



**ALBERT**



**BAFTA albert**  
**Annual Review**  
**2023**

## Contents

<b>1</b>	<b>Introduction</b>	<b>3</b>
	About BAFTA albert	3
	What this report is for	3
	How BAFTA albert can help	4
	Key BAFTA albert supporters	4
	A year in figures	5
<b>2</b>	<b>Forewords</b>	<b>6</b>
	Jane Millichip, BAFTA CEO	7
	Matt Scarff, BAFTA albert Managing Director	8
<b>3</b>	<b>A sustainable production revolution</b>	<b>11</b>
	<b>2023 data</b>	<b>12</b>
	1. What does the data tell us?	13
	2. Emissions category breakdown	17
	3. How do the total emissions per genre compare, and why?	25
	4. Certifications for international productions increased	27
	5. Films are a small but growing cohort	29
	6. The first ever climate themes snapshot shows top three mentions for sustainable activity	31
	7. Data accuracy needs to improve	38
	<b>2023 activity</b>	<b>42</b>
	1. Standards, Measurement & Reporting	43
	2. Off-screen Actions	45
	3. Culture & Capability	48
	4. Content & Storytelling	50
<b>4</b>	<b>Looking ahead</b>	<b>52</b>
	A new strategy for the screen industries	53
	A timeline of BAFTA albert actions	56
	A summary of key industry priorities for 2024	58
<b>5</b>	<b>Appendix</b>	<b>60</b>

## About BAFTA albert

[BAFTA albert](#) is the leading screen industry organisation for environmental sustainability, partnering in the UK and globally to support effective climate action.

Founded in 2011, it is funded by the screen industry, with its supporters set out on page 4. It is a wholly owned subsidiary of [BAFTA](#).

It supports those making content to reduce the environmental impacts of production across energy, transport, waste and biodiversity through dedicated measurement tools – including the bespoke and unique toolkit, with the carbon calculator and carbon action plan – as well as specialist training, events, collaboration and sharing of best practice.

BAFTA albert works alongside the industry to meet and shape audience demand for content that supports a vision for a sustainable future, featuring accurate and effective climate themes across all genres. To do this, it works closely with commissioning bodies, convening the Climate Content Pledge in 2021, as well as carrying out research and liaising with policymakers to share knowledge.

## What this report is for

For those working in the film and TV industries who want to take practical action to reduce the impact of their operations on the climate, as well as tell better climate stories, this report sets out the support that BAFTA albert provides.

It details progress made by the film and TV industries in the UK in improving environmental sustainability throughout 2023, helping individual organisations and policymakers for the industry to see where efforts in the future need to be focused in order to reach governmental net zero targets and protect biodiversity.

It uses data from BAFTA albert's measurement tools, submitted on a voluntary basis by production companies, to set out indicative headline carbon emissions for the industry alongside granular data on areas of success. It also highlights areas of challenge for those making content, commissioning ideas and running studio facilities, as well as those operating in the wider screen industry supply chain, from catering to vehicle rental.

It sets out its key strategic priorities for the next 12-18 months, giving transparency on BAFTA albert's areas of focus for the wider industry and enabling greater ongoing accountability for the organisation's activity.

### How BAFTA albert can help

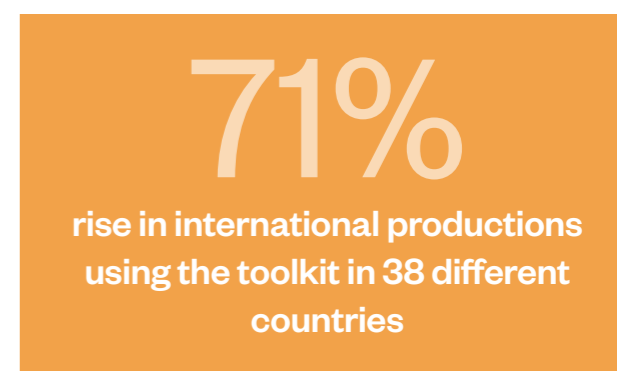
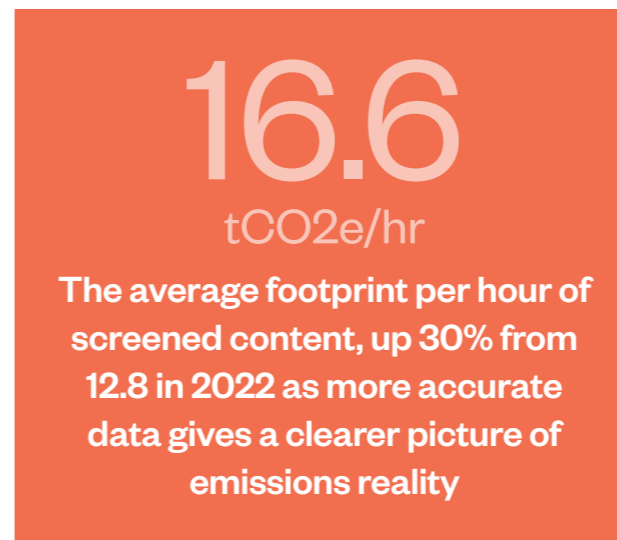
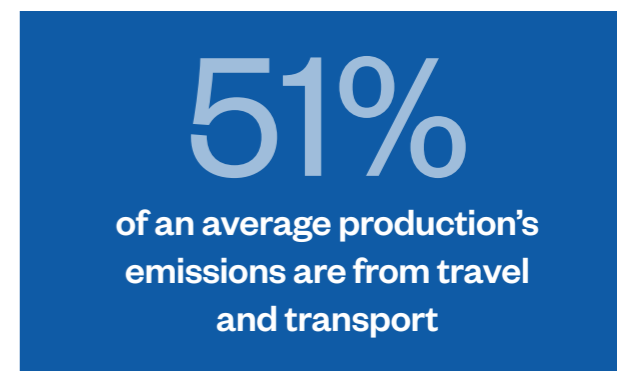
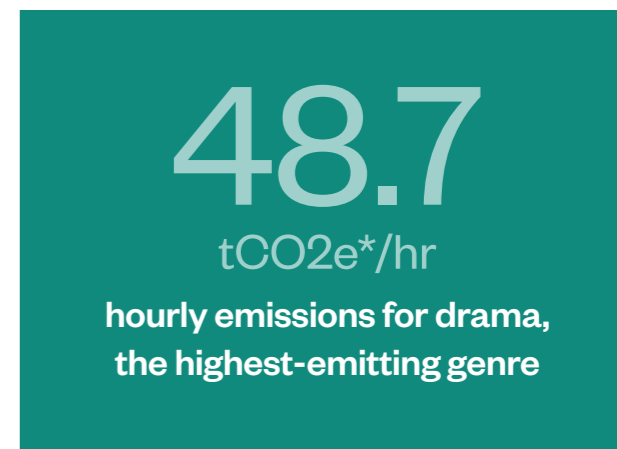
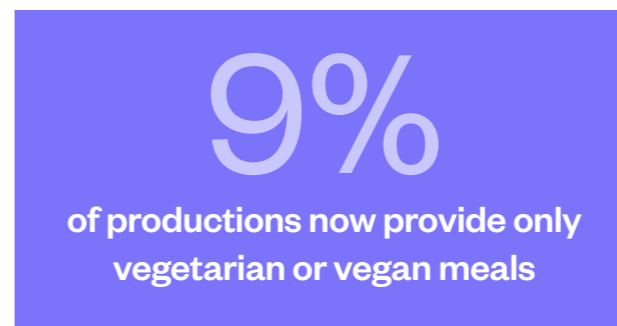
- Assess emissions levels and other environmental impacts for productions, and give recommendations on how to reduce these
- Train and motivate teams to operate more sustainably
- Navigate changing policies and regulation
- Tell better, more relevant, impactful and engaging climate stories across TV and film
- Provide support and guidance for bringing suppliers on the sustainability journey

### Key BAFTA albert supporters

Support for BAFTA albert's work comes from across the industry. Here are some of those we work with and for.



### A year in figures



\*this stands for 'Tonnes of Carbon Dioxide Equivalent', the Greenhouse Gas protocol standard which measures the impact of any activity based on the emissions it generates

\*\*collected by the BAFTA albert calculator

# Forewords



BAFTA albert summit in Cardiff,  
credit Polly Thomas 2023

## Jane Millichip, CEO of BAFTA

This report carries the most comprehensive overview of climate impacts in television since measurement began, and is the result of an extraordinary year's work at BAFTA albert, during which the major broadcasters, streamers and production houses in the UK recommitted to BAFTA albert's long-running emissions-reduction programme in TV production. We also extended the reach and scope of our work with a new three-year strategy that convenes the screen industries in deep decarbonisation and a new commitment to biodiversity.



For me, these changes illustrate a positive shift within the creative community towards meaningful and material change. Carbon neutrality is no longer the sole goal of our carbon certification programme; in addition, we are now working to align with sustainability teams across the TV industry on deep decarbonisation, supply chains and the regeneration of nature and biodiversity. I am also excited to work with the BAFTA albert team as we now step up our carbon action and certification work in the film and games sectors.

While the screen arts make up a large and carbon-intensive industry, unlike others, they have a significant and influential global audience, and with it, a valuable role and unique opportunity to inspire a more sustainable future for the planet – through storytelling. BAFTA albert's role in supporting the industry on this path is increasingly important.

To ensure we have the resilience and the operational rigour to deliver these ambitious plans, in early 2024, we appointed Matt Scarff as BAFTA albert's Managing Director, and we are currently strengthening our governance with the establishment of a new BAFTA albert Board, which should be in place by the end of the year. This new governance structure will, over time, bring in key non-executive expertise for the organisation, giving the team valuable support as they work hand-in-hand with content makers across the industry.

On the next page, Matt Scarff sets out our priorities for the coming year, for which he has the support and backing from me and the BAFTA Board of Trustees. Of course, none of this work will be feasible without the collaboration and partnership of the screen sector itself, and for that I would like to offer my heartfelt thanks.

**Matt Scarff, Managing Director of BAFTA albert**

As Jane says, 2023 was the year things started to get real for climate change in the screen industries, and it was also the year that BAFTA albert itself underwent an important revolution to improve and adapt its work in this fast-moving industry. We began 2024 with renewed momentum and direction, and I would like to thank our members for their support as we have moved through the process. I would also like to thank Carys Taylor, who oversaw this work for much of 2023: we are grateful for her energy and vision, particularly in relation to climate content.



In 2023, the BAFTA albert team performed at a superhuman level, supporting content makers in their day-to-day measurement of the impact of production activities, whilst also looking ahead to the future for sustainable creation, leading on the formation of guidance and best practice, and promoting collaboration and learning.

We processed a staggering 3,000 footprints, up from 2,700 in 2022, with most of those also making carbon action plans, showing they are working actively to reduce their emissions. Nearly 500 footprints came from productions based outside the UK, and we significantly expanded our support for those working in the film industry as part of the BFI National Lottery Sustainable Screen - Production partnership. We trained nearly 4,000 people, across sustainable production, editorial and specialist film, and we hosted or participated in regular industry events.

Alongside these day-to-day activities, the team evolved its operations, toolkit and pricing to meet exponential industry demand, upgrading to ensure that our measurements were accurate and relevant for users, including those in film where our tools are not yet as widely used as in TV, though this is rapidly changing.

We moved away from certifying productions as 'carbon neutral' to shift attention and resources across the industry to directly support the deep decarbonisation required to reduce our emissions by over 90% by 2050, in line with the latest science. We started the process to find a low-cost, 100% green energy supplier to partner with on our Creative Energy Scheme. We overhauled and consolidated our training offering, and we updated our guidance on domestic flights to reflect external realities like unreliability of rail travel during a year of rail strikes. We met with industry representatives across the UK, with a particular focus on Scotland and Wales via events held in those nations.

At our second summit event, held in Cardiff, we launched the ground-breaking Screen New Deal Transformation Plan for Wales, a blueprint for sustainable production being rolled across Wales. We also opened the second year of the Studio Sustainability Standard – a programme which helps studios to measure and reduce their climate impacts. These collaborations between industry, government, suppliers and content makers were a huge milestone for progress towards a more sustainable future: 29 studios signed up to participate in the Standard across the UK and globally, including the majority of the major studios in Wales following a recommendation in the Transformation Plan.

And we represented the screen industries at COP, highlighting the Climate Content Pledge to global policymakers and industry leaders, raising the profile for content makers and their crucial role in inspiring audiences globally. We published an in-depth academic study from York University showing a strong demand amongst audiences for climate content. A series of joint events with the Royal



BAFTA albert consortium meeting, Philip Panting 2024

Geographic Society in the UK brought together scientists and content makers to share research and expertise in climate change, giving practical advice about how to shape editorial approaches across genres.

Our data shows that this is having an impact, with 31% of programmes featuring sustainable themes, rising to over 70% for continuing dramas. While our first-ever Climate Themes Snapshot showed the key themes appearing in TV and film content, from nature for children's to transport for sport. These fascinating insights will help us develop a more comprehensive approach to measuring the impact of climate content.

Following a review of our international product offering – and a rise in productions based or commissioned outside the UK asking for certification – we have established a new approach to international partnerships, working with organisations in each territory to share our knowledge and tools.

Behind the scenes, with our key stakeholders, we carried out a thorough review of our strategy, leading to a comprehensive and detailed plan with defined goals for the next few years. Looking ahead, our vision is for creative, thriving and sustainable screen industries, supporting the transition to a net zero society via deep decarbonisation and a marked reduction in our impact on biodiversity, via activity which is practical, measurable and, above all, effective.

The screen industries' Climate Action Blueprint is a clear message to the industry for our focus, success measures and what we will need in terms of support. The strategy sets out four Key areas: Content & Storytelling; Culture & Capability; Standards, Measurement & Reporting and Off-screen Actions. More detail on this can be found at page 53.

In the near term, as well as urgent work to improve the data available on the impact of activity across emissions and biodiversity with the launch of the next generation of the calculator, the industry will need to focus on a series of off-screen actions to urgently address its climate impacts:

- Switching to **clean energy** – in particular the swap to renewable energy and moving away from the use of diesel in generators
- A radical **rethink of travel and transport** for both people and kit
- Creating a circular economy for materials and food to prevent and **reduce waste**
- Integrate consideration for our impacts beyond emissions to include **restoring nature and biodiversity**
- Making **more** and better **climate content**, and creating a reliable measurement framework for progress

To support this, immediate priorities for my team in the next 18 months will be on launching and convening industry task forces to oversee the four areas of focus set out in our strategy, as well as industry working groups. Filled with key representatives from across the screen industries, these groups will enact and measure change at all levels.

We've got a lot to do, and although we believe the data to date represents the most complete picture of industry emissions, there are gaps in the data we collect that the team are actively working with the industry to plug. As more productions use our tools, and environmental policies evolve, we know the scale of the challenge will become clearer. But I'm immensely proud to be at the helm of an organisation which has such a pivotal role in helping the screen industries enact change, and I am so excited to see what we can all achieve working together.

# 3,003

Footprints (2022: 2,711, up 10%)

### What is a footprint?

The total amount of greenhouse gases generated by a production, calculated by BAFTA albert tools using data about the use of energy, materials and transport.

# 2,451

Carbon Action Plans  
(2022: 1,920, up 27%)

### What is a Carbon Action Plan?

It sets out how a production's footprint can be reduced. Like the calculator, it's free to use and, once completed, productions receive a digital certification logo for their end credits.

# A Sustainable Production Revolution

## 2023 Data

## 2023 Data

This section is divided into two. The first looks at the data from the BAFTA albert calculator in detail. Each production enters data about its production activities. These figures are the most comprehensive picture of the climate impact from the UK screen industries in the production of content across the UK today, across energy use, transport, food, materials and waste.

This section also asks questions about the themes in the content being produced, giving a sense of how climate stories are included, enabling BAFTA albert to qualitatively track the progress of industry action in this area.

Although the data BAFTA albert holds is creating a more representative picture of the environmental impact of film and TV production, it is still far from complete. We are working with the industry to improve the accuracy and comprehensiveness of industry emissions data and it will be a key focus for the next two years. There is more information on gaps in data – and how these are being addressed – at the end of this section.

The second section sets out activity carried out by BAFTA albert in 2023 to support productions as they seek to measure and reduce these emissions, and reduce their impact on biodiversity.

### Industry headline average

# 16.6 tCO<sub>2</sub>e/hr

(2022: 12.8 tCO<sub>2</sub>e/hr)

#### Carbon in context – what does 16.6tCO<sub>2</sub>e mean?

This figure is calculated by averaging the emissions of all the productions certified and then dividing by the running time of those films or TV programmes.

The average emissions associated with an hour of TV or film production is equivalent to:

- The average UK citizen's carbon emissions over 18 months
- Driving around the world twice in the average diesel car

## 1. What does the data tell us?

Emissions are up from 2022 and still may not be the complete picture

Travel and transport dominates emissions

Drama tops the genres, with productions emitting around three times the average

Certifications for international productions increased

Films are a small but growing cohort

The first-ever climate themes snapshot shows top three mentions for sustainable activity

Data accuracy needs improvement

## Why is the overall emissions intensity increasing?

Although one third of the 12 genres certified have decreased their emissions, across the film and TV industry, the average intensity is up by 33%, increasing from 12.5tCO<sub>2</sub>e/hr in 2022, to 16.6 tCO<sub>2</sub>e/hr in 2023. Emissions intensity is calculated as the total production emissions divided by screen time.

There are a number of factors influencing this, alongside an underlying increase in emissions. These include an increase in the number of productions using the calculator, meaning that the overall cohort is larger in number year-on-year, and the emissions picture is more complete as a result. The genre of productions measured has shifted slightly, which has a knock-on effect on the overall emissions levels, as the genre breakdown at section 3 shows, and the accuracy of the data is improving. In addition to this, the impact of the pandemic on modes of production for much of the first years of the decade skewed the data for those years as production was halted and travel curtailed even once production resumed.

So, while the 2023 data represents a more complete picture, these factors mean that year-on-year average comparisons do not necessarily compare like-for-like. BAFTA albert will continue to improve its training, tools and methods to get the most accurate baseline for the industry, enabling meaningful annual comparisons for progress.

More detail on these factors and what can be done to mitigate them is set out below, with additional information on data accuracy in section 7.

### Mandatory certification has increased the cohort measured

It has only been mandatory for most UK productions to use the toolkit since early 2022, and this immediately caused a significant increase in the overall number of footprints carried out over the last few years, widening the breadth and makeup of the overall data picture captured.

### Year-on-year, engagement with BAFTA albert's tools has increased:

Nearly 11% more productions submitted footprints in 2023 compared with 2022

Footprints are becoming much more comprehensive, with 32% more emissions data points (individual number points) entered into the calculator

The average production in 2023 had 50 data lines within their footprint, up from 38 in 2022

The footprint assurance process has also become more proactive, with the BAFTA albert calculator team spot-checking footprint entries and encouraging productions to input missing items

### The types of productions footprinted is changing

Another reason for the increase in emissions is the makeup of genres of productions using the toolkit – whilst factual entertainment programmes make up the highest proportion of productions using the toolkit, the proportion of drama productions (which is the highest-emitting genre) has grown from 8% in 2022 to 10% in 2023.

2023 saw an increase in the number of feature films – characterised by larger emissions intensity – using the BAFTA albert toolkit, with a total of 78 productions. Despite this, travel and transport represent the majority of the emissions burden for all productions.

### Accuracy

As understanding of the process of measuring emissions and climate impact improves within the industry, the accuracy of the data improves, though there are issues here that BAFTA albert is working to overcome and there is more detail on this in section 7.



BAFTA albert summit in Cardiff, November 2023, credit Polly Thomas

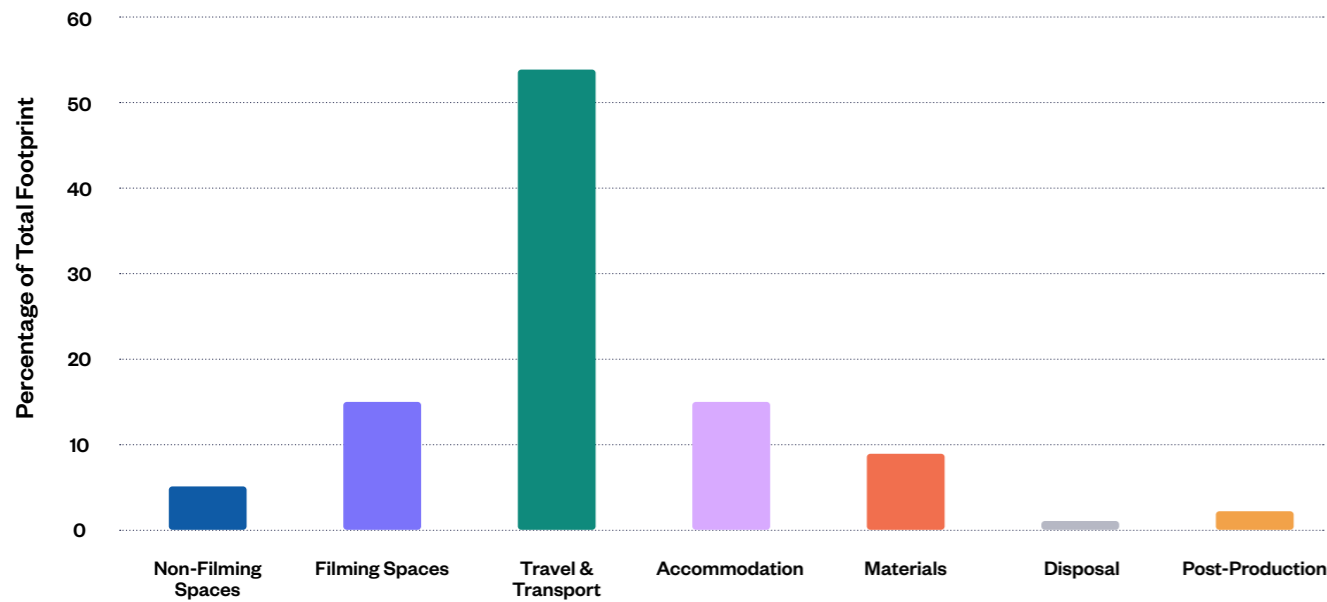
“ The BBC recognises that it cannot act alone in its pursuit of solutions to climate change. A sustainable media industry is the aim, which requires a collaborative effort from all parties. This is why the BBC actively works with its peers and supports the BAFTA albert climate action blueprint to help drive on-screen and off-screen pan-industry solutions. ”

**Danielle Mulder, BBC Group Sustainability Director**



## What kinds of activities create emissions and how do they compare?

Section Breakdown



Dog Run, short film released 2023, credit Daniel Harry

## 2. Emissions category breakdown

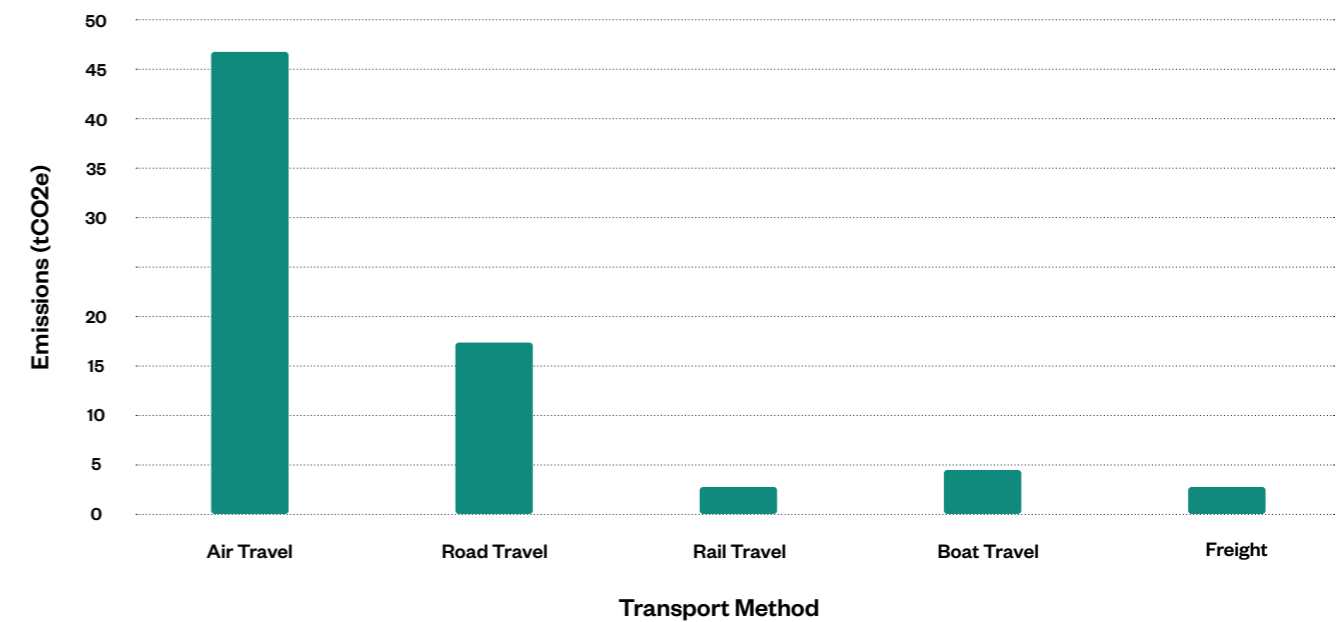
Travel and transport remains the largest part of a production's carbon footprint at 51% on average, up from 47% in 2022.

Air travel is the highest contributor to emissions, with the average per production equal to all other transport combined. Rail travel offers around a quarter of the emissions of air travel, with the reductions especially beneficial for domestic travel.

### Travel: What is contributing to the high emissions?

The emissions associated with air travel were the highest in 2023, making up at least 60,000tCO<sub>2</sub>e overall, the equivalent of 7,000 car journeys around the equator in a diesel car. Road travel followed closely behind, making up just over 40,000tCO<sub>2</sub>e for all journeys, the same as 5,000 of those car journeys.

This data covers all productions certified across film and TV, with films recording a decrease in average air travel emissions by 27% in 2023, whilst their average road travel has increased by 46%. TV programmes saw an increase in both average air travel and road travel by 65% and 36% respectively.



Shifting to low carbon travel across the industry will mean reducing unnecessary travel, eliminating diesel in vehicles and shifting to electric vehicles. BAFTA albert is working with the industry to support creative enablers like carbon budgets which will allow for more sustainable decision-making during a production's development, and to support a shift in culture which creates engagement, sharing of innovation and new ways of working.

Advance planning as part of pre-production can be a huge help here, to enable localisation of cast, crew and suppliers, and to build sufficient travel time within schedules and keep air travel to an absolute minimum, while prioritising fuel efficiency training, vehicle maintenance, car sharing and transitioning to EV and hybrid vehicles.

Although the amount of data given by productions in this section has increased (43% more data points on average), the true figures could be higher than reported, as footprints do not currently include data on areas like commuting.

## Spotlight on travel

### Emmerdale, ITV Studios

Continuing drama Emmerdale has been a core feature of the ITV schedule for 52 years, producing 150 hours of content every year from its set in the Yorkshire Dales, and first using the BAFTA albert calculator back in 2012.

As an early adopter, production teams have evolved a holistic approach to sustainability: working to upskill across the team, calculating emissions, working to reduce over time and making sustainable choices on screen too.

Emmerdale has its own Green Team with a representative from every department at a forum to discuss sustainability and bring about meaningful change, while crew, production office and editorial teams take part in regular sustainability training and awareness courses.

A multi-year retrofit programme to install LED studio lighting and an energy efficient heating/cooling system completed in 2023, with the set, studios and offices all now running on a renewable energy tariff, and a rooftop solar panel system coming online in 2024 which will provide half of the power needed.

To get around, the production team has eight electric cars and four electric vans with electric vehicle (EV) charge points throughout the studios and village set, while Emmerdale uses local crew, local suppliers and local accommodation in order to keep its overall travel footprint low.

Waste reduction is built in, with the production going fully tapeless end-to-end since 2012, and paperless since 2020,



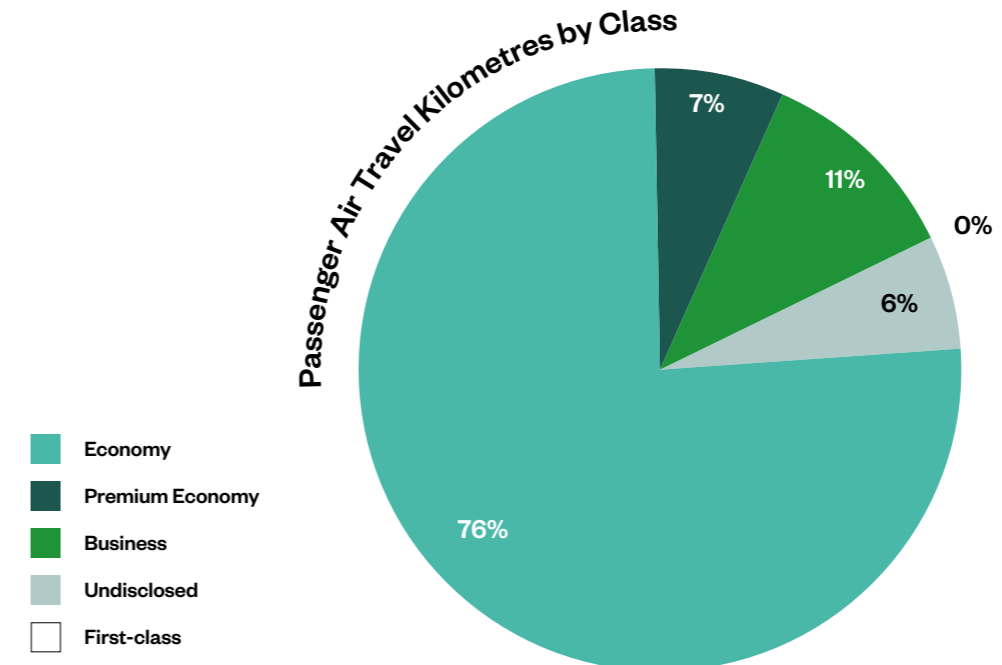
saving over three million sheets of paper every year. Crockery, cutlery and refillables have replaced disposable or compostable consumables, while the Village has its own composter for catering food scraps/peelings. Sets, costumes and props are stored and reused or repurposed multiple times.

When it comes to nature, teams worked closely with the Village set landowner on nature and biodiversity restoration schemes – protecting hedgerows, planting trees, sowing wild meadow, installing bird boxes and replacing a concrete space with a naturalised area next to the production office.

Lastly, on screen is a key part of the sustainability effort: viewers will have noticed sustainable elements in the show for several years, such as EV charge points, local/organic produce in the shop, ethical choices in the cafe and Woolpack, and low-carbon travel such as public transport, cycling and walking shown as part of everyday life in the Village.

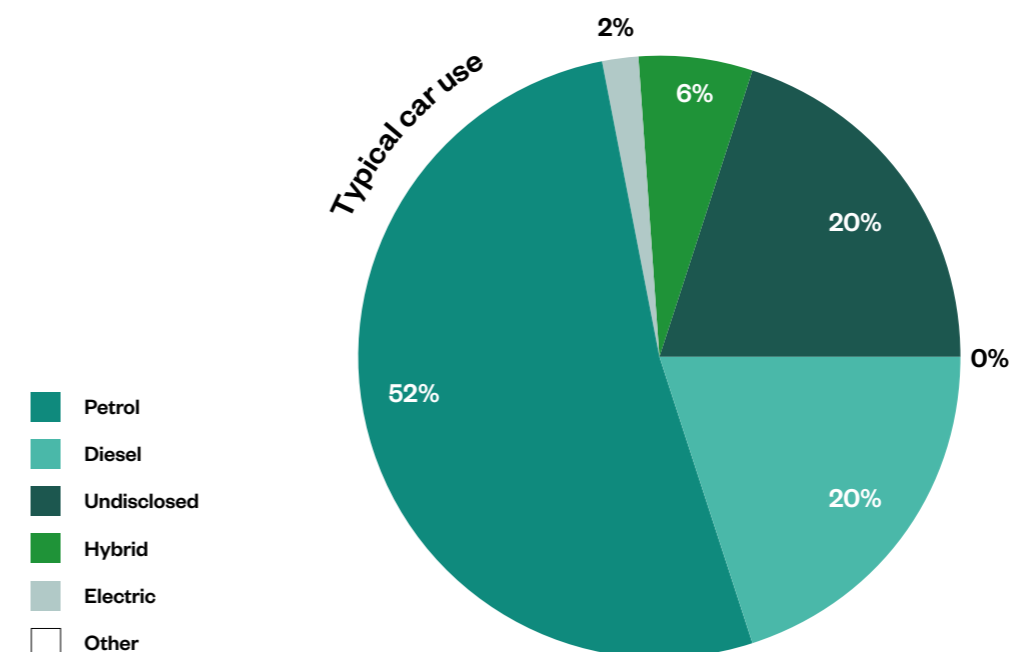
## Breakdown: Flight classes

The proportion of flights that were taken in economy class has remained fairly similar at 76% of all passenger journeys. Switching from business-class or first-class flights to economy-class flights can reduce emissions by up to four times.



## Breakdown: Car fuel types

Electric and hybrid vehicle use has doubled in 2023, making up 8% of total road mileage by cars, up from 4% in 2022. 59% of cars in the UK are petrol, and 35% are diesel. According to the Department for Environment, Food and Rural Affairs (DEFRA), electric cars use three times less emissions, as well as eliminating air pollution.



## Energy

Energy consumption on location, in production offices and in studio facilities follows travel as the second-highest emission area for production, with power choices still dominated by non-renewable energy in buildings and diesel generators on location.

In 2023, 43% of studios, down from 49% in 2022, and 56% of post-production facilities used renewable energy.

### Breakdown: Studio energy use

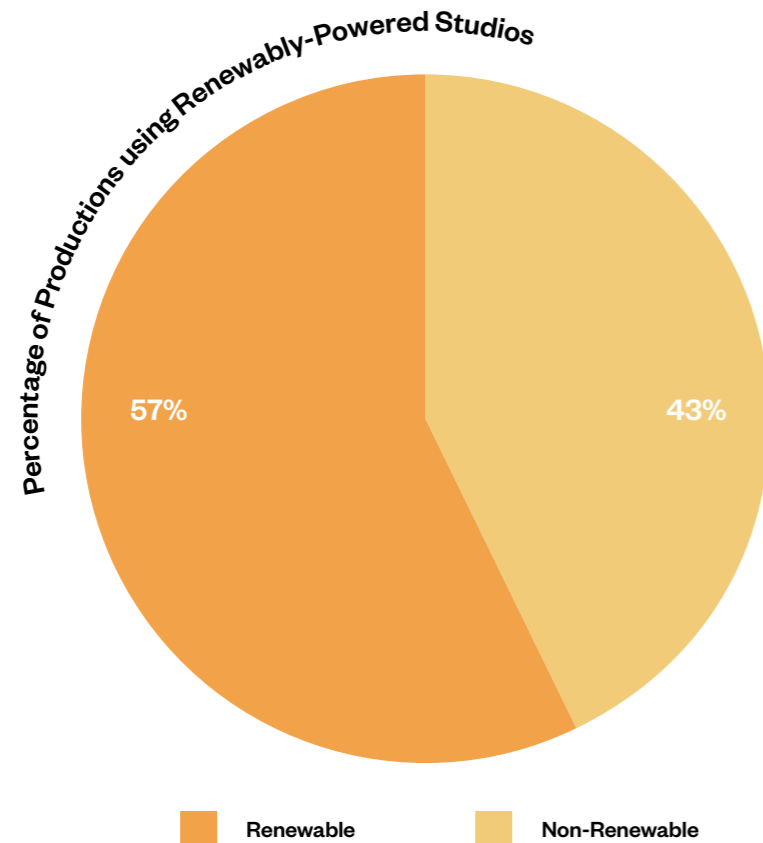
The primary emissions from studios come from energy consumption, making the switch to green or renewable energy is a straightforward option for reducing these, but despite this, the percentage of studios using renewable energy decreased from 49% in 2022 to 43% in 2023.

In early 2024, BAFTA albert started the process to find a low-cost, 100% green energy supplier to partner with on the Creative Energy Scheme, as part of a package of support for studios and facilities in seeking to keep energy costs low as well as renewable.

Energy emissions are around 21% of the average production's footprint, a decrease from 2022, when it was 26%.

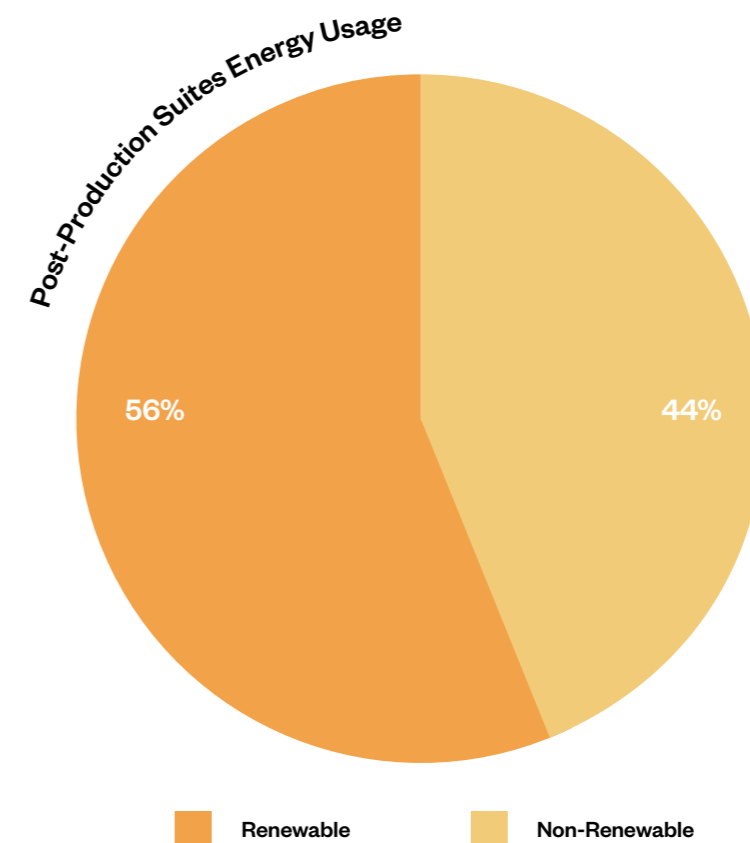
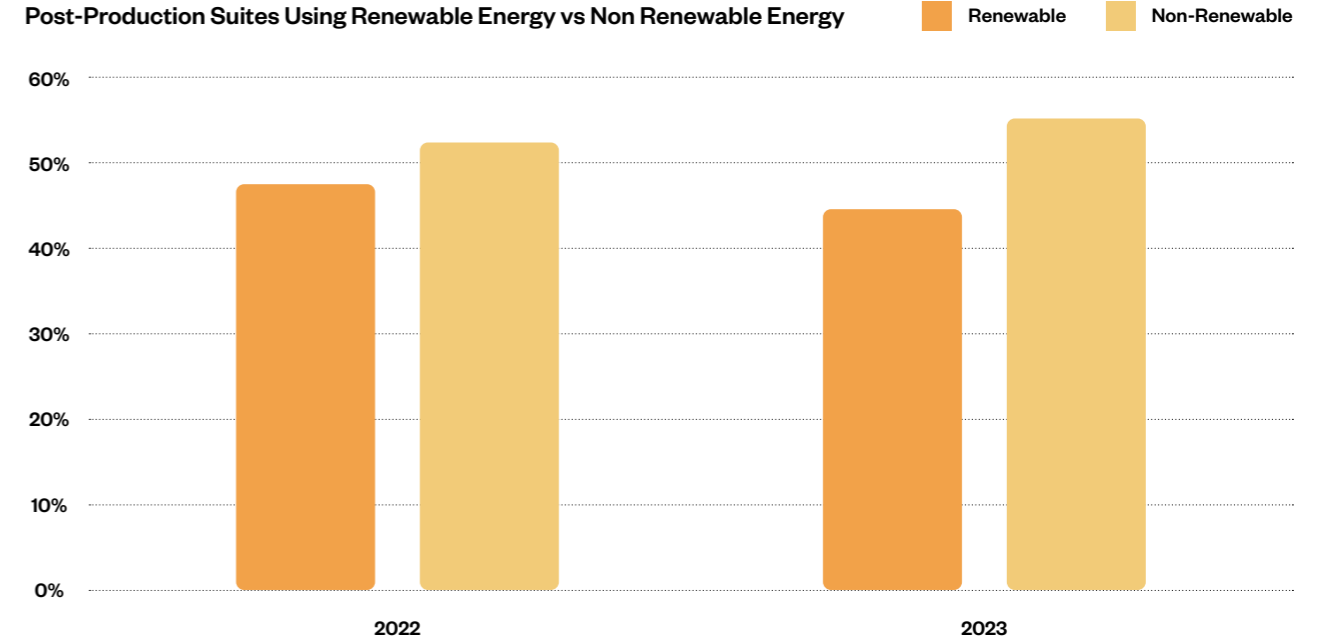


A portable power distribution box, Credit: Polly Thomas 2023



## Breakdown: Energy use in post-production suites

In 2023, there was a small rise in the number of productions using renewably-powered post-production suites, up to 56% of productions from 53% the previous year.

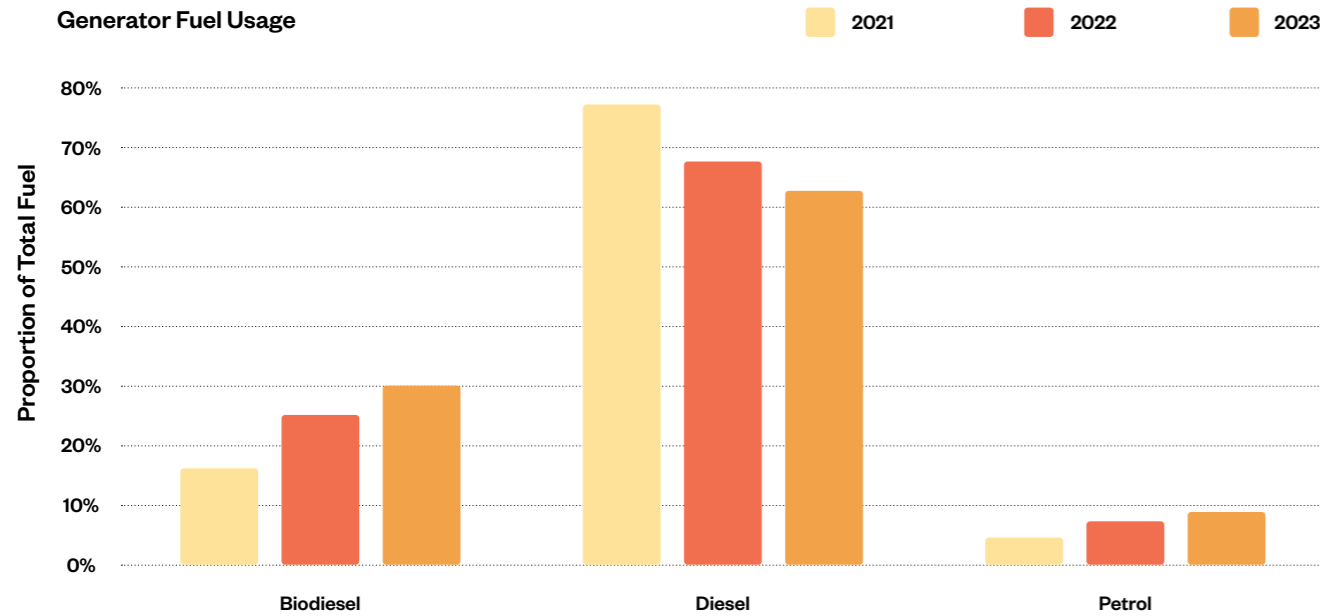


## Breakdown: Generator fuel use

Here, the data focuses on diesel fuel generator use, which has the highest emissions. It has reduced slightly, from 68% to 62%, with use of biodiesel (a reusable, biodegradable oil made from used vegetable oils) and Hydrotreated Vegetable Oil (HVO – a fully-renewable diesel alternative) fuel going up, from 25% to 30%.

Using biodiesel decreases carbon emissions, with up to 80-90% reductions recorded, particularly when using certified sustainable HVO (reused from waste oil vs from virgin material). This supports the ambition for the industry to use HVO as a transition ‘drop-in’ fuel in existing equipment, as the industry moves away from using diesel in generators and towards battery-powered generators.

More information on the gap in data for hybrid/battery power sources can be found on page 45.



## Accommodation

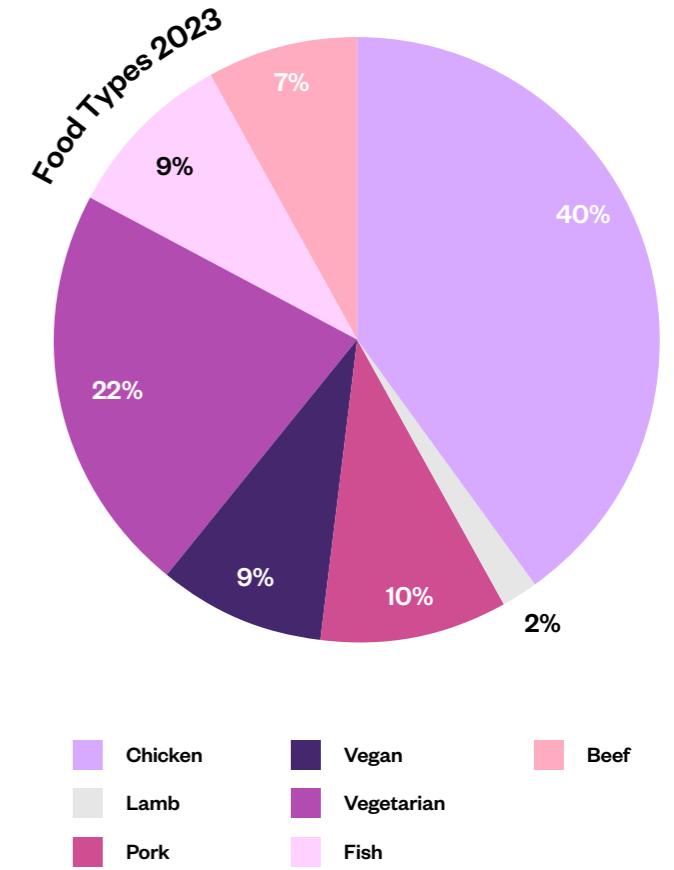
Accommodation data in a production footprint relates to the energy consumed from crew staying in hotels or apartments which do not use renewable energy. Emissions in this category were up slightly to 15% of the average production’s emissions, which could be due to increased travel amongst bigger crews.

## Food

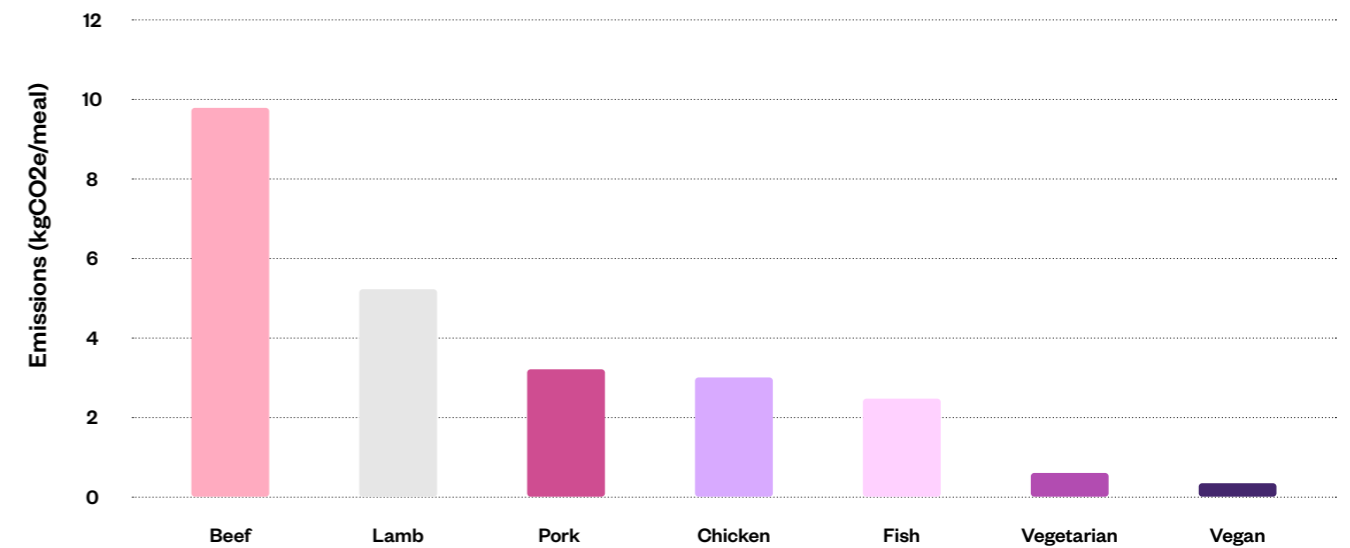
Catering choices can have a significant impact on the carbon footprint of a production, from meal choices to waste associated with food. On average, food contributes 5% of an average production’s emissions, down from 6% year-on-year.

Meals containing beef contribute up to 20 times more emissions and biodiversity harm than vegetarian and vegan meals. Vegetarian and vegan meals make up 31% of total meals combined in 2023, which is a slight decrease from 35% in 2022, with chicken meals remaining the most popular, making up 40% of meals.

Within albert’s Carbon Action Plan, 9% of productions provided only vegetarian and vegan meals as part of their catering in 2023, up from 4% in 2022, while a third (34%) of productions in 2023 said they had completely eliminated single-use plastics to reduce their environmental impact from food.



## Food Emissions per Meal



## Waste

Whilst the disposal of materials (food and resources like wood for setbuilding) makes up only 1% of the average carbon emissions for production, different disposal methods such as landfilling, incineration and recycling each have distinct impacts on biodiversity. Using landfill can often lead to habitat destruction and the contamination of soil and water, and harm to local flora and fauna. Incineration releases pollutants and greenhouse gases, which degrade air quality and contribute to climate change, adversely affecting various species and their habitats. Even recycling, if poorly managed, can result in pollution from the recycling processes themselves. Overall, improper waste disposal disrupts ecosystems, reduces available habitats and introduces toxins, all of which pose significant threats to biodiversity.

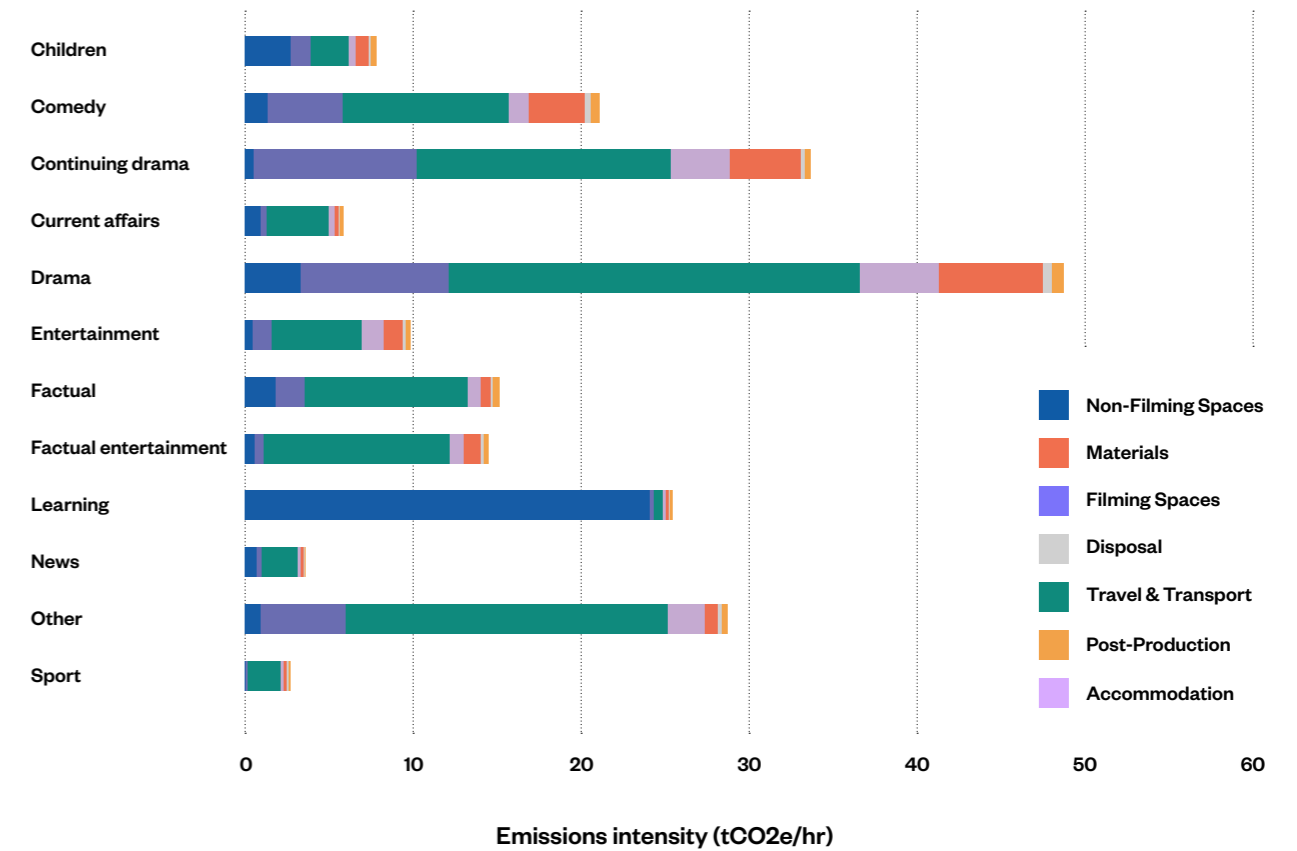
“ Raise the Roof have been successfully working alongside the team at albert on our slate of productions for over a decade. Throughout this time, they have supported and guided us on our journey to make sustainable, long-term changes to our culture and the way we work, to the point where we are now albert affiliated.

The albert toolkit, training and resources are invaluable and continue to guide us in taking active steps to reduce the carbon footprint of our productions; and importantly, to carry the message of sustainability in our content to our audiences. ”

**Jane Muirhead, Managing Director, Raise the Roof Productions**

## 3. How do the total emissions per genre compare, and why?

Emissions intensity per genre



This graph shows the average emissions per production type. Travel and transport makes up the biggest contribution to all production type emissions, with substantial reductions also to be made within energy consumption, the second-highest category.

**48.7 tCO<sub>2</sub>e/hr** (2022: 46.6tCO<sub>2</sub>e/hr) Average emissions for drama, the highest-emitting genre

Drama is the highest-emitting genre once again in 2023, with 48.7tCO<sub>2</sub>e for every screened hour of TV or film, up 5% from 46.6tCO<sub>2</sub>e/hr in 2022 – the equivalent of driving around the world nearly six times in the average diesel car.

This is due to long shoot times, use of locations to film which increases travel and fuel usage, and larger crews when compared to other genres. In addition, budgets for drama are much higher than other genres, with a higher use of resources overall. It is important to note that albert’s data only covers travel within the production budget, meaning that costs of commuting are not included.

Flights make up a large proportion of emissions, with air travel equating to a quarter of the average drama production. Drama also scores lower than average productions for the reduction or elimination of first-class and business flights, with only 57% of productions using only economy flights, compared to 71% of productions across all genres.



## Spotlight on a scripted returning series

### Here We Go, BBC

Following a critically-acclaimed Series 1 and 2023 Christmas Special, Series 2 of comedy series *Here We Go*, created by and starring Tom Basden, landed on BBC One and iPlayer in February. Made by BBC Studios Comedy Productions, it features an ensemble cast including Alison Steadman, Jim Howick and Katherine Parkinson.

During production, the team took part in a BBC Studios-wide initiative to decarbonise energy solutions and maximise energy efficiency, using a rechargeable battery alongside a generator to reduce fuel use. Working with the supplier, they mobilised the battery by adding it to one of the facility towing vehicles, eliminating the costs of moving it with a dedicated vehicle, making the initiative cost neutral.

Thanks to the hybrid solution, across the seven-week schedule, approximately 700 litres of fuel a week was saved. When mains power was not available, the team used

certified HVO instead of diesel to power the hybrid system – a switch which is becoming standard practice for BBC Studios productions in the UK.

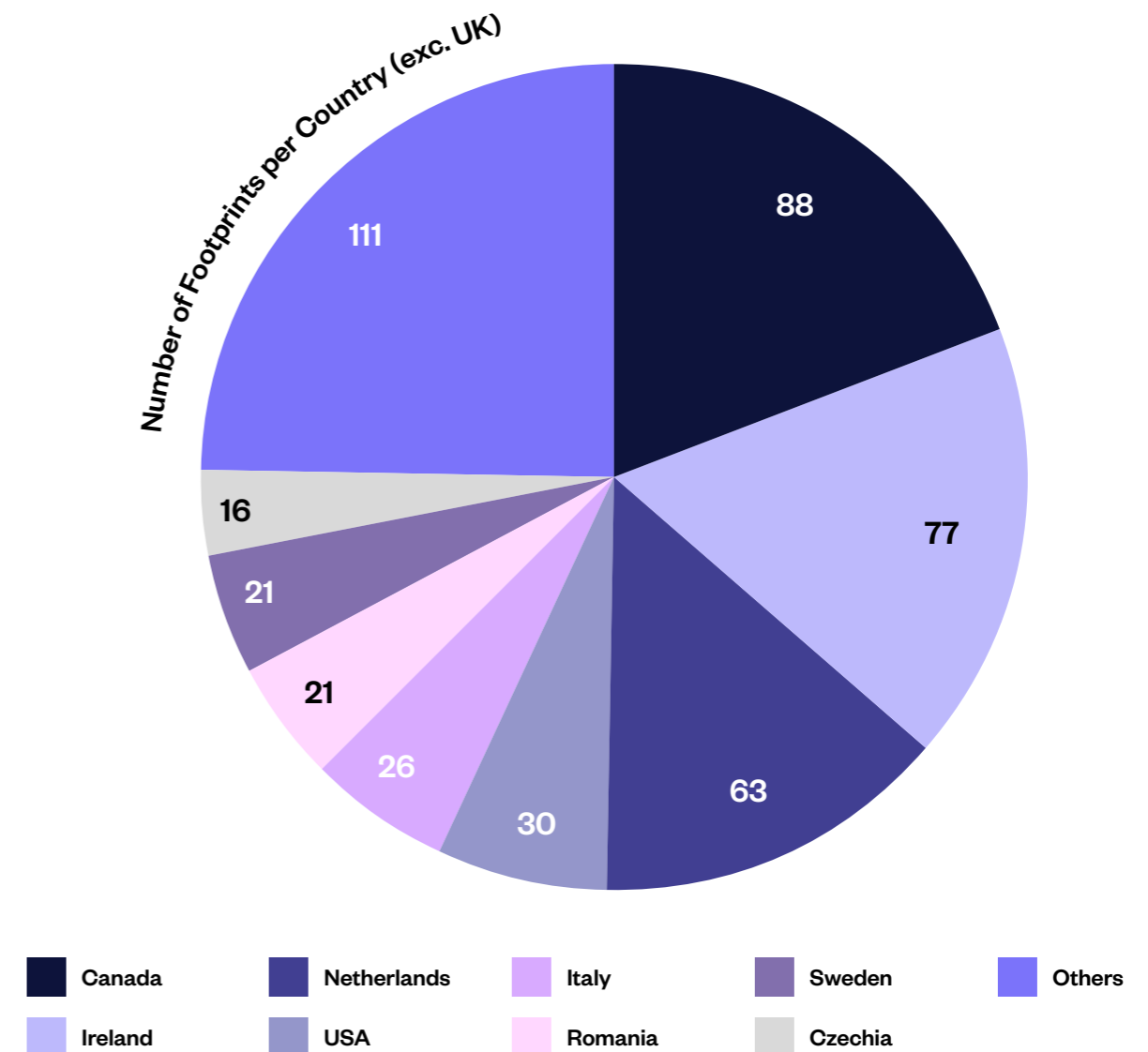
The production also trialled the use of generator telematics (a blend of software and tracking equipment) to monitor energy consumption on location, which is being used by BBC Studios to better track and understand energy usage for temporary production power. It provides data to inform the decarbonisation of productions, and helps suppliers understand the most impactful areas to address.

As a result of this experiment, the supplier – Movie Makers – has purchased more batteries and now offers hybridised power as standard on all productions. The learnings from both initiatives are being applied across other BBC Studios productions and shared with the industry to inspire change.

## 4. Certifications for international productions increased

Following the mandating of BAFTA albert's toolkit by UK commissioning bodies in 2022, awareness and interest outside the UK has grown. Several partnerships have developed over the years with Canada, Netherlands, Finland, Ireland and broadcaster CME (Central European Media Enterprises, working in Slovakia, Slovenia, Croatia, Bulgaria, Czechia and Romania), with Sustainable Screens Australia becoming the first albert territory partner.

18% of certifications carried out in 2023 were international – 467 productions in 38 different countries – an increase from 9% last year. More detail on BAFTA albert's support for international productions can be found at page 53.



“ We’re excited to see the venerable sustainability programme at BAFTA become increasingly relevant in multiple countries around the world, bringing its 13+ years of experience in sustainable production and storytelling to studios, guilds and screen partners outside of the UK. ”

**Dr. Emma Stewart, Netflix Sustainability Officer**



## Spotlight on an international partnership

### Sustainable Screens Australia

While BAFTA albert has aimed to support the demand for footprinting and certification outside the UK on an ad hoc basis, over the last few years it has begun to seek strategic partnerships with organisations based in a territory with local knowledge and expertise, who could be far more effective at driving change. This has formed the basis of its model for international activity.

The first of these partnerships was announced in 2023 with Sustainable Screens Australia (SSA), an industry-led initiative to address the growing need to reduce the screen industry's environmental impact in Australia, as part of a national commitment to reduce Greenhouse Gas emissions by 43% by 2030 and to reach net zero by 2050.

Having consulted with key stakeholders in the industry, SSA developed a national framework for sustainable production, supported by an online hub, customised training and a bespoke carbon calculator tool and action plan using BAFTA albert methodology, tools and training.

It enables a standardised, supportive approach to embedding sustainability into all aspects of screen production in Australia, and all BAFTA albert footprints and Carbon Action Plans from productions in Australia are now assessed locally by SSA.

Adam Liaw from returning cooking series The Cook Up, produced by SBS (Special Broadcasting Service), the first production to have its footprint reviewed by SSA.

## 5. Films are a small but growing cohort

The number of feature films footprinted increased from 57 in 2022 to 78 in 2023 as a number of key funders made certification mandatory as part of their requirements for support – with 66% of the films scripted, funders, including the BFI, Film4, BBC Film, Screen Yorkshire and Liverpool City Region and the rest unscripted. Two of the five highest-emitting productions overall were feature films.

Although this number is a small percentage of the overall films made, even in the UK, and predominantly made up of scripted, independent films with a much lower budget than the average tentpole film – or high-end TV drama – production, this data gives an indication of the work to be done in measuring and reducing the impacts of film production, which, in the case of tentpole films, tend to be higher than the average TV production because of its higher use of resources overall, with larger budget, crew sizes and more shoot days.

Data showed that average emissions by hour of content was 81tCO2e, nearly twice the average drama production (as the highest-emitting genre), which is the equivalent of a single UK citizen's carbon footprint over 11 years. Travel and transport emissions were over half (55%) of each film's footprint which is higher than the proportion for the average production across both film and TV (51%).

More detail on activity to support filmmakers is outlined on page 47.



Dog Run, short film released 2023, credit Daniel Harry





## Spotlight on film

### Award-winning indie debut Scrapper

A feature-length comedy drama film about a 12-year-old girl's reunion with her estranged father, *Scrapper* was set and filmed in East London, and released in August 2023. Written and directed by Charlotte Regan, the film won the Grand Jury Prize for the World Cinema Dramatic Competition at the 2023 Sundance Film Festival.

Before production, the team analysed the script for potential sustainability messages, including the use of public transport and cycling throughout, as well as recycling/repurposing of possessions, which was embedded in the narrative.

Using a local crew with knowledge of the area, they took over a council estate during the summer holidays, with unused buildings operating as set and unit bases

to avoid bringing in facility vehicles, and even deploying an e-bike to create a tracking shot. Driving to and from set was discouraged, with hotel stays booked into those with the most sustainable approaches, and a weekly Green Hero award given out to celebrate crew members' sustainability efforts.

The wardrobe team prioritised the use of second-hand and hired clothing, which suited the low budget available for the film. The catering company was selected for its good-quality vegan and vegetarian options, with more vegan meals served than any other option, and leftover items being donated to a local foodbank.

Scrapper is a DMC Film production supported by BFI, BBC Film, Great Point Media, Creative England and Creative Skillset.

## 6. The first-ever climate themes snapshot shows top three mentions for sustainable activity

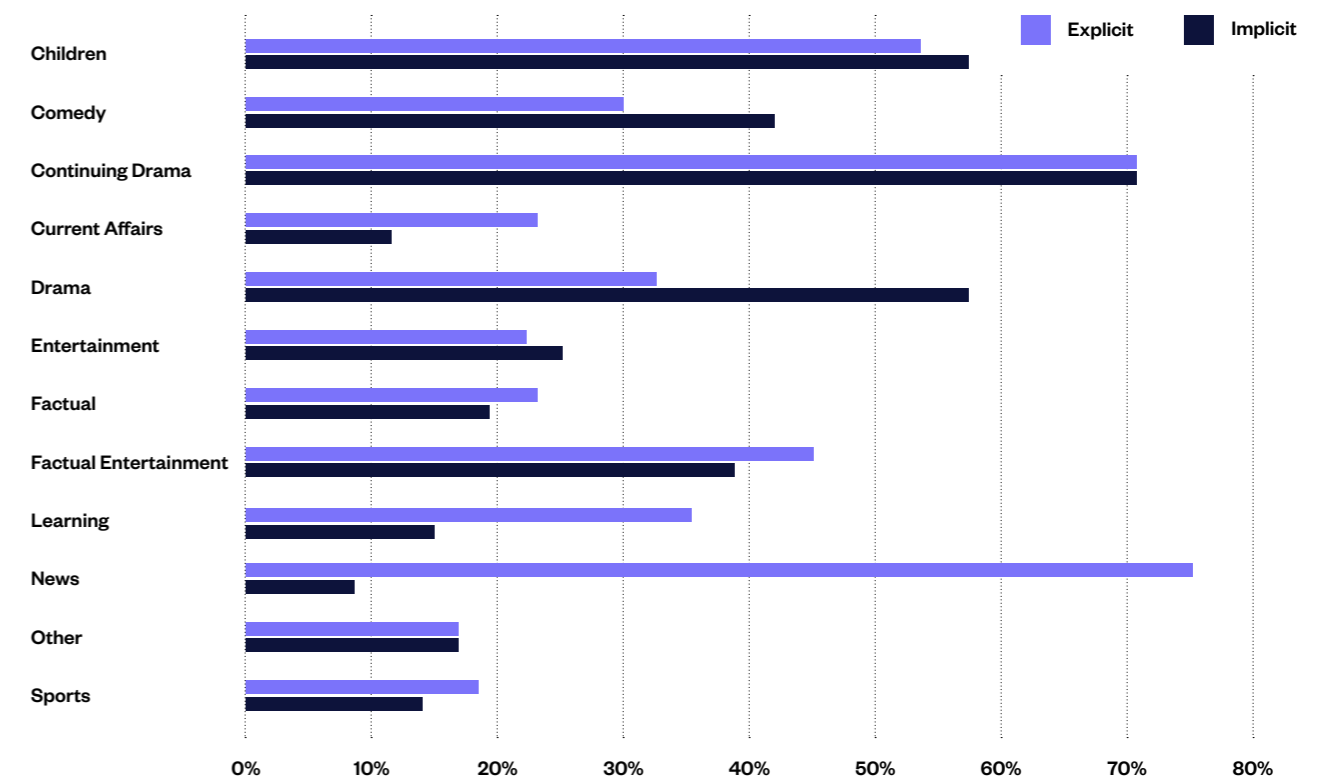
A key part of BAFTA albert's remit is to support content makers to tell more – and better – climate stories. The footprinting process includes questions about climate references, with a drop-down menu to enable production teams to indicate topics featured, as well as a free text box to give more detail. This information is not used for certification, as editorial decisions rightly rest with the production team and their commissioning body.

### Climate themes: Genre by genre

This graph shows the proportion of productions showing climate content in 2023, divided by genre. Overall, in the year, 31% of productions footprinted featured climate, sustainability or the environment in the commentary or dialogue, with much higher percentages in Continuing Drama and News. These were on an explicit basis: within the content or dialogue, or implicit: in a prop or visual reference only.

This data may not be robust enough to measure progress for the industry and BAFTA albert is working on ways to improve measurement of climate themes – see page 41 for more detail.

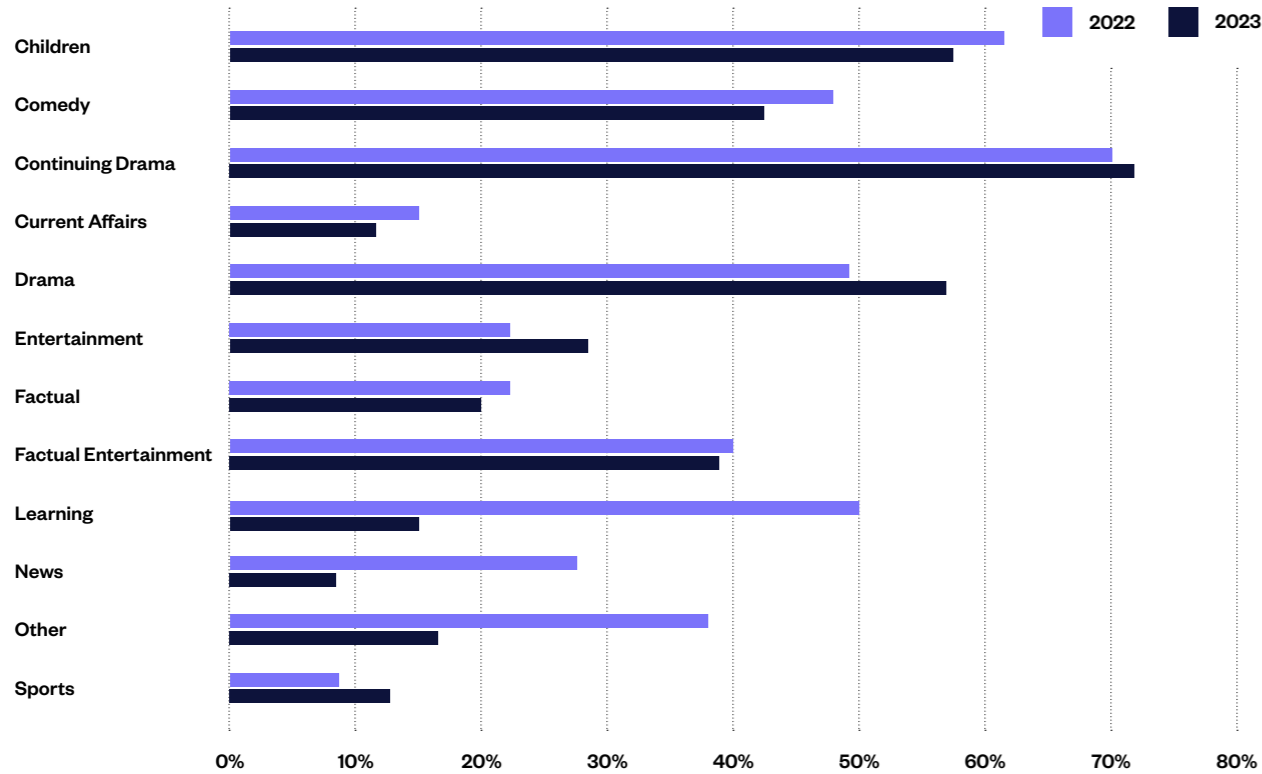
Percentage of Productions Showing Climate Content in 2023



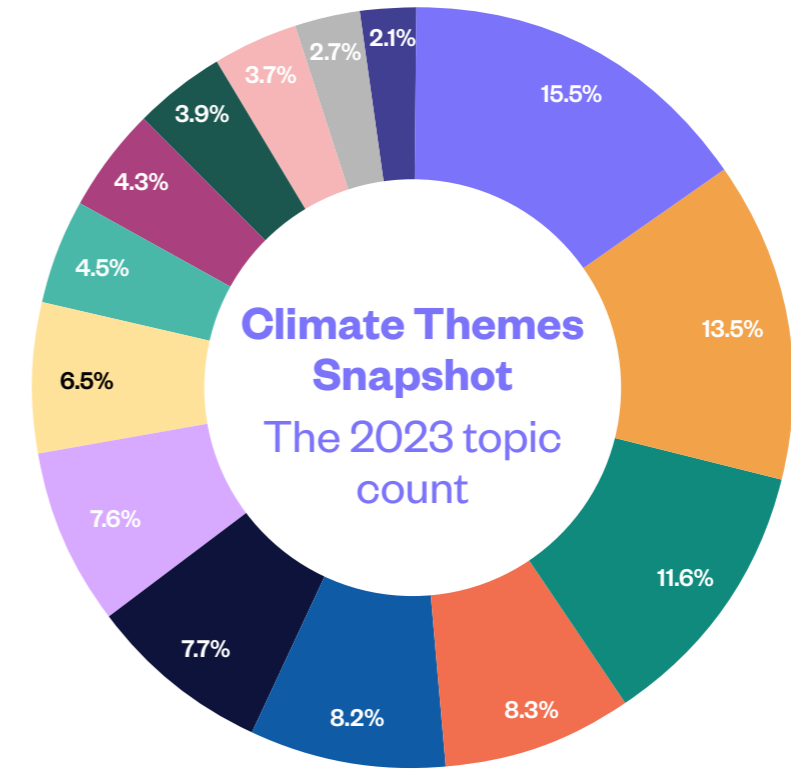
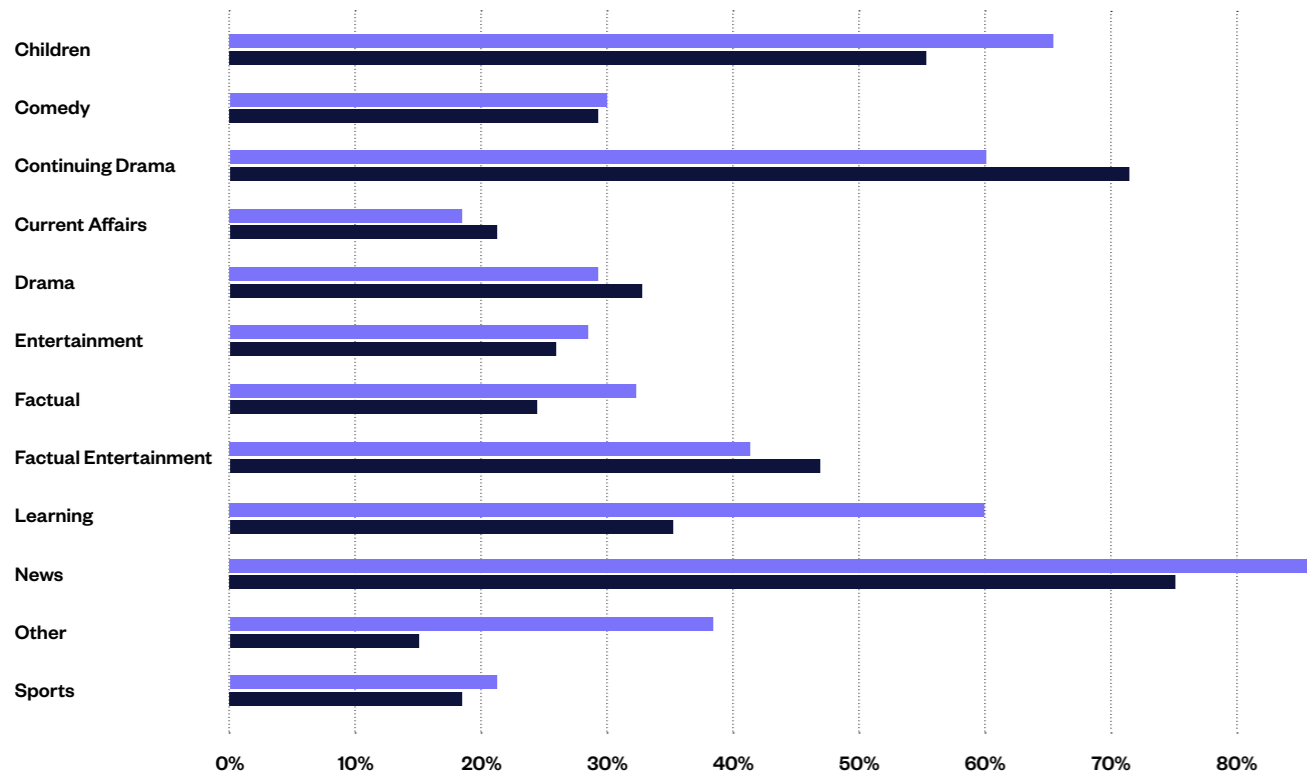


## Breakdown: Climate themes per genre year-on-year

### Productions Showing Implicit Climate Content



### Productions Showing Explicit Climate Content



In terms of the themes featured, Food and Agriculture, Nature and Waste/Consumption were the top three themes for 2023 across all genres. Teams are asked to choose from a drop-down menu of topics to select those featured in their content, which are set out in the theme league table below.

Topic	Percentage
Food/Agriculture/Land use	15.5%
Nature/Biodiversity	13.5%
Waste management/Reduced consumption	11.6%
Consumer behaviour and purchases	8.3%
Transport	8.2%
Electricity/Energy systems	7.7%
Health and wellbeing	7.6%
Extreme weather and adaptation	6.5%
Technology	4.5%
Buildings	4.3%
Other	3.9%
Industry	3.7%
Finance/Investment/Economy/Jobs	2.7%
Policy/Civic participation	2.1%

### Top Topics per Genre

- **Children:** Nature/Biodiversity
  - **Comedy:** Food/Agriculture/Land use
  - **Continuing Drama:** Waste management/Reduced consumption
  - **Current Affairs:** Food/Agriculture/Land use
  - **Drama:** Waste management/Reduced consumption
  - **Entertainment:** Food/Agriculture/Land use
  - **Factual:** Nature/Biodiversity
  - **Factual Ent:** Food/Agriculture/Land use
  - **Learning\*:** Finance/Investment/Economy/Jobs AND Health and wellbeing
  - **News\*:** Food/Agriculture/Land use AND Other
  - **Other\*:** Food/Agriculture/Land use AND Nature/Biodiversity
  - **Sport:** Transport
- \* Joint first

## Genre spotlights

As part of this section of the calculator, production teams are asked to enter more detail on the themes they feature, showing the focus for the sustainable mention in more detail. These are summarised below.

Many of the sustainability topics shown or discussed on screen were about reflecting the already changing habits of modern life. Both in scripted and non-scripted, they tended to highlight these sustainable behaviours (plant-based, low-waste, second-hand clothing) in a positive, but normalised way.



Dog Run, short film released 2023, credit Daniel Harry

## Breakdown: Climate theme snapshot by genre

### Sports: Lifestyle; Climate; Health

Overall, the percentage of sustainable mentions is lower than average for this genre. Sports was the only genre that featured transport as the top topic when asked for more detail on the climate theme. Based on the evidence, this could be due to:

- Encouraging fans to walk or use public transport to travel to games
- Showcasing running, cycling and walking as a form as environmentally sustainable methods of transport
- Rise of hybrid vehicles in the rally industry or sportspeople using hybrid/electric vehicles
- Reference to how sports teams are travelling
- Additionally, due to the nature of sports, there were many themes on how sports affected the environment (e.g. relationship between yachting and marine biodiversity)

### Children: Nature; Planet; Play

Children's content generally has more frequent climate references than other genres, with over half of productions featuring climate content. The top topics were:

#### Nature/Biodiversity:

- The importance of caring for the environment/nature
- Protecting and enjoying nature
- Celebrating/spending time in the outdoors
- Importance of wildlife (bees, birds etc) and endangered animals

#### Waste management/Reduced consumption:

- Normalising and showcasing general sustainable behaviour/practices e.g. recycling, using public transport, biking and walking, reducing food waste/composting, not using single use plastic, homemade crafts/upcycling, growing veg, pedestrianised 'worlds', litter picking

#### Food/Agriculture/Land use:

- Sustainable farming and food manufacturing (e.g. sustainable apiary)
- Visiting new and interesting places (e.g. wind farms, solar panels)
- Only showcasing vegetarian/non-red meat meals/recipes



## Spotlight on climate content

### Obki

Animated series Obki features an alien on a mission to save planet Earth. It explores issues around climate change for five- to nine-year-olds in a fun and engaging way, inspiring young minds without creating more climate anxiety.

It was commissioned by Sky Kids as part of Sky's commitment to use its content and channels to raise awareness of the climate crisis and inspire individuals with actions they can take to protect the planet.

Each short episode tackles a different climate subject with the main character, Obki, and his companion, The Orb. Together

they explore topics such as the history of climate change, energy use, waste or protecting biodiversity, coming up with practical information and tips for immediate actions.

Made by Ritzy Animations, the show showcases sustainable behaviours such as driving electric cars and saying no to single-use plastic.

Behind the scenes, the production team is small and UK-based, with a handful of people working remotely and minimising travel, making it a relatively low-carbon production.

## Breakdown: Climate theme snapshot by genre

### News & Current Affairs: Climate Change; Water; Energy

Although news and current affairs are two separate categories in the toolkit, here they are combined as the topics featured tend to be similar. As might be expected, the number of explicit climate references in this programming was highest: over 70% in 2023. In general, sustainability themes tended to focus on events (e.g. COP), politics and the impact of climate change on everyday life.

#### Key themes were:

- Food/Agriculture/Land use
- Electricity/Energy systems
- Extreme weather and adaptation
- Finance/Investment/Economy/Jobs
- As well as lighter 'human interest' and topical pieces of content from how to recycle your electrics to farmers using innovative, regenerative practices

### Drama: Bikes; Reusable; Electric

Dramas generally featured more implicit references to climate and tended to explore multiple themes throughout one show.

#### The top topics for dramas were:

- Waste management/Consumption, shown in a variety of different ways which normalised sustainable lifestyle choices like reusable shopping bags, composting or recycling and actions to avoid single-use plastic such as water bottles or coffee cups
- Food/Agriculture/Land use, with food as the key word – normalising plant-based choices with multiple references to locally sourced, plant-based, vegan or vegetarian meal choices being purposefully shown on screen
- Transport also featured heavily in dramas, with biking, using public transport or carpooling alongside references to hybrid or electric vehicles (including multiple instances of electric police vehicles)

### Learnings and takeaways

These examples reference some of the more obvious portrayals of climate content – e.g. recycling, veganism, single-use plastic and cycling, which although integral could indicate that more work needs to be done to educate creators to understand the variety and nuance of climate change references and solutions.

## 7. Data accuracy needs to improve

### A. Accuracy

#### Completeness of data

From 2022 to 2023 there was a 32% increase in individual footprint entries – this refers to a single data point, not a single footprint. Productions are adding more data, which helps to create a more complete picture (partly for their own corporate reporting purposes).

In the travel and transport section, which has the biggest carbon impact on a production’s footprint, there was a 43% increase in entries.

Sections	Percentage Change in Number of Footprint Entries from 2022-2023
Accommodation	39.2%
Disposal	30.2%
Filming Spaces	23.1%
Materials	27.3%
Non-Filming Spaces	18.4%
Post-Production	16.6%
Travel and Transport	42.7%

#### Accuracy of data points

Data is added to the calculator as part of the footprinting process on a voluntary basis and is not independently audited, so there are natural discrepancies in the way data is gathered, calculated and entered.

To better understand these issues, in 2023 BAFTA albert asked accountancy firm Crowe to review the information submitted by production companies into the albert carbon calculator.

They found that there were three types of errors: estimates (52%), errors in input (39%) and aggregation (10%). Estimates were most used for the working from home details within the non-filming spaces section, and the materials and disposal section, where it was hard to be exact about the energy used working from home, or the weight and nature of materials sent for disposal or recycling.

Errors in how the data was added were broadly the same across the sections, while aggregation errors – issues created by adding data together – were most prominent within the travel and transport and accommodation sections.

Crowe recommended that the calculator could be improved by creating a clear audit trail for key data sources, to be provided by the production and retained by the production company. As a result, BAFTA albert created a list of benchmarks to avoid the use of potentially unreliable estimates, added advice for how to aggregate data, created templates for data and added new training resources to help with better data entry.

#### Use of benchmarks

Benchmarks are used where it would be prohibitively difficult to get hold of the exact figure for the use of a resource. This is particularly true for energy, where a bill might cover a large building and it’s impossible to know accurately how much energy is used for one production.

By definition, a benchmark is based on averages. The energy benchmarks for all kinds of buildings are published by the Chartered Institute of Building Services Engineers (CIBSE).

These industry benchmarks are widely available within the albert carbon calculator as an alternative if the exact consumption data isn’t available. Although they will never be as accurate as primary consumption data in the form of actual meter readings, they do help to assess overall emissions.

The below gives an example breakdown of the kinds of data which productions are inputting into the toolkit:

- Only 6% of production office entries were from meter readings
- Only 37% of studio entries were from meter readings
- 83% of entries comprising of diesel fuel were from primary consumption data

#### Tracking sustainable energy sources on location

In the current iteration of the calculator, BAFTA albert data does not currently track the use of battery power sources against hybrid (battery and fuel combined) and fuel-only generators, partly because the different types of power source are not directly comparable. Although it is possible to see the changes in the types of fuels used in a generator, which shows a shift from diesel to biofuel or HVO, the next step would be to shift to a hybrid or battery-only power source. A comparison would be useful here to enable the industry to see what proportion of productions are switching to low- or zero-emission power sources when away from studios.



Green Voltage battery stack on location, Green Voltage.

## B. Methodology

As indicated above, the 36% year-on-year rise in average emissions is partly driven by the increase in the number of productions footprinted and the completeness of the data entered. In 2023, BAFTA albert updated its methodology to give a more accurate picture of the emissions reality for the UK TV industry. The methodology for the carbon calculator is available on albert's Production Resources page, with the majority of factors originating from DEFRA, and benchmarks for data like energy use.

**In addition, the way data is collected from the toolkit has been standardised:**

- Data from both international and UK productions is now included within the dataset
- The types of productions reported on:
  - TV programmes
  - Feature films
  - Online content
  - Events for broadcast
  - Shorts
- The footprint includes anything that the production has paid for

## C. Assessing impacts on biodiversity

Biodiversity refers to all the living things that share our planet, from humans and other animals, birds, plants, insects and fungi through to microorganisms like bacteria. It is essential for human life, wellbeing, culture and livelihoods.

At the UN's Convention on Biological Diversity COP 27 in 2022, a new Global Framework for Biodiversity was agreed, promising the protection of 30% of the planet by 2030, and increasingly organisations are taking their impact on biodiversity into consideration alongside their carbon footprint when assessing their environmental impacts. This is in part because it will be impossible to achieve net zero targets without taking this into account, but also because the focus a production brings to particular locations, species or themes can go beyond production impacts.

While, currently, the calculator and toolkit can assess the waste approaches of a production (though as with energy it relies heavily on estimates for the disposal of waste and food), it is not yet able to give a holistic picture of its impact on biodiversity, as this is a complex and layered area. BAFTA albert is working on this issue, however, hosting a Biodiversity Working Group to consult with subject matter experts and set parameters for how impacts can be measured and addressed.

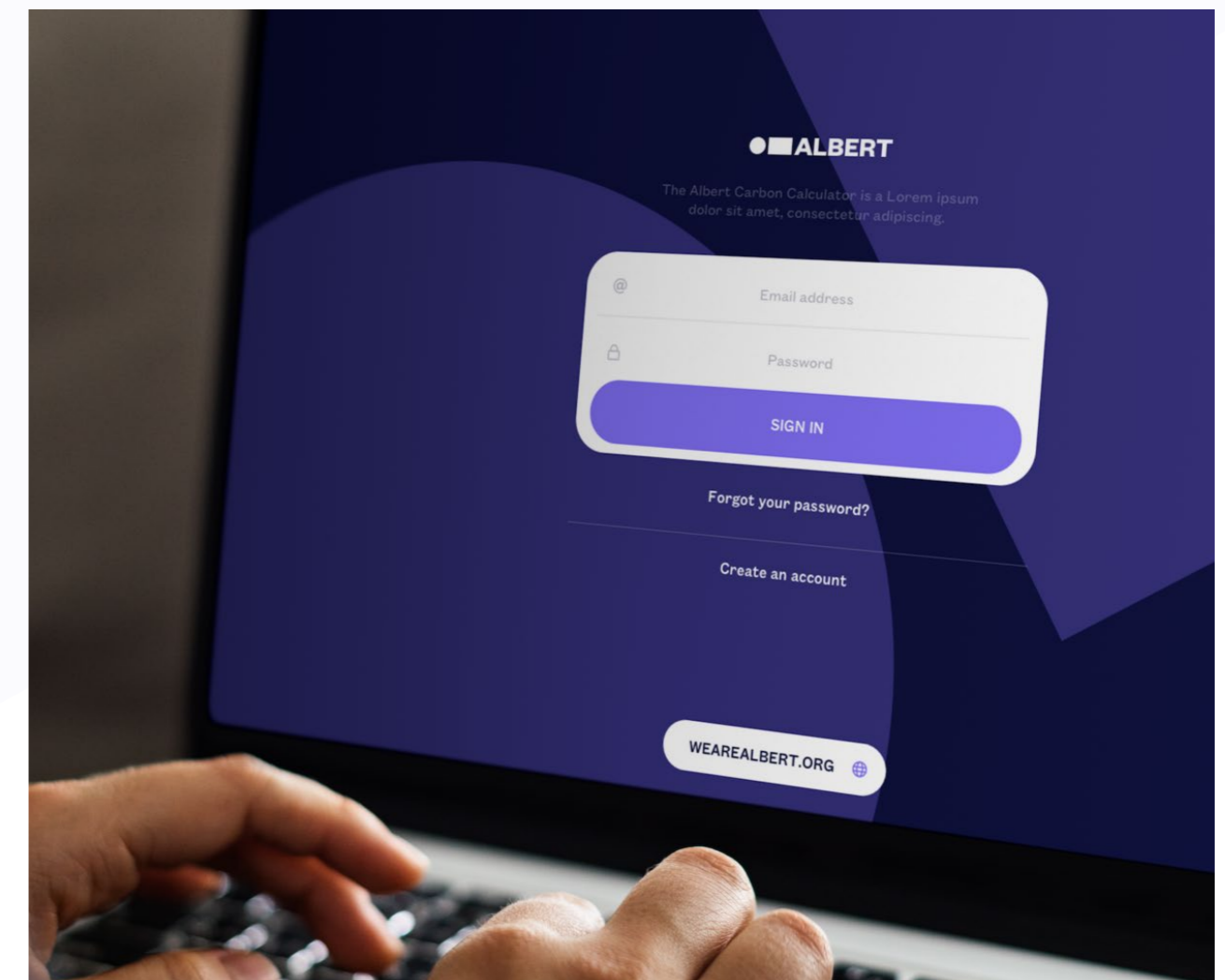
The Biodiversity Guide, published in September 2023, can be found [here](#).

## D. Tracking content themes

Although BAFTA albert's calculator predominantly measures emissions, it also asks for information about how climate themes feature in the content it certifies. These answers are not part of the certification process, as this would compromise the editorial integrity of the organisations making and commissioning the content, and while the voluntary data collected is by no means an exhaustive overview of how the film and TV industries cover climate change (and can be reported before the final delivery of the programme, meaning that some references might not end up being transmitted), it does give an important snapshot of which themes are being featured where, as well as an indication of the prevalence of climate themes in each genre.

Overall, in the data there was a year-on-year decrease in climate content in productions, led by unscripted, but there is reason to believe that this is not an accurate picture. Editorial mentions for climate content are often nuanced, understated and fleeting, so capturing both meaningful data and the extent of the references is currently quite time intensive. As such, the data included in this report focuses on the frequency of climate change mentions rather than the quality of the content itself. In addition, the data analysis was also undertaken with limited available data, comparing different themes among different genres and production methods.

In 2024, BAFTA albert will be reviewing how best to capture this data to ensure reporting in this area is as accurate as possible.



# A Sustainable Production Revolution

2023 Activity

## 2023 Activity

Alongside the calculator and other emissions-measurement tools, BAFTA albert provides a broad package of support for the industry to empower those creating content to plan more sustainable choices.

The sub-headings below are the categories of activity in the new BAFTA albert strategy, agreed with the industry at the end of 2023 and implemented in 2024. Setting the 2023 activity out in this way will enable those in the wider industry to track progress in following years.

### 1. Standards, Measurement and Reporting

Collecting reliable data and using it to track meaningful progress

#### Headlines:

Calculator and toolkit updated to better suit all users

Carbon-neutral certification halted for new productions from 2024

UK travel guidance revised

First full year of Studio Standard; second year of measurement

#### Detail:

After engagement with users and BAFTA albert's key stakeholders, including those working in film, significant updates were carried out to the calculator and toolkit. These aimed to streamline the process of entering data and increase its overall accuracy, to incorporate updated carbon research information, and to better suit all users across the screen industries.

Within the year, there were changes in policy for the calculator. From the start of 2024, offsetting was no longer a mandatory part of certification, in order to shift the industry's focus onto deep decarbonisation rather than offsetting carbon emissions: a move away from carbon neutrality as a goal. The domestic flight guidance, developed in collaboration with stakeholders from across the UK, was also amended to reflect a year dominated by industrial action across the UK's rail network and the ongoing impact that this had for productions' use of air travel over the period.

Alongside this, the first full year of the BAFTA albert Studio Standard included nearly 30 studios from the UK, Hungary, Germany, Canada and the USA, up from 12 in 2022. It is a voluntary standard created with Arup by and for the industry, to enable studios to calculate and report their environmental performance as part of a transition to a more sustainable future. The majority of studios participating in both years one and two improved their scores, showing the impact the personalised sustainability improvement report can have on a production's approach.

## The aim of the Standard is three-fold:

- Educate** To guide studios in the practical steps they can make to become more sustainable.
- Incentivise** To provide clear rewards and recognition for studios as they move along a path to becoming more sustainable and help productions to identify studios who are sustainable.
- Transparency** To encourage studios to collect data on their own sustainability progress, and to bring that data together to create a picture of the progress of the industry as a whole.

Studios participating in the Standard receive a bespoke performance report, plus a grade that enables them to focus on and pinpoint key areas within their facility where they can make improvements to reduce their environmental impact. The grade also acts as a benchmark for their own progress as well as a tool to compare with other studio facilities across the globe.

“ Working as a Sustainability Manager on film and TV productions over the last five years, I have seen sustainability shift to the centre when creating content. BAFTA albert certification is now invaluable as a mechanism to drive positive change, and we are tracking clear savings across both carbon and cost. Alongside this, I'm seeing a will from crew to work in better, less-wasteful ways: greening up production has a tangible ripple-out impact on wellbeing, building collaboration and bringing optimism.

As businesses across the economic spectrum set Science Based Targets and their own net zero goals, BAFTA albert certification is recognised as a springboard to further progress, with detailed, transparent carbon footprint data being used by the industry to inform future decision-making. A crucial part of this transition is how we communicate work on sustainability to crew and suppliers, and having trained professionals on the ground is so key; ringfenced sustainability budgets on every production is the next vital step to facilitating greener working practices! ”

**Tilly Ashton, Sustainability Lead, Severn Screen**

The Standard intentionally aligns with the United Nations Sustainable Development Goals (SDGs) to ensure that the Standard supports the fundamental principles of sustainability.

## Highlights from the 2023 Studio Standard report include:

- The installation of solar panels**  
For example at Sky Studios Elstree and TBY2 in Bristol, powering part or all of the facilities on site.
- Encouraging the use of electric vehicles (EVs)**  
EMG Belgium leases EVs for staff and Sky Studios Osterley offers a popular EV salary sacrifice scheme for staff.
- Outsourcing to experts**  
For example waste management systems to help monitor waste levels and reduce what is sent to landfill by properly processing waste on site.
- Donation/storage of props and costumes**  
Aria Studio Wales, 3 Mills and The Bottle Yard have been supporting productions to donate props and costumes to local organisations, or store for later use.
- Investment in practical training for staff in sustainable behaviours**  
BBC Studioworks' staff Sustainability Team meets fortnightly to drive a culture of sustainable improvements in the facilities, introducing a compostable waste stream for all building users.
- Upcycling of raw materials, props and costumes**  
Garden Studios has a reuse programme called Re-Set, working with a reuse partner, ReCollective, to find a new home for wood that is no longer needed.

## 2. Off-screen Actions

Working with the industry to implement sustainable solutions for productions to support zero emissions, zero waste and nature recovery in the UK and internationally

- Biodiversity Guide published**
- Screen New Deal Transformation Plan for Wales launched**
- International partnerships offer transformed following review**

### Detail:

During the year, actions to support productions behind the scenes coalesced into four key areas: energy use, travel, materials and waste and biodiversity. This support structure is designed to give clarity to content makers by laying out the practical options for reducing emissions and operating more sustainably. They are informed by the Screen New Deal Transformation Plan work which was carried out by Arup and funded by the BFI.

Moving forward, BAFTA albert will focus its knowledge sharing, training and measurement around these four areas, to improve understanding, data capture and better assess progress.

A new Biodiversity Guide was launched in October, with specific, practical advice for production teams, covering how to reduce negative impacts on biodiversity on location, in supply chains and in what is portrayed on screen, whether that be particular places or products. In addition, work was carried out to improve how the screen industry interacts with relevant regulatory agencies and landowners to the benefit of nature, and we hosted an event on biodiversity and the screen industry at FOCUS in December.

“ Wales’ screen industry is one of our big economic success stories and we are proud of the numerous high-profile productions which have been filmed here in our stunning locations and at our world-class facilities.

The benefits of the film and TV industry and the potential for further growth are huge, but in maximising that potential we must stay committed to building a greener Wales. This means collaborating with the sector to minimise environmental impacts while prioritising sustainability at every step. It is this commitment to sustainability that led to the publication of the landmark Screen New Deal Transformation Plan for Wales and we will continue doing all we can to support a sustainable future for the film and high-end television industries here in Wales and the wider UK. ”

**Sarah Murphy, Minister for Creative Industries**



Behind the scenes of Scrapper, released 2023

In November, the landmark Screen New Deal Transformation Plan for Wales was published, setting out a path to a sustainable future for the film and high-end television industries. It covers the changes to transport, energy use, waste and culture needed to meet net zero targets, distilling these actions into a clear timeline. The series of key recommendations for production teams, commissioners, broadcasters and funding bodies was produced by Arup and BAFTA albert, supported by the BFI through its National Lottery Research and Statistics Fund.

In 2024, the focus shifts to the industry and policymakers to begin implementing the recommendations of the report, not just in Wales but throughout the UK and internationally wherever possible.

#### Film

As part of a three-year partnership with the BFI Sustainable Screen, BAFTA albert has been working to raise awareness amongst the filmmaker community of the toolkit and wider sustainability support that it provides. Having consulted directly with filmmakers to help inform its film engagement, dedicated film-focused training (with information specific to those making shorts, scripted features and docs) was devised in late 2023 and launched in early 2024.

The calculator toolkit was reviewed to make it more relevant and useful for filmmakers, and film is now embedded into BAFTA albert’s revised governance structure. A temporary film steering group will be introduced in 2024 to help integrate film production representatives effectively across BAFTA albert’s governance.

BAFTA albert representatives spoke at Encounters Film Festival & Leeds International Film Festival, alongside one-off executive briefings for the industry, and there are new film-specific (short, feature and doc) case studies on the website to better represent film (all tagged BFI Sustainable Screen).

“ We are delighted to have awarded £287,000 to BAFTA albert in a three-year partnership to deliver support for industry through the BFI National Lottery Sustainable Screen programme. This year has focused on developing new training and guidance for those working on independent features, shorts and documentaries, and creating new narrative and thematic support around climate content. The BFI-funded Screen New Deal Transformation Plan, published by albert and Arup in November 2023, will help achieve our vision of albert supporting a just, green transition for the screen industries through production and climate storytelling. ”

**Keir Powell-Lewis, Head of Industry Sustainability, BFI**

#### International partnerships

In 2023, international footprints rose to 18% of the overall figure. Amid this, BAFTA albert’s international work was reviewed and redefined to help reduce the environmental impact of local productions in non-UK territories, as well as engage the global community with the opportunities presented by climate storytelling.

The team developed a new international model, to be rolled out in 2024, encouraging collaboration with territory partnerships to give these partners the tools and knowledge to deliver on- and off-screen sustainability action. In addition, BAFTA albert works with international territory consortia to licence tools like the carbon calculator, its training curriculum and other products, to enable these partners to serve their local production communities and make these services fit for their region.



### 3. Culture & Capability

#### Empowering industry learning, development and engagement with climate solutions

##### Headlines:



##### Detail:

A complete overhaul of BAFTA albert’s training programme was undertaken in 2023, streamlining the training available and, as mentioned above, adding specialist film sessions tailored to short films, scripted and documentaries.

Dedicated one-off briefings with an introduction to BAFTA albert tools, training and support were held with senior staff from Paramount and the Directors Guild of America – with the latter event attended by some 300 representatives from the industry.

In November, the second annual BAFTA albert summit was held in Cardiff, with the maximum capacity 250 attendees in person and around the same number watching the live stream online, sponsored by Sunbelt Rentals. As well as the launch of the Screen New Deal Transformation Plan for Wales, at a lively and productive breakfast session with policymakers, suppliers and production leaders for the nation, there was a packed afternoon conference schedule. The sessions kicked off with a speech from Dawn Bowden, then the Deputy Minister for Arts, Sport and Tourism of Wales and Harriet Finney Deputy CEO - Director of Corporate & Industry Affairs at the BFI. This was followed by panels on practical solutions for sustainability, with a range of contributors from across the industry participating in sessions on:

- Searching for Solutions – sustainable solutions for productions
- Introducing the Infrastructure – building sustainable studios and an effective circular economy
- Skills of the Future – how to upskill existing talent and prepare new entrants to the industry

As part of the summit, 16 suppliers exhibited, showcasing renewable power options, asset rental and sustainable catering. The sessions can be viewed [here](#).

During the year, BAFTA albert spokespeople participated in five key external conference sessions, covering the production and content creation industries, including the Edinburgh TV Festival, the Leeds International Film Festival, IBC in Amsterdam, the Media Production and Technology Show and COP 28 in Dubai.

In December, to create networking opportunities for those in the industry, the BAFTA albert team hosted an evening of sustainability networking drinks at 195 Piccadilly for BAFTA and albert members.

1,575 people underwent the BAFTA albert editorial training over 68 sessions, designed specifically for content makers to guide them how to make accurate, inspiring content.



BAFTA albert summit in Cardiff, November 2023, credit Polly Thomas

## 4. Content & Storytelling

Supporting the industry to use its storytelling power for climate action

### Headlines:

Co-hosted commissioner events for content makers and scientists with the Royal Geographic Society

Participated in panels at Edinburgh TV Festival

Published landmark research into audience perception of climate change themes on screen

Participated in the Storytelling for Action pavilion at COP 28

Updated Climate Content Pledge with summary of activity from each signatory published at COP 28

### Detail:

Content themes can have a powerful effect on audience behaviour, as seen by the Blue Planet effect on single-use plastics. As part of a partnership with the Royal Geographic Society, there were two joint events held during the year, in April and December, to bring together content makers and scientists for information sharing, discussion and networking. Attended by 120 people from the screen industries and 55 science experts over the two events, with participants calling it 'engaging', 'infectious' and 'thought-provoking'.

During the year, two key pieces of research, commissioned by BAFTA albert, were published. They set a benchmark for industry understanding of how audiences perceive climate themes, providing clear guidance for both content makers and commissioners.

Research from York University and Research England, supported by Screen Industries Growth Network (SIGN), combined an academic review of all existing studies into climate content with original research into audience perception of how climate content should be featured as well as the likely drivers for potential behaviour change.



“ STV is fully committed to the decarbonisation of the media industry and is a proud member of BAFTA albert and a co-signatory to their Climate Content Pledge. We continue to reduce the environmental impacts of production, with sustainable practices embedded in our ways of working across all areas of STV and increasingly in our relationships with our partners. Our on- and off-air STV Zero campaign engages team members at all levels, as we work together with albert and industry peers to share, learn and act for a sustainable industry future... ”

Sarah Forster, Head of Production Factual, STV Studios

### The research showed:

There is **strong demand for climate content**, raising audiences' interest and concern

Content works best if it is **relevant to where the audiences live** and features achievable solutions

Both **intrinsic and incidental** mentions of climate in content are equally **effective** when done right

Alongside this, BAFTA albert created a pocket guide for content creators, based on audience perceptions of climate change following research carried out by IPSOS Mori. The guide summarises the key considerations when making content with climate themes, giving practical tips to consider including 'avoiding the doom loop' and 'showing the bigger picture'.

At the 2023 Edinburgh TV Festival, Carys Taylor (then Director of albert) participated in a panel on the opportunity in times of crisis: 'Oblivion or opportunity – how to navigate the next global crisis'.

BAFTA albert sponsored the 'Impact! Talkability, Shareability and Making Your Content Valued' panel, featuring Alf Lawrie, Head of Factual Entertainment, C4; Allison Begalman, writer, CEO and co-founder of YEA! Impact and EP of the Hollywood Climate Summit; Craig Bennett, CEO, The Wildlife Trusts; Faith Musembi, BBC Studios; Professor Justin Lewis. It was hosted by the BBC's Gaby Hornsby.

Following the industry's Climate Content Pledge, which was convened by BAFTA albert at COP 26 two years ago, momentum across the industry to increase the amount and quality of climate storytelling has been growing.

In December 2023, at COP 28, BAFTA albert partnered with Futerra, ThinkFilm and Bellona on the first-ever Storytelling for Action pavilion in the Blue Zone to represent the industry's efforts to date and explore the role for storytelling in engaging global audiences to tackle climate change.

A series of events, interviews and panel discussions over five days saw contributions from content makers pushing the boundaries of climate content and how to generate enthusiasm and support, experts on behaviour change, and a session with an indigenous leader from New South Wales, giving a perspective on centering the lived experience from one of the areas already affected by climate change.

In addition, signatories to the pledge worked together on a pan-broadcaster initiative to test the effectiveness of collective action. Focusing on sharing energy-saving tips, a week after the launch half of the population recalled seeing a tip, with 38% acting as a result. A summary of the action taken by signatories over the past two years was published during COP alongside an update from each signatory on their individual activity on screen to support climate themes, ranging from the BBC's Earthshot Prize, UKTV's donation of £1m of airtime to the Everyday Sustainability campaign, through to Vinted's sponsorship of Big Brother.

# Looking ahead

## A new strategy for the screen industries

### The Climate Action Blueprint

Devised through extensive consultation with organisations across the screen industry, The Climate Action Blueprint sets out a clear strategy for BAFTA albert which was adopted at the start of 2024. It shows in detail how BAFTA albert will support those making content to improve sustainability both on and off screen.

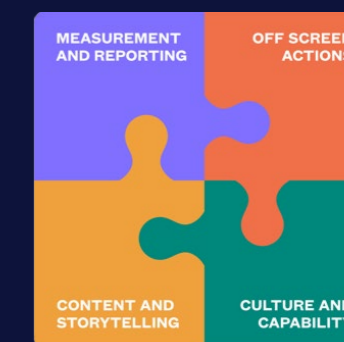
### Vision

Creative, thriving and sustainable screen industries supporting and inspiring a just transition to a net zero and nature positive society.

### Activity

It focuses on four key areas of activity:

- Culture and capability
- Content and storytelling
- Measurement and reporting
- Off-screen actions across energy use, transport, treatment of materials and waste, including food and biodiversity

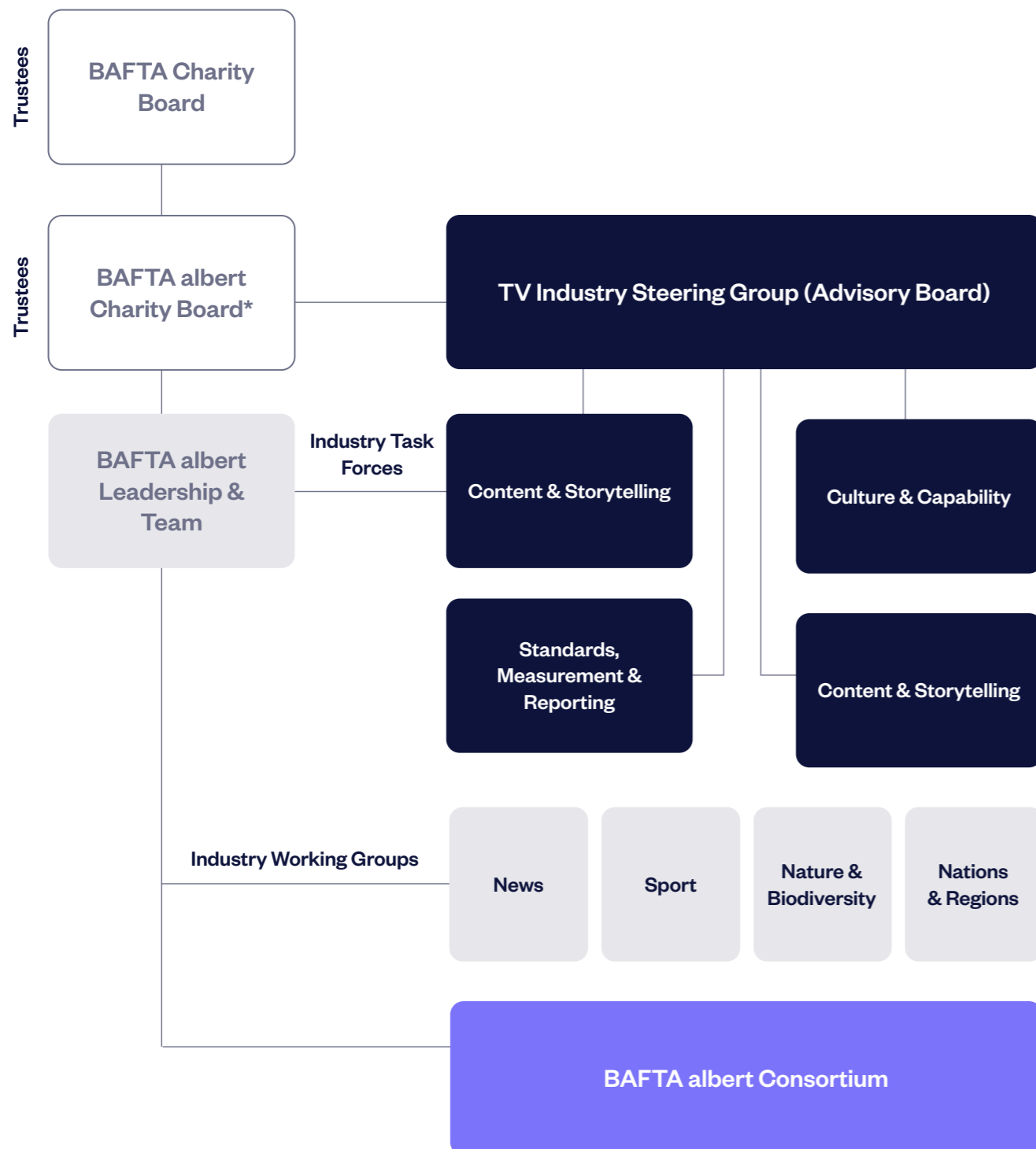


### Key strategic goals for the next two years

- Inspiring the industry to use its storytelling power
- Supporting specific decarbonisation programmes
  - *Seizing opportunities to accelerate progress through an energy focus group on temporary power and buildings energy*
- Delivering tools and resources to measure and drive progress
  - *Evolving the albert carbon calculator and carbon action plan to drive accurate data capture and give meaningful advice to productions on hotspots*
- Enabling knowledge sharing, collaboration and education
  - *From growing industry learning and development programmes and bringing together outcome-driven task forces*
- Investing in the organisation's future to create a strong, effective and sustainable BAFTA albert

This new strategy gives BAFTA albert a clear direction for the future. Alongside the activity set out in the table below, BAFTA albert is launching a series of industry task forces to lead on agendas for the four key areas above. These task forces will meet bi-monthly with additional targeted focus groups and workshops.

As part of the strategy review, a new structure has been agreed to formalise industry relationships with BAFTA albert. As part of this, more representatives will be given the opportunity to help guide the programme of work, including a task force to integrate special consideration for film, and working groups for N&R and international partners.



Task Force	Chair
<b>Standards, Measurement &amp; Reporting</b>	Katy Tallon, Global Sustainability Manager (Fremantle), Jigna Chandaria, Head of Net Zero (BBC), April Sotomayor, Head of Industry Sustainability (BAFTA albert)
<b>Sustainable Production Solutions</b>	Phil Holdgate, Head of Production Sustainability (ITV Studios), Suzanne Dolan, Sustainability Manager (BBC Studios), April Sotomayor, Head of Industry Sustainability (BAFTA albert)
<b>Culture &amp; Capability</b>	Kirstie Shirra, Sustainability Consultant (BAFTA albert)
<b>Content &amp; Storytelling</b>	Catherine Ellis, Head of Climate Content (BAFTA albert), Chandra Simon Ritvo, Sustainability & Storytelling (Netflix), Gaby Hornsby – TV Lead for Sustainability, (BBC)

Industry participants will be drawn from: All3Media; Amazon Studios; Banijay; BBC; BFI; Carnival Films; Channel 4; Channel 5; Paramount; Fremantle; ITV; Netflix; Raise the Roof Productions; Sky; Sony Pictures; UKTV; WBD

## A timeline of BAFTA albert actions

The table below sets out more detail on actions over the next 18 months.

	2024 January to June	2024 July to December	2025 January to June
<b>Standards, Measurement &amp; Reporting</b>	<p>Establish task force for standards, measurement and reporting, recruiting chair and representatives from across the industry and kicking off programme of meetings.</p> <p>Studio Sustainability Standard: update on progress for the second year, tracking efforts made by studios across the world to create thriving sustainable venues for film and TV creators.</p>	<p>Align data capture to the Greenhouse Gas (GHG) Protocol – a set of standards to help track progress towards climate goals.</p>	<p>Upgrade the data analysis tools within the calculator to provide deeper insights into carbon footprints and sustainability practices.</p> <p>Calculator updates to improve compatibility with corporate reporting and audit requirements.</p>
<b>Off-screen Actions</b>	<p>Establish task force for sustainable production solutions, recruiting chair and representatives from across the industry and kicking off programme of meetings.</p> <p>Roll out new international strategy, building on existing international relationships to support sustainable action globally, and working with a range of partners, those based in-country, as well as international broadcasters and global media partners.</p>	<p>Introducing a temporary Film Task Force to help integrate film production representatives effectively across albert's governance, alongside the wider sustainable productions activity which works for all content makers.</p> <p>BAFTA albert suppliers programme: relaunch the supplier programme to enable the industry to make more sustainable choices.</p> <p>Biodiversity Guide: update with latest insights to broaden impact, and to include guidance on international policies as well as UK policy.</p> <p>Creative Energy Scheme: relaunch with a new supplier to offer renewable energy to the industry at a reduced cost.</p>	

	2024 January to June	2024 July to December	2025 January to June
<b>Culture &amp; Capability</b>	<p>Establish task force for culture and capability, recruiting chair and representatives from across the industry and kicking off programme of meetings.</p> <p>Climate Fundamentals training: create a free introduction to the basics on sustainable production.</p> <p>Launch of new specialist training for filmmakers, with production training for Feature Film (Fiction), Short Film (Fiction) &amp; Documentary Film going live first, followed by Climate on Screen in Film &amp; HETV, then Animation.</p> <p>Industry event attendance: including five panels at MPTS, Edinburgh TV Festival, a 2024 Summit event and a series of nations and regions meet-ups towards the end of the year, as well as dedicated filmmaker sessions for Filmonomics' 2023/24 cohort, and Creative UK's Big Creative Summit 2024.</p>	<p>Establish a new Board to oversee and steer BAFTA albert activity. Chair to be appointed first, followed by appointments for the rest of the Board and non-executive directors.</p> <p>BAFTA albert training programme: update and broaden specialist training for film and TV genres.</p>	
<b>Content &amp; Storytelling</b>	<p>Establish task force for content and storytelling, recruiting chair and representatives from across the industry and kicking off programme of meetings.</p> <p>Collaboration and knowledge sharing: build on partnerships with influential science-based organisations like the Royal Geographic Society, creating connections between experts and programme makers.</p>	<p>Climate Content Pledge profile: build engagement within the wider industry with panels at key events including Edinburgh TV Festival.</p> <p>Editorial training: Upgrade current training to expand reach, develop workshop briefings for specific genres and high-profile industry members.</p>	<p>Celebrating best practice by creating a library of climate content case studies.</p> <p>Upgrade the data analysis tools within the calculator to provide deeper insights into climate storytelling</p> <p>Climate content and on-screen and off-screen creative talent: create a programme to improve understanding of, and engagement with, climate content in the wider industry.</p>

## A summary of key industry priorities for 2024

1

### Deep decarbonise and reduce impact on biodiversity

Move beyond carbon neutrality as a goal



4

### Culture change

Boosting understanding, training, capability and collaboration



2

### Clean up off screen

- Switching to clean energy
- Rethinking travel and transport
- Creating a circular economy
- Renewed supplier strategy



5

### Tell climate stories

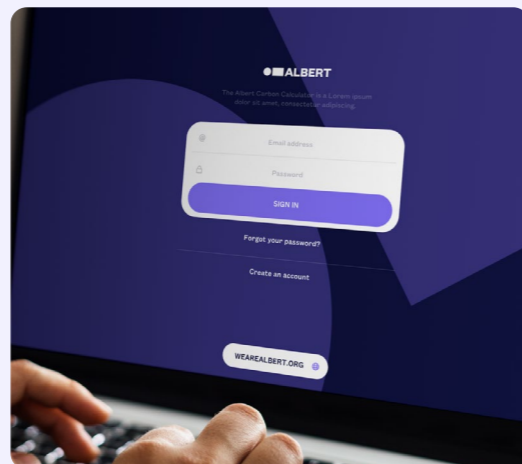
Harnessing the power of global film and TV audiences to inform and inspire about climate change impacts



3

### Better data

Refining accuracy and eliminating gaps to target real impacts



# Appendix

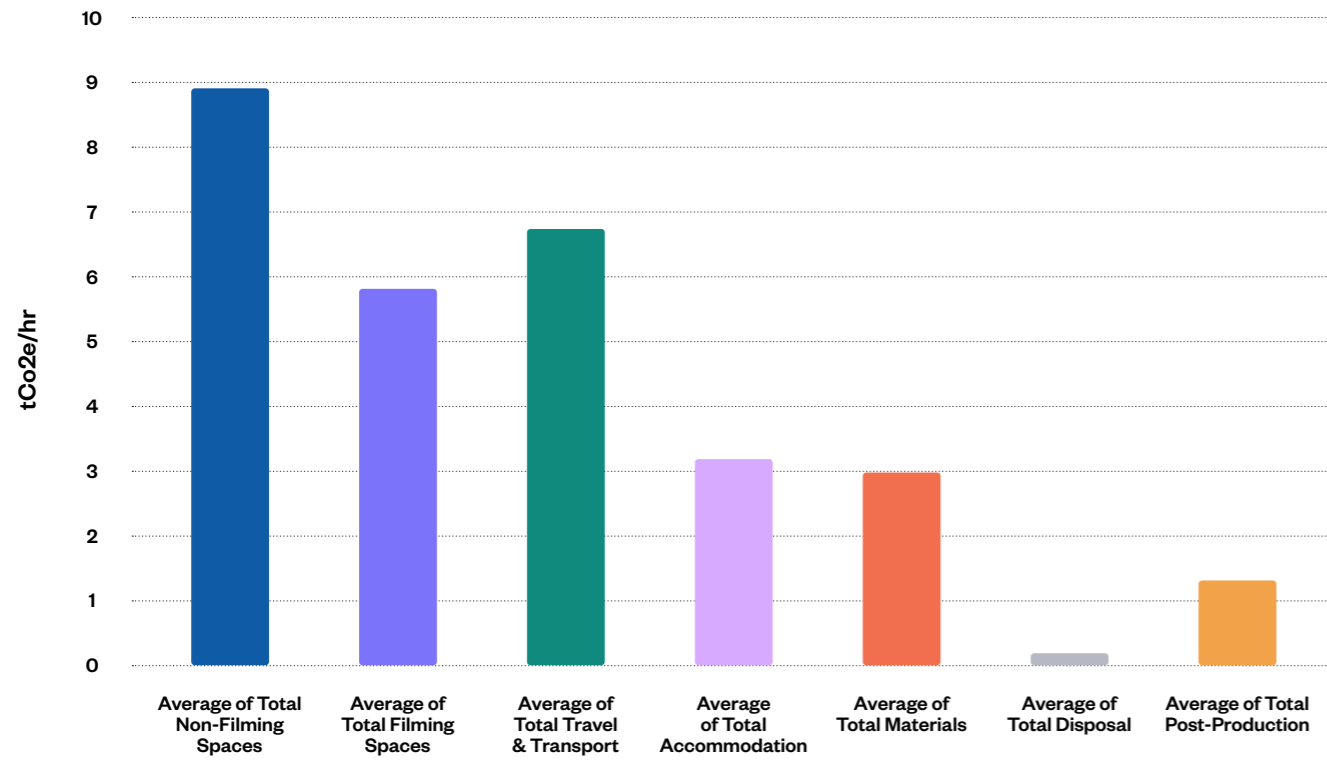
## Appendix Most popular climate content themes per genre

The following table shows the top three topics per genre, only for significantly relevant data (here this is genres with over 100 data points)

Genre	Theme 1	Count	Theme 2	Count	Theme 3	Count
Children	Nature/Biodiversity	26	Waste management/ Reduced consumption	24	Food/Agriculture/ Land use	17
Comedy	Food/Agriculture/ Land use	20	Waste management/ Reduced consumption	15	Consumer behaviour and purchases	14
Current Affairs	Food/Agriculture/ Land use	15	Electricity/Energy systems*	11	Transport*	11
Drama	Waste management/ Reduced consumption	28	Food/Agriculture/ Land use	25	Transport	20
Entertainment	Food/Agriculture/ Land use	40	Waste management/ Reduced consumption	36	Nature/Biodiversity	31
Factual	Nature/Biodiversity	63	Food/Agriculture/ Land use	48	Extreme weather and adaptation	32
Fact Entertainment	Food/Agriculture/ Land use	114	Nature/Biodiversity	88	Waste management/ Reduced consumption	74
Sport	Transport	20	Food/Agriculture/ Land use*	14	Nature/ Biodiversity*	14

\* Joint second

## Children



### Overview

The emissions intensity for Children's programmes has decreased significantly from 19.4tCO<sub>2</sub>e/hr to 7.78tCO<sub>2</sub>e/hr. The Non-Filming Spaces section was the highest contributor to emissions, making up 31% of the average Children's footprint. Travel and Transport was the second-highest contributor, making up 23% of footprints.

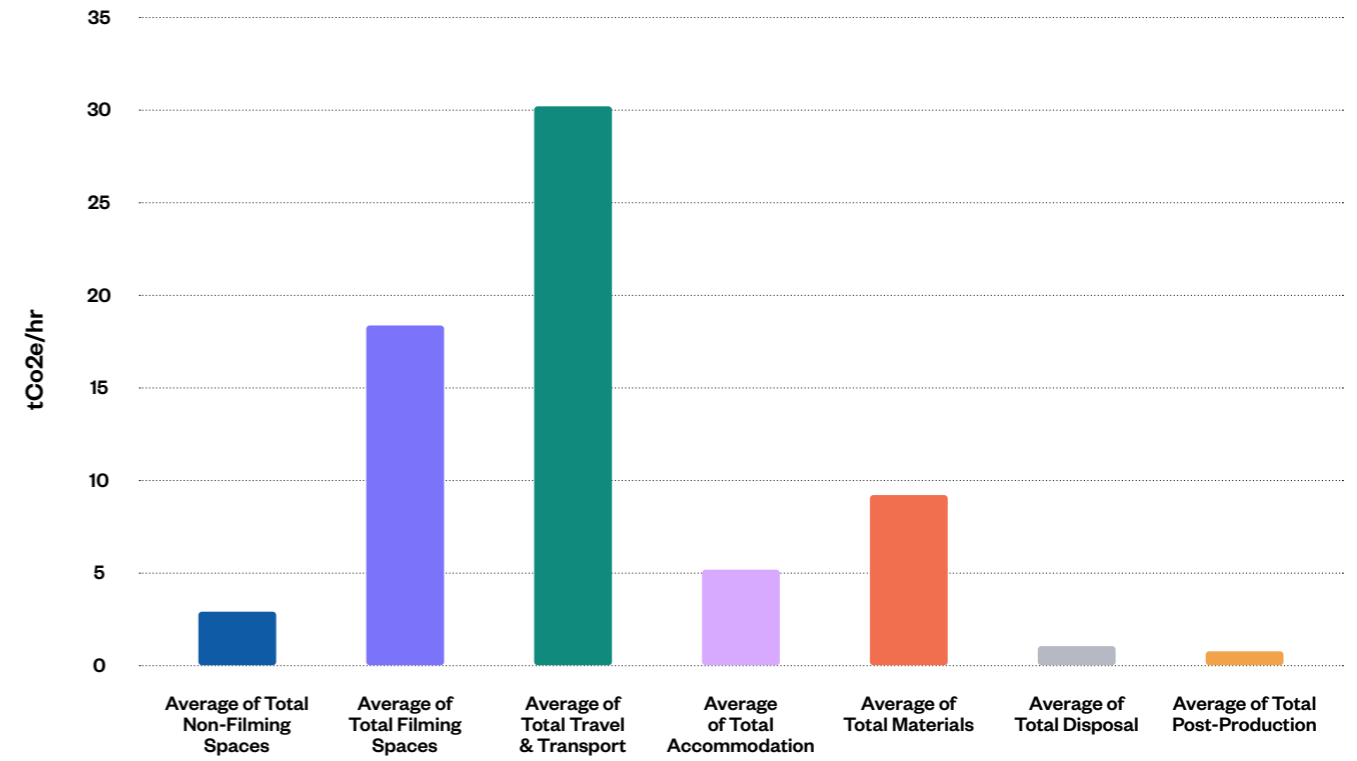
### Solutions

To reduce emissions associated with Non-Filming Spaces, Children's productions should make use of renewably-powered production offices and homes.

### Carbon Action Plan

Children's programmes scored an average CAP score of 75.6%, reflecting a slight decrease from last year's average score of 75.7%.

## Comedy



### Overview

Comedy productions' footprints have increased by 54% from 2022 to 2023, with an average emissions intensity of 21.0tCO<sub>2</sub>e/hr. Travel and Transport was the highest contributor to emissions, making up 45% of the average production's footprint.

### Solutions

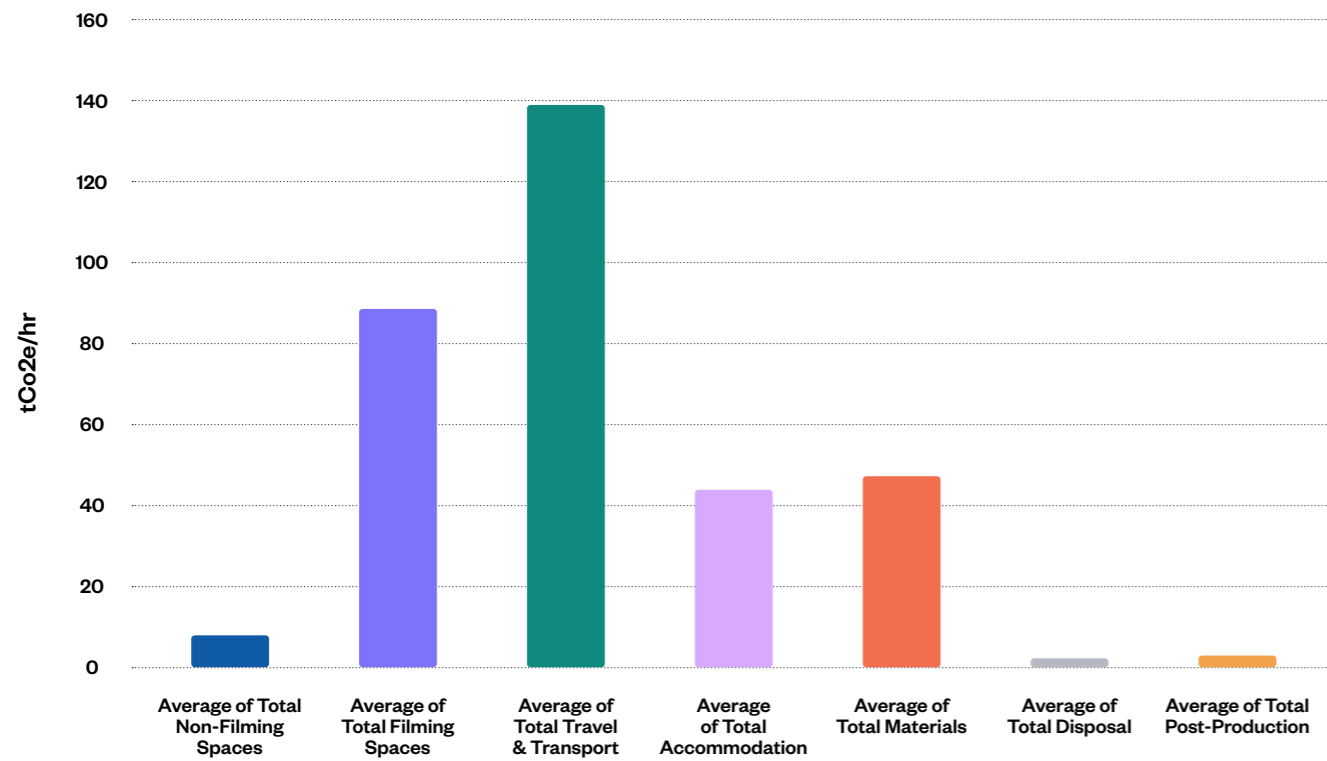
Comedy productions can make the most of local crews and equipment to reduce the amount of people travelling. If travel is required, reducing the number of flights and using public transport is recommended to reduce emissions.

### Carbon Action Plan

The average CAP score of Comedy productions has risen from 73.2% to 73.4%.



## Continuing Drama



### Overview

The footprint of Continuing Dramas has increased slightly from 30.97tCO<sub>2</sub>e/hr to 33.5tCO<sub>2</sub>e/hr. The main contributor to emissions is Travel and Transport, making up 42% of the average production's emissions, with Filming Spaces being the second-highest contributor, making up 27% of emissions.

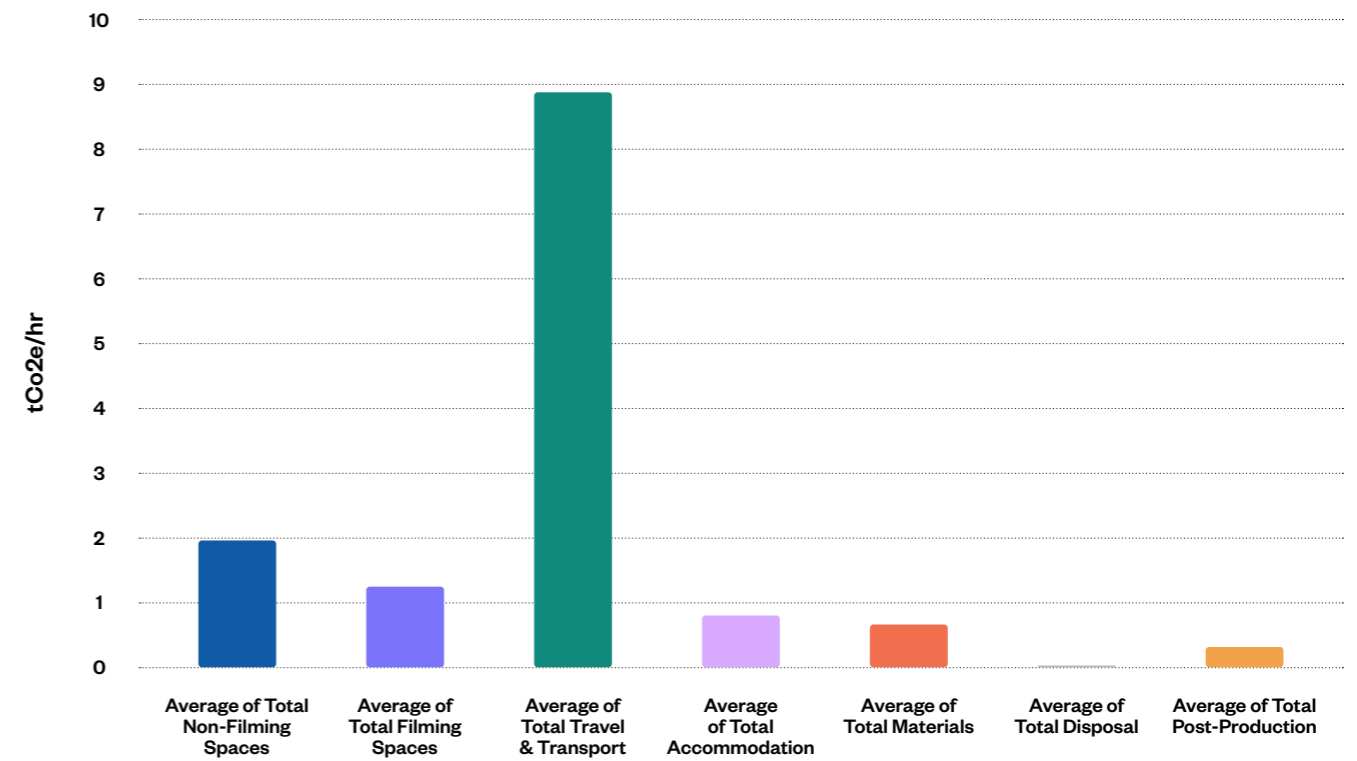
### Solutions

Continuing Dramas should make use of local crew and equipment to reduce travel emissions, whilst also looking at alternative forms of transport, including electric or hybrid vehicles, travelling by economy class and eliminating any private air travel. In order to reduce emissions from Filming Spaces, renewably-powered studios and sustainable generator fuels such as HVO (waste) and battery electric should be sought after.

### Carbon Action Plan

The average CAP score for Continuing Drama productions was 76.4%, reflecting an increase from 2022's average score of 74.8%.

## Current Affairs



### Overview

The average emissions intensity of Current Affairs programmes has decreased to 5.74tCO<sub>2</sub>e/hr, from 6.3tCO<sub>2</sub>e/hr in 2022. Travel and Transport is by far the highest contributor to emissions, making up 64% of the average production's emissions.

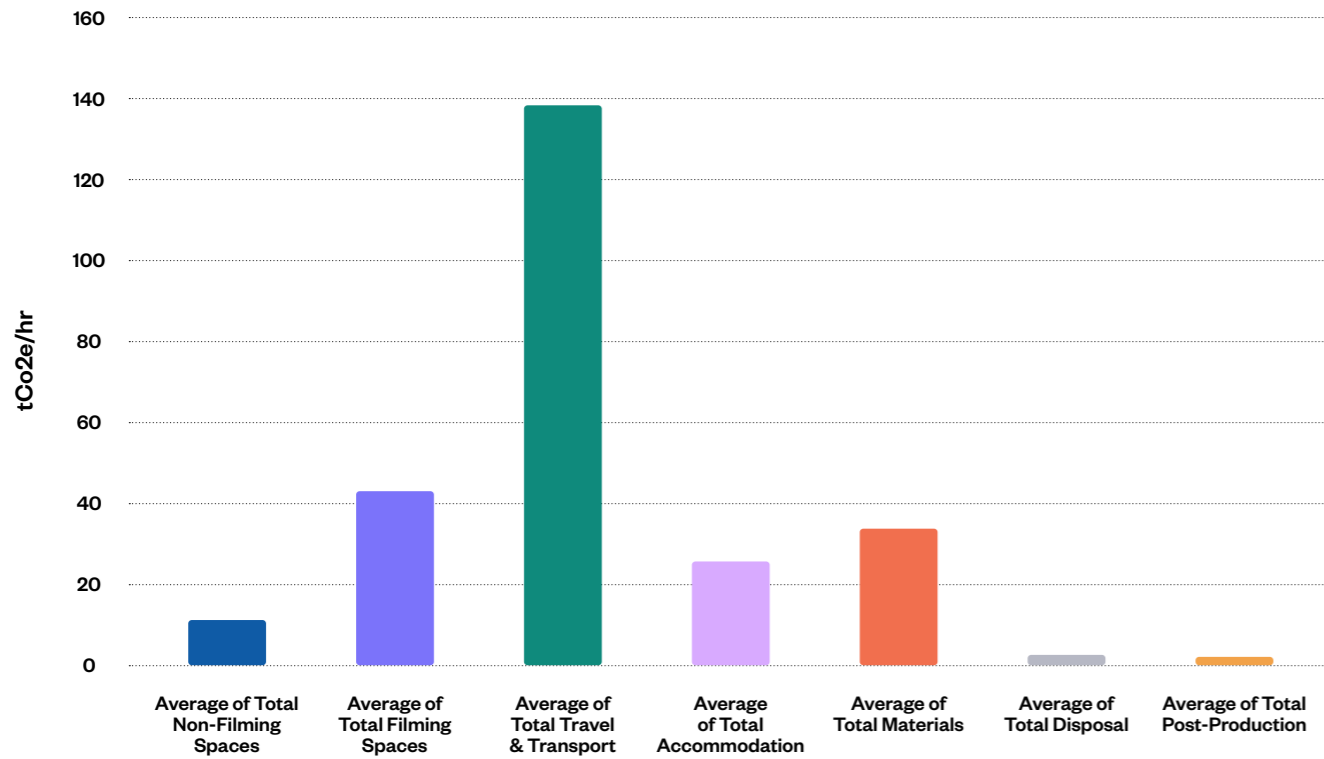
### Solutions

Innovative solutions such as remote filming can reduce the need for transport and on-location filming. If travel is unavoidable, sustainable vehicles and green energy accommodation should be used.

### Carbon Action Plan

The average CAP score for current affairs programmes in 2023 was 73.3%.

## Drama



### Overview

Drama was the highest-emitting genre in 2023, with an average emissions intensity of 48.7tCO<sub>2</sub>e/hr, rising from 46.57tCO<sub>2</sub>e/hr in 2022. Once again, Travel and Transport made up the highest proportion of emissions, accounting for 54% of the average production's emissions. Materials and Filming Spaces combined also accounted for a further 30% of emissions.

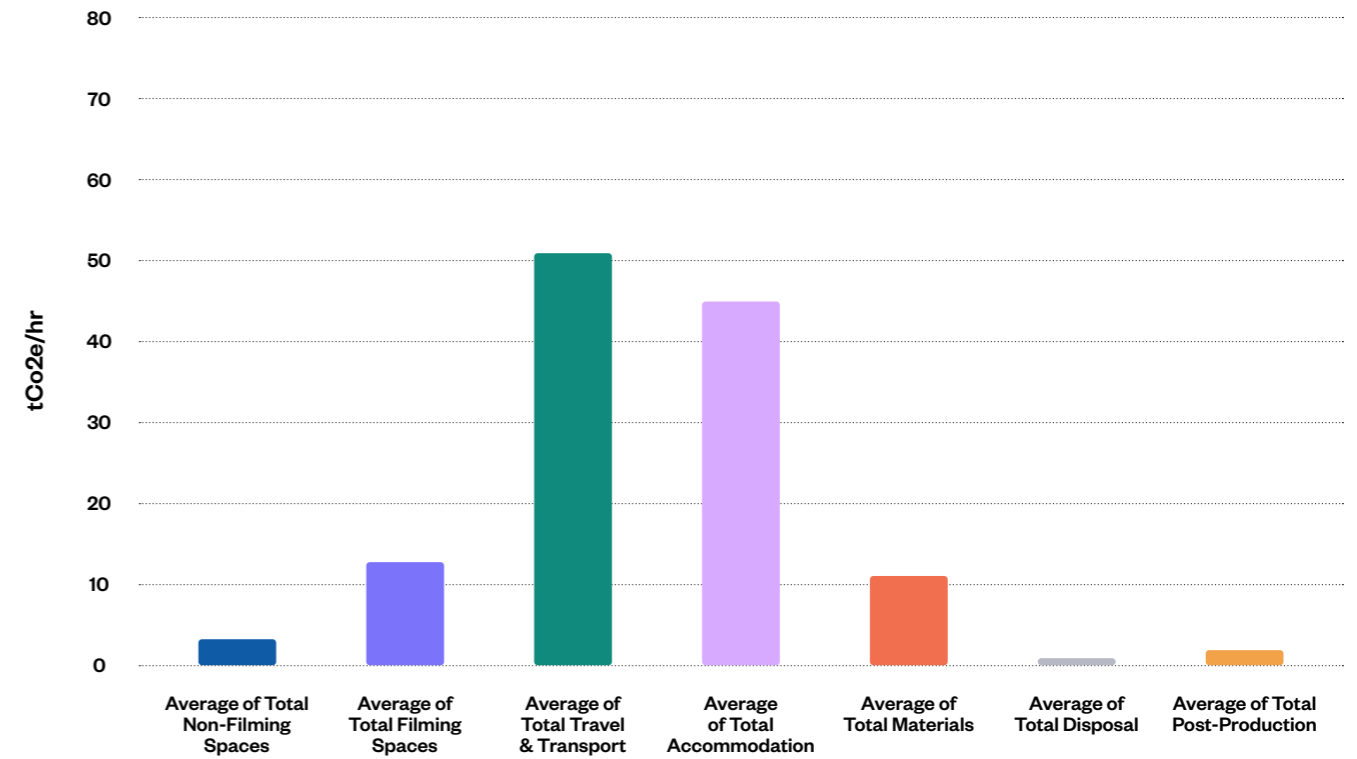
### Solutions

Given the large carbon footprint of high-end dramas in particular, it is paramount that carbon reduction plans are made ahead of time during the early stages of production. Use of local crew and local equipment can significantly reduce travel emissions and accommodation emissions. Wherever travel is unavoidable, domestic flights should be avoided in place of public transport, and economy-class flights should be used when flying overseas as it can quarter emissions associated with flying by business or first class. Alternative fuels for generators should be used, with HVO (waste) being able to reduce emissions by up to 80-90% compared to diesel generators, which are used most predominantly by the industry, making up 63% of all generator usage. With set designs, productions should invest in sustainable materials, such as FSC-certified timber, to minimise their environmental impact.

### Carbon Action Plan

The average CAP score in 2023 for Drama productions was 74.8%, reflecting a slight increase from 2022's average of 72.9%.

## Entertainment



### Overview

The average hour of entertainment programming emitted 22tCO<sub>2</sub>e, making it one of the higher-emitting genres. This is a significant rise from the average emissions intensity in 2022, which was only 12.6tCO<sub>2</sub>e/hr. Travel and Transport, and Accommodation, are the biggest contributors to the carbon footprints, making up 49% and 30% of the average production's footprint respectively.

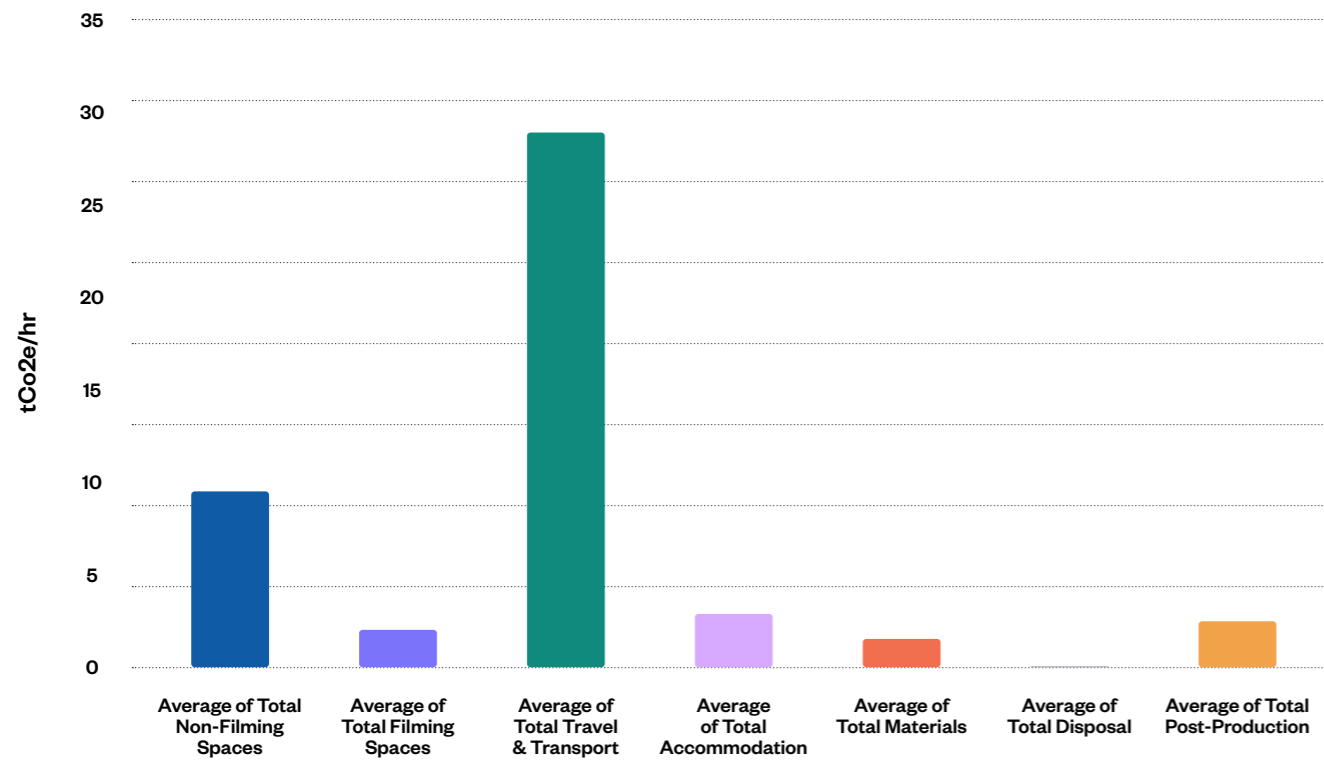
### Solutions

Reducing the number of people travelling for entertainment shows will reduce both the transport and accommodation emissions.

### Carbon Action Plan

The average CAP score for Entertainment programmes was 73.6% in 2023.

## Factual



### Overview

The average emissions intensity for Factual programmes was 15.2tCO<sub>2</sub>e/hr, reflecting a rise in emissions from 10tCO<sub>2</sub>e/hr in 2022. The highest contributor to emissions was Travel and Transport making up 61% of emissions, followed by Non-Filming Spaces, which made up 20% of emissions.

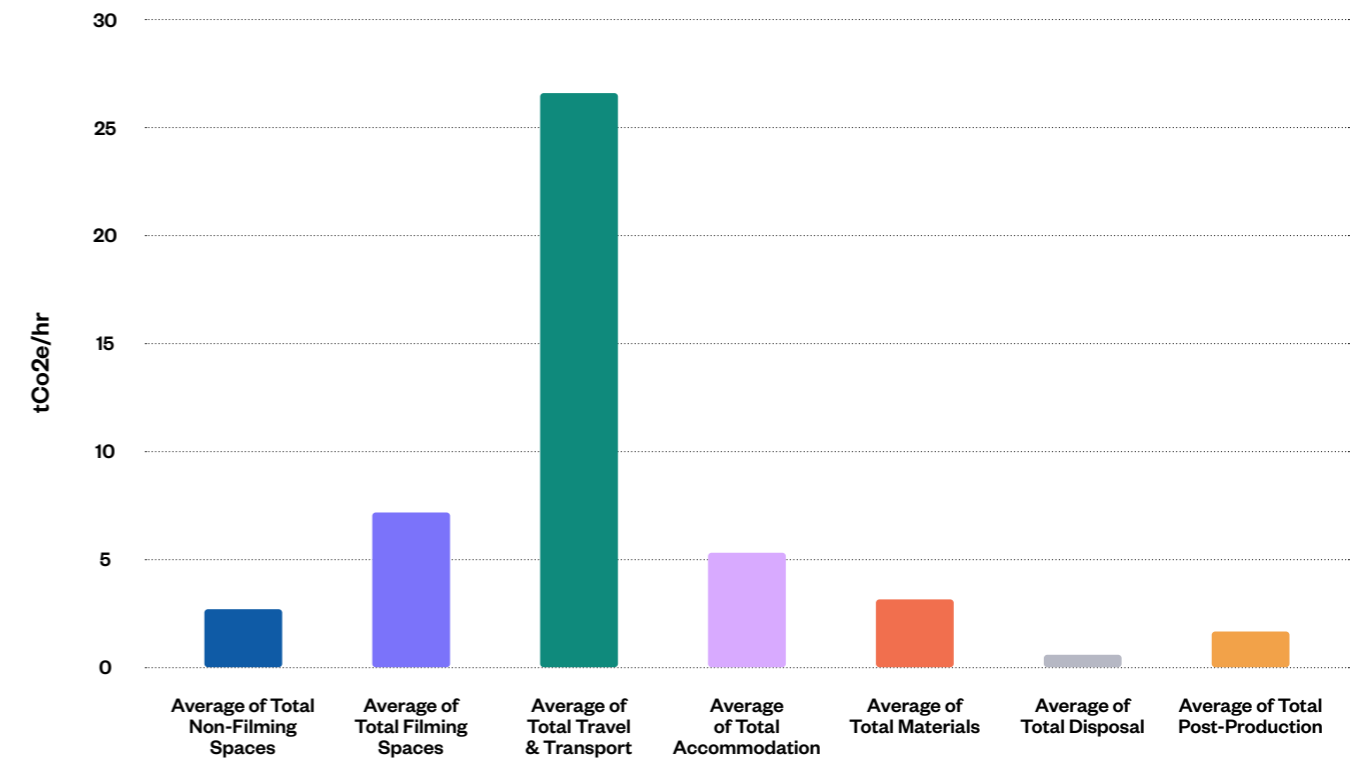
### Solutions

Use of sustainable transport options should be used whenever possible, such as public transport or car sharing. In order to reduce emissions from Non-Filming Spaces, renewably-powered production offices should be utilised.

### Carbon Action Plan

The average CAP score for Factual productions has risen from 71.5% in 2022 to 72.2% in 2023.

## Factual Entertainment



### Overview

The average emissions intensity for Factual Entertainment productions has more than doubled, from 6.78tCO<sub>2</sub>e/hr in 2022 to 14.4tCO<sub>2</sub>e/hr. Travel and transport make up the biggest proportion of the footprint, accounting for 56% of the average production's footprint. Filming Spaces and Accommodation also account for 15 % and 11% of the footprints respectively.

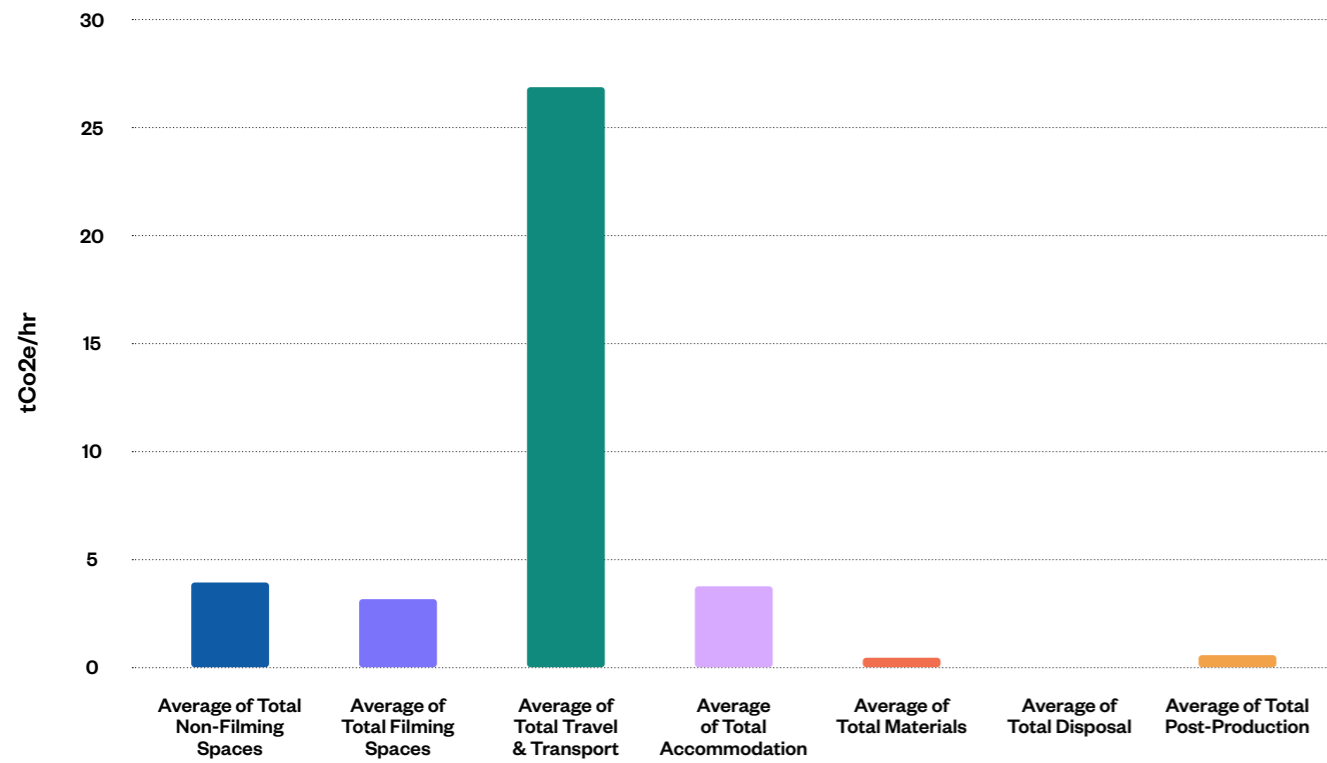
### Solutions

To reduce emissions from travel, make sure to select accommodation close to the shooting location. Sustainable travel options should be utilised wherever possible, for example using hybrid or electric cars can reduce emissions by up to three times.

### Carbon Action Plan

The average CAP score for a Factual Entertainment production was 72.7% in 2023.

## News



### Overview

The average emissions intensity for News programmes has more than tripled from 2022 to 2023, going from 0.77tCO<sub>2</sub>e/hr to 3.26tCO<sub>2</sub>e/hr. The greatest source of emissions was Travel and Transport at 69% of emissions, making News programmes the genre with the highest proportion of emissions from a single area. Other significant emitters include Non-Filming Spaces and Accommodation, which each contributed 10% of emissions.

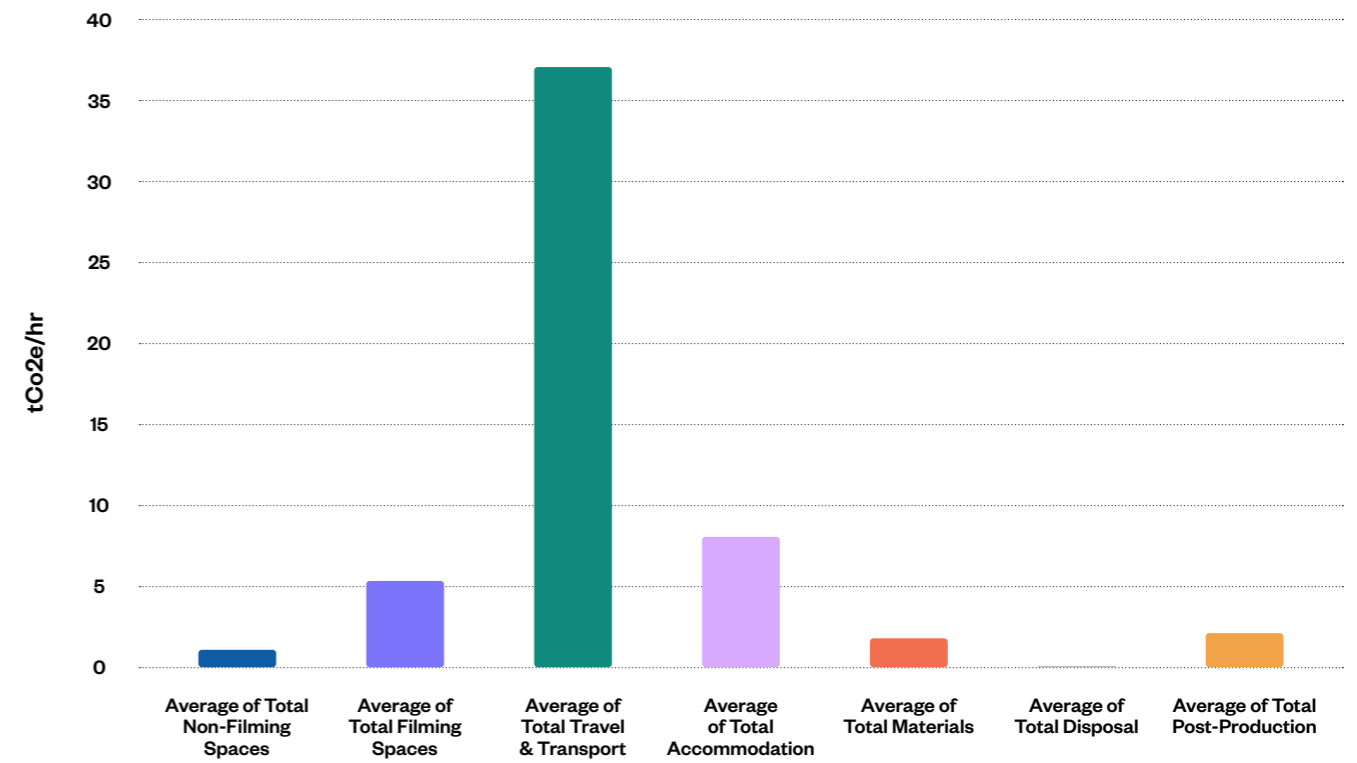
### Solutions

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 emissions generated by Non-Filming Spaces.

### Carbon Action Plan

The average CAP score for News productions was 78.6%, making it the highest-scoring genre.

## Sport



### Overview

Sports productions are one of the few genres that have decreased in their year-to-year emissions intensity, falling from 3.19tCO<sub>2</sub>e/hr to 2.63tCO<sub>2</sub>e/hr. Travel and Transport makes up 67% of the average Sports footprint, with Accommodation making up 15%.

### Solutions

Use of virtual production and remote studios, using local crew and use of sustainable transport options such as public transport 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 CAP score for Sports productions was 74.7% in 2023, falling from 76.3% in 2022.