ALBERT

# BAFTA albert

# Accelerate 2025

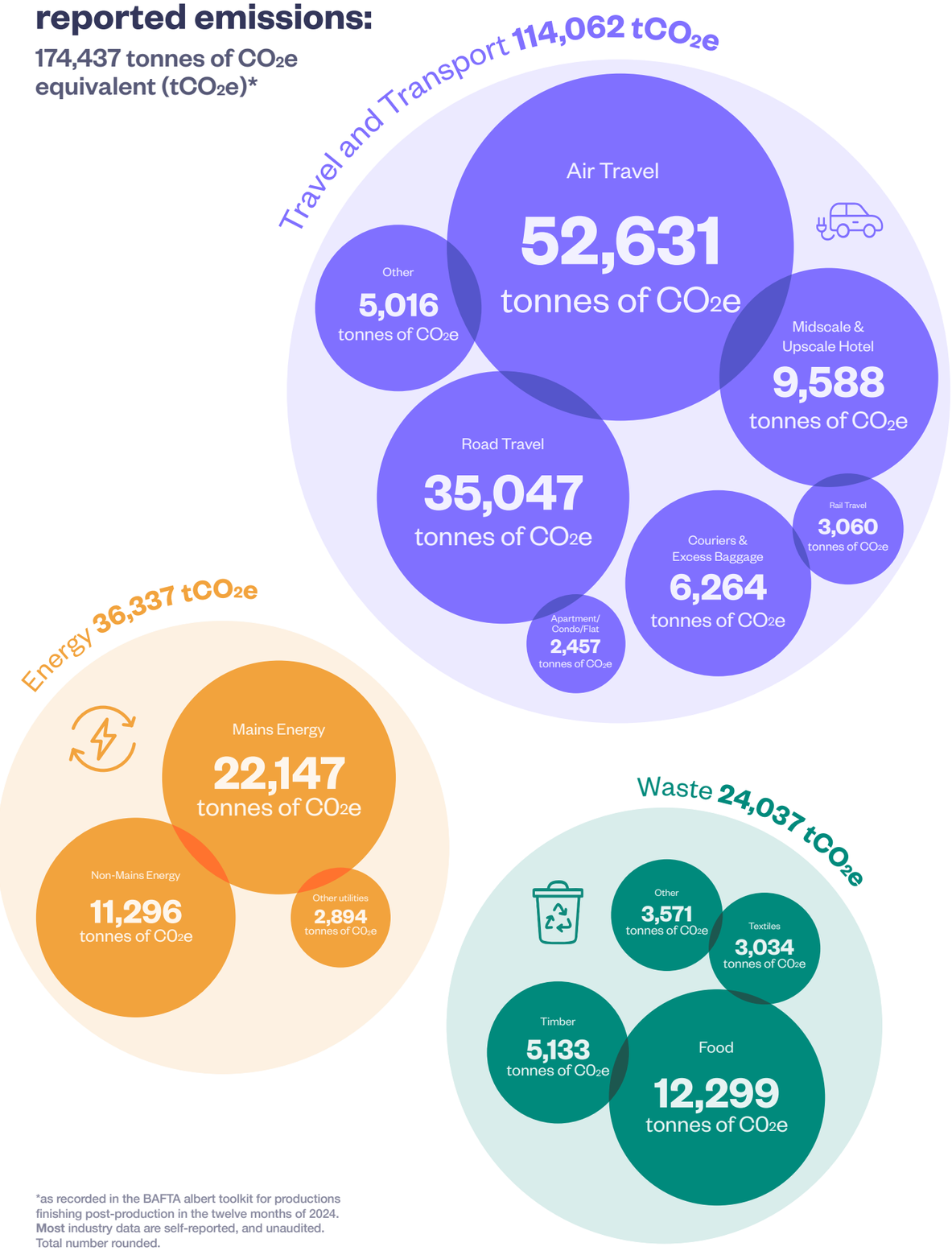
# Contents





## 2024 production industry-reported emissions:

**174,437 tonnes of $CO_2e$ equivalent ($tCO_2e$)***




*as recorded in the BAFTA albert toolkit for productions finishing post-production in the twelve months of 2024. **Most** industry data are self-reported, and unaudited. Total number rounded.

# Targeting the production industry's carbon footprint

**Twelve possible direct actions to reduce emissions and create a more sustainable film and TV production industry**

Current emissions
**114,062**
tonnes of $CO_2e$

- **-17,444 $tCO_2e$** Choose economy flights
- **-13,221 $tCO_2e$** Eliminate one in four flights
- **-8,021 $tCO_2e$** Switch 30% of road journeys to electric
- **-4,907 $tCO_2e$** Switch 50% of accommodation to green certified
- **-2,105 $tCO_2e$** Use trains instead of planes for short haul

Current emissions
**36,337**
tonnes of $CO_2e$

- **-10,875 $tCO_2e$** Switch all mains power to renewable energy
- **-8,275 $tCO_2e$** Replace diesel with HVO in generators
- **-5,058 $tCO_2e$** Use mains power on location

Current emissions
**24,037**
tonnes of $CO_2e$

- **-4,988 $tCO_2e$** Cut use of virgin materials by half
- **-2,626 $tCO_2e$** Cut meat consumption by half
- **-856 $tCO_2e$** Buy clothes secondhand
- **-318 $tCO_2e$** Recycle 25% more waste

These recommendations focus on quick wins—actions that require lower effort but deliver higher impact—across key carbon-intensive areas: travel, energy, and waste. They show the indicative* potential that changes could make to the production industry's carbon footprint for each category

*Please note that some actions in each category could be mutually exclusive e.g. switching all energy sources to mains power on location would mean the use of HVO wasn't necessary

## 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 film and TV industry, with its supporters set out on page 10. It works with 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 BAFTA albert toolkit, with the carbon calculator and carbon action plan – as well as specialist training, events, collaboration and sharing of best practice.**

**It also equips the industry to tell climate stories that resonate, spread and drive change. A dedicated Climate Content Action report will be published separately covering this activity.**

Credit: Pexels, Ron Lach


BAFTA albert Consortium Meeting July 2024
Credit: BAFTA, Philip Panting

## About this report

**The film and TV industries have stated goals on an organisation-by-organisation basis for lowering carbon emissions and reducing environmental impacts.** This report is a practical guide to the pathway to net zero and the reduction or elimination of the environmental impacts of production, setting out key priorities and assessing progress made to date. It gives detailed recommendations for how these priorities can be met, along with available industry training and support.

The datasets in this report are, unless otherwise specified, based on information collected by BAFTA albert's carbon calculator, filled out by production teams as part of the process of making content. This is mandated by the main broadcasters in the UK, and the data mostly covers UK TV productions, with some international programmes and feature films also included.

This report is for anyone involved in making, commissioning or funding film and TV content, as well as those supplying goods or services to the production industry. It is also for those setting policies which might impact the drive to operate more sustainably on a path to net zero in line with wider UK governmental commitments to meet this by 2050.

# First Word

## Ralph Lee
## Chair, BAFTA albert

**Over half of children born in 2020 will face 'unprecedented lifetime exposure' to climate extremes: weather events like heatwaves, floods, droughts and wildfires, according to recent research from the World Economic Forum; and the potential personal impacts are equal to the economic and environmental ones.**

While the climate crisis grows ever more urgent, its worst effects are not yet inevitable. According to our calculator data, film and TV productions reported nearly 175,000 tonnes of carbon emissions in 2024— equivalent to the annual footprint of almost 40,000 UK citizens. Though this data only reflects direct production emissions and doesn't capture the full environmental impact of the industry as a whole, year-on-year trends in our data show that change is happening. Despite this, it's clear to me that we must accelerate our efforts to meet the scale of the climate challenge. With this landmark new report, BAFTA albert is one of the first industry-wide organisations to set out how.

Last year, two-thirds (65%) of industry emissions were from travel, and 30% from flights alone. Put simply, it looks like the film and TV industry has a problem with planes.  With flight emissions persistently high, we believe that industry leaders have some hard questions to ask about whether all these flights are essential.

Could production teams be using local crews or virtual production? Or thinking much more creatively about how they tell their stories? Reducing flights even by just a quarter, and switching more to economy class or rail would save both carbon and money.

Road travel is a big issue also: emissions from car transport were nearly a fifth of the total carbon footprint, while the use of electric vehicles is tiny, only 2% of car journeys. And when filming on location, 3 million litres of fuel were burnt in generators in 2024 alone, releasing 7,206 $tCO_2e$ into the atmosphere and polluting the air on set, polluting the air on location alongside. This is equivalent to driving approximately 26 million miles in the average UK family petrol car.

The data are crucial here. In order to reduce both our carbon emissions and our environmental impact – because we must also take care with waste, pollution from light or fuel and with fragile ecosystems - I believe we need to move past simple measurement and begin to clearly define what success looks like for sustainable film and TV production. With this in mind, since I joined BAFTA albert, I have been thinking hard about our long-term goals, and how these might drive change.

I became the BAFTA albert Chair just over a year ago, and I have seen first-hand how this compact organisation is leading an impressive global push for sustainability on and behind our screens, both supporting, and challenging, those in the screen industries to change their approach. In 2024, the BAFTA albert calculator and toolkit has been used by a staggering 2,540 productions from 101 broadcasters from 24 countries, broadening from its TV beginnings to work internationally and, increasingly with filmmakers, thanks to a partnership with the BFI.

Along with my fellow Board members and the BAFTA albert Industry Advisory Group - made up of the BBC, ITV, Channel 4, Netflix, Pact, Paramount, Sky and Warner Bros. Discovery - we want to supercharge existing activity on the path to net zero, harnessing the unique role played by the film and TV industry to both show ambition and inspire audiences to make their own changes. It is clear that the organisation continues to evolve rapidly, and we are actively looking at how this evolution might be supported financially.

For the first time, the data within this report enables the industry to see exactly where it must concentrate its efforts, and the potential benefit of having industry-wide goals to work towards. When we look

at the potential to reduce emissions in the highest categories, we can see that cutting just one in four flights, and swapping one in every three petrol driven road journeys for an electric vehicle by 2030, would reduce carbon by 13%. To kick this off, BAFTA albert will shortly launch a new industry commitment to eliminating fossil fuels in temporary power by a set date. Agreed across the UK production industry, this is an extremely exciting and promising step.

I know production teams work extremely hard, and consist of some of the most creative minds in the country: it is not a coincidence that our ideas and technical expertise are the envy of the world, and rightly so. It is clear that while there is so much enthusiasm to change, sustainability cannot be the responsibility of one or two people: everyone has a role to play.  But real change will only happen when leaders take an active role in supporting those making content: pushing for more sustainable solutions, education and better data to measure change as it happens. There is so much at stake here for future generations, and I am so excited about what we can achieve together.

> **"To reduce both our carbon emissions and our environmental impact I believe we need to move past simple measurement and begin to clearly define what success looks like for sustainable film and TV production"**

## BAFTA albert supporters

### BAFTA albert consortium

### BAFTA albert partners



02

# The Path To Net Zero

## Introduction

**Choosing to operate more sustainably can involve a complex list of actions, and it is often hard to know which is the most important.**
With this report, the goal is to create clarity on the key areas for focus across the industry, to enable collaboration and accelerate much-needed reductions in carbon emissions, and environmental effects: the impact of production activity on wildlife, biodiversity and ecosystems, especially when disposing of waste or filming on location.
Care has been taken to balance the effort required to achieve these reductions, with how much impact they deliver in terms of sustainable change.

Credit: Pexels, Ron Lach

**Actions fall into two categories:**

**Those concerned directly with production operations**

**Those which inspire, embed and measure future change**

Each dedicated section in this report highlights the actions which will make the most difference, with the rationale for this and a breakdown of how changes might be made.

These categories are used because each area has slightly different stakeholders who will be working to reduce environmental impacts, so grouping the activities in this way enables clear, targeted actions. It is important to note that percentages indicated at the start of each section relate to potential reductions for that category, not the overall footprint.

The data used in this report likely represents the majority of UK TV productions, but it only reflects direct emissions from the programme-making process itself, relating to those in the company's control, or from energy used by the production. In addition, the data doesn't capture operational emissions from the companies making or commissioning the content, or the majority of UK based feature films, which would be necessary to gauge the full environmental impact of the industry as a whole.


Credit: Pexels, Isaiah Ekele

More information on the methodology used can be found **on page 83.**



## Making a direct impact

Travel, energy, and shifting from reducing waste to a circular economy are the three main categories of production-specific actions that have an opportunity to create the most direct difference.

Here, the changes are not necessarily the easiest to make, and will require collaboration within and outside of the industry to achieve, but have the potential to be the most impactful.

**01** **Travel & transport is the highest category of emissions at 65%**
of the UK industry's footprint, with flights almost a third (30%) of a production's carbon footprint, and only a quarter of hotel stays certified using renewable energy. Car travel accounts for 20% of emissions overall.

**02** **Energy use is the second highest emitting category at 21%**
Most of this comes from non-renewable mains power in studios and facilities, and generators, where the majority still use diesel.

**03** **Action on materials and waste needs to go much further**
with 800,000 tonnes of materials going to landfill, and 3 million meals served last year.

BAFTA albert is working with the industry to create a genuinely circular economy, so that sustainability is built in at the start of a production project, and productions are planned to encourage reuse, prioritise hiring of materials and reduce waste, particularly in set building and catering.

### Embedding future change

Alongside these direct actions, the momentum for ongoing change within the industry needs to be harnessed. Key to this will be two things:

**04** **Changing culture to embed sustainable actions at every level,**
with a clear role for leadership across the industry to set the tone for what is expected, with BAFTA albert Academy's bespoke training programmes imparting up-to-date information to underpin behaviour change.

**Second, but just as important, will be**

**05** **Tracking industry progress in becoming more sustainable,**
and improving the accuracy of the data collected so it can be relied upon as a benchmark for ongoing improvements.

BAFTA albert's headline data is a good example: overall emissions from those productions certified are lower year-on-year, but these are not yet a reliable indicator of progress, as there are likely to be other factors which influence it, including the reporting timescale for high-emitting productions within a particular 12-month period. **The next-generation BAFTA albert toolkit and calculator, launching in 2026, will sit at the heart of this work,** and will radically transform the quality of the data collected and the insights it can provide, as well as inform any industry targets set.

The next-generation BAFTA albert toolkit and calculator **launching in 2026**

03

# Travel & Transport

## 2024 in figures

Travel & Transport - road, rail and air

**282 million**
kilometres flown by air

**12 million**
kilometres on short-haul flights

**12%**
**of flights were business or first class**
but made up almost a third of flight emissions

**60 million**
rail kilometres travelled

**81 million**
road kilometres driven, only 2% used electric vehicles

**75%**
accommodation lacked green certification

**6%**
of travel emissions come from moving equipment

# Travel & Transport

## Key actions to reduce carbon emissions in travel & transport

**GOAL**

21% of overall production industry footprint is from air travel: assess whether all flights are essential

**Current emissions**

**114,064**

**tonnes of $CO_2e$**

**-17,444 $CO_2e$**

**Choose economy flights**

**-13,221 $CO_2e$**

**Eliminate one in four flights**

**-8,021 $CO_2e$**

**Switch 30% of road journeys to EV**

**-4,907 $CO_2e$**

**Switch 50% of accommodation to green certified**

**-2,105 $CO_2e$**

**Use trains instead of planes for short haul**



## Why?

**Travel & transport includes all travel, transport and accommodation booked for a production, including transit of people and kit.**

**It accounts for two-thirds (65%)**
of the carbon footprint for film and TV productions measured by BAFTA albert in 2024, playing a significant role in the carbon footprint of film and TV production,

**but only 20% of productions footprinted said they reduced air travel in 2024.**

**This section highlights how productions can reduce the impact of their transport budget,** by first and foremost looking at whether their travel is unavoidable, and if it is, whether there is a lower-carbon option available. The percentages set out next to the key actions above relate to potential reductions in carbon emissions for this category, not the overall production industry footprint.

Netflix's Hostage deployed hybrid generators to power unit base

## Flights

Long and medium-haul flights are major contributors to overall emissions at **21% of the overall industry footprint.** A key first action for all production teams, is to build in processes when planning the schedule to assess whether a flight is essential, especially for short-haul trips, where using the train can result in significant carbon savings.

Creative shifts in narrative or approach to storytelling can help to reduce emissions, and virtual production tools can reduce travel, while local sourcing of talent – both on and off-screen, can help to reduce emissions by eliminating the need for flights altogether. As the case study below shows, the production teams behind Ocean with David Attenborough used local filming crews and a US-based Assistant Producer to manage shoots in the region rather than flying someone over from the UK.

Keep reading to **find out how**

**Downton Abbey - The Grand Finale**

On the third Downton film, Downton Abbey - The Grand Finale,
**the team reduced flight emissions by prioritising train travel**
avoiding domestic flights in the UK and short-haul European flights.

**Lockerbie: A Search for Truth**

For Sky's Lockerbie: A Search for Truth, the team aimed to avoid domestic flying throughout the production.

In total, over 200,000km were covered in long-distance rail journeys instead of flying,
**which reduced emissions by an estimated 48$CO_2e$.**

# Ocean with David Attenborough

**Documentary feature film Ocean with David Attenborough focused on the crucial role healthy seas play in the balance of our planet, and production teams embedded sustainability in every decision.**

A new model of international collaboration saw teams working closely with in-country crews and collaborating with other teams to avoid long-haul travel and freight where possible, dramatically reducing the film's carbon footprint while still achieving global reach and impact.

For example, a worldwide effort was coordinated to film the biggest mass coral bleaching event in recorded history as it unfolded, activating crews in Florida, Mexico, the Maldives, and Australia without sending any UK crew and kit, and employing a US-based Assistant Producer to run shoots in the USA and Mexico.

Alex Warham and Jacca Deeble launch a drone to film footage of an ocean trawler.
Credit : Silverback Films and Open Planet Studios/Alex Warham

In addition, from the outset it was decided that footage from the filming would be freely available on Open Planet, an open-source platform that provides NGOs, educators, campaigners, and scientists with free access to the footage for education and to create greater impact for the film and the ocean conservation movement.

**“ Being albert certified reflects our commitment to telling urgent environmental stories in a way that actively supports the health of the planet. It's a recognition that how we make films is just as important as the stories we tell. ”**

***Helen Healy – Head of Production for Ocean with David Attenborough***

Made by Silverback Films and Open Planet Studios, Ocean with David Attenborough was released as a global cinema event from May 8 (2025), coinciding with David Attenborough's 99th birthday.



Director of photography Doug Anderson films the coral reefs of Raja Ampat, Indonesia
Credit: Silverback Films and Open Planet Studios/Olly Scholey

The film was made available globally on National Geographic, Disney+ and Hulu **from June 8 2025.**

A bait ball in the open ocean near Azores.
Credit: Silverback Films and Open Planet Studios/Doug Anderson

## Flights (continued)

Flying first class emits up to nine times more $CO_2e$ per passenger than flying economy – while a business class flight emits around three times more than one in economy class . Where flights are unavoidable, the industry's whole footprint could be reduced by switching more flights to economy class and travelling by train wherever possible. On-screen talent can help here by adopting the Green Rider, which sets out sustainable expectations for a production's operations – including travel (see page 54 for more information).

### Looking at flights? Five questions to ask

**01** Is the location essential to the story? Could somewhere more accessible be used as a substitute?

**02** If the location is essential, could local crew or talent be used to avoid or reduce travel?

**03** Could virtual production methods help at all?

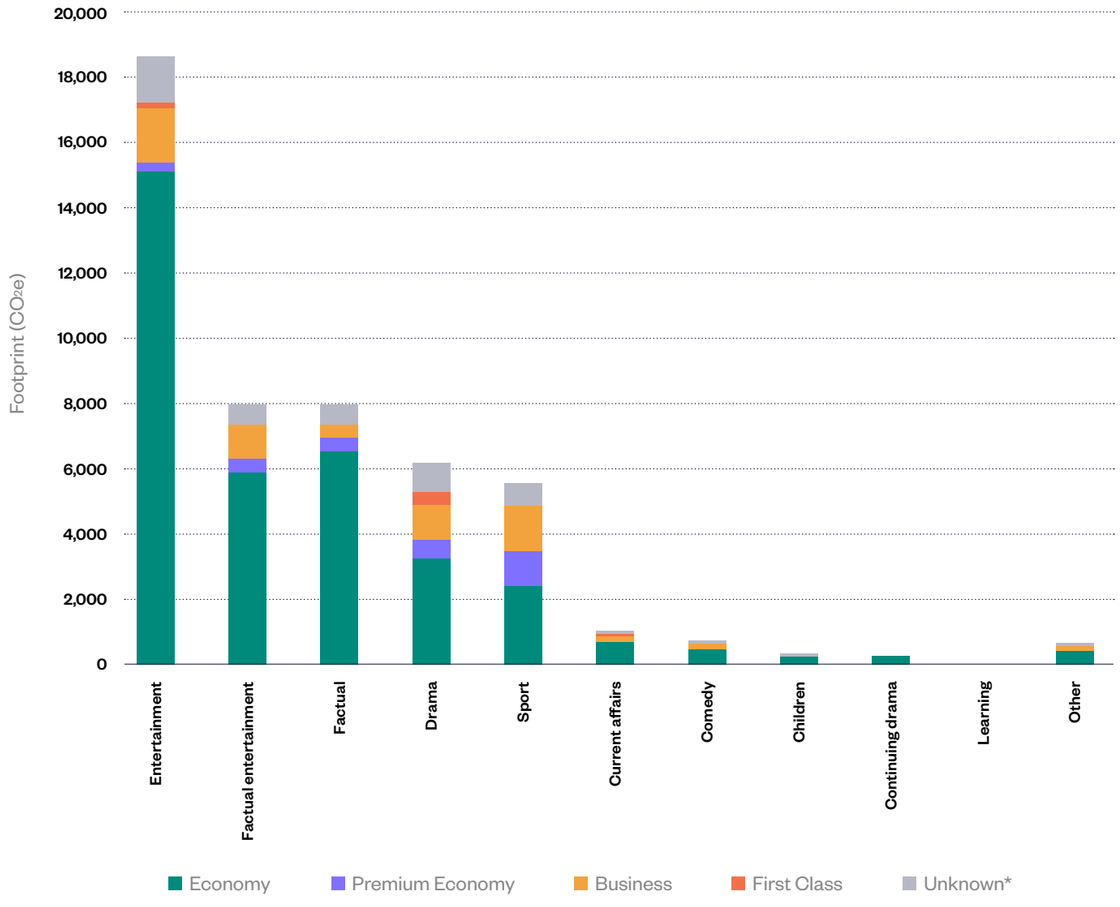
**04** Is it possible to go by train rather than fly?

**05** If flying is unavoidable, can you choose economy?



By genre, the most emissions from flights sits with entertainment. This is explained by some factual entertainment television formats which feature high usage of international air travel. Even though the majority of flights are economy class, usage is still more than twice that of any other genre. [1]This is because there are fewer people in business or first class, which means the emissions per passenger for those areas are much higher than economy, where it is shared by more passengers. Typically, business or first class seats have up to five times the space of an economy class seat.

**Genre Carbon Emissions across different Flight Classes**




*Unknown is where the flight class was not specified in the data entered into the calculator

## Accommodation

Accommodation used by production teams on location accounts for

**9%** of the total carbon footprint of film and TV productions

A quarter (24%) of all accommodation booked in 2024 used renewable energy, yet they only made up less than 1% of accommodation emissions.

**There has been a notable shift towards the industry booking economy hotels that use renewable energy between 2023 and 2024, now 60% year on year.**

## Road transport

In road travel, the use of electric vehicles (EVs) could reduce emissions by nearly a fifth, but currently only 2% of road miles are powered by electricity**. If just 30% of journeys went electric, film and TV production's total carbon footprint would reduce by 5%**, so there is a strong need for an industry-wide initiative to boost confidence in the range and availability of EVs.

In some areas, like London and other cities with a low emission zone, there is a higher uptake of EVs, but there are clearly barriers to uptake, including confidence about the charging infrastructure, availability of vehicles and concerns about range, particularly when carrying heavy kit or operating at low temperatures.

As the case study on BBC One's Can You Keep a Secret? shows (see page opposite), in order to use EVs effectively for on-screen talent or crew, changes are needed to communication within the production team to make sure that cars are charged and ready to go when needed, especially for on-screen talent, where a filming end point can be hard to predict.

Laura Carmichael stars as Lady Edith and Michelle Dockery as Lady Mary in Downton Abbey- The Grand Finale. Credit: Rory Mulvey - Focus Features



# BBC One: Can You Keep A Secret?

Can You Keep A Secret-Mandip Gill, Mark Heap, Dawn French and Craig Roberts
Credit: Big Talk Studios/Mayhay Studios /CBS Studios

**New BBC six-part sitcom with Dawn French, made by Big Talk Studios, used electric vehicles for cast transport during filming in early 2025.**

**Four luxury electric unit cars with a 300-mile range** were hired from MK Chauffeurs over the seven-week shoot in the West Country, with another two available at busy times. Journeys were mostly local, between shoot locations, with a small number of longer journeys around the region.

Initially the cars were charged using an extension from the unit base, running on renewable energy, and after a couple of weeks a temporary charger was installed, which could charge the cars in four hours. Charging was also supplemented with nearby superchargers which took **40 minutes.**

**The result of switching from petrol to fully electric cars reduced emissions by more than 75%,**
and reduced the entire show's footprint by 10%.

Whilst the hire costs were slightly more expensive upfront, charging was cheaper than the equivalent fuel, meaning it was cost neutral to the production. Use of the cars, which were kept at the unit base near to the main shoot location, required some adjustment in communication all round, so that the charging schedule for the cars could be planned around when they might be needed, especially at the end of the day when finish times could be unpredictable.

The BBC supported the Hybrid Generator set-up for unit base,
**enabling the production to reduce the fuel spend by 39%.**

### Downton Abbey - The Grand Finale

On the set of Downton Abbey - The Grand Finale, hybrid and electric cars were used throughout, with seven electric vehicles (cars and vans) hired for the shoot and temporary EV charging points installed at the studio and mobile charging units provided at the unit base.

### Bridgerton

For season four of Netflix's Bridgerton, production had a fleet that included fully electric vehicles, plug-in hybrid vehicles and hybrid vehicles, such as electric pick-ups, cargo vans and minibuses, and set up fast charging stations at studios.

These efforts collectively saved production **over 25,800 litres** of fuel.

Bridgerton used electric vehicles, including EV cargo vans

### Coronation Street and Emmerdale

As part of ITV Studios' transition to a fully electric vehicle fleet, long-running continuing dramas Coronation Street and Emmerdale recently took delivery of three brand new zero emission electric vans to replace old diesel-powered mobile control rooms. These new vans include:

- **Camera racking**
- **Technical monitoring**
- **Digital audio**
- **Script Supervisor independent recording/playback**

giving an improved and modern working environment with **zero tailpipe emissions and no air pollution**, a significant reduction compared to the old diesel vehicles.

**The team soon discovered another major benefit of electric vehicles as they are almost silent**, which reduces noise pollution and is ideal for operating on busy filming locations such as the famous cobbles, and in particular in a rural Yorkshire Dales village where there is less disturbance for local wildlife. The vans return to base overnight to charge at the studios, and because the Emmerdale and Coronation Street sites combine rooftop solar with a renewable energy tariff, they are also very cost effective to run.

**Sustainable travel choices also support biodiversity goals.**

Lowering vehicle use, particularly in rural or protected areas, helps reduce disturbance from noise and air pollution.


New fully electric mobile control rooms used by ITV continuing dramas Emmerdale and Coronation Street since mid-2025, Credit: ITV



The Witcher used Netflix Longcross Studio's Rapid and UltraRapid EV charging points across a variety of vehicles on series 5

# Netflix: The Witcher

**Season five of Netflix's The Witcher utilised electric and hybrids across a variety of vehicle types, including:**

- **Cargo vans**
- **Passenger vans**
- **Dropside trucks**
- **Pick-ups**
- **Electric buggies**
- **Passenger cars**

**with 40% of all dry hires, minibuses and unit cars being all-electric.**

Production took place across the UK, including Netflix Longcross Studio, one of the first studios in the country to install Rapid and UltraRapid EV charging points. These were used alongside publicly available charging facilities where necessary.

The crew have been very happy with their EVs, despite some initial challenges with charging, range and towing capacity, and have adapted well to building charging into their daily workflows.

**Crew members shared many benefits including:**

- better air quality
- quieter operations near production

making a real difference to those that work in the studio.

# Key actions in detail

## for travel & transport

| AVOID<br>(Things to cut back on) | SHIFT<br>(Things to move towards) | IMPROVE<br>(Things to upgrade) |
|---|---|---|
| **Avoid flights where possible:**<br>Use remote direction, virtual production or hire local crew to eliminate the need for air travel, particularly for short visits or domestic locations. | **Shift to economy travel:**<br>Where flying is unavoidable, fly economy instead of business or first class to reduce emissions per passenger. | **Improve flight choices using carbon comparison tools:**<br>Select airlines with fuel-efficient fleets or access to sustainable aviation fuel, and use comparison tools to choose lower-carbon routes. |
| **Avoid using oversized vehicles for small jobs:**<br>Match vehicle size to task to reduce fuel use, especially for pickups, errands and local movements. | **Shift from flights to rail or coach:**<br>Use trains or coaches instead of short-haul flights for domestic or regional travel, especially where journey times are comparable. | **Improve vehicle fleet with low-emission options:**<br>Opt for electric or hybrid vehicles for cast, crew and unit transport, and ensure charging infrastructure is available where needed. |
| **Avoid multiple trips:**<br>Plan ahead to combine meetings, location visits or shoot needs so that fewer journeys are required across the production. | **Share vehicles:**<br>Encourage departments to coordinate journeys share vehicles, or use minibuses reducing the total number of vehicles on the road and at unit base. | **Improve travel planning and coordination:**<br>Ensure you're considering travel options early in production planning to schedule smarter, reduce last-minute journeys and prioritise sustainable travel modes. |



04

# Energy

# 2024 in figures

## Energy - in studio facilities and on location

**3 million**

litres of fuel burnt in generators, equivalent to refuelling 60,000 average family cars

30% of gennies used HVO fuel, totalling just over

**915,000 litres**

**52%**

of productions have incorporated zero or low carbon power

(e.g. fuel cells, solar, electric, certified HVO) up 15% from 2023

**68%**

of grid power in studios was green or renewable energy

**47%**

of post-production facilities used green or renewable energy



# Energy

## Key actions to reduce carbon emissions in power

**GOAL**

Prioritise renewable and sustainable energy solutions

**Current emissions**

**36,337**

**tonnes of $CO_2e$**

**-10,875 $tCO_2e$**

Switch all mains power to renewable energy

**-8,275 $tCO_2e$**

Replace diesel with HVO in generators

**-5,058 $tCO_2e$**

Use mains power on location

## Why?

Energy represents 21% of the carbon footprint for the film and TV industries, including both temporary power on set or on location, and mains electricity in the studio or on location. Reducing these emissions can only be done by transitioning away from fossil fuels and adopting cleaner, more efficient energy solutions. This section focuses on key sources of energy: mains power and temporary power. The percentages set out next to the key actions above relate to potential reductions in carbon emissions for this category, not the overall production industry footprint.

## Mains electricity

Grid electricity consumption accounts for 9% of the total carbon footprint of film and TV production, some 231 million kWh of grid electricity was consumed by productions in 2024.

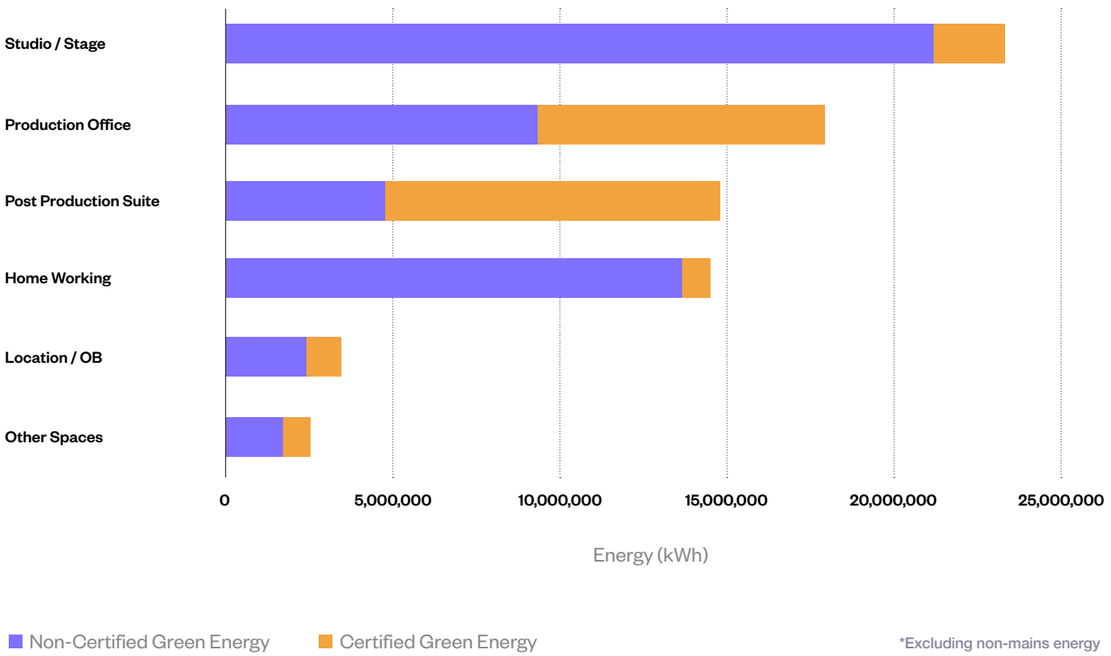
A straightforward and relatively simple action for studio and post-production facilities to save carbon is to use renewable grid energy wherever possible, and negotiate renewable energy tariffs with providers.

**Last year, 68% of the energy used was reported as using renewable energy**
up from 65% in 2023 and saving the equivalent of 1,240 cars driven for one year.

If this trend continued,
**by 2030, renewable energy would be used in 89% of locations**
and would have avoided 6% of total emissions.

The below graph shows how production facilities are using renewable energy to power their work. It is noticeable that most productions have now switched to renewable energy, so the focus now needs to be on efficiency and reducing consumption overall.

### Energy Consumption by Certified Green Energy




*Excluding non-mains energy



The Bottle Yard's TBY2 facility
Credit: The Bottle Yard Studios

Backed by the Energy Ombudsman, BAFTA albert's **Creative Energy Scheme** exists to make this easier. Through this, facilities can access a renewable energy tariff provided by Ecotricity – Britain's greenest energy company – making 100% renewable electricity and carbon-neutralised gas financially accessible to all those in the creative industries. Not only does it help cut emissions but the money generated as part of this scheme is invested back into infrastructure and projects that will further drive down the need for fossil fuel power in the future.

Other options are also available to supplement a renewable tariff. **The Bottle Yard Studios** in Bristol has a 1MWp solar installation on the rooftop of its TBY2 facility, consisting of over 2,300 solar panels and producing enough energy to power the equivalent of 250 homes annually. This is more power than the facility needs, with the surplus supplied to other local buildings, saving nearly 200 tonnes of $CO_2e$ per year.

At **Great Point Studios**' facility in Wales, almost three-quarters of its electricity needs are met from Ecotricity's 2.3MW wind turbine. Because the turbine is situated onsite, and energy is used as it is generated, it reduces the facility's use of the mains grid.

## BAFTA albert's Studio Sustainability Standard drives sustainable change

The use of studio space accounted for 4,798 tonnes of $CO_2e$. The Studio Sustainability Standard is an industry-wide, voluntary standard for studio facilities to support a transition to a more sustainable future, aligned with UN Sustainable Development Goals.

Created by, and for, the industry, it aims to create a mechanism for studios to calculate and report on improvements to their environmental performance. Now in its third year, participating studios receive guidance that enables them to pinpoint key areas within their facility where they can make improvements to reduce their environmental impact, across climate, circularity, nature, people, management and data, cutting emissions on production, protecting biodiversity, and supporting corporate reporting needs.

**In 2024, 31 studios took part in the standard submitting their data for audit and guidance on how they can further make sustainable changes.**

Of the studios that took part, over 75% of the onsite generator fuels were biofuels or other sustainable fuels, and 19 out of the 31 (61%) studios that took part used a 100% renewable energy tariff provider. Considering efficiency and trying to combat over-usage, 25 of the studios also had automatic shutdown systems to ensure excess energy wasn't being used when the systems weren't in use.

The standard is already demonstrating its effectiveness in encouraging studios to make changes for the protection of the environment.

A wind turbine in the grounds of Great Point Studios
Credit: Great Point Studios



# OMA X and OMA One

OMA Studio Group owns and operates 480,000 square feet of production space, over three studio sites comprising 13 fully soundproofed stages. Two of these studio sites, OMA X and OMA One, both in Enfield, achieved a significant increase in their sustainable score from the previous year, moving from a pass to Very Good in both facilities.

The studio signed up to the Studio Sustainability Standard in 2023, to be part of a wider movement bringing together different people in the industry with shared sustainability goals. New buildings account for 49% of embodied carbon globally, so for OMA Studio Group, sustainability begins with the approach to studio development upgrading existing facilities near the end of their lives, rather than building brand new, carbon-heavy ones.

**The Studio Sustainability Standard provided a helpful guiding framework, signposting useful information to support the group on its journey.**


OMA X Film Studios, part of OMA Studio Group
Credit: Location Collective

The studios are both powered by 100% renewable energy tariffs, with six solar panels supplementing energy use. A mains-power only policy is in place for productions. The sites have EV charging points, encourage cycling through provision of storage facilities and showers and both sites have public transport options nearby, used by crew and clients alike.

OMA Studio Group works closely with on-site productions to reduce waste and increase recycling. The Studio Management Team provide detailed waste reports for each production, to help influence more sustainable behaviours and help productions to repurpose site waste through partnership with local recycling companies who can take and reuse materials which may otherwise have been disposed of, including, but not limited to, construction materials, furniture, props and costume.

In addition, OMA has established a series of outreach initiatives with local schools to raise awareness of the film and TV production industry, including careers fairs and a mentoring project with Enfield Council, while all employees have now attended sustainability training through the BAFTA albert Academy. OMA V, their newest facility which opened in early 2024, will join the next round of the Studio Sustainability Standard when the process opens again.

# Temporary Power

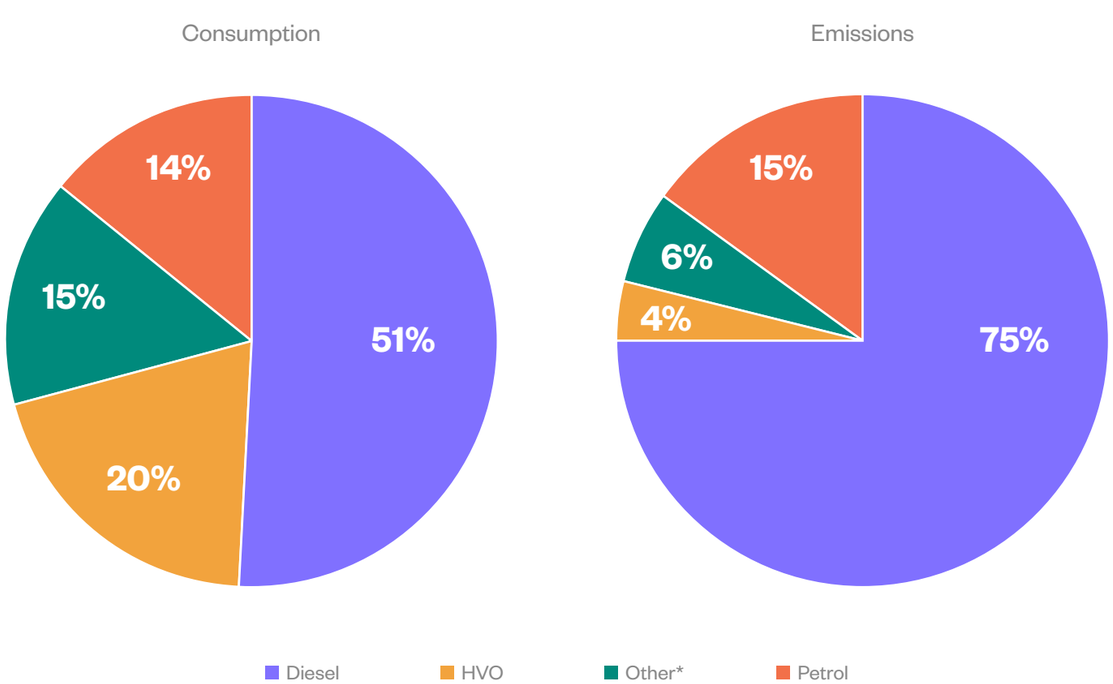
**Temporary power is the necessary power for filming on location or away from reliable mains power.**

Historically it has been dominated by fossil fuel powered generators, which are carbon-heavy, noisy and smelly, so by shifting from diesel to more sustainable alternatives, especially accessing renewable mains power, batteries and hybrids powered by HVO. The industry can significantly reduce its environmental impact, not just in carbon terms but also on the environment surrounding a shoot.

This chart shows the split of fuel usage in temporary power, with over half still using either petrol or diesel. The second chart shows how much higher the emissions are from those fuels, at three-quarters of all emissions, demonstrating the urgent need for change here.

Mobile batteries were used for set and other power needs on the production of Netflix's Hostage

**Consumption and Emissions from Temporary Power**



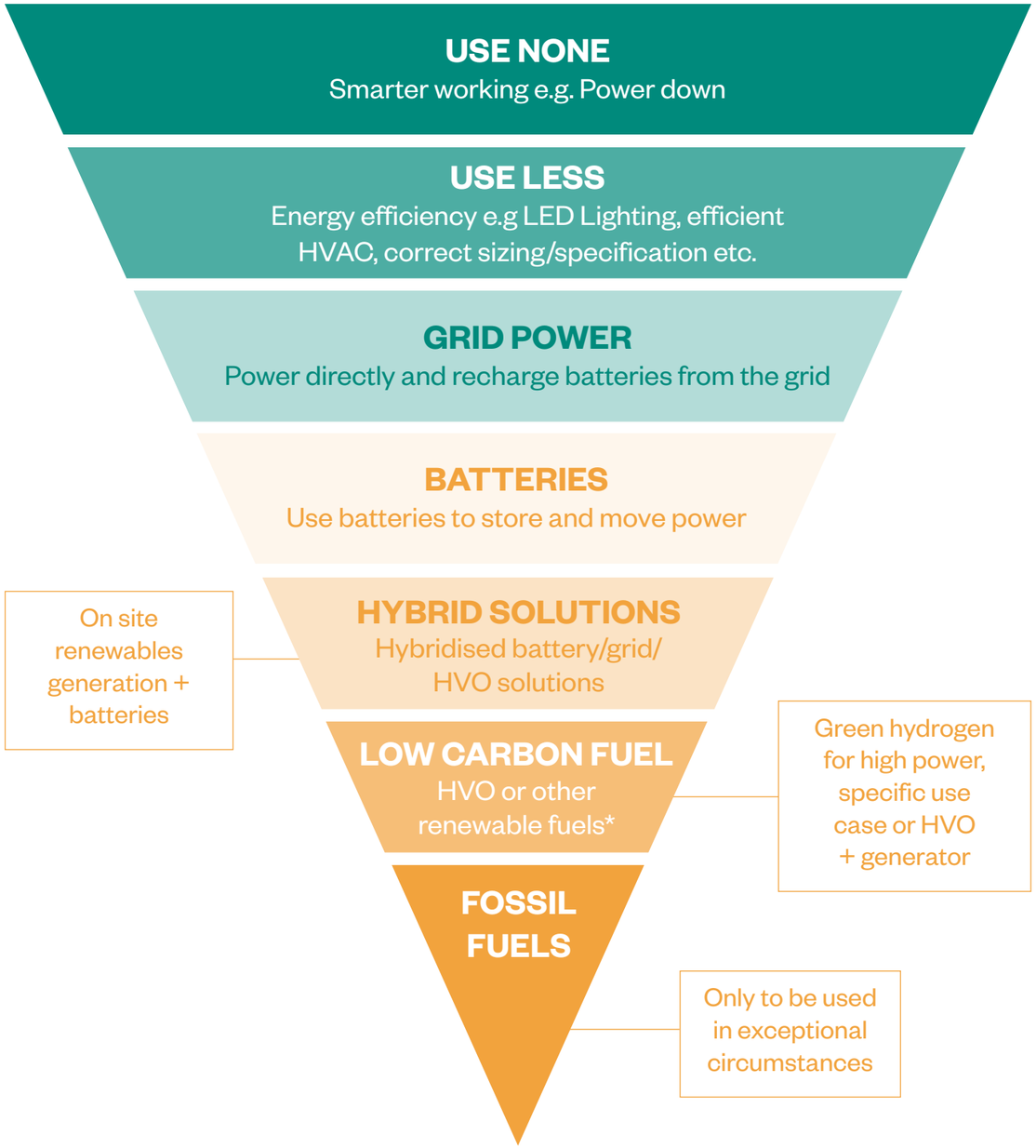

*'Other' is a mix of LPG, Renewable Diesel and Renewable Petrol Waste.

**The overall carbon footprint of generators was 42% lower in 2024 than 2023, partly due to the use of HVO, but also as a result of fewer traditionally high-emitting productions taking place in the year.**



# How to decide on a power source on set?

## Temporary Power Hierarchy




**This graphic shows indicative prioritisation of power, but every use case will need specialist consideration.**
Planning a production's power needs before filming begins is the key way to understand what is needed and to avoid wasting energy. This is because diesel generators create the most electrical power when operating at a maximum, but the demand may vary significantly, depending on what is being filmed during the shoot.
So power can be wasted if it is not stored or used.

# Netflix: Hostage: *Limited Series*

**New Netflix political drama Hostage reduced its overall diesel generator fuel use over the filming of its five episodes by 60%. This applied to all generators including unit base, set lighting, catering, and ancillary power needs, using a variety of strategies and equipment.**

These included tying into the electric grid at 13 locations, with a hybrid generator at the unit base, with teams working to conserve as much energy and resources as possible by adjusting climate controls manually and reducing the heating/cooling in each trailer at night.

Mobile batteries were also used for set and other power needs, while a Hydrogen Power Unit deployed at one of the main filming locations - a manor house - successfully replaced four generators for six weeks. The vendor, GeoPura, also provided on-site certified hydrogen training during Earth Day celebrations, leading to higher engagement by the crew.

Hostage was also Netflix's **first UK production** to trial green hydrogen-powered EV charging on location at their unit base, providing charging for crew personal vehicles.

Hostage was Netflix's first UK production to trial green hydrogen-powered EV chargers

## Prioritising electric power

In its **Shift** report published in September 2024, based on a survey of London's TV and film industry, the Fuel Project concluded that there was "significant confidence within the industry that batteries generally offer the cleanest power delivery, at the greatest energy efficiency and at the most competitive price." This positions batteries as the current benchmark for low-carbon power alternatives.

Using HVO in existing generators can deliver short term emissions reductions, especially when HVO is used in a hybrid generator to charge a battery which is then used to provide power. For Sky's Lockerbie: A Search for Truth, the use of HVO in place of diesel saved an estimated 93 $CO_2e$, or the average annual power consumption of 191 UK households.

Temporary power sources do not only contribute to carbon emissions but can also affect local biodiversity. Noise, light and exhaust from generators may disrupt habitats, especially in remote or outdoor filming locations. In particular, when planning shoots, especially those on location, care must be taken to avoid disrupting nature nearby. For Sky's Lockerbie: A Search for Truth, locations teams worked with local councils and ecologists to ensure filming environments were protected. In two locations, the team were advised to use directional lighting to avoid disrupting a watercourse used by otters at nighttime, helping to minimise the production's impact on the natural environment.

Cleaner energy solutions like battery systems or grid connections can help minimise these impacts. Demonstrating clean energy plans may open up opportunities to film in more protected areas.

## What is HVO?

**Hydrotreated vegetable oil (HVO) is a synthetic diesel made from waste sources, mainly vegetable oils. It is used as a drop in fuel because it can be used directly in existing diesel generators without modification and has 90% less emissions, though research is ongoing to better understand the long-term environmental impact of this fuel.**

For the filming of the second series of UKTV's Marlow Murder Club, the team embarked on a trial to decarbonise the production, **achieving a 97% reduction of temporary power emissions** per programme hour compared to the first series.

This was largely as a result of using HVO in place of diesel, and by deploying hybrid generators. The trial was co-funded by UKTV as commissioning body and production company Monumental Television over the 12-week shoot, and for series 3, the production team has been working to improve the accuracy of carbon data tracking and input.

**Use of HVO across the production industry was up to 30% in 2024 from 25% in 2023.**

Although this switch has avoided 458 $CO_2e$ in one year – equivalent to 230 flights from London to New York – this must be seen as a transition option only while battery options are further developed, and become more readily available.

Sky series Lockerbie - A Search for Truth, starring Colin Firth
Graeme Hunter-SKY-Carnival

# Solar, hydrogen:

## Next-generation power solutions

Credit: Pexels, Maksim Romashkin

Beyond batteries, there are other options, including solar power and hydrogen fuel cells. Solar power can already be integrated into existing generator setups for remote sets, to reduce the use of fossil fuels especially in remote or daylight-rich locations.

Hydrogen fuel cells use the chemical energy of hydrogen to produce electricity to power systems of all sizes, with heat and water being the only by-products, which gives them a major advantage over traditional combustion-based technologies, alongside their much lower operating noise. However, hydrogen's full life cycle - including production, transport, and storage - currently limits its overall energy efficiency and sustainability credentials compared to battery-based systems.

**Although the use of hydrogen in film and TV production is still low, it has increased from:**

| 2023 | | 2024 |
|---|---|---|
| **766kg** | an increase of 1,867% | **15,072kg** |

A week-long hydrogen fuel cell trial was led by the Locations Department on Downton Abbey - The Grand Finale, providing zero emissions power to the unit base during production. The green hydrogen power unit provided clean power to catering, trailers, tech vehicles, EV charging and a large marquee for a 300 strong crowd. **The initiative helped the production to avoid an estimated 1,800 litres of diesel fuel.**

Meanwhile, all three seasons of Netflix's The Diplomat used hydrogen power units. Deployed at rural locations for 4-5 weeks and powering basecamp, **they saved 9,400 - 13,300 litres of fuel per season,** replacing multiple diesel generators at each deployment.

Despite this, the technology is still expensive, the Fuel Project concluded that "significant commercial use of hydrogen is unlikely until around 2030 and will likely start in specific high energy capacity applications."

**More information** on the role of hydrogen for CMP can be found in The Fuel Project's The Shift Report **here.**



## The next phase of temporary power

**The transition to renewable power not only reduces emissions but also presents opportunities for cost savings and improved operational efficiency. However, challenges such as data gaps, skills shortages, the lack of infrastructure and the upfront costs of new technologies must be addressed. These create barriers to adoption which are laid out in more detail in the Fuel Project's Shift report.**

These challenges have been a key focus area for the BAFTA albert Sustainable Production Task Force in 2025, which has been working with supply chains, production teams and broadcasters to put in place ambitious reduction targets. The taskforce has developed a UK-wide transition plan which maps out the shift from diesel generators to sustainable power solutions, with particular focus on overcoming the barriers and challenges faced by the industry in reducing emissions for temporary power. The plan will be published later this autumn.

These include: gaps in data (monitoring of fuel and energy use, benchmarking and sharing), gaps in skills for those choosing as well as operating the temporary power, cultural barriers including supplier relationships, as well as costs and a lack of incentives to support the longer-term switch to electric power and away from fossil-fuelled generators. The taskforce is also looking at how to improve power planning, and make energy audits more commonplace.

Credit: Unsplash, Rendy Novantino


All three seasons of Netflix's The Diplomat used hydrogen power units powered by green hydrogen, made from renewable electricity.

# Key actions in detail

## for energy

| AVOID (Things to cut back on) | SHIFT (Things to move towards) | IMPROVE (Things to upgrade) |
|---|---|---|
| **Avoid diesel-only power set-ups:** Phase out the use of fossil fuel-only generators as the default on productions. | **Shift to right-sized power planning:** Match generator and battery capacity to actual demand to reduce fuel use and emissions. | **Improve holistic thinking:** Build a culture of early coordination and shared learning. Empower crew to identify opportunities for mains connection, battery solutions, and efficient planning |
| **Avoid unnecessary power consumption:** Be mindful of what actually needs to be powered and when. Don't overspec power 'just in case' where it isn't justified. | **Shift from diesel to lower-carbon fuels:** Use HVO, hybrid systems, or battery-backed generators where full electrification is not yet viable. | **Improve energy optimisation:** Use load monitoring, smart meters and live tracking to optimise usage. |
| **Avoid running power to idle units:** Switch off trailers, base units and lights when not in use. Use timed shutoffs or grouped systems to manage this efficiently. | **Shift to grouped and shared power systems:** Replace multiple small generators with centralised or shared power banks across departments and unit bases. | **Improve decision-making with better data:** Promote data sharing and live monitoring to refine temporary power solutions and support continual improvement. |
| **Avoid using temporary power where mains is available:** Always check for access to grid power and prioritise it over bringing in generators, especially in urban or studio locations. | **Shift your internal policies:** Embed clean power expectations into procurement processes, supplier contracts and production guidance. | **Improve power planning through early collaboration:** Engage with relevant departments and suppliers early to identify opportunities for grid access, shared power systems and low-carbon solutions. Building this into the planning process helps avoid defaulting to diesel and enables more efficient, joined-up set-ups. |
| **Avoid using spaces with high-carbon power sources:** Where you have influence, choose studios, post houses or facilities that disclose their energy mix and are working to reduce emissions. | **Shift to renewable electricity tariffs:** Where productions or studios can choose their electricity supplier, opt for verified renewable tariffs and encourage partners to do the same. | **Improve access to clean power infrastructure:** Work with studios, facilities and local authorities to upgrade grid connections, install EV charging, enable battery storage and support access to low-carbon power. |



05

# Materials And Waste

# 2024 in figures

Reducing material use and waste

**3 million**

meals consumed:

32% vegetarian or vegan

Textiles contribute

**2%**

of all carbon emissions, particularly leather and silk

8% of meals consumed contained beef contributing

**28%**

of emissions

**800,000 tonnes**

of materials went to landfill



# Materials And Waste

Key actions to reduce carbon emissions in materials and waste

**GOAL**

Reduce material waste and increase sustainable practices across the supply chain

**Current emissions**

**24,037**

**tonnes of $CO_2e$**

**-4,988 $tCO_2e$**

Cut use of virgin materials by half

**-2,626 $tCO_2e$**

Cut meat consumption by half

**-856 $tCO_2e$**

Buy clothes secondhand

**-318 $tCO_2e$**

Recycle 25% more waste

## Why?

The use of materials and food can have a big environmental impact if waste goes to landfill, as well as contributing to a production's carbon footprint. Establishing a circular economy offers a chance to design out waste, rethink how materials are sourced from day one of production planning, and create systems that are not just less harmful, but actively restorative, and save money. Ultimately, reducing consumption of materials is key, and working with suppliers who support sustainable goals.

Achieving circularity will require a fundamental shift in the way productions are planned in terms of sets, costumes, props, catering, and how its suppliers are appointed. But in doing so, cost savings are unlocked, emissions are reduced, wellbeing improves, and ties with local and global communities are strengthened. But this shift won't happen through good intentions alone — it requires creative leadership, supplier engagement, and practical tools to embed circular thinking into every stage of production.

The shift to circularity in the screen industries is gathering momentum — but progress is slow.

**In 2024, over 800,000 tonnes of material was recorded as reaching end of life** split across different waste streams: landfill and recycling rates have reduced by 18%, but donations have risen by 14%.

But much of the industry remains locked into linear, high-waste systems for each production: default procurement choices, one-off use of materials, and carbon-intensive catering.

From left to right Samual (Hannah Tobin) and HOPE (Rakie Ayola) and ITORO (Rejoice Akani) at the UK border checkpoint in HOPE IS LOST by Eno Enefiok

The key challenge here then, is changing the culture on a production. Operating more sustainably is shared responsibility, and everyone needs to be aware of how they can contribute. As Eno Enefiok, who created stop motion animated short film Hope Is Lost, which used recycled materials to tell a personal story about the experience of immigrating from Nigeria to the UK, says,

**“ People copy each other, they follow the herd. And we need to make the herd care. ”**

***Eno Enefiok***

Productions may also be underreporting how much they are wasting. This is because data for this section is harder to come by, and less accurate, meaning that the emissions picture is much less complete than other areas. The percentages set out next to the key actions above relate to potential reductions in carbon emissions for this category, not the overall production industry footprint.

**For help finding sustainable suppliers, use BAFTA albert's supplier directory**



## Food

**2.75 million meals were consumed by productions in 2024**

**68% of these were meat or fish based.**

Food-based emissions accounted for 4% of the total carbon footprint and 46% of all material waste. Sustainable catering has significant potential to reduce the environmental and social impact of food served on set - across sourcing, preparation, serving, and disposal.

Shifting to plant-based meals not only reduces emissions but also lessens pressure on land and ecosystems. Beef and dairy production are major drivers of deforestation and biodiversity loss, while better portioning and food waste reduction reduce downstream impacts on landfill and water systems. Although a switch to vegetarian and vegan meals across all productions could save 4% of all emissions, it doesn't mean reducing options, it means being more intentional, informed, and inclusive in catering decisions.

Two-thirds of meals were meat or fish-based


Credit: Unsplash, Marko Alpner

# Sky: Mr Bigstuff Series 1

**In 2023, BAFTA-winning comedy drama Mr Bigstuff, starring Danny Dyer, took part in Sky's Sustainable Production Pilot project led by Picture Zero, who worked with the production to engage sustainable suppliers to reduce the impact of waste.**

Using Location One's EcoPod ensured achieving **zero waste to landfill** over the 38 days of filming, with waste separation including:

**Food and cooking oil**
**29%**

**Compostables**
**10%**

**Dry mixed recycling**
**36%**

**The remaining low residual waste (25%) was used to create bio-gas and bio-fertiliser.**

Doing Good Catering prioritised ethical and local product sourcing, swapped single use catering boxes for real crockery, flipped the menu to display vegetarian options first, meal types were tracked for accurate BAFTA albert data collection and where possible, leftover food was repurposed into other meals and snacks.

**150 meals**
were donated to the local community in need using Olio Food Waste Heroes

avoiding a further
**270kg of food waste.**


Doing Good Catering - Mr Bigstuff

Mr Bigstuff was made by Sky Studios and Water & Power Productions.



## Materials

Beyond emissions, materials and waste have significant biodiversity implications. Choosing FSC-certified timber, reducing landfill disposal, and managing chemical and material waste responsibly all help prevent pollution and habitat degradation.

Success in creating a more sustainable approach to props, sets and costumes starts in the planning stages. If sustainability is considered from the very beginning, it is easier to rent items where needed, track materials use, set up donations and pick sustainable supplier partners.

Since 2011, the Downton Abbey franchise has prioritised materials reuse. Sets from the original TV series were reused on the third and final film 14 years later. Throughout each series and subsequent films, clothing was reused, rented, or sourced from second hand and vintage suppliers, then donated or stored when filming wrapped. On this film, the costume team sourced authentic materials that also aligned with the production's sustainability goals, including using gelatin sequins over plastic, vintage fabric rolls over new alternatives, and natural fabrics over synthetic materials.

For Lockerbie: A Search for Truth, using Vectar Board – a cardboard-based set construction material- for the construction of a period TV newsroom set rather than standard construction methods, cut emissions by 87% for that particular set. Where sets were created, for example in creating the Camp Zeist courtroom, the materials were donated to a local charity for reuse within the local community.

Dealing with waste can be made easier with sustainable suppliers. Using a Location One EcoPod on its second series enabled The Marlow Murder Club to reduce its carbon emissions from waste by 97% per programme hour, with only 5% of its waste going to landfill. An EcoPod is a circular economy trailer which manages set and base waste for the production industry, by enabling production teams to separate into four separate waste streams.


Credit: Pexels, Amar

**01** **Food waste is sent to anaerobic digestion and turned into bio-fertiliser.**

**02** **Compostables are turned into soil conditioner.**

**03** **Dry recyclables sent to materials recovery facility and turned into raw materials for new products.**

**04** **Residual waste sent to waste to energy plant to create electricity.**

BAFTA albert's supplier directory

# Channel 4: Screw

**When Screw, the BAFTA Scotland-nominated prison drama produced by STV Studios, wrapped its final series, Channel 4 worked with the production team to find the most sustainable way of disposing of the vast custom-built set and props. STV brought in PropUp Project, who worked alongside a sustainable demolition & recycling company, to find new homes for thousands of items and ensured that as little as possible ended up in landfill.**

This collaboration came at a pivotal moment for Channel 4. The sheer scale of the prison set on Screw, and the impact of seeing just how much material could be reused and repurposed, contributed to the development of Channel 4's Sustainable Production Principles – particularly the emphasis on end-of-use planning from the start of production for sets, costumes and props. Using PropUp's three guiding principles - Rehome, Resell, Recycle – more than 7,000 items were processed, finding new use for them across the local community and creative sector.

In total, 32 organisations, mostly within a 9-mile radius of the Glasgow-based production, benefitted from the donation. These included schools, youth clubs, community centres, refugee support groups and reuse projects. A significant number of items were also repurposed within the industry, going to local prop houses, theatres and film schools. Similarly, the building materials from the set were managed in line with the waste hierarchy, prioritising reuse and repurposing where possible, and recycling the remainder responsibly. It showed what's possible when end-of-use planning is embedded into production - and how rethinking waste as a resource can deliver creative, social and environmental value.

## Examples included:

**Starter Packs:**
Took bedding, furniture, clothes and some electrical items to support their clients (often people and families fleeing domestic situations or having experienced homelessness) across Glasgow.

**Buddies Glasgow:**
Rehomed furniture and prison bed mattresses to use as crash mats in their play zone for children and adults with disabilities.

**Govan Appliance Project:**
Repaired broken electricals from the set and sold them on affordably in the community shop.

**Help 4 The Homeless:**
Donated rails of clothes, towels, food containers and kitchen supplies to support people experiencing homelessness.

Starter Packs, a Glasgow-based homelessness charity taking items from the Screw set after wrap. Credit: PropUp Project

Channel 4's Sustainable Production Principles can be found in the Sustainability in Production section on 4Producer's website. PropUp Project is a social and sustainable clearance solution for the TV and film industry.



# Key actions in detail

## for materials and waste

| AVOID (Things to cut back on) | SHIFT (Things to move towards) | IMPROVE (Things to upgrade) |
|---|---|---|
| **Avoid carbon intensive materials:** Cut down on beef, leather, single-use timber and other high-impact materials where an alternative could be used. | **Shift towards plant-based catering:** Increase vegetarian and vegan meal options, especially on high-volume shoot days. | **Improve sourcing:** Use FSC-certified timber, low-carbon textiles and materials with recycled content. |
| **Avoid building sets or buying costumes that can't be reused:** Design for durability, flexibility and donation from the outset. | **Shift to rentals and reuse:** Source costumes, props and materials from hire houses or sharing platforms. | **Improve food planning and tracking:** Reduce over-ordering and monitor waste to inform future catering plans. |
| **Avoid sending waste to landfill:** Plan reuse and recycling during prep, not post-wrap. | **Shift disposal practices:** Use recycling partners or donations instead of general skips. | **Improve supplier partnerships:** Work with vendors who provide footprint data, traceability and green credentials. |

06

# Culture Change

## 2024 in figures

Culture change - encouraging permanent behaviour shifts

**Over 6,000**

**people attended BAFTA Academy training sessions**

## Culture Change

Key actions

**GOAL**

Integrate sustainability into culture and leadership to embed future progress

Establish **accountability** through roles and training

Create measurable **cultural change** through **leadership**

## Why?

**Changing culture is essential to making progress, but is arguably one of the greatest challenges in the move to a more sustainable film and TV industry. To achieve net zero, sustainability must be integrated into every aspect of production, and embedded into the wider industry culture.**

There is also work for the industry to do in understanding and minimising the wider environmental impacts of production beyond carbon emissions: from disposal of waste to noise and light pollution and filming in fragile ecosystems, as well as the representation of biodiversity on screen. Although these issues will be tricky to solve, they do need as much consideration as carbon emissions.


BAFTA albert Consortium Meeting July 2024
Credit: BAFTA, Philip Panting

With nearly 200,000 (Source: Screenskills) people working in the screen industries, this transformation is not a quick process: it starts at the top, with leadership commitment to sustainability and extends throughout the entire workforce, from those funding content, through Heads of Department (HODs) to technical crews and on-screen talent.

## 01 Integrating sustainability

Within leadership there needs to be a top-down integration of sustainability. Specifically, leaders and HODs must lead the way in setting clear sustainability goals and integrating sustainability into their decision-making processes. Sustainability should be a priority across all departments and levels of leadership, ensuring alignment from producers to crew. Leaders must ensure that sustainability policies are embedded across production workflows and integrated into every aspect of the production process.

Spearheading progress here is the BAFTA albert Industry Advisory Group, consisting of sustainability leaders from the UK's biggest broadcasters, global streamers, industry bodies and commissioners. This forum shares activity and learnings on key challenges on the path to net zero, guides and influences the development of policy, and celebrates best practice.

## 02 Harnessing influence

But it's not just industry leaders who can make change happen. On-screen talent – including actors and presenters – often have significant influence to convince productions to work in a more sustainable way.

t: Pixabay, Melanie Hardy


Green Rider Conduit Event, April 2025. Fehinti Balogun (co-founder), Danusia Samal (co-founder), Kezia Pugh (campaign manager), Will Attenborough (co-founder). Credit: Edward Howell

# The Green Rider

## Green Rider is an actor-led campaign helping artists to negotiate for healthier and fairer practices in TV & film.

**Inspired by BAFTA albert's 2020 campaign, members of Equity for a Green New Deal relaunched the Green Rider in 2023, alongside a public statement of support signed by 200 actors, including Benedict Cumberbatch, Bill Nighy, Bella Ramsey, Ben Whishaw, Hayley Atwell and Paapa Essiedu.**

By using actors' influence, the campaign aims to:

**01** Clean up one of the most visible industries on the planet modelling fair sharing of resources and circular economy principles on a global stage.

**02** Redefine what it means to be a 'star', so that status is no longer measured by how much a person consumes, but by their contribution to building a fairer industry.

With support from Equity, Picture Zero, BAFTA albert, Sky, BBC and more, the Green Rider was piloted on 5 TV shows: Holliday Grainger & Tom Burke led cast efforts on Strike, Sope Dirisu on Gangs of London, Gemma Arterton on Funny Woman and Mark Rylance on Wolf Hall.

**Read the full report here.**



Based on the pilot results and feedback from actors, agents and producers, the team have now shifted focus towards promoting a **'Green Rider Handshake'** and the development of cross-department green teams on set. Rather than enforcing change through legally binding contracts, this approach opens up collaboration between Artists, Workers and Production.

**The Green Rider Handshake has now been used on several TV shows and films, including:**

- The Capture (see below for more details)
- California Avenue
- Leonard and Hungry Paul
- The Dream Lands
- The Rapture for BBC

as well as Down Cemetery Road for Apple TV and Dune: Prophecy for HBO. Production companies like Sister Pictures and Carnival Films now use the Handshake as a standard part of their dealmaking, while Equity is working with Pact to embed it into all collective agreements.

Directors and writers are using the campaign's model to create their own Handshakes; and actors at all levels are actively supporting and engaging with the campaign. Through a peer-to-peer, grassroots approach, they are building a community that can push for meaningful systemic change.

# BBC's The Capture

**The third series of drama thriller The Capture, produced by Heyday Television (a part of Universal International Studios, a division of Universal Studio Group) for BBC iPlayer and BBC One, worked to improve sustainability efforts on set with NBCUniversal's sustainable production standards.**

These efforts were supported by a local eco-team on the ground and the Studio's commitment to sustainability sparked a very positive reaction across the production, inspiring both cast and crew.

Before filming started, Heads of Department held an in-person meeting to discuss sustainability on set. This was followed by distributing a green memo to all crew with clear statements, that defined the production's sustainability ambitions.

Specific production-wide actions included holding a dedicated sustainability power planning session to maximise clean technology opportunities, including electric batteries used to help power both the unit base and for other small unit needs such as the video village. All diesel generators and 24 unit and self-drive vehicles were fuelled with renewable diesel (HVO). Where mains power was used at Garden Studios, the electricity was matched with 100% renewable energy.

Four electric and hybrid unit vehicles were hired for transport throughout the 16-week shoot, and catering was beef-free, with an estimated 500 meals donated to local communities in and around London during filming, helping to reduce food waste.

In addition to the Studio's efforts, the Green Rider Handshake was used with support from lead cast Holliday Grainger. Having the Green Handshake in place inspired some cast to choose train over car travel, sharing trailers and transport, and even resulted in the creative team featuring hybrids and EVs on screen, including one driven by Grainger herself.

**"We all know we must act now to halt climate breakdown, bring health back to our planet and protect it for future generations. Cast & crew haven't often come together on this previously and now we have a vehicle (hopefully electric!) for our collective voice to be heard."**

***Holliday Grainger***

## Establish accountability through roles and training

**For this cultural shift to happen, accountability for actions is key. Establishing clear responsibility for sustainability actions must be built in when planning a production**

Find more information on this here.

### 01 Clear roles

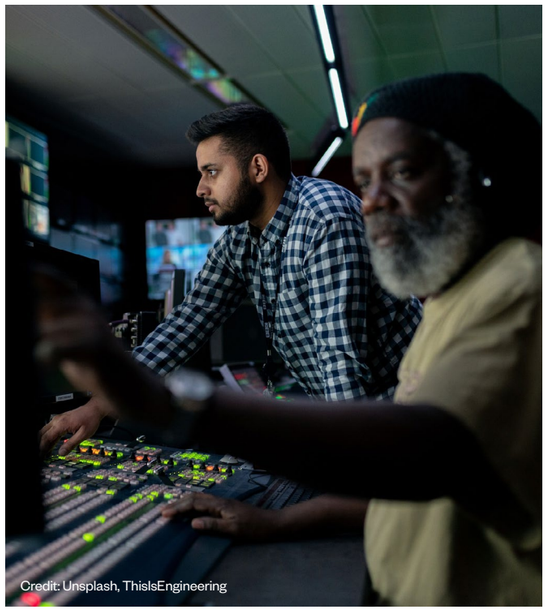
Production teams can set sustainability competencies for all roles, and by creating career pathways for sustainability experts, the industry can foster a skilled workforce equipped to lead in making more sustainable choices. In this way, sustainability roles can be formalised across all departments, with clear job descriptions that include sustainability responsibilities. There needs to be a standardisation of expectations and skills, which is something that the recently launched National Occupational Standards and Skills Checklists for sustainability roles established.



The next steps here are to look at specific roles within production, postproduction and production accounting roles and ensure teams across all facets of the creative process are clear on expectations.

### 02 Clear responsibilities

Once sustainability roles are established, those holding the role can then work with the rest of the crew to set out clear responsibilities. From Sustainability Champions to sustainable kick-off meetings, the entire production team needs to be involved, educated and empowered to take action. By integrating sustainability into operational protocols, from risk assessments to recce planning, every decision made during the production process can be aligned with sustainability goals.



Credit: Unsplash, ThisIsEngineering

For Sky's Landscape Artist of the Year, sustainability efforts have seen carbon emissions halve between series 8 and series 10, thanks to reductions in air travel, prioritising public transport and sharing cars where possible. These successes were due, in part, to clear expectations set out in a green memo sent to all production crew members, inspiring collaboration and support across the production. For series 11, the green memo carried increased expectations in terms of sustainable activity for all on-screen participants and crew, with participants being asked to transport their own work to filming in order to reduce emissions.

Sky's Landscape Artist of the Year filming on location, produced by Storyvault Films
Credit: Sky UK Limited

# What is a Sustainability Champion?

Senior executives from the Media Development team at Ireland's media regulator, Coimisiún na Meán, attended BAFTA albert's Sustainability Champion training in late 2024, after a country partnership was finalised.

The team supports Ireland's media sector, helping to develop content for Irish audiences that reflects and shapes Irish society, the launch of the BAFTA albert partnership is an important step for accurately measuring and reducing the carbon footprint of the sector.

Designed as an introduction to advocacy around climate change action, the course is run regularly throughout the year as part of the BAFTA albert Academy's programme of bespoke training for film and TV industry professionals.

It gives essential knowledge on the fundamentals of the climate crisis, its impact on the screen industries, and practical tools to make a meaningful difference, as well as how to inspire others.

Maeve Bray, assistant director of the Media Development team, says the training has given her confidence to speak up about climate change and the media industry: "I am leading an internal Green Team with membership from every division of the organisation including senior management. This team is driving changes to our ways of working, ensuring we uphold best practice and have the courage to make difficult decisions. The training had a good balance between the teaching of climate change – what it actually is, how it's developing and how serious an impact it is having – and how we as individuals and as industry professionals can have an impact."

Trisha Canning, who works on the same team and attended the training, adds: "It was excellent for facilitating discussion with other industry professionals on the challenges of working sustainably in a high carbon emitting environment. We talked about how one person can influence another and how some roles are naturally more relevant in setting up programmes for success than others and how you might influence them. For many, work is based on habits and what we've done before. Influencing behaviour and creating cultural change is an important part of the fight against climate change."

**More information on the Sustainability Champion training can be found on the BAFTA albert Academy website.**

Credit: Pixabay, David Lee Condrey



## 03 Widening knowledge, skills and expertise through training

Training and development are essential to ensuring that sustainability becomes a core part of every production process. Embedding sustainability into the culture of the film and TV industry requires active leadership, a clear commitment to training, and a consistent focus on upskilling. BAFTA albert has trained 15,000 people over the last four years, around 6000 in the last year alone. **More information on available training can be found on the BAFTA albert Academy site.**

## 04 Increasing reach through partnerships

Generating the level of impact needed to create culture change requires collaboration across the industry to share skills, knowledge and ways of addressing challenges.

BAFTA albert's partnership with the BFI has been invaluable, utilising the organisation's influence within the industry to create bespoke training, outreach and dedicated events to raise awareness of the calculator and toolkit. The number of films footprinted has doubled in two years as a result, and a film working group has been established to look at hurdles to further adoption of BAFTA albert tools, including awareness among the film finance community.

Other examples of BAFTA albert partnerships with influential bodies include a partnership with industry training body Screenskills, and a roster of education partners across the higher education sector to bring in those at the start of their career in film & TV production.

# Key actions in detail for culture change

| AVOID (Things to cut back on) | SHIFT (Things to move towards) | IMPROVE (Things to upgrade) |
|---|---|---|
| **Avoid leaving sustainability to the most junior team member:** Responsibility for sustainable practices should be shared and supported across all levels, especially by senior leaders. | **Shift to formal sustainability roles and responsibilities:** Embed sustainability-focused roles across departments with clear tasks, job descriptions and expectations. | **Improve job descriptions and skills expectations:** Include sustainability competencies across all roles to signal their importance and create a shared standard of knowledge. |
| **Avoid treating sustainability as an add-on or optional:** Embedding sustainability into the core of how productions are planned and run is essential, not a 'nice to have'. | **Shift to embedding sustainability at project start:** Introduce green memos and sustainable kick-off meetings to set clear intentions and expectations from day one. | **Improve access to training and professional development:** Support career growth through workshops, certifications and cross-departmental training that deepens understanding. |
| **Avoid siloed sustainability knowledge:** Sustainability shouldn't sit in one department - it must be shared across all roles, from production to post. | **Shift training and onboarding to include sustainability:** Ensure all staff, whether new hires or long-standing crew, receive sustainability training tailored to their role and department. | **Improve leadership capacity and peer learning:** Empower HODs and experienced professionals to lead by example, mentor others, and champion sustainability within their departments. |

07

# Tracking The Path To Net Zero

## 2024 in figures

Tracking - better data and setting impact measurements

**174,437 $tCO_2e$**

total overall emissions

**15.33 $tCO_2e$**

average per hour

**2,540**

carbon footprints

Average of

**51**

data points per production (up from 48 in 2023)

# Tracking The Path To Net Zero

## Key actions

**GOAL**

Improve sustainability tracking and reporting to measure and drive change

Create **benchmarks** and **targets**

Improve accuracy of **data capture** and **analysis**



## Why?

**Better data means better decisions**

As the film and TV industry works to meet its sustainability targets by driving down emissions and environmental impacts, it's crucial to understand the importance of data. Actions and measurement go hand-in-hand: understanding what works, both on an individual production level and as an industry, is absolutely essential to making change happen. It's why BAFTA albert's calculator was created. It has evolved significantly since its launch in 2011, and it is still the most comprehensive of its type globally for production-level detail and granularity, with 2,540 productions footprinted last year. Over the last four years, that has covered 268,168 hours of film and TV content.

But for a calculator to produce meaningful conclusions about sustainable activity, the data collected by it needs to be accurate and timely, with a focus on improving data completeness, aligning with corporate reporting requirements, and ensuring transparency across the supply chain. For example, knowing how much energy is being consumed by generators on set can help teams make informed, immediate changes to reduce carbon footprints during the shoot, not after. This is particularly true for environmental impacts, which are much harder to predict, measure and alleviate, but are just as important as a carbon footprint.

**Alignment enables comparison**

Funders and broadcasters are asking for better data collection to inform their sustainability strategies or meet their reporting requirements. As environmental regulations become more stringent, accurate reporting will be essential not only for internal decision-making but also for meeting external compliance and reporting standards. Industry-wide alignment on data standards will simplify processes and provide a unified framework for emissions reporting. This will enable productions, funders, and broadcasters to work from the same set of data, improving consistency and transparency.

The next-generation BAFTA albert calculator and toolkit will radically increase the accuracy of the information collected by making it much easier to integrate the toolkit with production finance processes. It will allow for real time collection of data, and some automation of inputs like energy usage, rather than retrospective entries that might rely on assumptions by the crew. As well as the ability to apply sophisticated analysis of the impact of work to reduce emissions and environmental impact by genre, it will also enable outputs for each production company or commissioning body's own audit processes.

But it's important to recognise that the scale of the problem is not just about data gaps but also about getting actionable insights to drive real progress. The goal for BAFTA albert's tracking efforts is to provide information to productions, commissioning bodies and the industry as a whole about where they are making progress, and where they need to step up their efforts.

This section sets out the issues and opportunities posed by data tracking.

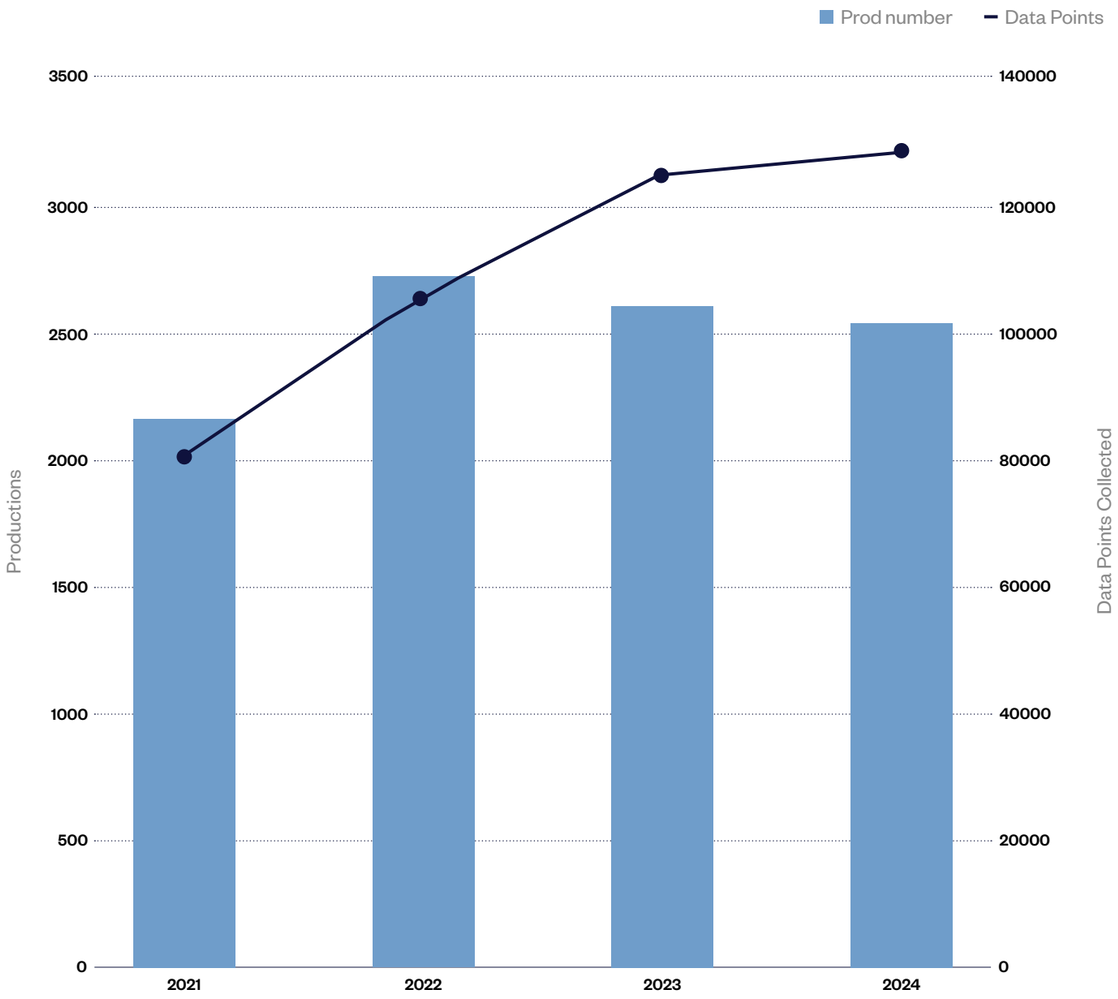

A temporary power distribution box. Credit: Polly Thomas

## What's improving?

**Since BAFTA albert's calculator and toolkit was mandated by commissioning bodies in the UK, the data it collects has evolved significantly.**

### 01 Data points increasing

The average number of data points submitted through the BAFTA albert carbon calculator is increasing, as the graph below shows, indicating a move toward richer, more detailed reporting. This provides a clearer picture of the carbon footprint across productions and sets the foundation for better decision-making moving forward.




### 02 Updated emissions boundaries

The industry has committed to reviewing and updating emissions boundaries. These are the greenhouse gas emissions included in a calculation, depending on which are controlled by an organisation.



**Emissions typically fall into three categories.**

**Scope 1**
Direct emissions from sources owned or controlled by the company

**Scope 2**
Indirect emissions from purchased energy, including electricity, steam, heating, and cooling

**Scope 3**
All other indirect emissions, which are typically more complex to track

In January 2024, a US-based sustainability organisation, **The Sustainable Entertainment Alliance** (SEA), published a paper that outlined the details of what should be included as a scope 3 emission on a production, and in August 2025, after extensive work with SEA and across the industry, BAFTA albert published **guidance** for the industry on what should be counted on production as Scope 1 or 2 emissions.

Collectively both papers have had input from across the industry and commissioning bodies as well as professional review by experts. Together, they will provide detailed guidance on emissions boundaries for those working on productions, to improve the consistency of data collection.

## What are the issues with data collection?

The issues highlighted below come from an audit of the BAFTA calculator and identify areas for improvement. They are based on observations of the behaviour of those using the calculator and should be a guide for how accuracy can be improved. Consultants can often help to improve data accuracy and assist with analysis of the outcomes of the footprint results.

### 01 Inconsistent data

Carbon data can be inconsistent, with gaps in areas like travel, temporary power, and waste. The last external audit on the calculator highlighted three main types of data issues to address. Half are estimates: where production companies use estimations for data (52%), 39% are errors in input, and 10% are errors of aggregation – where information is submitted as a whole rather than individual elements.

### 02 Retrospective collection

Data is often collected retrospectively, meaning that a production only learns about the impact of changes once filming has wrapped. In this way, emissions reductions are often reactive rather than proactive. This is fine for series, as the data from series 18 of Sky's A League of Their Own showed, with the team reducing emissions by 47% with initiatives covering travel, accommodation, catering and waste, but harder for one-off productions.

### 03 Lack of experience in data collection and entry

Data collection can often be assigned to junior positions who may lack the necessary training, experience, or oversight of the full production to collect all required data accurately.

### 04 Little or no integration into budgeting

Sustainability is still rarely integrated into production accounting workflows to give a solid basis for tracking the impact of activities to reduce carbon. When financial departments operate separately from sustainability teams, it is difficult to align carbon data with cost data, and properly assess whether a higher cost option is worth the payoff in reducing emissions or environmental impact. This also stops the production accounting process from engaging with the potential cost savings of sustainability.

# What is environmental accounting?

**In simple terms, it is a system to track and measure environmental impacts on a production based on existing finance accounting processes, to standardise data collection and improve accuracy and consistency.**

The focus is on activity-based data (e.g. distance travelled & type of vehicle) rather than spend-based data (e.g. cost of that journey), allowing production teams to understand better and focus actions on carbon hotspots. Data can still come from a variety of sources (e.g. fuel and energy consumption data; travel and accommodation logs; catering and waste reports from suppliers; with additional tracking needed for materials used in set construction and costumes), but these are aggregated into the financial accounting process.

Ideally, this begins with a kick-off meeting early in the production lifecycle, involving accounting, production and sustainability teams, to run through the requirements and assign responsibilities.

At this point, the team would also communicate requirements to the relevant suppliers: for example, studio facilities to provide mains power usage, set construction companies to provide detailed materials lists, and waste management companies to provide detailed waste reports.

After filming has wrapped, data can be consolidated into one workbook and used for analysis of the production's environmental impacts,: for the production's commissioning body, for BAFTA albert's carbon calculator, for the production company's strategic planning around sustainability, and for any relevant corporate reporting.

In the future, this kind of carbon measurement has the potential to give real-time consumption and emissions data, enabling a production to track its impact through the production period, from pre-production, production/principal photography, and post production in the same way it tracks its overall budgets.

Credit: Pexels, Aslam Jawaid



## 05 Idiosyncratic approaches to collection

There is little alignment on processes and reporting between productions. Each production team often has its own approach to data collection, resulting in inconsistent data that makes it harder to track industry-wide progress. An example of this would be to establish a standardised tracking system for battery power. Consultants can help with this process.

## 06 Capturing impacts on environments and biodiversity

Carbon emissions are much easier to estimate and measure than biodiversity impacts, which can range from noise or light pollution near an animal habitat, fumes from generators, and even the impact of food or material waste going to landfill.

Credit: Pexels, Maksim Romashkin

# Sky: A League of Their Own

**Sky's sports entertainment panel show, A League of Their Own, has been on the air for 19 series.**

In 2024, the team used data collected by the BAFTA albert toolkit in previous series to target and reduce their emissions by nearly half in series 18, achieving an 82% reduction on the average emissions for entertainment programming.

Anna Panays, CPL's Line Producer on A League of Their Own, began by looking at the carbon footprints and Carbon Action Plans (CAPs) for series 16 & 17 as a starting point to get an accurate picture of how sustainability was already being handled, with help from sustainability advisers at **Picture Zero.**

**The data fed into an emissions reduction strategy for series 18, leading to big wins including**:

### No domestic flights
used during production with cast and crew encouraged to travel by train and public transport where possible

### Electric vehicles
Electric vehicles were used for production errands

### Local hotels using renewable energy
were chosen for production team, crew or talent that needed overnight accommodation

### No single use plastics or beef
Single use plastics and beef were eliminated from the catering options

### PropUpProject
once used, sets, props, furniture and costumes were donated to **PropUpProject** and local community initiatives and social enterprises.

A League of Their Own is produced by CPL Productions, a Seven.One Studios company.

Sky's A League of Their Own undertaking an extreme weather challenge in series 19, produced by CPL
Credit: Sky UK Limited






BAFTA ALBERT - Accelerate Report 2025

## What are the issues with measurement of progress?

### 01 Year-on-year comparisons are not meaningful

Industry-wide comparisons, especially year-on-year, are inherently flawed as these are not comparing like-for-like. While emissions have dropped this year, fewer productions used the BAFTA albert carbon calculator in 2024, largely due to commissioning shifts and wider industry challenges.

In addition, the nature and size of productions can significantly affect overall emissions numbers – the presence or absence of a big sporting event, or high-end drama, for instance, will skew the total emissions and averages. Other external events can affect the numbers, for example, dips in production during the pandemic make it hard to generate a reliable benchmark from those years.

The aim of the new BAFTA albert calculator and toolkit is to help the industry standardise its data collection and analysis over the next few years. This should help to make the year-on-year comparisons more meaningful as time goes on.

Credit: Freepik

### 02 Activity needs to be prioritised for impact to maximise efforts

As this report has already set out, there are certain areas that have a higher contribution to emissions – travel, power and waste. Focusing on these enables the industry to tackle them first. For example:

#### Electric vehicles:

While only 2% of the industry currently uses electric vehicles (EVs), even a modest increase (e.g. to 30%) would reduce emissions by 7%. Tracking and accelerating this change should be a priority, as it has both immediate and long-term potential.

#### Waste:

One area often underreported is waste, which is harder to quantify but likely has a high impact, particularly when it comes to material waste and disposal. BAFTA albert estimates suggest that a high proportion of waste is not recorded, and can still be a key contributor to emissions. Waste has broader environmental impacts, beyond carbon, such as biodiversity loss and pollution.



# Key actions in detail

## for data

| AVOID (Things to cut back on) | SHIFT (Things to move towards) | IMPROVE (Things to upgrade) |
|---|---|---|
| **Avoid delaying sustainability tracking until the end of production:** Start collecting data in prep and keep it going throughout. Leaving it to wrap makes it less accurate and more difficult to prempt gaps. | **Shift to integrated finance and carbon tracking:** Train production accountants and finance teams to track emissions alongside cost data, making sustainability part of financial workflows. | **Improve accuracy with smart and automated data capture:** Use smart meters, telematics and standardised templates to ensure consistent and reliable emissions data across all suppliers. |
| **Avoid relying solely on benchmarks or averages where actuals are avaliable:** Benchmarks can help, but real change comes from using actual production data to guide decisions. | **Shift to production tools that reduce manual input:** Adopt tools and platforms that automate emissions tracking, reducing the reliance on crew estimates and freeing up time for analysis and action. | **Improve internal accountability with audit processes:** Introduce spot checks and internal reviews to verify data against invoices, consumption records and supplier logs. |
| **Avoid assigning data tracking to under-resourced or junior team members:** Sustainability reporting needs time, tools and support, and integrated into core roles. | | **Improve data use through better feedback and insight:** Make sure collected data informs production decisions, supports reductions and feeds into continuous improvement. |

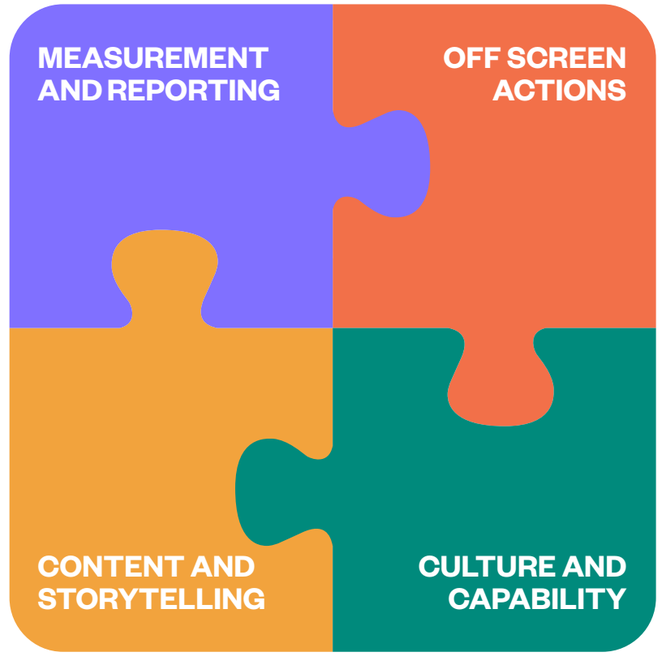
08

# The Story of BAFTA albert in 2024

## The Story Of BAFTA albert in 2024:

### Turning Ambition Into Action

- **The Climate Action Blueprint** launched to provide a collective framework for action that allows the entire production industry to act in sync. The blueprint was carefully created with input from across the industry.
- **Expert industry taskforces** have been set up to drive forward change and coordinate activity under the blueprint towards reaching net zero by 2050. They cover: off screen actions, culture & capability, measurement & reporting and content & storytelling, bringing in key figures from across the industry to decide on actions and drive change. They are accountable to BAFTA albert's Industry Advisory Group with quarterly updates to the wider BAFTA albert Consortium membership.




- **1,832 productions certified** through the BAFTA albert Toolkit, allowing productions to create a strategy for emissions reduction, while certification recognises and rewards best practice.
- Industry backed **next-generation BAFTA albert Toolkit and Certification** project is underway to improve data collection and ultimately expedite emissions reductions for delivery in 2026.
- **The Studio Sustainability Standard** included 31 studios in its third year, with average scores up to 77% compared to 70% in 2023. All studios submitted data across six themes demonstrating work to make emission reductions and protect the environment.
- **The Creative Energy Scheme** was relaunched in partnership with **Ecotricity** – the UK's greenest energy supplier, to help target a fifth of the industry's emissions by offering a renewable energy tariff.
- In 2024, over 2,450 people trained in 15 new workshops across production and storytelling, including five new film-focused workshops, supported by the BFI National Lottery Sustainable Screen Fund, and **BAFTA albert Academy** launched.
- New pan-broadcaster commitment on capturing climate content data agreed as part of the **Climate Content Pledge**, with the first round of data being collected in 2025.
- **First international territory partnership** rolled out with **Sustainable Screens Australia** and a Memorandum of Understanding (MOU) with Ireland's regulator, Coimisiún na Meán, leading to a partnership in 2025. This is a new global model, taking BAFTA albert's tools, knowledge and expertise internationally.

# International activity

## International Productions

(United Kingdom excluded from map)

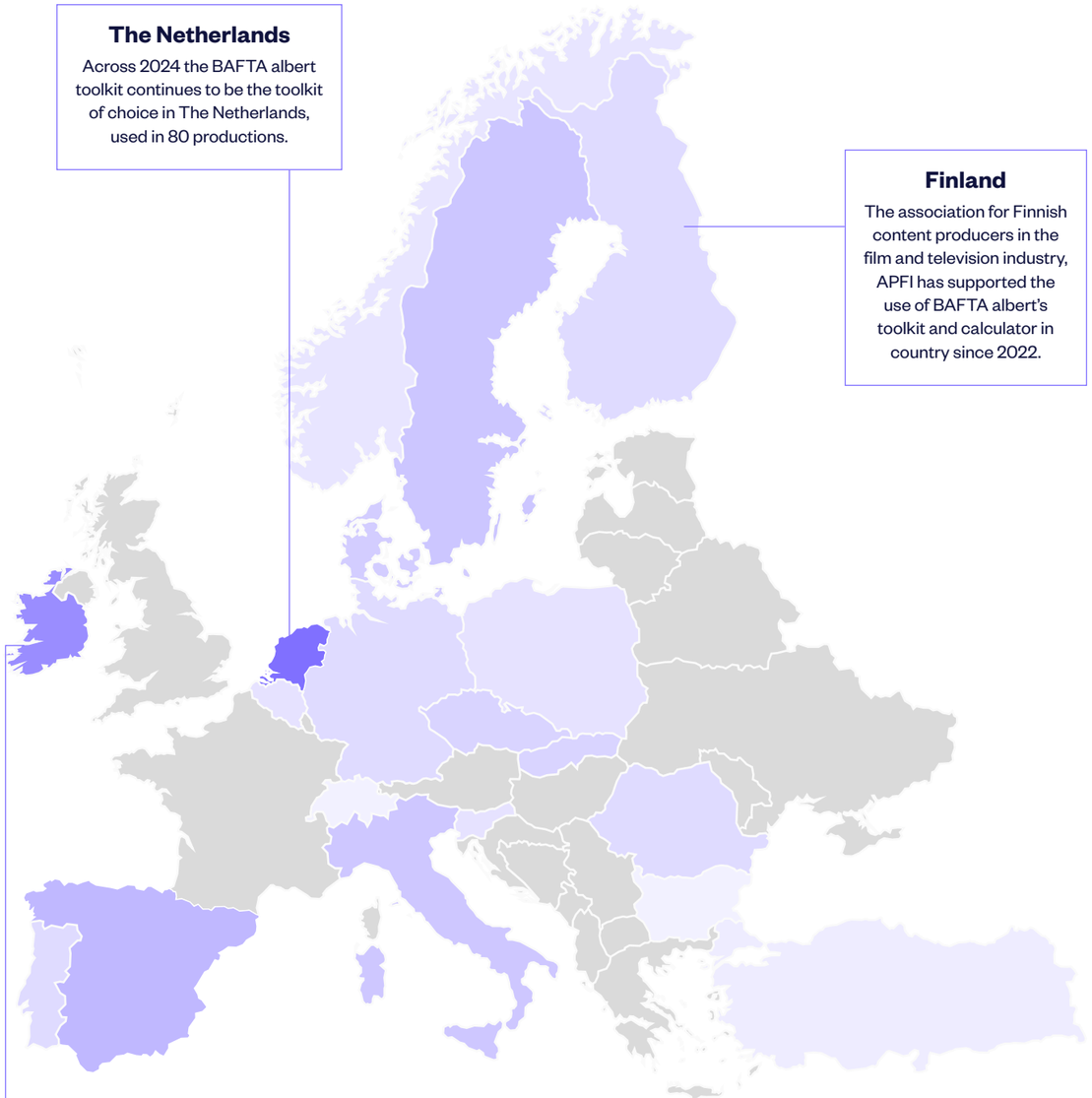
Europe
Not to scale

### The Netherlands

Across 2024 the BAFTA albert toolkit continues to be the toolkit of choice in The Netherlands, used in 80 productions.

### Finland

The association for Finnish content producers in the film and television industry, APFI has supported the use of BAFTA albert's toolkit and calculator in country since 2022.



### Ireland

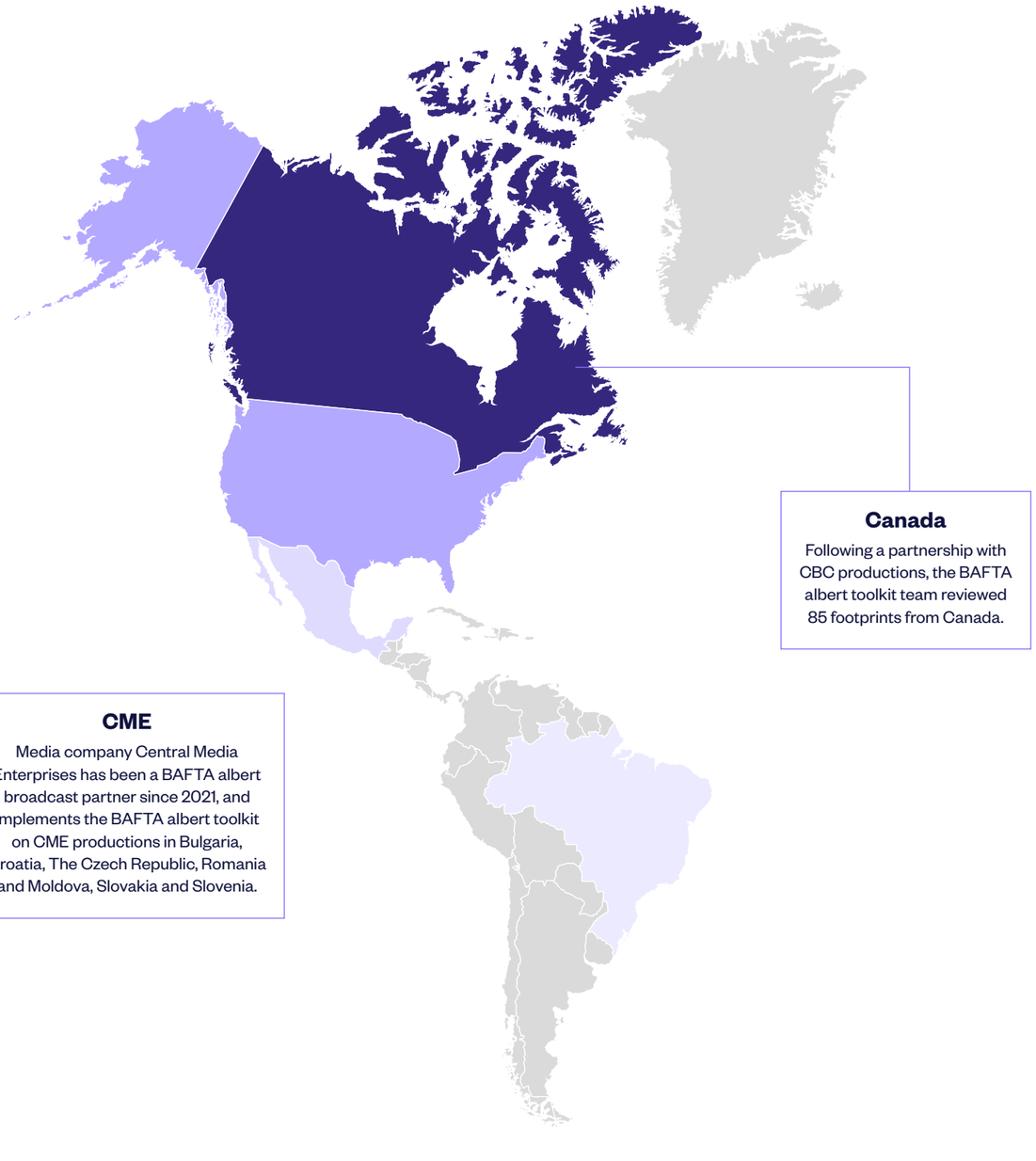
Irish media regulator Coimisiún na Meán and BAFTA albert finalised a country partnership agreement in late 2024, which will see training and tools rolled out in the region.

No Data

Production

0 25 50 75 100 125





### Canada

Following a partnership with CBC productions, the BAFTA albert toolkit team reviewed 85 footprints from Canada.

### CME

Media company Central Media Enterprises has been a BAFTA albert broadcast partner since 2021, and implements the BAFTA albert toolkit on CME productions in Bulgaria, Croatia, The Czech Republic, Romania and Moldova, Slovakia and Slovenia.

### Australia

Sustainable Screens Australia entered its 2nd year as a BAFTA albert country partner

# Last Word

## Matt Scarff
## Managing Director, BAFTA albert

**This is the UK film and TV industry's first ever practical guide to sustainable production. Aligned to science-based targets and broad climate change goals, it gives concrete, measurable actions which will reduce both carbon emissions and wider environmental impact.**

These actions are ambitious, but they are achievable. They will require fundamental changes to the way TV and film content is made, and they will also need wider cultural change to embed sustainability at the heart of the industry at all levels, from commissioner through production teams and the vital supply chain.

What we are outlining here aims to make sustainability a core part of the industry's DNA: second nature to those working to make content.

BAFTA albert saw rapid change in 2024 as we activated the new Climate Action Blueprint, with its vision of creative, thriving and sustainable screen industries supporting a transition to a net zero society. 2025 has continued that momentum as we work closely with industry to refine the activity that will make the most difference on the path to net zero.

The taskforces that drive our focus across four key areas are now well established; we have launched the new BAFTA albert Academy as the home for all our new and established specialist training; we have overhauled our essential guide to finding sustainable suppliers to create the new Supplier Directory, and the third year of the Studio Sustainability Standard saw 31 studios from across the globe submit data to measure their impact.

These are the tools we have developed, alongside the BAFTA albert calculator – which will receive an upgrade in 2026 – and our bespoke training programmes through the academy, which support production teams and industry in their sustainable efforts.

And as this report shows, there are some amazing things happening: reducing flights by using local crews for Ocean with David Attenborough, finding a new home for props and furniture in Glasgow's schools and refuges after Channel 4's Screw wrapped, and a 47% series-on-series reduction in carbon emissions for A League Of Their Own.

But although this report gives a set of actions for production teams – and some hard questions about the use of flights, as Chair Ralph Lee outlines - there are serious challenges here for the industry as a whole. These challenges cannot be managed by BAFTA albert or those on the production front line alone, and the only way for large scale, rapid change, is for us all to collaborate.

In particular, culture change takes leadership from the top. When BAFTA albert certification was mandated by UK broadcasters in September 2021, within three years the number of productions we processed went up by 20%, and the number of people attending our specialist academy training programmes was over 2,450 in 2024.

It is clear that this collective approach will be the way to drive significant progress, and as Ralph mentions, we are working closely with stakeholders across the industry to create collective agreement on what can be achieved and by when. This report shows the scale and opportunity for change, let's build on the significant progress we have seen in 2024 and work together to make it happen.



09

# Appendix: 2024 Industry Data

## Appendix of 2024 Industry Data

**This section sets out the data collected by the BAFTA albert toolkit and calculator, for productions finishing post-production in the twelve months of 2024. All industry data is self-reported, and unaudited.**

Below are headline numbers for emissions across the industry and how many programmes were certified. There is also a breakdown of emission types by genre and type of programme, including film. There is also more detail on the methodology used by the toolkit and calculator.

### Headline numbers

Overall emissions

**174,437 $CO_2e$**

(2023: 210,598 $CO_2e$)

Industry headline average

**15.3 $CO_2e$/hr**

(2023: 16.6 $CO_2e$/hr)

BAFTA albert processed slightly fewer submissions in 2024 compared to 2023

**down 4%**

**from 2,649 to 2,540.**

Carbon Action Plans

**1,832**

(2023: 2,451)

Footprints

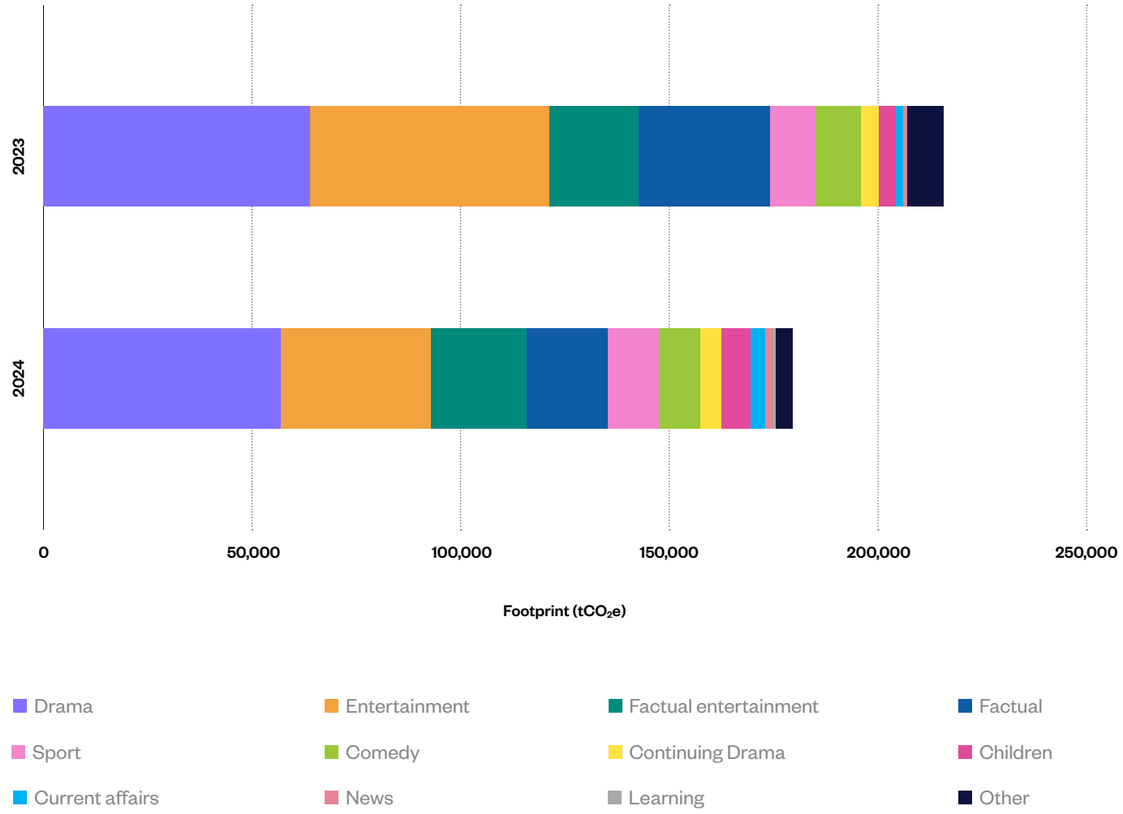
**2,540**

(2023: 3,003)

### Genre breakdown

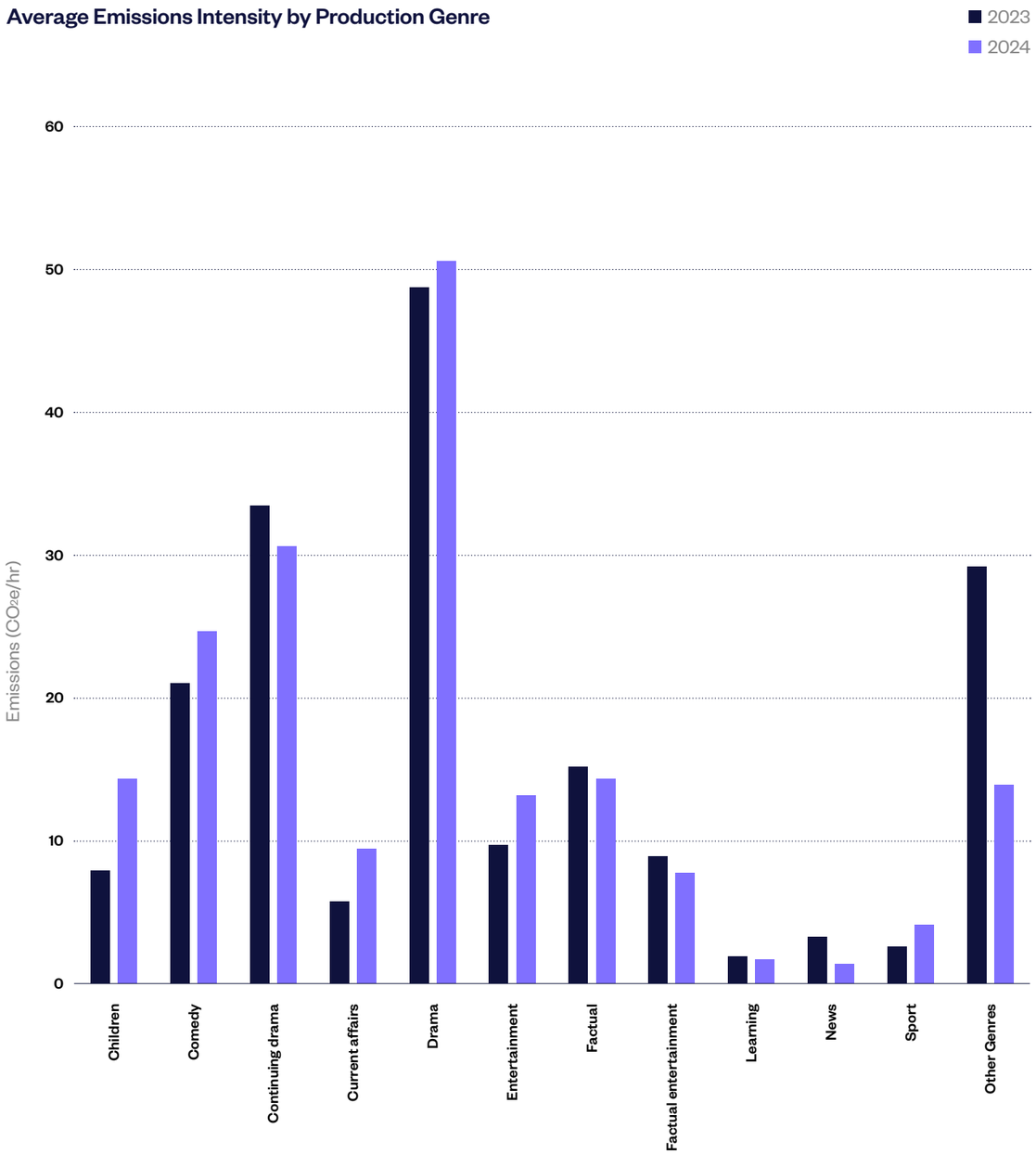
This graph shows the carbon footprint of each genre making up the overall industry footprint.

**Total carbon footprints of submissions $CO_2e$**



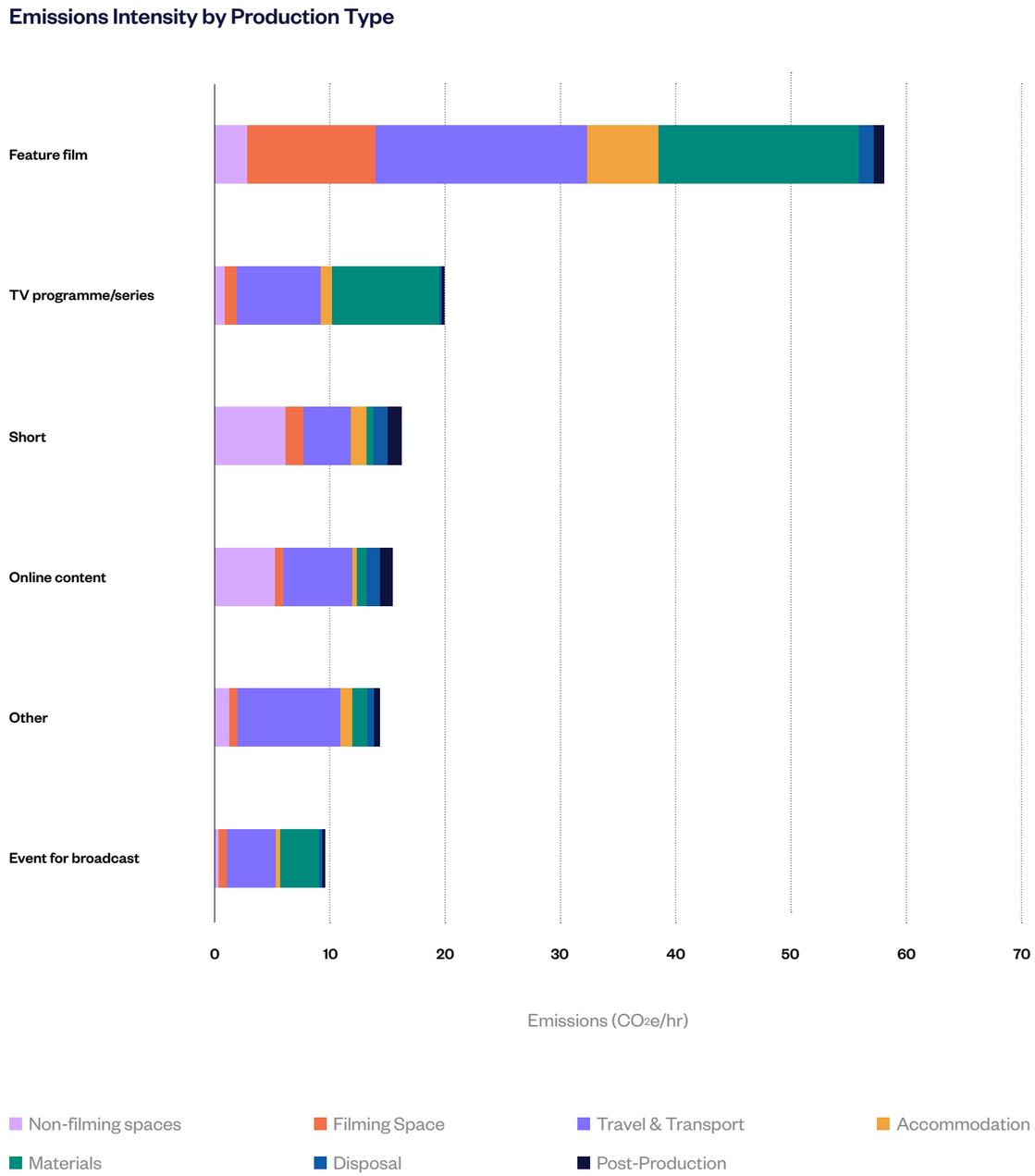
## Average emissions intensity, by genre

The average carbon emissions per hour of content was also slightly down year-on-year along with the number of productions. This graph enables comparison of genres by taking an average and applying it to a set time period.




## Production type breakdown by area of emissions

This graph shows the emissions from the type of productions, broken down into the different areas of emissions.

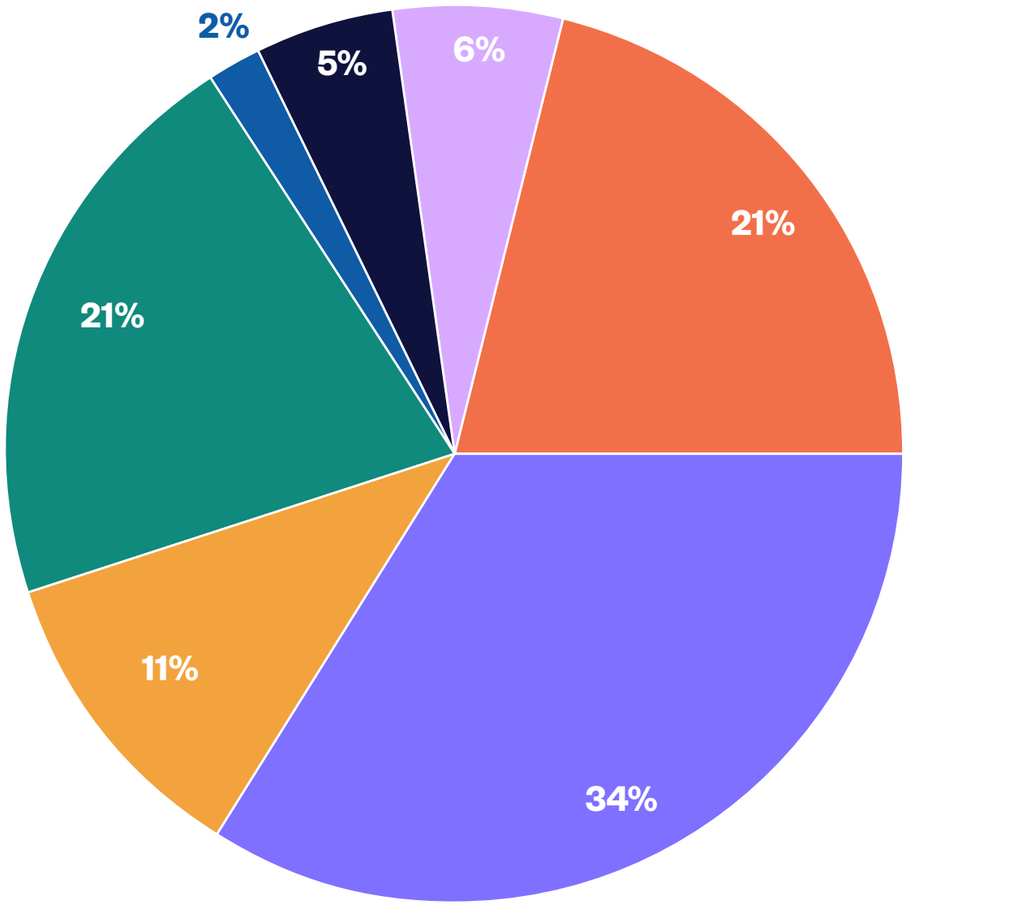


## Film

Although the number of feature films that seek BAFTA albert certification or use the carbon calculator remains a small percentage (3.4%) of the overall productions using the toolkit, it is growing rapidly, up nearly 50% in two years (57 in 2022 to 115 in 2024). 66% of these were scripted, and the rest unscripted. 3% were short films. The uptake follows an increase in film-focused activity generated through the BFI Sustainable Screen Partnership, and greater emphasis placed on certification by film funders such as BFI, BBC Film, Film4 and some regional production funds. Certification remains an important driver for environmental improvement in production.

The average emissions figure for feature films is often much higher than the overall average for TV because of its higher use of resources overall, especially big budget scripted films with larger crew sizes and more shoot days. At 66.42 $CO_2e$/hr, it's nearly twice that of TV drama. On average, travel and transport emissions were 34% of each film's footprint, with flights making up over half of those emissions.

**The graph shows the percentage breakdown of areas of emissions for film in 2024.**




## Methodology

BAFTA albert's bespoke toolkit and calculator is the most accurate carbon emissions measurement tool available to the screen production industry in the UK and worldwide.

Its footprint calculations are based on emission factors – calculations of the carbon emissions coming from production activities, including flights, car journeys and use of materials like wood – from a variety of external sources. In the UK, this includes the Department for Environment, Food and Rural Affairs (DEFRA) data. For other countries, the calculator uses the most reliable and accurate sources available. The calculator has a database of 309 electricity emission factors for different countries and states, which filter into the energy-specific benchmarks.

To ensure the calculator remains up to date with global guidelines on emissions reporting, these are subject to an annual audit and review internally in consultation with the BAFTA albert Industry Advisory Group and Consortium, as well as third parties where appropriate.

**More information** can be found on the BAFTA albert **website**

BAFTA albert summit 2023, Credit: Polly Thomas