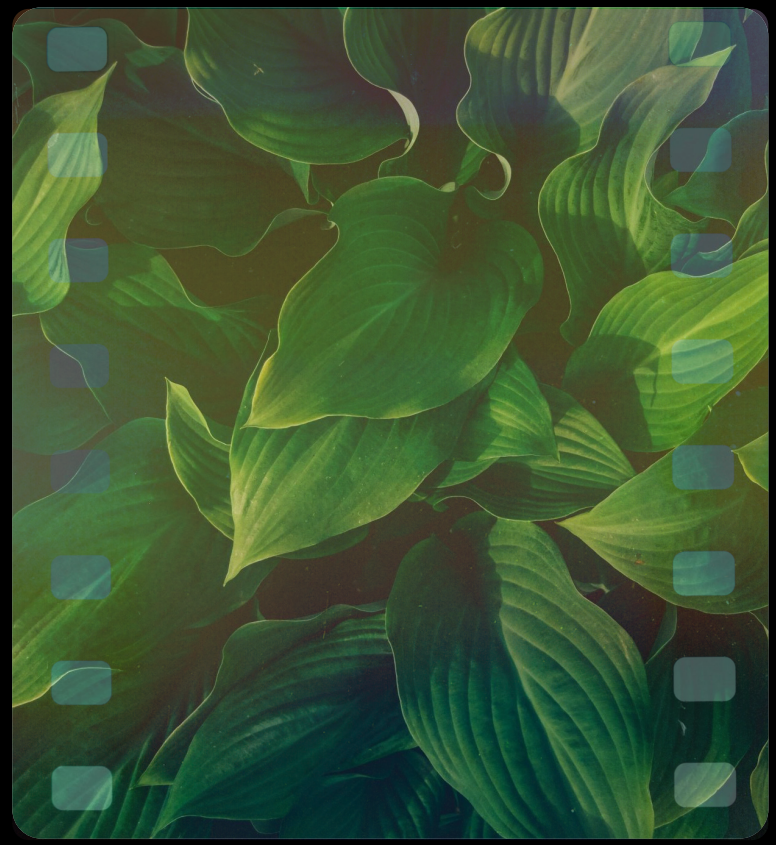
ROLLING GREEN

QUEBEC FILM AND TELEVISION COUNCIL

Sustainable Practices and Their Impact on Audiovisual Production Budgets: A Cost Analysis



March 2026

Nordicity

About
| Rolling Green

To learn more about the Rolling Green program:
https://ontournevert.com/en/

The Rolling Green program was launched in 2021 by the Quebec Film and Television Council (QFTC), the Conseil québécois des événements écoresponsables, and Quebecor. Rolling Green was born out of the need for the audiovisual industry to operate more sustainably in Quebec. By collaborating with sustainability experts and all industry stakeholders, Rolling Green has created a robust ecosystem. The program aims to support the industry in adopting sustainable practices and accelerating the sector's ecological transition.

Since 2021, Rolling Green has been developing a wide range of tailored tools, training programs, and resources designed for various industry professionals working on film sets or in visual effects and animation studios.

The program has also established a three-tier accreditation system to recognize and promote sustainable productions. As of winter 2026, over 250 audiovisual productions had received the "Rolling Green" accreditation.

As part of its mission, Rolling Green organizes workshops that address the barriers to sustainable audiovisual production. During these discussions, the lack of information regarding the budgetary realities of sustainable practices and its associated impacts has been raised numerous times. Therefore, the Rolling Green program decided to conduct a study on the impact of sustainable measures on production budgets and commissioned Nordicity to carry it out.

Co-founding partners of Rolling Green:

About
|Quebec Film and Television Council

QUEBEC **FILM** AND **TELEVISION** COUNCIL

The Quebec Film and Television Council (QFTC) is one of ten industry clusters recognized by the Government of Quebec. The QFTC's mission is to coordinate, mobilize, and represent Quebec's audiovisual industry, promote it, create business opportunities for its members, and actively contribute to its development. These efforts ensure that Quebec's audiovisual industry remains a strategic driver of the province's culture and economy, both locally and internationally.

In the face of increased competition among jurisdictions, the QFTC plays a central role in coordinating and representing Quebec's audiovisual ecosystem to support market diversification and outreach.

Quebec boasts a rich and diverse audiovisual ecosystem that is well-recognized. In order to maintain and strengthen this position, the industry must be able to rely on a shared vision championed by an organization that can unify, anticipate, and take action.

Among its responsibilities, the QFTC oversees the "Rolling Green" program.

Acknowledgments

Rolling Green would like to extend its sincere thanks to its partners for their dedication and support throughout the project. The following partners made this study possible:

The Canada Media Fund

Telefilm Canada
The opinions, findings, conclusions, and recommendations in this document are those of the authors and do not necessarily reflect the views of Telefilm Canada or the Government of Canada. The authors are not Telefilm Canada or Government of Canada agents or representatives, and neither Telefilm Canada nor the Government of Canada is bound by the recommendations contained in this document.

L'Association Québécoise de la Production Médiatique (AQPM)
This study was commissioned by the AQPM. The opinions, findings, conclusions, or recommendations expressed in this document are those of the authors and do not necessarily reflect the views of the AQPM.

Les Industries mobilisées pour l'action climatique et la transition (I.M.P.A.C.T)

As part of this study, several production companies participated by sharing their information and providing insights, thereby helping to expand the body of knowledge on sustainable audiovisual production in Quebec.

We would like to extend our heartfelt thanks to: Métafilms, KOTV, Productions Jumelage, Colonelle Films, micro_scope, UGO Media, Cool Raoul, Item 7, Productions du 13e, Attraction, and all the other participants!

Table of Contents

Executive Summary

Executive summary

Introduction

In the face of accelerating extreme weather events, the audiovisual industry is stepping up its sustainability efforts while seeking practical reference points to understand how these efforts affect production costs. In Quebec, building on the Rolling Green program co-founded in 2021, the QFTC commissioned Nordicity to document, using real-world cases, the differences between sustainability-focused budgets and so-called “conventional” budgets, taking into account both accounting line items and the logistical and human realities behind the numbers. The study aims to equip professionals to better plan for and integrate these costs, to generate reference data useful in Quebec and beyond, and to identify needs and concrete levers to support broader adoption of sustainable practices.

Rather than modelling hypothetical productions, the study is based on a comparative analysis—both quantitative and qualitative—of cost reports and interviews covering 14 real productions shot in Quebec (eight Rolling Green-accredited and six “conventional”), to pinpoint, across selected budget categories, the cost differences and savings associated with practices that were actually implemented.

The study has limitations that should be considered: it relies on a relatively small sample and on retrospective data, which can illustrate trends but cannot produce statistically robust or fully generalizable conclusions. In addition, the wide range of production variables (scale, genre, season, region) and differences in cost-report coding practices may influence comparisons and limit the ability to attribute costs precisely to specific sustainability measures.

Executive summary

Thematic analysis

The study brings together a quantitative review of cost reports and a qualitative perspective drawn from interviews, to understand not only where differences show up in budgets, but also why (logistics, feasibility, impacts on crews, and conditions for success).

At a high level, the preliminary findings suggest that, within the sample analyzed, Rolling Green–accredited productions allocate a slightly smaller share of their budgets to cost categories with a “sustainability dimension”: the observed gap is about 1.5% at the aggregated level (and 1.7% in the more detailed analysis), which can represent roughly $67,500 on an average budget of $4.5 million. However, once labour costs are excluded, the budget shares are very similar, indicating that the differences are partly explained by changes in work organization (and/or the reallocation of effort) rather than by systematic cost increases in goods and services.

The thematic analysis then shows that sustainability rarely translates into a uniform “green premium.” Instead, it tends to involve trade-offs between additional costs and savings, which vary depending on production choices and the infrastructure available. For example:

- Production offices: Overall budget impacts are negligible, with measures that are primarily organizational.
- Locations: Consolidating locations is a lever widely used across the sector, with many impacts that are indirect (fewer trips, using holding areas instead of trailers, etc.). Composting can become costly and logistically complex depending on access, while security/guarding costs may increase when equipment is left on site.

Executive summary

- Transportation: The overall budget share is almost identical, but the cost structure shifts (less fuel and parking, more special vehicles/shuttles; lower transportation labour). The use of hybrid/electric vehicles is still constrained by availability and rental terms.
- Food/catering: Savings are possible through meals and snacks without animal protein, but cost increases are more common for waste management and certain services (reusable containers, coordination).
- Sets/props: There is a tendency toward savings on purchases (second-hand/reuse), offset by storage needs and, above all, additional labour time (sourcing, sorting, repairs, inventory management, donations/resale).
- Costumes: Second-hand sourcing is already well established, but it shifts part of the cost to management time and remains constrained by creative requirements (sizes, on-camera look, doubles).
- Electrical equipment/energy: Differences in cost reports are generally minor; interviews highlighted the value of tie-ins where possible and the emergence of hybrid/electric solutions, still limited by market availability.

Finally, the analysis highlights a cross-cutting point: the cost of sustainability is often intangible and sits in labour and administrative effort (evidence collection, tracking, documentation, carbon calculations, and countless small tasks). In this context, a dedicated resource (green coordination) emerges as a key level: typically, a limited direct cost, but with real potential to reduce overload and make the approach smoother and more sustainable over time.

Executive summary

Conclusions

It is possible to observe, in cost reports, small differences (and in some cases savings) between sustainability-focused productions and “conventional” productions, while also noting on the ground an increased workload tied to planning, tracking, and coordination. In other words, budgets mainly show where costs are coded, whereas teams describe where the effort is felt: a significant share of sustainability work translates into indirect costs (time, friction, mental load) that rarely appear clearly in accounting line items.

By combining the realities described in interviews and indirect costs with the cost-report findings, Nordicity concludes that implementing sustainability-related measures has an overall largely neutral impact on budgets, within a plausible range of -0.25% to +0.25% (i.e., ± $11,250 applied to the average budget of the 14 productions studied) when comparing an accredited production and a conventional production of similar scale.

The study also highlights that, under tight resource and schedule constraints, productions take a pragmatic approach: they often prioritize the most economically rational option, even though many “green” actions naturally align with operational optimization (reducing purchases, minimizing waste, simplifying logistics).

Finally, the study emphasizes the decisive role of a dedicated resource (a green coordinator)—not only to “do more,” but above all to make sustainability feasible, consistent, and sustainable over time. Without this role, many measures rely on the goodwill of already stretched teams, increasing the risk of fatigue or overload.

Executive summary

To make these learnings actionable, Nordicity also proposes a four-level interpretation of engagement based on the Rolling Green framework, with indicative cost ranges.

This exercise shows that budget impacts depend first on the level of ambition, the way work is organized, and the capacity to track and follow through—but also that it is possible to adopt a sustainability-minded approach, even at a smaller scale, while keeping potential associated costs to a minimum.

Level 0: Small Actions and Awareness

A plan based on team awareness-building activities and small, easy-to-implement steps.

Rolling Green Points: 33

Estimated Cost:
$0 or minor savings

Level 1: Collective Effort and Tracking

These measures involve minimal cost, but require greater vigilance and commitment from the teams.

Rolling Green Points: 57

☑ **Performance Accreditation**

Estimated Cost:
$500 - $4,000

Level 2: Green Guidance

An environmental sustainability coordinator will be added to oversee the implementation of more ambitious initiatives, as well as monitoring and communications.

Rolling Green Points: 114

☑ **Excellence Accreditation**

Estimated Cost:
$6,000 - $12,000

Level 3: Green Commitment

A strong commitment to promoting reuse, environmentally friendly materials and products, and responsible waste management.

Rolling Green Points: 156

☑ **Excellence Accreditation**

Estimated Cost:
$15,500 - $24,000

Executive summary

Recommendations

Finally, Nordicity highlights mechanisms that can trigger action, reduce friction, and support a sector-wide transition. The interviews confirm that the main challenge is not buy-in in principle (which is largely in place), but the practical ability to implement measures in a context of tight timelines, limited resources, and operational complexity.

First, the study recommends **educating, supporting, and simplifying**. Consultations identify a major barrier: a lack of knowledge combined with a process perceived as complex, sometimes even intimidating. Quick wins could come from a strong pedagogical effort (demystifying the steps, making the pathway easier to navigate, encouraging a staged approach, and valuing “small actions” as a credible starting point). Since access to expertise remains limited, partnerships could help train more green coordinators and integrate foundational knowledge into training pathways. Finally, Rolling Green could strengthen a “advisor/concierge” role to reduce the feeling that the process is intimidating.

Second, the recommendations aim to **address the post-production blind spot**. While on-set practices are now well identified, they remain less structured in post-production even as the issues grow in importance. The study therefore proposes developing tailored best practices (digital sobriety, storage and archiving policies, infrastructure choices) to equip companies and ensure the transition does not rely solely on isolated initiatives.

Executive summary

Third, Nordicity emphasizes that productions cannot carry the transition on their own: their room to maneuver depends on access to services and infrastructure. Nordicity recommends **investing in a sector-wide transition** (more drop-off points for compost and recovered materials, gradual electrification of vehicle fleets, expanded availability of lower-emitting temporary power, and a stronger supplier base able to meet “green” requirements). Structuring approaches could include exploring accreditation for key suppliers and infrastructure, and encouraging shared-service models (shared green coordinators, shared storage facilities, reuse banks) to reduce unit costs and make solutions accessible to smaller productions.

Finally, **financial incentives** emerge as potential levers with a double benefit: reducing perceived risk for productions and creating a framework for collecting data on the real costs of the transition. Options discussed include a subsidy for the green coordinator role, municipal incentives (e.g., reduced permit fees), an automatic premium tied to production accreditation, or targeted enhancements to tax credits. These mechanisms can make sustainability more accessible in the short term and, over the medium term, strengthen the sector’s ability to identify where cost increases and savings occur, and which measures deliver the best effort-to-impact return.

Introduction

Introduction
| Background and Objectives

In response to the increasing frequency of extreme weather events, the audiovisual industry is stepping up its sustainable initiatives and seeking concrete benchmarks to understand their impact on production costs. In Quebec, the QFTC, along with the Quebec Council for sustainable Events and Quebecor, founded the Rolling Green program in 2021 to raise awareness and provide tools to support the industry's transition toward sustainability.

To this end, and in response to the industry's growing concerns about sustainability costs, the QFTC enlisted Nordicity to conduct a study. This study aimed to document the differences (or similarities) between sustainable budgets and conventional ones. It would also take into account the logistical and human realities behind the numbers, not just accounting items.

The study has three complementary objectives. First, it aims to help professionals better anticipate and incorporate environmental responsibility costs into their budgets by providing concrete examples and a framework for more accurately estimating potential costs and savings. Second, it aims to collect actionable data for use in Quebec and beyond, as there are still few references based on projects that have achieved excellence. Third, it aims to assess the needs and obstacles associated with sustainable practices to identify concrete mechanisms that can promote their larger-scale adoption (e.g., incentives, support, and strengthened service offerings).

Therefore, the target audience is diverse. First and foremost, the study is intended for producers, production managers, accounting and management teams, and green coordinators who require operational guidelines for planning realistic projects. The study is also intended for suppliers, whose offerings determine the sector’s ability to transform itself. Finally, the study aims to raise awareness among key stakeholders, including agencies and governments that invest in Quebec's production sector and beyond, of the challenges and opportunities of sustainable production.

Introduction
| Methodology

General Principles

Rather than modeling hypothetical productions, our analysis primarily relies on existing productions: eight productions filmed in Quebec that have received the Rolling Green certification (four feature films and four series). The core of our approach is a quantitative and qualitative analysis of these productions, along with a comparison to six so-called "conventional" productions. Therefore, the study draws on concrete actions and focuses on solutions that have actually been implemented rather than estimating the impact of measures adopted only partially or not at all by the sector.

Quantitative Component - Comparative Analysis of Cost Reports

The quantitative analysis is based on 14 audiovisual productions, including eight Rolling Green accredited productions and six conventional productions. Nordicity reviewed the detailed cost reports that the partner productions provided free of charge. Through interviews and Rolling Green certification files, Nordicity identified budget lines likely to reflect changes resulting from a sustainable approach.

Through interviews with participating production companies, the budget items relevant to the analysis of cost reports were identified. These areas are where environmental responsibility can result in additional expenses or cost savings. Notable areas include transportation, food, sets, props, costumes, energy, and costs related to the production office and filming locations. Appendix 1 presents details of the budget items included in the analysis for each comparison level.

Nordicity identified the relevant expense categories for each budget line item. Then, an average relative to the total cost was calculated for conventional and certified productions in each relevant category. The observed difference, sometimes referred to as the "green premium" in certain studies, is the starting point for the central discussion of this study. In cases where it was clearly established that no action had been taken in a specific area (e.g., no corresponding Rolling Green points), the production was excluded from the calculation of the average for certified productions.

The study focuses on the most 'general' solutions and does not analyze in detail the more circumstantial expenses that vary more widely from one production to another (e.g., the use of environmentally friendly practical special effects).

Qualitative Component - Interviews

Thirteen interviews were conducted with teams from sustainable and conventional production units, as well as department heads, to link budget variances to on-the-ground decisions and better capture indirect costs, such as coordination, documentation, monitoring, and organizational expenses.

In fact, it quickly became clear that analyzing cost reports offers only a limited perspective and fails to capture the full complexity of environmental responsibility costs.

As for the accredited productions, the initial focus of the interviews was the cost report, which was used to provide context and identify affected areas. Then, the focus shifted to obstacles, logistics, and the intangible costs of environmental responsibility.

The discussion for conventional production focused on perceptions of sustainable solutions and mechanisms that encourage a greener approach.

Introduction
| Methodology - Profiles of Selected Works

Accredited Productions: Rolling Green								
	Vile & Miserable	*Peak Everything*	*Lovely Day*	*L'autre*	*[confidential]*	*[confidential]*	*[confidential]*	*[confidential]*
Type	Feature film	Feature film	Feature film	Feature film	Series	Series	Series	Series
Genre	Fantasy comedy	Romantic comedy	Dramatic comedy	Psychological thriller	Comedy	Comedy	For children	Comedy
Budget	$2.7 million	$6.6 million	$8.6 million	$3.5 million	$3.8 million	$3.0 million	$4.9 million	$3.5 million

Conventional Productions						
Type	Feature film	Feature film	Series	Series	Series	Series
Genre	Comedy	Family comedy	Drama	Drama	For children	Drama
Budget	$8.1 million	$6.18 million	$0.8 million	$3.1 million	*[confidential]*	$3.3 million

Introduction
| Study Limitations

This study has certain known limitations that must be considered when interpreting the results.

First, the analysis is based on **a limited sample** of 14 productions, eight of which were accredited and willing to share data. This sample size is sufficient to identify trends and highlight differences (or similarities) between sustainable and conventional projects. However, at this stage, it does not allow for robust statistical conclusions that can be generalized to the entire sector. Therefore, the results should be understood as exploratory insights that are useful for guiding discussion, identifying incentive mechanisms, and clarifying future research and monitoring needs.

Furthermore**, the actual cost of sustainable measures can be influenced by many variables**, and the study cannot account for all of them. These factors include the scale of production (e.g., team size, number of shooting days, and logistical complexity); the genre (which significantly influences requirements for sets, costumes, and makeup); the season (e.g., heating and comfort needs in winter); and the filming location (e.g., access to certain facilities and suppliers in Greater Montreal versus regional areas). All of these factors can affect both direct and indirect costs. While the study cannot rigorously control for all these factors, attention was paid to documenting and understanding them better, particularly through comparative analysis and interviews, to determine how they may influence the observed results.

Furthermore, since the study was conducted retrospectively, some information may have been lost or become difficult to trace. Expenses related to sustainable measures may be spread across multiple accounts or included in broader purchases and services without being identified as such. This limits the ability to accurately attribute costs to specific measures and underscores the importance of structured monitoring in future research.

Introduction
| Study Limitations (continued)

Finally, it is important to note that, even when it follows a generally standardized structure, a cost report remains subject to interpretation and coding practices that vary from one production to another. Certain costs may be allocated to one account in one production and to a different account in another production. This variability in coding can complicate direct comparisons and introduce methodological noise that does not necessarily reflect real differences in practices but rather differences in accounting conventions. These limitations underscore the need for common guidelines and consistent monitoring methods to accurately measure costs and savings associated with environmental responsibility.

The Impact of Sustainable Practices on Production Costs

Overview
| Introduction

In this section, Nordicity performs quantitative and qualitative analyses. They review relevant budget items (cost analysis) and supplement these figures with insights from accredited productions. These observations include contextualizing expenses (e.g., which actions are typically implemented and their estimated cost impact) and discussing the practicality and impact on teams of the sustainable solutions implemented, as well as the conditions for success.

Qualitative analysis allows us to understand the differences in cost ratios observed across the sample of 14 productions. This dual approach is also important for understanding how cost items that appear similar in terms of their share of total expenses may actually result from a balance of savings and additional costs.

Following a high-level overview, Nordicity explores the following topics:

- Production Office
- Filming Locations
- Transportation
- Food, Catering, Cleaning
- Props and Sets
- Costumes
- Hair and Makeup
- Electrical Equipment
- Labour and Administrative Costs

Overview

Overview

This initial overview of production cost reports (see the next page) provides three levels as tools.

- **High-Level Comparison:** This analysis focuses on the expenditure items identified as relevant.
- **Detailed Comparison:** This analysis refines the previous comparison by examining cost subcategories, thereby excluding certain items.
- **Detailed Comparison, Excluding Labour Costs:** Finally, this analysis excludes labour costs from the detailed comparison, focusing instead on the costs of materials, equipment, and logistics.

Overview
| Preliminary Remarks

These preliminary results suggest that, on average, sustainable productions spent relatively less than other productions on the budget items identified as relevant to the study. Indeed, the high-level comparison indicates a 1.5% difference in average budget in favor of sustainable productions, which amounts to $67,500 out of an average budget of $4.5 million for the 14 productions examined.

When the analysis is broken down by expenditure subcategories, the gap widens and sustainable productions appear to spend 1.7% less of their budget, on average, than conventional productions. However, excluding labour costs from the analysis suggests that sustainable and conventional productions spend a similar share of their budget, indicating that savings are primarily realized on labour costs (except for feature film projects).

The analysis by production type suggests that sustainable series result in more significant cost savings. As mentioned in the introduction, various factors can influence these differences, such as genre and season. By analyzing budgets by type, we narrow the pool of productions under review, which may allow these differences to have an even greater impact on the results. Therefore, the remainder of the study focuses primarily on a cross-sectional analysis of all productions but raises important points relevant to certain types of productions when necessary.

The following sections will use thematic analysis to shed light on these preliminary observations and contextualize the expenditures and savings associated with environmental sustainability.

Average Weight of Sustainability-Related Line Items in Selected Productions

All productions	Accred.	Convent.
High-Level	26.6%	28.1%
Detailed	23.4%	25.1%
Detailed, excluding labour	12.0%	12.4%

Feature Films	Accred.	Convent.
High-Level	28.5%	29.2%
Detailed	24.8%	25.8%
Detailed, excluding labour	12.5%	13.3%

Series	Accred.	Convent.
High-Level	24.9%	26.4%
Detailed	22.3%	23.7%
Detailed, excluding labour	11.5%	11.7%

Thematic Analysis

Production Offices

| Cost Analysis

All productions	Accredited	Convent.
Production Office	0.71%	0.77%
On-Site Office	0.09%	0.26%

An analysis of costs allocated to production offices reveals no significant difference between certified and conventional productions. The 0.05% difference is insufficient to conclude that choosing sustainable practices has a real impact on production office costs and/or savings.

| Observations and Additional Notes

In fact, sustainable production office initiatives have a negligible budgetary impact.

- **Paper and Printing:** The use of recycled paper, digital purchase orders and documentation, and direct deposits has increased. Several teams have expressed interest in transitioning to "paperless" practices, which would reduce purchasing costs but require teams to have access to digital devices.
- **Reuse and Sharing:** Using existing office space or furniture (e.g., from a parent company) helps cut costs, simplify logistics, and reduce the environmental footprint.
- **Waste Management:** Depending on the location of the offices and existing practices, as well as access to recycling bins, this item may represent a more or less significant expense (see "Filming Locations and Food").
- **Recycling and Refurbishment:** Although certain procedures are required for the recycling of batteries, ink cartridges, and computer equipment, there are no additional costs.
- **Sustainable Cleaning Products:** There is a small additional cost, which often depends on the cleaning service provider.
- **Energy:** Turn off the lights and electronic devices. These are best practices that minimize costs (e.g., they help keep electricity bills down).

Filming Locations

| Cost Analysis

All Productions	Accredited	Convent.
STUDIO FEES	1.05%	0.17%
FACILITY COSTS (excluding cleaning and waste management)	1.98%	1.93%
Security	0.27%	0.20%

Of the 14 productions studied, six were partially or entirely filmed in studios, including four sustainable productions. This could be due to the small sample size or a consistent and deliberate choice by sustainable productions.

However, aside from a slight increase in security expenses, the impact on location costs is negligible.

| Observations and Additional Notes

Strategically choosing filming locations can save money while significantly impacting a production's environmental footprint. Consolidating filming locations minimizes travel and associated costs. Because of this significant impact, this approach is preferred across the industry, even by so-called conventional productions.

However, this practice has indirect effects that make it difficult to quantify the savings precisely. These effects are not necessarily reflected in the cost analysis shown on the left.

- **Transportation:** See the Transportation section for information on the impact on fuel consumption, vehicles, parking, etc.
- **Holding Areas:** sustainable productions prefer to use holding areas rather than trailers whenever possible. This approach has its challenges, such as transporting crews between the filming location and the theatre and setting up furniture. However, it generally results in significant savings on fuel, vehicle rentals, and parking. An interviewed sustainable production team reported that a holding area costs $5,000 for three weeks of filming, which is over $25,000 less than using trailers.
- **Hotel/Lodging:** In some cases, production companies prefer to provide housing near filming locations for certain key positions rather than pay for taxis, especially when distance and public transportation access are factors. This generally entails additional costs.

Filming Locations | Continued

- **Composting:** In some areas, even within the greater Montreal region, there are no nearby compost bins. Under these circumstances, compost collection can be expensive ($3,000 for an entire shoot, according to one production) or logistically challenging (requiring a crew member to take the compost to the collection site at the end of the day). Other productions recommend contacting municipalities in advance, particularly for shoots outside Montreal. It is possible to make arrangements that limit the cost to between $500 and $1,000.
- **Studio:** When the project allows for it, preferring studio filming simplifies logistics (no additional theatres are required) and reduces travel. However, production teams that we spoke with who have used studios or considered this option regret the lack of sustainable facilities, such as compost bins and charging stations for electric vehicles, in some Greater Montreal area studios.
- **Security and Guard Services:** leaving trucks and equipment on-site can have an additional impact on security and guard service costs, as illustrated by the cost report analysis. This surplus is, to a certain extent, offset by savings on fuel costs (see Transportation section).

Transportation

	Accredited	Convent.
TRANSPORTATION	3.09%	3.10%
Production cars	0.75%	0.80%
Production trucks	0.88%	1.09%
Motorhomes	1.14%	0.86%
Special-purpose vehicles	0.34%	0.02%
Fuel	0.36%	0.47%
Taxis	0.03%	0.03%
Parking	0.12%	0.20%
Mileage	0.05%	0.09%
Maintenance/ Repair	0.10%	0.09%
Transportation Team	0.49%	0.71%

The cost analysis shows that, for the sample of productions selected, there is a negligible difference between the amounts allocated to transportation in sustainable productions and those in conventional productions.

Specifically, the analysis outlines the balance between the additional costs incurred and the savings achieved. For instance, although fuel savings are realized, the budget for special vehicles (electric cars and shuttles) increases accordingly. The reduced need for transportation due to fewer filming locations would also lower labour costs for the transportation team.

| Observations and Additional Notes

This expense item clearly illustrates the practical and economic benefits of limiting travel. Participating organizations also emphasize the balanced budget and the transportation cost savings achieved.

The interviews provided further insight into the feasibility of certain actions or potential innovations:

- **Carpooling:** Although carpooling is often encouraged, it can be difficult to implement due to differing team schedules or necessary equipment. However, regular communication and databases that compile team information make carpooling easier. Carpooling itself has no impact on production costs, but some productions allocate a small budget to encourage it (for example, by offering free parking to vehicles carrying two or more crew members).

Transportation | Continued

- **Hybrid/Electric Vehicles:** Several production companies mentioned that they did not opt for hybrid or electric production vehicles due to higher rental costs and restrictions imposed by rental companies on these vehicles. Some also noted the limited availability of these vehicles in Quebec, particularly specialized ones, such as motorhomes and trucks. However, some options are available, such as electric versions of small utility vehicles, like Kubota models. While these vehicles may cost an additional $10 per day to rent, they save on fuel, offsetting the expense and providing a more sustainable solution.
- **Fuel:** Those involved in sustainable productions seem to agree that fuel costs are an obvious area for savings, particularly by limiting travel. An analysis of cost reports indicates an average savings of around $5,000 compared to conventional productions, but some sustainable productions report savings of tens of thousands of dollars in fuel costs. Savings can reach $50,000 for operations that electrify a large portion of their fleet and use hybrid or electric generators (see the Energy section).
- **Parking:** Production companies can negotiate long-term parking rates by staying in one place longer. However, this may entail additional security costs. These extra costs appear to be offset by savings on fuel due to less travel.

Transportation | Continued

- **Public Transportation:** Production companies encourage environmentally friendly modes of transportation, such as public transit and bicycles, while recognizing that some filming locations are difficult to reach using these methods. Some production companies have a budget to reimburse transportation costs.
- **Shuttles:** To minimize the use of cars and facilitate travel between base camp or holding areas and filming locations, some accredited productions have set up shuttle services. These additional expenses are listed under the "Special Vehicles" line item in cost analysis reports.

Food, Catering, Cleaning

| Cost Analysis

	Accredited	Convent.
Meals, snacks	1.16%	1.73%
Holding areas and on-site logistics	0.39%	0.44%
Cleaning, waste management (including film sets)*	0.12%	0.06%
Cafeteria worker, caterer, cafeteria assistant	0.51%	0.37%

*The cleaning and waste management costs listed under the “Filming Location Expenses” and “Studio Expenses” categories have been consolidated into the corresponding subcategory under “Production Management.”

Food services, and more broadly, food management, are considered critical for environmental sustainability. However, the cost of these initiatives is often difficult to estimate.

An analysis of cost reports indicates that adhering to sustainable practices in food and catering has yielded modest savings of nearly 0.6% of the average budget on meals and snacks.

However, effective waste management appears to entail additional costs, averaging twice that of conventional production methods. Implementing sustainable practices, such as using reusable containers or waste management, requires more labour, which is reflected in the higher average cost.

| Observations and Additional Notes

The sustainable measures regarding food, snacks, and waste management are very concrete and visible to the entire film crew. This helps foster a sense of responsibility and encourage habit change. During the interviews, participants mentioned a mix of cost-free and costly initiatives.

- **Tableware and Glassware:** In the industry, it has become common practice to ask teams to bring their own reusable utensils and water bottles, and to prohibit the use of plastic bottles. This important measure usually has no effect on costs.

Food, Catering, Cleaning |Continued

- **Reusable Containers:** Several service options are now available to help production companies utilize reusable containers. These services incur additional costs, including rental, delivery, pickup, and potential loss or breakage, which can amount to an extra 20% per person. Although the additional cost is not insignificant, accredited productions have described these measures as a concrete way to reduce their environmental footprint.
- **Choosing a Caterer and Menus:** As the number of contracted meal, catering, and snack service providers grows, the potential additional cost of offering local, seasonal, and environmentally friendly products gradually decreases. Participating certified producers have also committed to offering vegetarian or vegan options on certain days—or every day, for the most dedicated—which can result in savings compared to the cost of animal proteins.
- **Rationing and Donations:** Several participating operations mentioned stricter rationing practices, such as more accurate quantity estimates, order adjustments, and control of "extras," to avoid waste. When possible, surplus items are donated to staff or local organizations. While these measures are generally low-cost, they require coordination, which represents an indirect cost in terms of management time.
- **Snacks:** The offerings highlight alternatives to individually packaged snacks, such as homemade bars and bulk snack bins. While bulk items are often cheaper to purchase than individually packaged snacks, they require more preparation, such as portioning, using containers, maintaining hygiene, and restocking. They also require vigilance to prevent waste of perishable products. This is also a highly visible measure that demonstrates the team’s commitment to environmental responsibility.

Food, Catering, Cleaning
|Continued

- **Recycling, Composting:** Waste sorting is presented as a "basic" measure on sustainable film sets. However, additional expenses have varying impacts, as illustrated by the analysis of cost reports. In locations that are already equipped, the cost is virtually zero since it relies on existing facilities. Conversely, in locations without existing facilities, composting and sorting can generate logistical costs, such as bins, signage, transportation to a drop-off point, and collection frequency. Above all, there is a need for monitoring to prevent bin contamination. At less well-served sites, these costs can total several thousand dollars. The impact on team habits is significant, but success largely depends on on-the-ground organization.
- **Cigarette Butts:** Cigarette butt management is an easy yet meaningful measure that requires dedicated infrastructure, such as portable ashtrays, regulated smoking areas, and separate collection. While the direct cost is generally moderate, at around $800 to $1,200 for the rental and collection of two ashtrays, the main challenge lies in ensuring discipline and consistent reminders.
- **Labour:** These practices have one thing in common: the importance of supervision, organization, monitoring, and communication. Therefore, they have a significant labour impact. Even simple tasks depend on human time for effectiveness: setting up stations, posting signs, issuing reminders, monitoring sorting, managing reusable containers, coordinating with the caterer, and organizing donations. Often, this time is absorbed by the production team or a dedicated resource (e.g., a green coordinator), which can transform "cost-free" actions into indirect costs (e.g., overtime, additional workload). In other words, the most critical factor is not just the price of the solutions but also the production team’s ability to fund and plan the coordination necessary for them to run smoothly.

Props and Set Design

| Cost Analysis

	Accredited	Convent.
CONSTRUCTION	0.71%	0.76%
SET DESIGN	1.23%	1.37%
Rentals	0.41%	0.43%
Shopping	0.50%	0.79%
Warehouse	0.14%	0.07%
PROPS	0.99%	1.17%
Rentals (excluding vehicles)	0.13%	0.12%
Shopping	0.39%	0.63%
Creative Team	1.67%	1.99%
Construction Team	0.82%	1.15%
Set Design Team	1.70%	1.66%
Props Team	1.38%	2.41%

Accredited productions that participated spent proportionally less, on average, on set design and props departments.

Interestingly, sustainable and conventional productions spent similar amounts on renting sets and props proportionally. However, certified productions appear to have limited their purchases, demonstrating efficiency through reuse by opting for secondhand items, which are often less expensive than new ones.

In fact, warehousing is essential for reusing sets and props from one project to the next. However, this practice is costly, as demonstrated by cost report analyses showing expenses doubling for accredited productions. Warehousing is particularly relevant for series that retain sets and props from one season to the next. Specifically, warehouse expenses account for 0.20% of production costs for accredited series, compared to 0.06% for accredited feature films.

Finally, minimizing purchases and recycling/reusing materials may partly explain the lower labour costs in construction and related services.

| Observations and Additional Notes

During the interviews, managers of accredited productions also had difficulty estimating the actual impact of a sustainable approach on construction, sets, and props. Indeed, in this area as well, a variety of costs and savings are intertwined.

Props and Set Design | Continued

- **Renting, Buying Secondhand:** Arts departments are increasingly integrating the use of secondhand sales platforms, prop banks, and internal reuse into their practices. These practices often help reduce spending on new purchases and limit waste while having a significant environmental impact. However, several participants noted that these options can incur significant indirect costs, particularly in terms of time spent on research, travel, quality checks, and adaptation (e.g., cleaning, repairs, sizing, and alterations). Conversely, quick new purchases (e.g., online orders) are sometimes preferred when preparation deadlines are tight, despite being less environmentally friendly.
- **Donations and Sales:** Several productions have mentioned implementing end-of-project strategies to donate, resell, or redistribute props and set pieces to organizations, schools, theaters, community workshops, reuse networks, and sometimes the crew. This approach reduces waste and can help recoup some costs through resale. However, these solutions require significant organization, such as sorting, taking inventory, and coordinating drop-off locations, and they face scheduling constraints. The wrap-up period is often hectic, and without advance planning, donating and/or reselling becomes difficult and may be abandoned in favor of quicker solutions.
- **Selection and Traceability of Materials:** The intention is clear when productions seek to incorporate more sustainable materials, such as certified wood, less toxic paints, and less toxic adhesives. However, feasibility depends heavily on local availability, deadlines, and artistic requirements. Participants noted that these choices can result in additional costs due to specialized products, fewer suppliers, and shipping. More importantly, they add complexity related to traceability, such as identifying the right certifications, retaining information, and documenting choices. This impact can be significant but is more difficult for the team to recognize than measures related to meals or waste sorting.

Props and Set Design | Continued

- **Storage:** Reusing set pieces, props, and materials across episodes, seasons, or projects is particularly effective. According to an analysis of cost reports, this can generate substantial savings and reduce purchasing costs. However, storage itself is costly (due to space rental, handling, transportation, and inventory management), and its usefulness depends on the ability to locate and reuse stored items. Several participants noted that, without rigorous classification and team continuity, storage can lose its value and become a net cost rather than a cost-saving measure. Sometimes prop masters or production designers must cover storage costs personally, which may not be reflected in the final production costs.
- **Labour:** In these departments, labour emerges as the determining factor—a reality that cost analyses do not fully capture. Strategies for reuse, secondhand goods, and traceability rarely come "free"; rather, they shift costs to labour hours spent searching, sorting, cleaning, repairing, carefully disassembling, taking inventory, organizing donations, and coordinating pickups. Participants emphasized that without scheduled time or dedicated resources, these efforts often depend on the goodwill of overburdened teams and are difficult to sustain during periods of high pressure, such as short preparation times or last-minute changes. Prop managers also reported doing a significant amount of research outside of their regular working hours (evenings and weekends), which is rarely recorded as overtime.

Costumes

| Cost Analysis

All productions	Accredited	Convent.
COSTUMES	0.82%	0.65%
Rentals	0.08%	0.07%
Shopping	0.57%	0.47%
Costume Team	1.38%	2.41%

Accredited and conventional productions spent a similar portion of their budget on costumes. However, sustainable productions spent more on purchasing costumes. This observation must be considered in light of the nature of the productions, including projects with large numbers of extras and projects set in fantastical worlds that require greater spending on costumes.

| Observations and Additional Notes

The comments regarding the sets and costumes are essentially the same.

- **Renting, Buying Second-Hand:** These practices are well-established in the costume department, particularly for limiting the purchase of new items, especially for extras, and for accessing a wider variety of styles at a lower cost. Participants described their frequent use of thrift stores, secondhand platforms, and lending networks, as well as hybrid strategies combining new and secondhand pieces. While the impact on costs is generally positive, it is often accompanied by indirect costs related to research time, travel, and altering secondhand clothing to meet artistic and continuity requirements.
- **Donations and Sales:** Reselling or donating costumes at the end of a production is an effective way to reduce waste and extend the items' lifespan. This is easier to accomplish when the production team establishes channels for this purpose in advance. The impact on the budget is negligible; reselling may recoup some of the expenses, but the main benefit is environmental. However, participants noted that without planning, the end of filming leaves little leeway to organize donations or sales in a structured manner.

Props and Set Design | Continued

- **Selection and Traceability of Materials:** Many productions wish to incorporate more sustainable options, such as natural materials, durable clothing, and less polluting props. However, the scope for flexibility in costume design is severely limited by artistic direction, size availability, on-screen appearance, and the need for stand-ins. This sheds light on cost reports that do not reflect savings in costumes. A range of considerations makes the sustainable approach more difficult to implement despite opportunities for savings. Participants noted that sustainable products can be harder to source and may incur additional costs due to quality, durability, and specialized suppliers.
- **Storage:** Here, too, inventory management plays a key role when production is ongoing (series, seasons). Maintaining a well-organized inventory makes it possible to reuse costume bases, props, and extras, which can significantly reduce purchasing costs.
- **Labour:** As with sets and props, labour is a key challenge. Strategies involving secondhand items, reuse, and traceability require more work hours for searching, trying on, sorting, cleaning, repairs, alterations, managing linings, and organizing the removal of items from inventory (e.g., donations, resale, and storage). Several participants suggested that these measures are easier to maintain when the department has the necessary time and staff; conversely, when preparation time is limited or changes are frequent, teams more quickly revert to "efficient" but less sustainable purchasing solutions. In other words, the cost lies not only in the clothing itself but also in the ability to fund and schedule the management time necessary for these practices—a reality that is difficult to discern from an isolated analysis of cost reports.

Hair and Makeup

| Cost Analysis

All Productions	Accreited	Convent.
HAIR/MAKEUP	0.26%	0.14%
Rentals	0.09%	0.09%
Shopping	0.21%	0.05%
Hair and Makeup Team	1.58%	1.53%

A similar pattern holds true for hairstyling and makeup. A similar proportion is allocated to rentals, but purchases differ, which may again be linked to the sample of accredited productions.

| Observations and Additional Notes

Sustainable production teams have noted that there is very little flexibility when it comes to hair and makeup. Artistic considerations limit the options, and the teams are accustomed to using certain products. While production companies can encourage the use of sustainable and cruelty-free products, hair and makeup teams often bring their own supplies or have their own preferences.

Additionally, the products must be gentle on the actors' skin because they may have sensitivities or allergies. Although environmental awareness is growing, significant changes are not being implemented in the hair and makeup departments.

Possible actions include encouraging the use of ethical products, limiting the use of disposable items such as wipes, and ensuring proper waste management, particularly for hazardous materials. Currently, the impact on production costs is often limited.

Electrical Equipment

| Cost Analysis

All Productions	Accredited	Convent.
Electricity for film sets and studios	0.12%	0.07%
ELECTRICAL EQUIPMENT	1.49%	1.37%
Rentals	1.29%	1.28%
Generators	0.03%	0.07%
Electrical Team	1.21%	1.13%

An analysis of cost reports for selected productions reveals minor differences in electricity costs at filming locations and generator use. A 0.05% difference is too small to suggest a significant impact of sustainable practices. However, the accredited productions examined in this study had higher proportional spending on electrical equipment and crews.

| Observations and Additional Notes

Obviously, environmentally responsible practices in the electrical department depend on the filming locations and the availability of electrical connections. Nevertheless, interviews suggest that the industry is adopting best practices for energy conservation more widely, primarily due to their practical benefits.

- **Grid Connection** (***tie-in***) : When possible, connecting to the network is preferred. Costs may vary depending on the duration of the shoot and the energy requirements, but tools such as those offered by Reel Green™ in British Columbia (Budget breakdown for the tie-in) provide a better understanding of the costs associated with these installations depending on the specific circumstances and existing facilities (ranging from minimal costs to tens of thousands of dollars per week).
- **Portable Generators and Batteries:** On the other hand, production companies are trying to avoid using traditional, gas-guzzling generators. Although hybrid and all-electric solutions are beginning to emerge, the available options in Quebec are still very limited. These new solutions also present training challenges and often do not seem to meet the needs of production companies.

Electrical Equipment | Continued

- Initial analyses on this topic indicate that all-electric generators are the most cost-effective solution, as they significantly reduce fuel consumption, but their availability remains limited in Quebec. For example, Reel Green's™ Fuel Budget Comparator, developed in British Columbia, illustrates this significant difference in production costs. Using a battery-powered generator for about ten days saves more than 50% compared to using a traditional generator or tie-in. Additionally, electric generators promote social acceptance of film shoots in urban areas by reducing nuisances, such as noise and fuel odor, for local residents.
- **Disposable and Rechargeable Batteries:** This is a well-established practice in the industry, particularly in the sound department.
- **Other Equipment:** There is less flexibility with other equipment, such as using LEDs where appropriate for the project. The impact on cost is usually minimal.
- **Electrical and Post-Production:** Post-production remains a blind spot in sustainable production, although attitudes seem to be changing in this area as well.

Sustainability and Labour

	Accredited	Convent.
Transportation Team	0.49%	0.71%
Cafeteria worker, caterer, cafeteria assistant	0.51%	0.37%
Creative Team	1.67%	1.99%
Construction Team	0.82%	1.15%
Set Design Team	1.70%	1.66%
Props Team	1.38%	2.41%
Costume Team	1.38%	2.41%
Hair and Makeup Team	1.58%	1.53%
Electrical Team	1.21%	1.13%
Green Coodonator	0.12%	N/A

While many sustainable measures may have little or no direct cost impact, their true impact often lies in labour costs. The overtime hours dedicated to designing, implementing, and monitoring sustainable solutions are difficult to quantify and are not necessarily included in cost analyses. For example, these hours may include unrecorded overtime, tasks spread across multiple departments, and costs covered by other projects. In other words, sustainable practices involve costs beyond purchases and services. It also involves time, organization, and mental load for teams that are already overburdened.

- **Administrative Costs:** As with any administrative process, accreditation requires documenting every step of the production process, including collecting evidence (photos and invoices), compiling the accreditation file, tracking actions, and updating the file linked to the carbon calculator, when necessary. Maintaining this level of accountability requires rigour and consistency, which can quickly become difficult if the process is not structured from the pre-production stage onward.
- **Opportunity Cost:** Several participants described teams that were already operating at full capacity yet were asked to exercise extra vigilance or adopt practices that could slow down processes typically optimized for speed and efficiency, such as sorting, returning containers, planned purchasing, and handling secondhand items. Even when the goal is shared, adding micro-tasks can create friction, especially when deadlines are tight. The difficulty of the tasks themselves is not the main issue; rather, it is the accumulation of adjustments and the fact that they are added to already heavy workloads.

Sustainability and Labour
|Continued

- **Assessment Costs (Green Coordination):** Accredited operations often have a green coordinator who facilitates communication, answers questions from departments, implements solutions, assists with evidence collection, ensures follow-up, and oversees the accreditation process. Approaches observed include hiring an intern, providing part-time support by a trained individual at key moments, and providing ongoing support by a certified green coordinator. When examining productions that have utilized this type of resource, the average budget allocation for this position ranges from 0.04% to 0.17% ($2,000 to $6,500), depending on the scope of responsibilities (at an hourly rate of $15 to $20). Therefore, this position represents a relatively limited direct cost but primarily helps reduce indirect costs by preventing environmental responsibility from falling on overburdened teams.
- **Calculation of Greenhouse Gas (GHG) Emissions:** This is increasingly required by funders and broadcasters and adds a significant administrative burden. Participants describe it as a complex process that requires structured data collection and can become overwhelming without a clear framework. This requirement creates indirect costs and can lead to additional workloads at the end of production if data has not been collected on an ongoing basis. When aimed at full offsetting, emissions offsetting averages between $600 and $1,200, depending on the scale of the production. An increasing number of funders and broadcasters require GHG calculations for the productions they support, thereby eliminating the additional cost difference between conventional and certified productions.

Sustainability and Labour
|Continued

In short, the interviews, when considered alongside the cost analysis findings, show that the economic challenge of environmental responsibility lies not only in the cost of the solutions themselves but also in labour's ability to implement, maintain, and demonstrate them. A more structured approach yields smoother results, while an improvised approach can lead to an overwhelming workload. Therefore, recognizing this burden on teams and funding dedicated expertise whenever possible appears to be one of the essential conditions for making environmental responsibility realistic, effective, and sustainable.

Conclusions

Conclusion
| Aligning Cost Analysis with Observations

An analysis of cost reports suggests that sustainability does not significantly increase expenses in certain categories and may even result in labour savings (see the Overview at the beginning of this report). However, interviews show that this budgetary observation is often achieved through the absorption, substitution, and reorganization of work. This shifts the impact to indirect labour-related costs, such as overhead, supervision, and coordination, which are rarely visible in budget lines.

These two observations are not contradictory. The budget overview shows where funds are allocated, and producers describe where the work is actually done—the real workload. Thus, similar expenses for equipment, logistics, and food can be seen between sustainable and conventional productions, while increased pressure on the team is also noted. Often, a significant portion of tasks related to sustainable practices are absorbed by existing resources, particularly production management and support teams, without a measurable increase in staff or paid hours. Therefore, this additional workload translates more into indirect costs (time, friction, and mental load) than into a visible increase in direct costs because the budget measures paid hours, not intensity.

Furthermore, many sustainable measures rely on substitutions and can have balancing effects across departments. Some practices require more labour or coordination, such as purchasing secondhand items, setting up recycling stations, and preparing documentation for certification. Others reduce the need for transportation and construction. Under these conditions, the budget may show net savings, particularly in labour costs, even though producers report increased operational complexity in their day-to-day activities. In other words, sustainable practices can contribute to optimizing certain economic parameters while shifting the focus toward work organization and monitoring.

Conclusion | Aligning Cost Analysis with Observations (cont.)

Finally, discrepancies between the quantitative and qualitative findings can be explained by differences in the productions' maturity and profile. Teams that have already adopted sustainable practices (e.g., series, seasons, equipped studios, and established suppliers) tend to minimize additional costs and standardize procedures. This is reflected in expense categories similar to those of conventional productions. Conversely, productions that are less well-equipped, have tight schedules, or involve multiple locations rely more on "on-the-fly" adjustments. These adjustments place a burden on teams and are not systematically captured in accounting records.

This comparative analysis highlights the importance of distinguishing between direct and indirect labour costs in cost assessments. It also emphasizes the absorption and reallocation mechanisms that enable certain production processes to maintain a comparable budget despite requiring greater organizational effort.

On a positive note, it is worth highlighting that despite the additional workload these actions may represent, the teams surveyed are often committed and take the time to carry them out properly. By starting with small gestures that build sustainable habits, and by ensuring the participation of department heads, buy-in happens naturally and can sometimes evolve into something enjoyable.

Conclusion | Summary of the Cost Analysis

Taking into account margin of error due to the sample size, analysis of cost reports, and additional insights from interviews, Nordicity developed this map showing the roles impacted by sustainable initiatives.

Therefore, the ranking below is not solely based on the analysis of cost reports, which could explain the discrepancies between the cost report observations and the final ranking on the map.

Items with Additional Costs
Studios (if applicable)
Cafeteria worker, caterer, cafeteria assistant
Green Coordinator
Storage
Special-purpose vehicles
Waste management and cleaning
Security and surveillance
Production team (technicians, coordinators, assistants, control room staff)

Money-Saving Items
Meals, snacks
Accommodation
Sets – Purchases
Props – Purchases
Costumes – Purchases
Creative Team
Construction Team
Props Team
On-site production office
Production trucks
Motorhomes
Transportation Team
Fuel

Balanced Items / Negligible Differences
Production office
Filming location expenses
Electricity
Control rooms, production equipment
Production cars
Transportation – Maintenance and repair
Taxis
Parking
Mileage
Construction
Sets – Rental
Props – Rental
Costumes – Rental
Makeup and hairstyling (purchase and rental)
Electrical equipment
Set Design Team
Costume Team
Makeup Team
Electrical Team

Conclusion
| What is the Cost of Sustainable Practices?

According to the chart on the previous page, implementing sustainable measures could result in cost savings of about 1% of the production budget.

However, this difference will likely vary depending on the implemented solutions and production scale. Additionally, indirect costs associated with environmental responsibility must be considered. These costs are not explicitly itemized in cost reports and may be included in other accounts or indirectly borne by individuals or parent companies.

Based on discussions with accredited productions and department heads, an examination of selected production profiles, and secondary research, Nordicity estimates that implementing sustainable measures would have a neutral impact or require additional resources. This margin could represent **a difference ranging from -0.25% to +0.25%** compared to the budget of a conventional production.

When applied to the average budget of the 14 productions evaluated in this study, this margin represents a difference of approximately $11,250. This range more accurately reflects the reality described by the surveyed productions. The total cost impact will depend on the productions' level of commitment, the solutions chosen, the teams' commitment, and the distribution and organization of efforts.

In this regard, the findings of this study align with the conclusions of the limited number of studies that have examined this topic. This is the case, for example, with the Ecoprod report of a survey of 44 French production companies, which concludes that a sustainable approach does not necessarily cost more. This is because it alters the budget structure. Hiring a green coordinator adds a new budget line item while facilitating savings elsewhere. Thus, the Ecoprod report aligns with our observations of redistribution rather than systematic additional costs. It estimates an impact of between 0 and 1% of the total budget in the sample, which is close to the relatively neutral impact determined by our approach.

Conclusion | The sustainable Choice, the Cost-Effective Choice

As the interviews progressed, one thing became clear: when faced with limited resources and constant pressure to meet deadlines, production teams often opt for the most budget-friendly choice. In this sense, environmental responsibility is not only a matter of available solutions but also of priorities, commitment, and conviction. Many initiatives require stepping off the "fastest path" and making deliberate trade-offs, which can entail additional expense, extra coordination effort, or a shift in habits.

That said, the study also validates the intuition of dedicated producers that what's good for the planet is often good for the budget. Many sustainable practices align with economic optimization by reducing purchases, limiting waste, and simplifying logistics. Conversely, a choice initially driven by cost considerations can turn out to be highly sustainable. Consolidating filming locations and minimizing travel is a prime example. Already widely embraced by the industry for its cost savings (in travel time, fuel, working hours, and logistics), this approach is also one of the most impactful ways to reduce a project's ecological footprint.

However, aligning environmental and economic considerations is not automatic. On set, where deadlines are tight and crews are under pressure, speed and efficiency often take precedence over environmental responsibility. Online ordering is a classic example. It meets the need for efficiency and convenience but reduces opportunities for reuse, secondhand purchases, and more careful planning of purchases.

Conclusion | The sustainable Choice, the Cost-Effective Choice (cont.)

Therefore, committing to sustainable production involves navigating a series of decisions and striking a balance between what makes economic sense, what is feasible within the project's specific context, and what has a real impact on the ecological footprint.

From this perspective, it's not about blindly applying principles or "off-the-shelf" solutions. Rather, it's about prioritizing relevant practices, fostering awareness among teams, and recognizing that every action counts. As these habits spread and become the norm, environmental responsibility becomes easier to implement. Sustainable service offerings grow, teams gain experience, and additional costs decrease. Through collective progress, the ecological choice and the economic choice will gradually converge.

Conclusion
| The Key Role of Green Coordination

After the interviews, it became clear that having a green coordinator is key—not only for "doing more," but also for establishing environmental responsibility as a consistent and sustainable practice in a production environment where teams are already under significant pressure.

This role acts as a true "catalyst": it transforms intentions into actions, provides access to solutions (such as suppliers, logistics, and alternatives), and maintains continuity across departments. Without this dedicated resource, initiatives often rely on the goodwill of teams, such as management, support departments, and department heads, and quickly lose momentum or result in an unsustainable workload.

The green coordinator plays a central role in monitoring, one of the most demanding aspects of the accreditation process. They organize the collection of data needed for greenhouse gas (GHG) calculations and gather evidence, such as photos, invoices, and supplier confirmations, for processes like the Rolling Green accreditation. They also establish a realistic daily reporting framework. Their ability to document and consolidate information ensures that monitoring is not rushed or incomplete, which often compromises the quality of the assessment and the ability to learn from one production cycle to the next.

Conclusion | The Key Role of Green Coordination (cont.)

Beyond logistics, the green coordinator plays a key role in communication and alignment. They remind the team of the rules, restrictions, and objectives, step in when certain practices go off track, and contribute to instilling habits within the team by providing simple, repeated, and visible messages. They highlight progress, share achievements, and celebrate successes, strengthening buy-in and fostering a positive culture instead of a punitive perception of constraints. This human dimension is essential because environmental responsibility depends not only on tools and suppliers but also on collective behaviors that must be maintained in a complex environment.

Participants also described flexible approaches, such as full- or part-time involvement during filming depending on the project's scope and ambition. However, the coordinator’s involvement is crucial during pre-production when fundamental decisions are made, such as setting realistic goals, researching and implementing solutions, establishing a monitoring framework, and clarifying roles and responsibilities across departments. Similarly, their role is important at the end of filming to assess outcomes, consolidate data, identify lessons learned, and document what can be replicated or improved.

In short, achieving a form of sustainable excellence in an efficient and cost-effective manner seems difficult without a dedicated role capable of overseeing coordination, monitoring, and mobilization. However, this expertise remains relatively rare in the market despite awareness-raising and training efforts led by organizations such as Rolling Green. For many productions, developing and making available these skills appears to be as strategic as the technical solutions themselves.

Conclusion
| Application of the Rolling Green Framework: Four Levels of Commitment

To illustrate the impact of a sustainable approach on production costs, Nordicity employed the “Rolling Green” assessment grid. By examining the most commonly implemented measures by accredited productions, as well as the potential cost of these actions, Nordicity defined four levels of commitment for a typical production.

Details of the activities selected for each level are provided in the appendix.

Level 0: Small Actions and Awareness	Level 1: Collective Effort and Tracking	Level 2: Green Guidance	Level 3: Green Commitment
A plan based on team awareness-building activities and small, easy-to-implement steps.	These measures involve minimal cost, but require greater vigilance and commitment from the teams.	An environmental sustainability coordinator will be added to oversee the implementation of more ambitious initiatives, as well as monitoring and communications.	A strong commitment to promoting reuse, environmentally friendly materials and products, and responsible waste management.
Rolling Green Points: 33	Rolling Green Points: 57 ☑ **Performance Accreditation**	Rolling Green Points: 114 ☑ **Excellence Accreditation**	Rolling Green Points: 156 ☑ **Excellence Accreditation**
Estimated Cost: $0 or minor savings	Estimated Cost: $500 - $4,000	Estimated Cost: $6,000 - $12,000	Estimated Cost: $15,500 - $24,000

Recommendations: Support Mechanisms and Tools

Recommendations
| Introduction

This section offers pragmatic recommendations for advancing environmental sustainability within the film and television industry. These recommendations focus on mechanisms that can drive action, reduce friction, and support a sector-wide transition.

The interviews reveal that the challenge lies not in the producers' commitment to the principles, which is solid, but in their ability to implement measures amid tight deadlines, limited resources, and operational complexity.

Therefore, the following recommendations are based on a strategy of incentives and support, including simplifying procedures, making expertise more accessible, expanding the range of services and facilities, improving impact and cost measurement, and implementing targeted financial incentives.

Recommendations

Educate, Support, and Simplify to Address Knowledge Gaps

The consultation confirms that a lack of knowledge combined with a perceived complex and intimidating process, rather than opposition in principle, is one of the main barriers to adopting a sustainable approach. In the short term, the most immediate impact could come from **efforts to simplify and educate**. This could be achieved by making processes more accessible, clarifying the path forward, promoting a step-by-step approach, and highlighting "small actions" as a credible starting point rather than an insufficient one.

At the same time, access to expertise remains limited. There are still not enough trained green coordinators, and many production companies do not know where to turn. In this context, **partnerships with postsecondary institutions, Rolling Green, and other specialized organizations could contribute to training a new generation of green coordinators** and integrating foundational knowledge into training programs in areas such as production, directing, artistic direction, and postproduction.

The role of Rolling Green also stands out as central, and with additional resources, the organization could strengthen its **role as an "advisor/concierge"** for the sector by answering questions, reassuring production teams, referring them to reputable suppliers, providing simple tools, and even offering more turnkey support services. Centralizing this expertise would make it easier for new producers to find solutions and reduce the "intimidating process" that prevents them from taking action.

Recommendations

Addressing Postproduction's Blind Spot

The consultation highlights a significant blind spot: While environmental responsibility is now well established on set with regard to meals, waste, transportation, and energy, it remains much less formalized in post-production.

However, environmental concerns are growing in this sector due to the increasing demand for data storage and transfer, as well as the use of technologies that require more computing power, including certain artificial intelligence applications. While some companies are exploring alternatives, such as choosing servers in Canada or Quebec that use sustainable cooling methods, their dependence on the U.S. technology ecosystem limits their ability to act.

Therefore, it seems appropriate to **develop post-production-specific resources and best practices** (e.g., choice of facilities, digital efficiency, rendering management, archiving, storage policies) to prepare companies in the sector for the transition and ensure it is not dependent on isolated initiatives.

To learn more about best practices for animation and visual effects studios, as well as VFX and Animation accreditation, check out the Rolling Green Guide.

Recommendations

Strengthening the Service Offering and Investing in a Sector-Wide Transition

Manufacturers cannot drive the transition on their own. Their ability to act depends on access to appropriate services and facilities. Accelerating the adoption of these practices requires supporting the ecological transition of the broader ecosystem. This includes increasing the number of drop-off points for composting and recycled materials, gradually electrifying vehicle fleets (e.g., transportation and commercial vehicles), expanding the availability of lower-emission temporary energy solutions (e.g., hybrid generators, batteries, and power connections), and increasing the number of suppliers capable of meeting green production requirements.

One key approach would be to establish a form of accreditation for essential suppliers and facilities, such as those involved in logistics, catering, rentals, transportation, waste management, and temporary power. This would create a simple and reliable benchmark for productions and stimulate the supply of these services. Provincial-level investments could also support the development of an extensive network of collection points.

Finally, pooling mechanisms could be encouraged: a green coordinator could be shared among multiple productions, shared warehouses for sets and props could be set up, or structured reuse banks could be established. These approaches aim to reduce costs and make these solutions accessible to smaller-scale productions as well.

Strengthening the Service Offering and Investing in a Sector-Wide Transition (cont.)

Investment projects and incentives have emerged in other regions. For example, the Reel Green™ Power Tie-Ins Program in British Columbia is a $10,000 fund that supports projects connecting to the power grid and/or facility improvements. Companies that work with the industry and provide (or plan to provide) the energy needed for filming activities are eligible. In Quebec, a generator or electric vehicle incentive could stimulate the development of the supply side.

Recommendations

Refining the Understanding of Budgetary Impact and Encouraging Better Tracking

The study emphasizes the need for ongoing measurement efforts to overcome its limitations, such as expanding the sample size, reducing selection bias, and improving the understanding of the factors that drive cost overruns or savings across different project types. However, the main methodological challenge remains: retrospective analyses struggle to capture decisions, trade-offs, and indirect costs because information is often diluted or lost by the end of production. One way to improve the study would be to **establish a system that supports certain productions from the beginning to document choices** as they are made (what was done, why it was done, and the consequences for the organization and budget).

At the same time, it would be advisable to **encourage production companies to track their "green expenses"** more effectively, similar to how certain expenses related to the pandemic were tracked. Once an expense is identified and coded, it becomes measurable, comparable, and subject to improvement.

Regarding measurement, some producers felt that it was important for **Canada to develop a locally based calculator** instead of relying on international options. A Canadian tool could better reflect the country’s energy reality, such as the fact that most of its electricity comes from hydroelectricity, and it could incorporate provincial specifics. This would improve the accuracy of energy balances and the credibility of comparisons.

Implement Financial Incentives That Drive Action and Track Costs

Finally, financial incentives stand out as a lever with a dual impact. They reduce the perceived risk for producers and create an opportunity to collect data on the actual costs of the transition. There are several avenues that can be explored, particularly by drawing on incentives developed in other jurisdictions.

1. **A grant to fund the position of green coordinator.** An approach that has not yet been tested in other jurisdictions but is consistent with the findings of this study.
2. **Local incentives offered by certain municipalities.** In British Columbia, there are several examples of municipalities reducing permit fees when businesses switch to alternatives to fuel-powered generators.
3. **An automatic bonus for accredited productions.** The CNC (France) helps accredited fiction films with a flat-rate, automatic grant of €28,000 ($45,000) per film.
4. **A green tax credit (or targeted tax credit).** This is the case, for example, with the Green Bonus offered in Austria and the Illinois Certified Green Productions bonus, both of which provide an additional 5% on tax credits for audited productions.

These mechanisms offer a key advantage: they increase the accessibility of environmental sustainability in the short term while establishing a monitoring framework. In the medium term, this framework will provide a clearer picture of where the additional costs and savings lie and which measures offer the best balance of effort and impact.

Implement Financial Incentives That Drive Action and Track Costs (cont.)

Incentive	Key Strengths	Weaknesses
Green Coordinator Grant	▪ This is often the most effective lever for breaking through barriers: implementation, monitoring, data collection, GHG calculations, and cross-departmental coordination. ▪ Good cost-to-impact ratio ▪ Learning effect: we expand the pool of expertise and make the process more resilient.	▪ Risk of shortages: if demand grows faster than supply, it creates frustration, which is why it is important to link this approach to increased training. ▪ Requires guidelines (minimum role, expected deliverables, monitoring framework) to ensure the grant is not merely symbolic.
Local incentives: reductions in permit fees	▪ Faster to implement ▪ Can be tailored to specific actions (e.g., eliminating diesel generators) ▪ Practical and effective for municipalities (noise, air quality)	▪ Fragmented, depends on municipalities ▪ Limited impact, as permit fees may account for only a small portion of the budget
Automatic bonus for accredited productions	▪ Very straightforward and predictable (accreditation = X $), with a simple trigger that is less intimidating than calculating a tax credit ▪ Can be adjusted based on accreditation level, project type, or region	▪ Requires a credible standard and stricter auditing (e.g., the French AFNOR standard for the CSR+ incentive in France) ▪ An incentive amount that is difficult to define, as demonstrated in this study
5% Green Bonus toward the tax credit	▪ Very appealing, appeals to cost-saving instincts ▪ Leverage effect if there is strong industry buy-in ▪ Can be linked to Rolling Green accreditation ▪ Can encourage better tracking of expenses and savings	▪ Tax cost ▪ More burdensome implementation

Implement Financial Incentives That Drive Action and Track Costs (cont.)

A "Green Coordinator" grant seems like a good place to start. It would address a major obstacle, the complexity and burden on teams, improve the quality of monitoring with evidence and data, and build the sector's capacity and expertise. For example, contingent upon production accreditation, this measure would offset a significant portion of the average "green premium" estimated in this study, which ranges from -0.25% to +0.25% compared to a conventional budget.

Incentives that support facility investments and expand the availability of green options (see "**Strengthening the Service Offering and Investing in a Sector-Wide Transition**") would help accelerate the sector's transition and better meet growing demand.

These initial measures could be supplemented by more competitive incentives, such as a tax credit bonus. Although it is logistically more complicated to implement, it has a greater impact because it is more attractive.

Appendix 1: List of Categories Reviewed

Code	Category	High-Level	Detailed	Detailed, excluding labour
12.XX	Cafeteria staff, caterers, assistants	✓	✓	
13	Art design team	✓	✓	
14	Construction team	✓	✓	
15	Set design team	✓	✓	
16	Props team	✓	✓	
19	Costumes team	✓	✓	
20	Hair and Makeup team	✓	✓	
23	Electrical team	✓	✓	
26	Transportation team	✓	✓	
XX.XX	Green Coordinator	✓	✓	
28	Production department	✓	✓	✓
29	Studio fees	✓	✓	✓
30	On-site production office	✓	✓	✓
31	Filming location expenses	✓		
31.07	Electricity		✓	✓
31.50	Security		✓	✓
32	Advertising agency	✓		
32.XX	Meals, catering, snacks, food truck, holding areas		✓	✓
	Cleaning and waste management (production offices, offices, studios, and filming locations)		✓	✓
33	Accommodation	✓	✓	✓
34	Transportation	✓		
34.01	Production cars		✓	✓
34.05	Production trucks		✓	✓
34.12	Motorhomes		✓	✓
34.20	Special-purpose vehicles		✓	✓
34.30	Fuel		✓	✓
34.32	Maintenance and repair		✓	✓
34.40	Taxis		✓	✓
34.45	Parking		✓	✓
34.47	Mileage		✓	✓
35	Construction	✓	✓	✓
37	Sets	✓		
37.10	Rentals		✓	✓
37.30	Shopping		✓	✓
37.XX	Warehouse		✓	✓

Code	Category	High-Level	Detailed	Detailed, excluding labour
38	Props	✓		
38.10	Rentals (excluding vehicles)		✓	✓
38.30	Shopping		✓	✓
41	Costumes	✓		
41.10	Rentals		✓	✓
41.30	Shopping		✓	✓
42	Hair and makeup	✓		
42.10/20	Rentals		✓	✓
42.12/22	Shopping		✓	✓
46	Electrical equipment	✓		
46.10/12	Rentals		✓	✓
46.26	Generators		✓	✓

Appendix 2: Breakdown of Points by Level

Approach

Using interviews with accredited productions, Rolling Green accreditation files, and cost reports, Nordicity identified the most cost-effective and frequently implemented measures.

Thus, even at Level 3, the highest level, the list of actions is not exhaustive compared to the complete October 2025 Rolling Green framework, and many actions can still be implemented. Consequently, the following lists do not include highly situational actions, such as the use of products for special effects, or actions that are difficult to implement due to limited availability.

For Level 0, Nordicity sought to identify actions that have already been adopted by part of the sector or that do not require additional resources. These actions primarily involve education and awareness, with a few specific commitments, such as using a reusable water bottle.

Level 1 also limits additional resources, but it introduces an element of accountability across all departments, from costumes and sets to administration and stage management, without resorting to more logistically demanding solutions, such as composting only on certain days or reusing a few set pieces and props.

Level 2 simulates the addition of a green coordinator, which "unlocks" a set of actions requiring more extensive implementation, communication, and follow-up.

Finally, Level 3 takes the commitments of Level 2 a step further: for example, 50% reuse of sets and costumes, monitoring the contamination rates of recycling and composting bins, more sustainable practices shown on screen, and so on.

Level 0 – Small Actions and Awareness

Action	Points
TRANSPORTATION, FILMING LOCATIONS, AND ACCOMMODATIONS	**5**
Maximize the number of scenes shot at a single location to reduce the number of filming locations and travel	2
Promote sustainable transportation to the team	1
Encourage carpooling in team communications	1
Raise awareness among the team about the importance of avoiding idling vehicles	1
WASTE MANAGEMENT ON FILM SETS	**1**
Set up signage in certain areas to encourage recycling	1
CAMERA, SOUND, LIGHTING, GRIP, AND POWER	**3**
Close the doors and windows when the air conditioner or heater is running on the platform	1
Use rechargeable batteries and smart chargers (in part)	1
Sort the gels by size and color so they can be easily reused	1
MEALS ON SET	**13**
Serve only vegetarian or vegan meals on certain days	3
Donate leftover food to the team or to organizations	2
Encourage the team and artists to bring their own reusable water bottles, mugs, containers, and utensils	2

Action	Points
Use tableware (plates, utensils, glasses, cups) that is partially recyclable or compostable	2
Ban single-use plastic straws and/or stirrers	1
Partially ban single-use plastic water bottles	2
Use reusable tablecloths or don't use tablecloths at all	1
ART DEPARTMENT, PROPS, AND CONSTRUCTION	**3**
Use some used items instead of new ones (secondhand)	1
Use a few rented items instead of new ones	1
Use some existing decorative items or recycled materials	1
COSTUME, HAIR, AND MAKEUP	**4**
Wear a few secondhand clothes	1
Wear a few items of clothing from the rental	1
Use secondhand hangers and plan to reuse them after filming (donate them, reuse them, etc.)	1
Use reusable garment bags or don't use any bags at all	1

Level 0 – Small Actions and Awareness

Action	Points
PRODUCTION OFFICE AND ON-SET HOLDING AREA	**4**
Have implemented measures to eliminate harassment and discrimination	2
Set photocopiers and printers to double-sided and black-and-white mode, and enable pre-print review	1
Communicate via email or digitally and complete all documentation and forms related to the shoot digitally	1
TOTAL	**33**

Level 1 – Collective Effort and Tracking

Action	Points
TRANSPORTATION, FILMING LOCATIONS, AND ACCOMMODATIONS	**8**
Choose a few filming locations that are well-served by public transportation	1
Maximize the number of scenes shot at a single location to reduce the number of filming locations and travel	2
Promote sustainable transportation to the team	1
Encourage carpooling in team communications	1
Use a hybrid vehicle (personal or rental) for errands, carpooling, or shuttle services	1
Prohibit vehicles from idling	2
WASTE MANAGEMENT ON FILM SETS	**6**
Ensure that each trash can is equipped with a recycling bin	1
Set up signage in certain areas to encourage recycling	1
Collect the batteries and ink cartridges from the tray so they can be sent to appropriate facilities for refurbishment or recycling	2
Collect and sort obsolete electronic and electrical products and equipment (cameras, lighting, etc.) on site and dispose of them properly	2

Action	Points
CAMERA, SOUND, LIGHTING, STAGE CREW, AND POWER	**4**
Close the doors and windows when the air conditioner or heater is running on the platform	1
Use rechargeable batteries and smart chargers (exclusively)	2
Sort the gels by size and colour so they can be easily reused	1
MEALS ON SET	**19**
Choose a caterer that adheres to the principles of sustainable development and is seriously committed to them	2
Serve only vegetarian or vegan meals on certain days	3
Donate leftover food to the team or to organizations	2
Ask the team and artists to bring their own reusable water bottles, cups, containers, and utensils	3
Use partially reusable tableware (one item)	1
Choose bulk foods and/or limit the use of single-use containers on certain days	2
Ban single-use plastic straws and/or stirrers	1
Completely ban single-use plastic water bottles	3
Take sustainable steps when using your coffee maker	1
Use reusable tablecloths or don't use tablecloths at all	1

Level 1 – Collective Effort and Tracking (cont.)

Action	Points
ART DEPARTMENT, PROPS, AND CONSTRUCTION	**3**
Use some used items instead of new ones (secondhand)	1
Use a few rented items instead of new ones	1
Use some existing decorative items or recycled materials	1
COSTUME, HAIR AND MAKEUP	**4**
Wear a few secondhand clothes	1
Wear a few items of clothing from the rental	1
Use secondhand hangers and plan to reuse them after filming (donate them, reuse them, etc.)	1
Use reusable garment bags or don't use any bags at all	1
Giving costumes a second life after filming	2
EDUCATION, AWARENESS, AND OUTREACH	**4**
Regularly share sustainable tips with the team to reduce the team's environmental footprint on set	1
Post signs to raise awareness about water conservation at various water stations on set	1
Showcase a sustainable action on screen	1

Action	Points
Agree to include the "Rolling Green" logo or the logo corresponding to the level awarded in the production's promotional materials	1
PRODUCTION OFFICE AND ON-SET HOLDING AREA	**7**
Have implemented measures to eliminate harassment and discrimination	2
Choose white paper made from 100% recycled material	1
Choose colored paper that is at least 30% recycled	1
Use toilet paper and paper towels made from recycled paper or certified as sustainable	1
Set photocopiers and printers to double-sided and black-and-white mode, and enable pre-print review	1
Communicate via email or digitally and complete all documentation and forms related to the shoot digitally	1
TOTAL – PERFORMANCE LEVEL (>45 POINTS)	**57**

Level 1 – Collective Effort and Tracking (cont.)

Cost Assumptions:

This approach relies on empowering department heads and promoting self-management, encouraging each team member to take an active role in staying focused on objectives without imposing strict constraints. As a result, these suggestions have little budgetary impact.

- Signage, assigning overtime hours to facilitate communication, raise awareness, periodically monitor compliance with guidelines, and facilitate food donations to the team: $0 to $2,000
- Waste collection and management: $500 to $1,500
- Balance in transportation, costumes, and sets

Level 2 – Green Guidance

Action	Points
TRANSPORTATION, FILMING LOCATIONS, AND ACCOMMODATIONS	**13**
Choose a few filming locations that are well-served by public transportation	1
Maximize the number of scenes shot at a single location to reduce the number of filming locations and travel	2
Promote sustainable transportation to the team	1
Provide an incentive to actively encourage the use of public transportation during pre-production and for travel to filming locations	2
Encourage carpooling in team communications	1
Using active or electric transportation on set (e.g. walking, cycling, scootering)	2
Use a hybrid vehicle (personal or rental) for errands, carpooling, or shuttle services	1
Prohibit vehicles from idling	2
Arrange for security to guard the equipment trucks on set to minimize travel	1
WASTE MANAGEMENT ON FILM SETS	**18**
Ensure that each trash can is equipped with a recycling bin	1
Collect compostable waste on set on certain days	1
Post signs encouraging proper sorting for each recycling bin	2
Collect returnable cans from the set so they can be donated to a nonprofit organization (social deposit program)	1
Collect the batteries and ink cartridges from the tray so they can be sent to appropriate facilities for refurbishment or recycling	2
Collect and sort obsolete electronic and electrical products and equipment (cameras, lighting, etc.) on the set and dispose of them properly	2
Collect and sort hazardous materials and/or other items that are difficult to recycle (pencils, masks, etc.) on the workstation and dispose of them properly	2
Collect and sort non-reusable materials and construction materials related to the set (wood, metal, paint, varnish, household hazardous waste, etc.) onto trays, and dispose of them at the recycling center or through another enterprise that recycles these materials	2
Recycling cigarette butts on film sets	2
Have a “green team” or a designated team member to help sort materials during meal times	2
Conduct an analysis of the waste generated on film sets	1

Level 2 – Green Guidance (cont.)

Action	Points
CAMERA, SOUND, LIGHTING, GRIP, AND POWER	**5**
Close the doors and windows when the air conditioner or heater is running on the platform	1
Use rechargeable batteries and smart chargers (exclusively)	2
Connect to the power grid rather than using a generator most of the time	1
Sort the gels by size and color so they can be easily reused	1
MEALS ON SET	**31**
Choose local food suppliers (within 25 km of the filming location) (less than 25% of suppliers)	1
Select caterers (all of them) who adhere to the principles of sustainable development and are seriously committed to this cause	3
Serve only organic or fair-trade coffee	1
Include organic foods in meals and snacks (10% to 25%)	1
Include fair-trade foods in meals and snacks (10% to 25%)	1
Include seasonal foods in meals and snacks (10% to 25%)	1
Include local foods in meals or snacks (10% to 25%)	1

Action	Points
Serve only vegetarian or vegan meals on certain days	3
Offer vegetarian options at every meal and snack	2
Track food waste every day	2
Donate leftover food to the team or to organizations	2
Ask the team and artists to bring their own reusable water bottles, cups, containers, and utensils	3
Use partially reusable tableware (two to three pieces)	2
Choose bulk foods and/or limit the use of single-use containers on certain days	2
Ban single-use plastic straws and/or stirrers	1
Completely ban single-use plastic water bottles	3
Take sustainable steps when using your coffee maker	1
Use reusable tablecloths or don't use tablecloths at all	1
ART DEPARTMENT, PROPS, AND CONSTRUCTION	**3**
Use some used items instead of new ones (secondhand)	1
Use a few rented items instead of new ones	1
Use some existing decorative items or recycled materials	1

Level 2 – Green Guidance (cont.)

Action	Points
COSTUME, HAIR AND MAKEUP	**10**
Wear a few secondhand clothes	1
Wear a few rented items of clothing	1
Use secondhand hangers and plan to reuse them after filming (donate them, reuse them, etc.)	1
Use reusable garment bags or don't use any bags at all	1
Giving costumes a second life after filming (sale, donation, storage)	3
Donate damaged clothing that can be reused	1
Choose cruelty-free cosmetics	1
Partially eliminate the use of disposable wipes	1
EDUCATION, AWARENESS, AND OUTREACH	**13**
Share your commitment to environmental responsibility with multiple suppliers or other stakeholders	2
Include a sustainability clause in contracts with team members	1
Regularly share sustainable tips with the team to reduce the team's environmental footprint on set	1
Post signs at various water stations on set to raise awareness about water conservation	1
Keep the team informed of the progress of sustainable production initiatives during filming	1
After filming, share a summary of the sustainable initiatives with the team	2
After filming, survey the crew to gauge their perceptions and opinions of the sustainable measures in place	2
Showcase a sustainable action on screen	1
Agree to include the "Rolling Green" logo or the logo corresponding to the level achieved multiple times in the production's promotional materials	2
PRODUCTION OFFICE AND ON-SET HOLDING AREA	**20**
Have developed a green plan for production during pre-production	2
After filming, review the sustainable measures that were implemented	2
Have a sustainability consultant or a green coordinator to oversee production	3
Have implemented measures to eliminate harassment and discrimination	2
Conduct a partial greenhouse gas assessment of the film shoot using a recognized carbon calculator that helps with the calculation	2
Offset greenhouse gas emissions through a recognized organization (nominal fee)	2
Choose white paper made from 100% recycled material	1
Choose colored paper that is at least 30% recycled	1

Level 2 – Green Guidance (cont.)

Action	Points
Use toilet paper and paper towels made from recycled paper or certified as sustainable	1
Set photocopiers and printers to double-sided and black-and-white mode, and enable print preview	1
Communicate via email or digitally and complete all documentation and forms related to the shoot digitally	1
Use digital purchase orders and paperless accounting services (such as direct deposit for payroll instead of issuing checks)	1
Use hand dryers, cloth towels, or brown paper intended solely for composting instead of white paper towels in bathrooms and the kitchen	1
PRODUCTION COMPANY (EXCLUDING FILMING)	**1**
Have organized a discussion with employees about environmental responsibility	1
TOTAL – EXCELLENCE LEVEL (>90 POINTS)	**114**

Level 2 – Green Guidance (cont.)

Cost Assumptions :

The main additional cost is the addition of a green coordinator to the team, which, depending on their work schedule (part-time or full-time), would amount to an expense of $4,000 to $8,000.

In addition:

- Composting, waste management: additional cost of $500 to $1,500 (composting on certain days)
- Cigarette butts: $800 to $1,000
- GHG offsetting (calculator): generally between $300 and $600 for symbolic offsetting
- Sustainable meals and snacks, and use of reusable containers: additional cost of $500 to $1,000
- Transit incentive: $200 to $800
- Balance accross holding areas, fuel and transportation
- Balance across art department, props, and costume budgets

Level 3 – Green Commitment

Action	Points
TRANSPORTATION, FILMING LOCATIONS, AND ACCOMMODATIONS	**16**
Choose a few filming locations that are well-served by public transportation	1
Maximize the number of scenes shot at a single location to reduce the number of filming locations and travel	2
Promote sustainable transportation to the team	1
Provide an incentive to actively encourage the use of public transportation during pre-production and for travel to filming locations	2
Provide incentives to actively promote active transportation	1
Encourage carpooling in team communications	1
Using active or electric transportation on set (e.g. walking, cycling, scootering)	2
Use an electric vehicle (personal or rental) for errands, carpooling, or shuttles	1
Use a hybrid vehicle (personal or rental) for errands, carpooling, or shuttle services	1
Prohibit vehicles from idling	2
Arrange for security to guard the equipment trucks on set to minimize travel	1
Arrange shuttle service for transportation	1

Action	Points
WASTE MANAGEMENT ON FILM SETS	**22**
Ensure that each trash can is equipped with a recycling bin	1
Collect compostable waste from film sets every day	2
Post signs encouraging proper sorting for each recycling bin	2
Collect the returnable cans from the platform so they can be returned to retailers	2
Collect the batteries and ink cartridges from the tray so they can be sent to appropriate facilities for refurbishment or recycling	2
Collect and sort obsolete electronic and electrical products and equipment (cameras, lighting, etc.) on the set and dispose of them properly	2
Collect and sort hazardous materials and/or other items that are difficult to recycle (pencils, masks, etc.) on the workstation and dispose of them properly	2
Collect and sort non-reusable materials and construction materials related to the set on trays, and dispose of them at the recycling center or through another enterprise that recycles these materials	2
Recycling cigarette butts on film sets	2
Have a “green team” or a designated team member to help sort materials during meal times	2

Level 3 – Green Commitment

Action	Points
Conduct an analysis of the waste generated on film sets	1
Having a contamination rate between 5% and 10% in the recycling bin	1
Keep the contamination rate in the compost bin below 5%	1
CAMERA, SOUND, LIGHTING, GRIP, AND POWER	**8**
Close the doors and windows when the air conditioner or heater is running on the platform	1
Prioritize natural outdoor light whenever possible, or use LED lighting (or other energy-efficient bulbs)	1
Use rechargeable batteries and smart chargers (exclusively)	2
Connect to the power grid rather than using a generator most of the time	1
Use at least 50% hydroelectric power to meet energy needs	2
Sort the gel sheets by size and color so they can be easily reused	1
MEALS ON SET	**37**
Choose local food suppliers (within 25 km of the filming location) (between 25% and 50%)	2
Select caterers (all of them) who adhere to the principles of sustainable development and are seriously committed to this cause	3

Action	Points
Serve only organic and fair-trade coffee	2
Include organic foods in meals and snacks (25% to 50%)	2
Include fair-trade foods in meals and snacks (25% to 50%)	2
Include seasonal foods in meals and snacks (25% to 50%)	2
Include local foods in meals or snacks (25% to 50%)	2
Serve only vegetarian or vegan meals on certain days	3
Offer vegetarian options at every meal and snack	2
Track food waste every day	2
Donate leftover food to the team or to organizations	2
Ask the team and artists to bring their own reusable water bottles, cups, containers, and utensils	3
Use partially reusable tableware (two to three pieces)	2
Choose bulk foods and/or limit the use of single-use containers on certain days	2
Ban single-use plastic straws and/or stirrers	1
Completely ban single-use plastic water bottles	3
Take sustainable steps when using your coffee maker	1
Use reusable tablecloths or don't use tablecloths at all	1

Level 3 – Green Commitment

Action	Points
ART DEPARTMENT, PROPS, AND CONSTRUCTION	**15**
Use more than 50% used props instead of new ones (secondhand)	2
Use a few rented items instead of new ones	1
Use some existing decorative items or recycled materials	1
Share equipment with other productions for sets or props	3
Choosing sustainable materials when building sets	3
Use certified wood in set design (at least 50%)	2
Use only paints, stains, or finishes with low levels of volatile organic compounds (VOCs)	1
Assemble the sets using screws instead of glue so that the materials can be reused at the end of production	2
COSTUME, HAIR AND MAKEUP	**16**
Use more than 50% secondhand clothing	2
Wear a few items of clothing from the rental	1
Taking environmental and ethical considerations into account when choosing costumes and materials (in addition to using secondhand clothing)	2
Consider environmental factors when choosing a method for caring for suits	1
Use secondhand hangers and plan to reuse them after filming (donate them, reuse them, etc.)	1
Use reusable garment bags or don't use any bags at all	1
Giving costumes a second life after filming (sale, donation, storage)	3
Donate damaged clothing that can be reused	1
Choose cruelty-free cosmetics	1
Eliminate the use of disposable wipes entirely	2
Use compostable cotton swabs (paper, bamboo)	1
EDUCATION, AWARENESS, AND OUTREACH	**13**
Share your commitment to environmental responsibility with multiple suppliers or other stakeholders	2
Include a sustainability clause in contracts with team members	1
Regularly share sustainable tips with the team to reduce the team's environmental footprint on set	1
Post signs at various water stations on set to raise awareness about water conservation	1
Keep the team informed about the progress of sustainable production initiatives during filming	1
After filming, share a summary of the sustainable initiatives with the team	2

Level 3 – Green Commitment

Action	Points
After filming, survey the crew to gauge their perceptions and opinions of the sustainable measures in place	2
Show two or three sustainable tips on screen	2
Agree to include the “Rolling Green” logo or the logo corresponding to the level achieved multiple times in the production's promotional materials	2
PRODUCTION OFFICE AND ON-SET HOLDING AREA	**25**
Have developed a green plan for production during pre-production	2
After filming, review the sustainable measures that were implemented	2
Have a sustainability consultant or a green coordinator to oversee production	3
Have implemented measures to eliminate harassment and discrimination	2
Conduct a comprehensive greenhouse gas assessment of the film shoot using a recognized carbon calculator that helps with the calculation	4
Offset greenhouse gas emissions through a recognized organization (full amount)	3
Use sustainable and/or bulk household cleaning products	1
Choose white paper made from 100% recycled material	1
Choose colored paper that is at least 30% recycled	1
Use toilet paper and paper towels made from recycled paper or certified as sustainable	1
Set photocopiers and printers to double-sided and black-and-white mode, and enable print preview	1
Communicate via email or digitally and complete all documentation and forms related to the shoot digitally	1
Use digital purchase orders and paperless accounting services (such as direct deposit for payroll instead of issuing checks)	1
Print only upon request	1
Use hand dryers, cloth towels, or brown paper intended solely for composting instead of white paper towels in bathrooms and the kitchen	1
PRODUCTION COMPANY (EXCLUDING FILMING)	**3**
Provided training on environmental responsibility (e.g., sustainable filming, digital mindfulness, waste management, etc.) to employees	3
TOTAL – PERFORMANCE LEVEL (>90 POINTS)	**156**

Level 3 – Green Commitment (cont.)

Cost Assumptions:

The main additional cost is the addition of a full-time green coordinator to the team, which would amount to an expense of $8,000 to $10,000.

In addition:

- Composting, waste management: additional cost of $1,000 to $2,500 (daily composting)
- Cigarette butts: $800 to $1,000
- GHG offsetting (calculator): generally between $650 and $1,600 for full offset
- Additional expenses for holding areas, security, fuel, and transportation: $500 to $2,000
- Additional expenses for sustainable meals and snacks, ethical catering, and the use of reusable containers: $2,000 to $4,000
- Additional expenses for costumes, sets, and props (sustainable materials and products, maintenance, waste management, storage, and organizing donations and resales): between $500 and $3,000