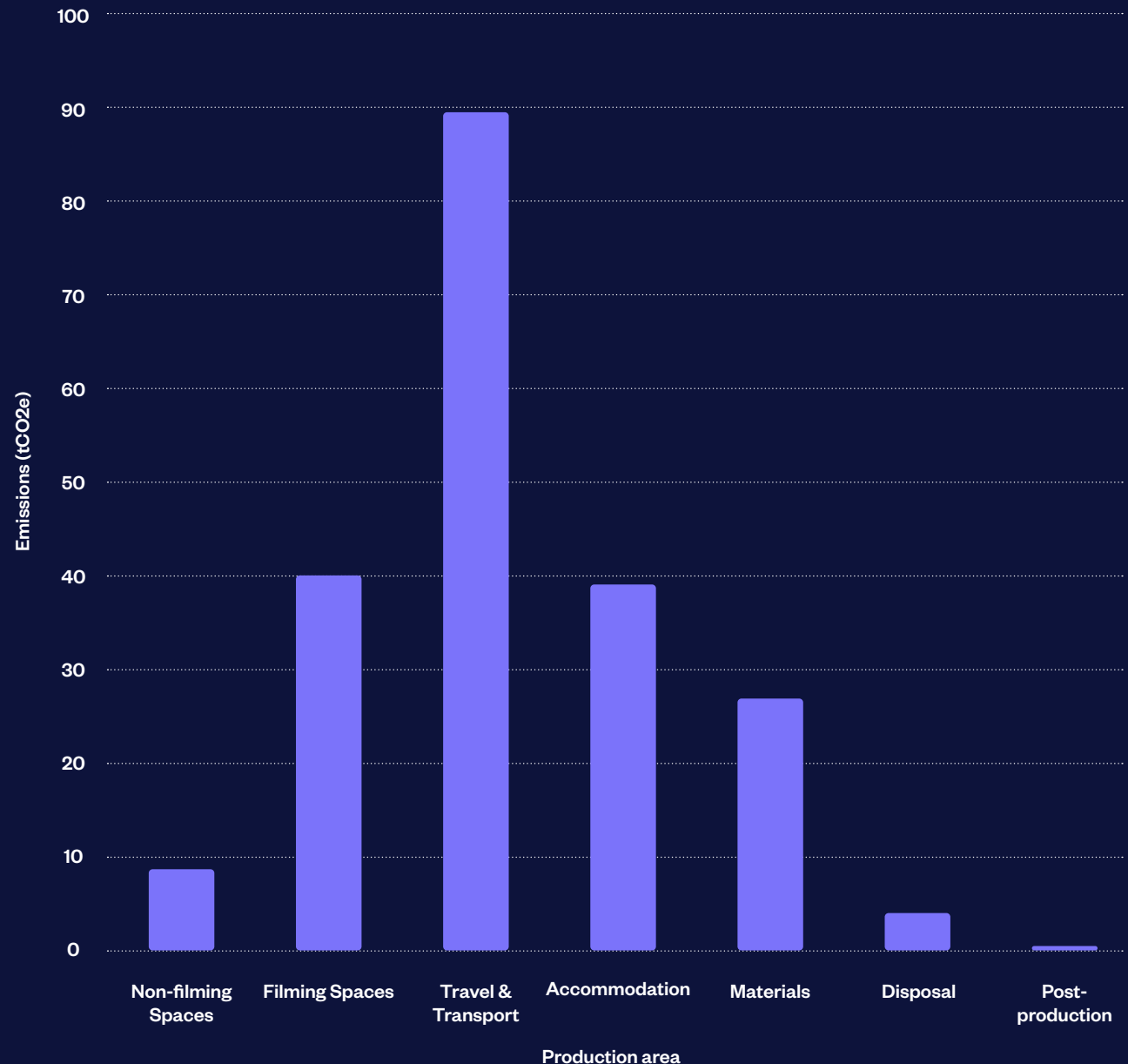
The average emissions intensity for a drama production in 2022 was 46.57tCO₂e/hr, making it the highest emitting genre. This reflects a slight decrease from 2021 when the emissions intensity was 50tCO₂e/hr. The most significant proportion of emissions comes from travel and transport, contributing 42% of emissions, with filming spaces, accommodation and materials contributing 20%, 18% and 13%, respectively.

Solutions

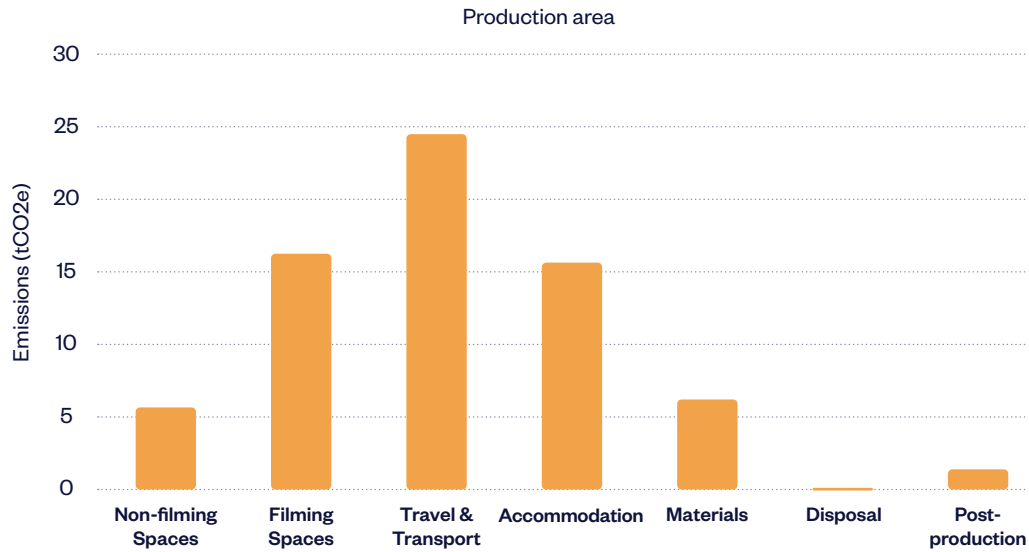
Given the size and scale of high-end dramas, it is crucial to identify emission-reduction actions to implement while on set. Using economy flights rather than business or first-class flights can quarter emissions associated with flying. Local crew and equipment should be utilised to reduce travel emissions as well as the accommodation required for travelling crew members. Materials should be rented, or purchased second-hand, to reduce lifecycle emissions from props and costumes. Alternative fuels for generators should also be considered. HVO-powered biofuel generators, for example, can reduce emissions by up to 80-90% compared to diesel generators, which remain the industry standard (70% of productions currently use diesel generators to film on-location).

Carbon Action Plan

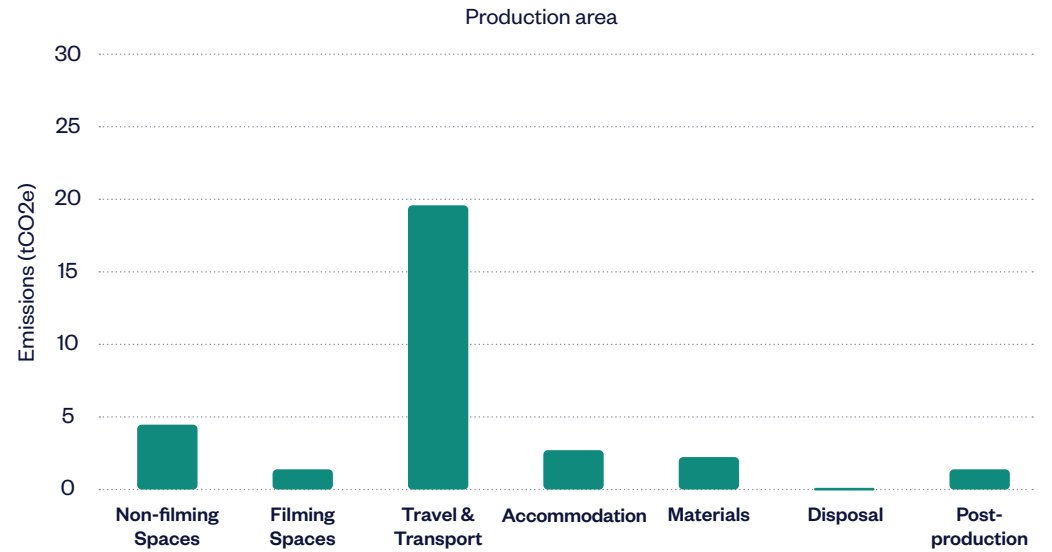
The average Carbon Action Plan score was 72.9% in 2022, a slight increase from 72% in 2021. All productions reuse or donate props at the end of production, which is reducing the environmental impact of disposing props to landfill. To reduce emissions from on-set energy use, 38% of productions used renewably powered studios. Half (50%) of productions swapped first-class and business class flights for economy flights. Almost all (99%) of productions offset their production's emissions.



Entertainment



Factual



Overview

The average hour of entertainment genre programming emits 12.64tCO2e/hr, which is slightly below the industry average of 12.85tCO2e/hr. The three highest emitting areas are travel, filming spaces and accommodation, contributing 34%, 24% and 22% to the average production's emissions, respectively. However, the proportion of emissions are more evenly spread than in other genres.

Solutions

Using renewable power in studios can reduce the emissions generated by filming spaces. Consulting albert's Studio Sustainability Standard will enable productions to compare and work with studios based on their sustainability credentials.

Carbon Action Plan

The average Carbon Action Plan score for entertainment productions was 72.1% in 2022, a rise from 71% in 2021.

Overview

The average emissions intensity for factual productions was 10.02tCO2e/hr, rising from 8tCO2e/hr in 2021. The greatest source of emissions was travel and transport at 68% of emissions, making factual programmes the genre with the highest proportion of emissions from a single area. Other significant emitters include non-filming spaces, which contributed 13% of emissions.

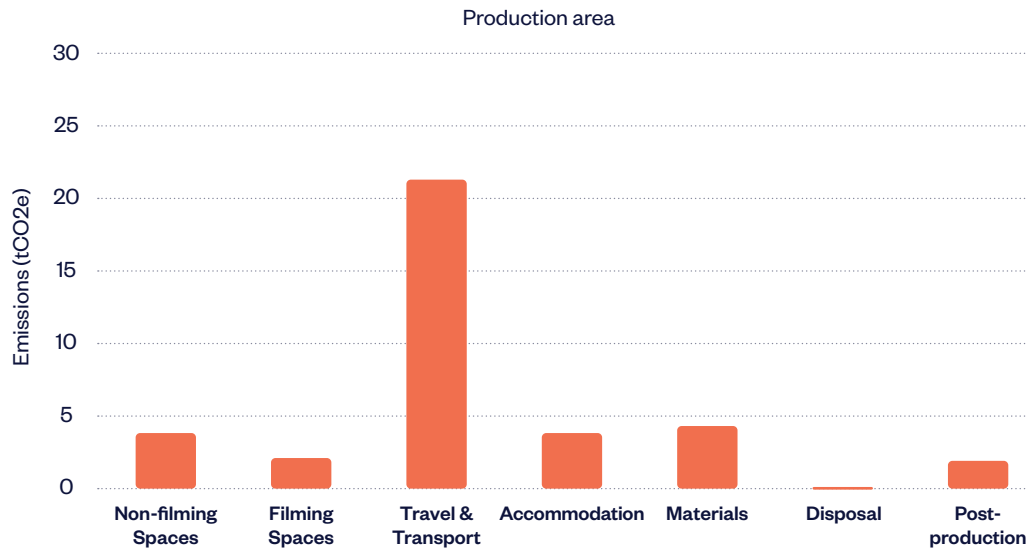
Solutions

Using electric or hybrid vehicles, local crew and equipment will reduce travel emissions. Opting for rail travel rather than domestic air travel will also reduce emissions. If air travel is unavoidable, economy seats can provide a less carbon intensive alternative to business and first-class seats. Using certified green energy within production offices can reduce the missions generated by non-filming spaces.

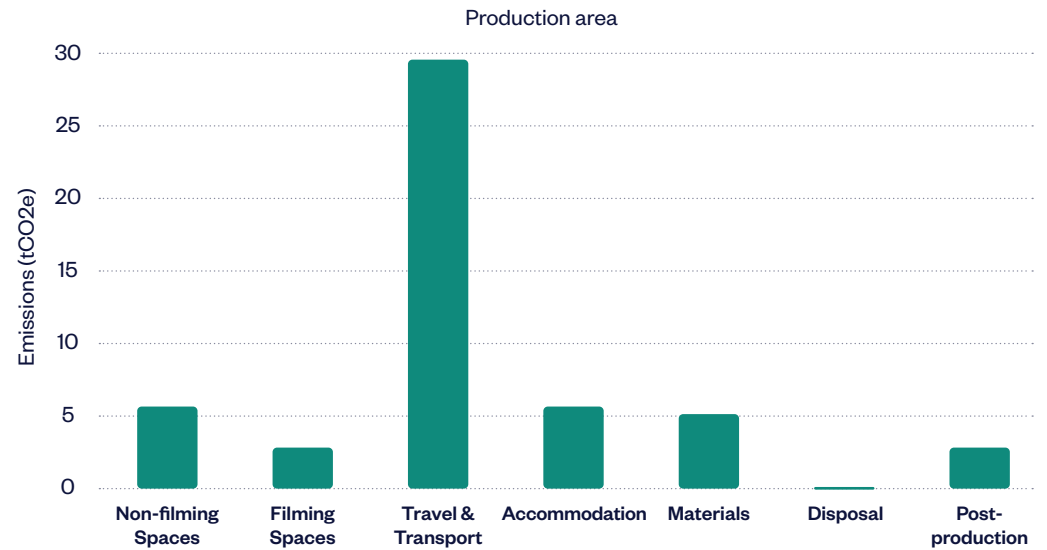
Carbon Action Plan

The average Carbon Action Plan score for factual productions was 71.5%. One-third (33%) of factual programmes used low-carbon generators, but only 15% used renewable energy from mains consumption while filming on-location. Around one-third (32%) of productions used low-emission hire cars and fleet vehicles.

Factual Entertainment



News



Overview

The average emissions intensity for factual entertainment was 6.78tCO₂e/hr. Travel and transport are responsible for the greatest share, making up 56% of a production’s emissions, with materials the next highest emitter, contributing 13%.

Solutions

Eating vegetarian and vegan meals can help reduce the emissions associated with materials, as they typically carry a much lower carbon footprint than meat meals. Using low-emission vehicles, car sharing and trains instead of planes will reduce travel and transport emissions.

Carbon Action Plan

The average Carbon Action Plan score for productions was 72.3%. In relation to editorial content, 40% of productions highlighted environmentally friendly and sustainable lifestyles within their programming, slightly above the industry average of 36%.

Overview

The average emissions for a news production in 2022 was 0.77tCO₂e/hr, a significant decrease from 2021 when emissions were 2.1tCO₂e/hr. Most emissions (58%) come from travel and transport, with accommodation and non-filming spaces collectively contributing 22%.

Solutions

Using renewable power in production offices will reduce emissions associated with energy consumption. Minimising the travel of crew members will help reduce travel and accommodation emissions; sourcing accommodation that runs on green energy can drive this down further.

Carbon Action Plan

The average Carbon Action Plan score for news productions was 78.8%, a 3.8% rise from 2021.

Sport

Overview

The average sports production emits 3.19tCO₂e/hr, a decrease from 2021 when this stood at 3.67tCO₂e/hr. The dominant emitter is travel and transport, contributing 69% of emissions.

Solutions

Use of virtual production and remote studios can help mitigate emissions associated with travel. Use of sustainable, alternative fuels while filming on location or during outside broadcasts can also help drive down sport productions' emissions.

Carbon Action Plan

The average Carbon Action Plan score for sports productions was 76.3% in 2022.

