



GEM – Expert Events Season 1 – Summaries & Transcripts

Event Series: GEM Green Screen International Lecture



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GEM – Expert Events Season 1

Event Series: Environmental Impact of Media Production

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Introduction	3
Event series on Environmental Impact of Media Production	3
Kick-Off / Season 1	3
Kick-off: Environmental Impact of Media Production.....	3
Summary of the Kick-Off.....	4
Transcript of the Kick-Off / Season 1.....	4
Event 2 / Season 1	19
Event: Case study of awarded film "Alkibiades"	19
Summary of 2 nd Event / Season 1.....	20
Transcript of 2 nd Event / Season 1.....	20
Event 3 / Season 1	34
Event : Zero waste production design in film production	34
Summary of 3 rd Event / Season 1	35
Transcript of 3 rd Event / Season 1.....	36

Introduction

Event series on Environmental Impact of Media Production

Within the framework of the GEM project, five expert event series on the topic of sustainable media production are planned per season starting in spring 2023 and ending in spring.

The expert events want to create room for open live exchange between stakeholders from sciences and media students by concepting and implementing interdisciplinary panels. This will improve the openness to interdisciplinary discourse and help to develop students to take an external perspective on their profession.

With this event series GEM wants to empower students and teachers to make green changes in their institutions by providing knowledge resources and tools.

Furthermore, GEM wants to strengthen self-reflection about the sustainability of media professions by promoting dialogue and creative collaboration with science.

All online sessions are recorded in order to create sustainable teaching material for teachers and students of Green Education in Media.

For enhanced accessibility, subtitles are provided during the live session.

In the first season (Spring 2023), curated by Dr. Marta Materska-Samek from Jagiellonian University, the focus is on sustainable film production.

Kick-Off / Season 1

Kick-off: Environmental Impact of Media Production

Date/ Time: 17.03.2023 | 15:30 – 17:00

This meeting marks the opening of a series of events dedicated to Environmental Impact of Media Production. In the first season (Spring 2023), curated by Dr. Marta Materska-Samek from Jagiellonian University, the focus is on film production.

The Erasmus+ project GEM will be introduced and an international overview of green production and policy-relevant issues will be presented.

A German representative of green filming will share his insights and report on the current status.

Polish guest speakers of the event is Monika Głowacka, Chief Officer of the Regional Film Fund and leader of Film for Climate movement. She will present the national and regional policy dimensions and the challenges of implementing green filmmaking in Poland.

Speakers:

- Project Lead of GEM – Prof. Dr. Bjorn Stockleben (Filmuniversity Babelsberg KONRAD WOLF, Germany)
- German green filming representative – Katja Schwarz
- Film for Climate and RFF – Monika Głowacka

Curator and Moderator:

- Dr. Marta Materska-Samek (Jagiellonian University, Poland)

Summary of the Kick-Off

This transcript is a detailed discussion from a webinar or meeting focused on the Green Education in Media (GEM) project, an Erasmus+ Corporation Project, and various initiatives around green filmmaking and sustainability in media production. The participants discuss the need for integrating environmental consciousness in media curricula and production practices, with contributions from Professor Björn Stockleben, Marta Materska-Samek, Monika Głowacka, and Katja Schwarz, among others.

Björn Stockleben introduces the GEM project, emphasizing the aim to envision sustainable futures rather than dystopias, by connecting media curricula with environmental realities. He outlines the project's work packages, which include creating alternative media learning spaces, assessing the environmental impact of media design and production, and developing stories of environmental impact and climate change. The discussion also touches on the nature walks and workshops conducted as part of the project in various countries.

Katja Schwarz provides an extensive overview of sustainable practices in filmmaking, addressing the need for the industry to support the United Nations' Sustainable Development Goals. She highlights the environmental impact of media production and introduces tools and initiatives like the Eureka European Environmental Calculator and Green Film certification. Katja emphasizes the importance of energy efficiency, renewable resources, sustainable transport, and circular economy principles in green filmmaking. She also mentions the significance of education, including training programs for green consultants and coordinators, in fostering sustainable practices within the industry.

Monika Głowacka presents the Film for Climate initiative, a collaborative effort in Poland focusing on sustainable audiovisual production. She outlines the initiative's goals, including building industry awareness, introducing sustainable solutions, and lobbying for supportive regulations. Monika details specific actions and tools developed to promote green production, such as guidelines, checklists, educational programs, and a carbon calculator.

The discussion underscores the challenges and opportunities in integrating sustainability into media production, including financial constraints, the need for behavioral change, and the role of education and training. The participants advocate for collaboration, innovation, and a comprehensive approach to sustainability that encompasses ecological, economic, creative, and social dimensions.

This summary captures the essence of the conversation, highlighting the collaborative efforts, challenges, and initiatives discussed to promote sustainability in media education and production.

Transcript of the Kick-Off / Season 1

00:00:04 Marta Materska-Samek

And I think we can start. Yes, Bjorn?

00:00:09 Monika Głowacka

Yes.

00:00:10 Björn Stockleben

With pleasure. Yes. Can I, am I allowed to share my screen?

00:00:18 Marta Materska-Samek

Yes, I will let you share. So I will stop my presentation. Do you have this?

00:00:29 Björn Stockleben

Yeah.

00:00:40 Marta Materska-Samek

So I will introduce, yes, Professor Beard Stockleben from Film University Babelsberg, who is the leader of our consortium and will do a kind of introduction to our meeting.

00:00:59 Björn Stockleben

Just a moment, I'm having issues with the screen sharing, but it will be solved soon, I think. I can only share the full screen, so I have to do some tidy up here before I know there's window sharing. Okay, can you see my screen? Full screen my presentation?

00:01:39 Marta Materska-Samek

Yes, Okay, thanks.

00:01:42 Björn Stockleben

Yes, welcome to the kickoff of the first part of a lecture series that is planned to go for less, well at least 2 1/2 years. And it's part of the Project we call GEM, which is short for Green Education in Media, which is an Erasmus+ Corporation Project. I will now give you a short introduction what the general Project is about. And then this lecture series is part of this Project, just one part. So it's a larger Project, but we thought would be good to give you an overview about the whole Project at the beginning.

And when we thought about GEM and we're conceptualizing the Project, we asked ourselves so why do we keep envisioning dark futures, techno dystopias? And how? Why are we thinking about often about worlds build of steel and plastics in the future if we actually rather would live here in harmony with nature, in a sustainable environment? And we genuinely believe this is possible. But what keeps us from doing that? Now maybe it's because we teach and learn in environments which look like this.

This is not a bad place in itself, so you can have a lot of fun there, but it's dominated by technology, it's being centered on screens and we're confined by concrete walls when we could be learning. Well, for example here, which actually we will be doing in a workshop that we are organizing in June, where we will be out in the Project on Dransdorf, which is on the outskirts of Berlin. And we'll be trying out to teach media conception and world building in a weeklong workshop well in and with nature and with participants from all 8 participating Universities in the Consortium and the Institute of Arts and Innovation.

So in a nutshell, GEM aims to reconnect media curricula to today's environmental reality by introducing subjects and methods that reflect on and work at the intersection between environmental reality and digitality. We call "Environmental reality" or the term encompasses for us nature and its phenomena as well as the interrelation of man-made environments and the natural environment. The Curricula of study programs and this is what we at least found for the participating Universities related to digital media design

and production film production. Currently focused on the creation of digital and virtual worlds. These worlds are created in different forms such as story walls and filmmaking, serial writing and games, virtual explorable worlds and XR and digital communities in social media design. While digital skills and competencies are important to students in today's labor market, the related study programs tend to create a kind of digital body of that bubble of their own, neglecting the impact of digital technologies on our natural environment. And this is well what we want to change.

We have 4 main Work Packages in the Project.

1. The 1st is about alternative media learning spaces. What I've just shown you like why can't we teach media outdoors in and with nature in different settings and not just in in PC labs? And how can we reconcile those digital worlds with the nature and the natural environment that's out there? So in a nutshell, how can we embrace nature as the context of learning?
2. The next work package is about the environmental impact of media design and production. So it answers the questions, how can we make our own production processes sustainable? So we're looking at ourselves, our own craft, our processes and look for good practices and sharing these good practices on how to create our media content products more sustained in a more sustainable way.
3. Then the next package is about going out, making a change in the world, making and having an impact. So this called stories of environmental impact and climate change and it answers to the question how can our craft contribute to make a difference to society. So we want to use the tools we have like storytelling, world building, prototyping to help people envision better futures and to create, cocreate these futures with them and by creating stories about them. By creating story worlds about positive futures, we want to make people enable people in society to actually well realize these scenarios, implement them. So follow up on those visions and make them real.
4. And the last work package is about building an environmental media curriculum that is bit more dull in comparison to the other work packages which is probably why I didn't even finish the questions, question that related it's related to it. So it's basically how can we integrate this all in a sustainable way in our media curricula. So curricula, media study programs, which encompasses film production, but also it's our production and interactive media design. And how can we this not just an extra where we need an Erasmus project to pull this off, but make this an integral part of all of our curricula.

We already started, so this is an example of the nature walks we did really at the beginning to just see. OK, if we now simply go out to nature and as part of our courses, what could that add, what value could that add, what insights could this add to different courses. We did this at the different sides.

We in Tampere in Finland, in Athens, we did this in Poland, we did this here in Germany and in Malta and Zagreb. So it all are part of Universities and we shared the experiences, end up trying to create methods, building, embracing nature as a context of learning in digital media study programs. We had a world building workshop envisioning positive futures for an island that is shaken by an earthquake and has to be rebuilt in a sustainable fashion. And this was a quite inspiring workshop we did in December with experts in

world building from a world building institute of the US San Diego, USC, San Diego, No USC San Francisco, I think from Juan Diaz and Alex with Juan Diaz and Alex McDowell. And we will do more future visioning workshops in the workshop we will be doing in June. And actually, this lecture series is part of Work Package 3. So reflecting our own craft in terms of sustainability and exchanging good practices. And that's why I'm really happy that this is such an international consortium in audience.

This is a consortium of the GEM Project which comprises so as a project leader coordinator the Film University Babelsberg, Conrad Wolf here in Potsdam, Germany. Then with the National and Kapodistrian University of Athens in Greece. We have the Temporary University of Applied Sciences and the Temporary Universities from Tempera and Finland. We have Lodz Film School and the Jagiellonian University in Krakow from Poland, we have the University of Dramatic Arts of the University of Zagreb and the University of Malta and the Institute for Art and Innovation here in Berlin as partners. And all this is cofounded by the European Union, by the Erasmus+ Program. And they're very happy to have received this grant, which will allow us to follow up with these activities for, yeah, three years in total. If you have any question about this, so I refer to any of the people in the consortium which are here in the call in the meeting and you can also look up at <https://gem-project.eu> to get further information about the project.

So that was my introduction and now I hand over again to Marta for the main part of the program, which you actually have been waiting for the last 10 minutes probably, but I hope that you find this informative nonetheless.

00:11:38 Marta Materska-Samek

Thank you, Bjorn. We will move to the sustainability topic because we will have a Katja on board. Katja is Eco consultant dealing with sustainability in Germany in Europe and cooperating with Film University Babelsberg. So welcome you, Katja Schwarz and the floor is yours.

00:12:01 Katja Schwarz

Thank you very much. So it's a pleasure and an honor to be here and I love this international context. Fantastic. I'll go and share the presentation then we can be. So, am I right that you are seeing now. OK international perspective on green filming and yes okay and it does not move, that's not good. And me okay, can you see a next slide with global, temperature change?

00:12:54 Marta Materska-Samek

Thank you Okay.

00:12:56 Katja Schwarz

Now finally, I think everybody has understood that we are facing crisis and catastrophe is we are if we are not turning around into another direction. And when talking about this, I think filmmaking and speaking about filmmaking, it's the whole process of media creation. Everything, every audio, visual, media, but also everything you are going to do is like a climate protection empowerment. Because we do have an influence, we do have an impact and now we are everybody is speaking about the climate protection.

Nevertheless, we are having 17 sustainable development goals which the United Nations have decided to achieve by 2030. So they are all important and it's our task I think to go

for it and to support that we really can achieve them and how can we contribute to achieving this 17 sustainable development goals. I think film business, media business is like a in a in interface. There is no nearly every single industry interconnected with our us creating media and therefore we are going to have an impact in all spheres by the departments asking for the sustainable fashion, clothing, textiles, buildings, sustainable financing, electronic devices and IT. So we can create the offerings by demanding and asking and at the same time everything what we are doing is storytelling and everything what we are doing has an impact, has got an impact because people are still watching other people when they are creating, when they go for film shooting etc. or all of these stories within your projects.

So this is really a big potential and I think it's our responsibility to use it. And it's corporations calculate that only two out of 10 consumers will complain to them and there are other eight who are silent and thinking the same. Hence your inquiries will have a fivefold effect. So let's conduct the necessary dialogues and how else can we contribute to achieving the 17 Sustainable development goals. I think only together all of you, all of the GEM countries in corporations and partnerships.

And therefore, when we think about the areas of activities in activity in green filmmaking team is #1. Environment, energy... We have energy, whether we are speaking about digital or shooting, etc. So we have travel and transport, we have the art department, everything connected interrelated to construction offices, post productions to buildings, We have costume, health, cosmetics and makeup and we have food and catering. And in the end, it's always about evaluation and improvement.

So like in all our spheres, therefore. The team is crucial and no matter in which country we are speaking about green filmmaking, it's the team we have to include in the from the very first moment. Because they also have great ideas and can also exchange with you the challenges and we can find solutions together. And if it sometimes in our world nowadays when we speak about green, it's like as if there could be a green without equal chances and opportunities. And it's all about ecology.

Nevertheless, green, real green always including all dimensions of sustainability. So we have the economical part, we have the creative dimension, we have the ecology and also we have social dimensions. Therefore, we can have the assessment criteria for fairness and fiction film productions. We can keep them in mind when talking to other people about green and ecology. So, we might have easier access and accepting each other. Environment nowadays we are measuring our environmental impact via the greenhouse gases, which are is a very clever, effective system.

There are only few things or realms we cannot cover by them expressing, so we know that it's needs about 80 trees to offset one ton of emitted carbon equivalents. We have already had film projects to test how usual way, conventionally way and green filmmaking way is working. This was in 2015 a pilot project. Now we speak at least 50%. We can reduce carbon emissions. So there's a big potential and in Europe we since half a year we are having the Eureka European Environmental Calculator. Everybody can use it. It's from several European countries, Coproduction let's say, and we can on the one hand calculate what our emissions would be by our production and on the other hand we can learn about green filming.

So that's one of the pan European projects and another one is green.film. So Green film a writing system and certification for a sustainable film production also with the first steps to compare even emissions and costs. So very good development, also from several European countries. And also, there are clever tools which cost, not very much, It's more a small license fee. It's like the well known Albert from Great Britain and the Greenshot, I think from France or Belgium, very good also. And the sustainable Toolkit, it's Guru Navetsa cast and it's also translated into English by now, which helps us to communicate with the team to really understand the impact of our acting actions.

Now next sphere is energy. We are always talking about energy sources and efficiency, no matter in which country we are speaking and it should be renewable resources. We have it, we have the weather talking about cinematography or about digital production, post production et cetera and how to bring energy to the place where we need it and rechargeable batteries instead of one way. So it's I should go faster. It's because you will go deep into all these topics. I'm sure it's just to make clear whatever we are going to do, it does have an impact. And here we have the difference between usual energy mix and the German energy mix, the usual German energy mix and the pure green energy mix. So it's always interrelated with what we are, which decisions we are taking and post production we have always travel and transport. We have the differences, we know about it between, for instance, flying and going by train, we have the noxious and the carbon emissions, and we have the solutions also in many languages already to find the best way how to travel. And for the short distances we also already have the comparison and it's our choice how we are going to move forward. Always it should be, of course, always adapted to the situation. There is no one fits all. It's always your decision what? Deciding what will be the correct way for your project, the safe way and for everybody. Yes, and now the art department and also post production offices. It's all about more value, less waste, how the European Union would state it. It's about the sources of materials, resources, reuse. We have costumes, has cosmetics and makeup which are having a big impact also on the water, the oceans and everything. So this is also important. We have food and catering and when we talk about food catering on the one hand what where they come from, whether the animals could live in a fair well, well way and well-being way let's say or whether it's fair traded and water consumption depending on from which country we are speaking about is a very, very important topic.

And yes, and now back to the big picture of the world. That's 50 years ago that the NASA would publish these images from the Earth, the planet. And in 72 we already knew that the resources are not endless. And what we did not know, now we have double the population on the earth. So, for everybody, it's quite clear, okay. Then we have to change our behavior and how we are going to work with resources and we need to be more efficient. Not in our fantasy, in creativity, but in how we realize things. We need some kind of sufficiency to understand what is really well-being in our world.

I think that's one way why we are creating media and films and we need to arrive to a circular economy, So consistency, A circular design. It's the European Union is stating in one of her action plans. Circular economy means more value, less waste and circle economy is a prerequisite for climate neutrality and we have to find a way in whatever we are going to do to think in either technical circle or a biological cycle where there is no ways left like in nature. Everything does have, does make sense even after the first life, let's call it like this. And we have to implement this thinking in our media creation, media production. It's from the big talking about buildings and revitalization of buildings to

smaller things like paper, recycling paper and not fresh paper, to green ICT. And that's something we are all using nowadays and I think we should use our influence to create a better Internet and devices world. And it's again asked to ask the suppliers for devices produced on high social standards and fairly traded in circular design, A modular way that we can repair it and use it for a long time. What is going to happen to the server heat? What is a low carbon production office software?

And if you need to read more about this in the green cloud computing research of the Umwelt Bundesamt, the Germany Environmental office, let's say there are several pages in English and about, for instance, one year of Home Office or one hour of video conference, which impact does it have on water usage or carbon emissions, et cetera. So, we have the material, we just have to use it and study it. And yes, the way also to come to less waste and if there is waste, we have to recycle and upcycle it. Although we should think about sustainable financing which is having on the one hand an impact on the funds and how what is being done with our money. And on the other hand, to act in a more sustainable way is giving us an advantage because we are going to become the preferred partners, we are more interesting for investors etc. PP as we do have European taxonomy, it's not the best but at least it's something and also ESG rules nowadays. So, it's for us better to get money if we act in a sustainable way and evaluation and improvement, continual improvement as in every project management process.

Now I want to bring some of the examples of the participating countries of a GEM. So the organizing countries of GEM and starting with Croatia, where last year due to the fact that Croatia is introducing has introduced meanwhile the euro into the country. They had a lot of legislation and introducing different laws which the Creation, Audiovisual Center and media creatives used to suggest sustainable laws for filmmaking, which is fantastic. I just talked to them. The process is still going on, the legislation process. They have not finished it by now. So we don't have the new laws. I think this is the very aim or target where we should come to that it's equal chances and opportunities because it's according to the laws for the whole country. In Croatia it's the process to be. We have from Finland so my example is finish Labland code of conduct, which is including also green and sustainable filming, very advanced already. And we have in Greece, which is also a lovely place to shoot, of course, Berlinale, the newly announced at Berlinale just two weeks ago in Berlin International Film Festival that Greece has joined green film. We heard about Green film before. Now Greece is part of the Green Film Certification and Teaching and Training Program. We have Malta, which is when doing a research really called Hollywood of the Mediterranean Sea. I'm very curious to know what you are going to tell and what you know how Malta is doing in a sustainable way. We have, we will hear today more about Poland. I just said when doing a research before these findings that they have a guide, guidance how to make create and media in a sustainable way, in a Greenway together with Slovakia. So we do have everything.

And now to conclude with Germany in 2011 we had the occasion to introduce Green filmmaking in all the German speaking countries. There was no German material available and we translated the code of best practices for Sustainable Filmmaking and the interrelated checklist from the American University into German and tested it introduced measures with TV series The Country Dr. and then also we would create a carbon calculator, which was especially for film and TV. It's still existing and the film Commission in Germany, Hamburg. Schleswig-Holstein They introduced the green filmmaking label and created a guide by our guidance, translated and tested proved sustainable filmmaking checklists. So in the end it appeared that it is the first European TV series produced in a climate neutral way as we offset it, although the not reduced carbon

emissions. So we have a development in Germany over the years and now the green motion label which is not strict enough but at least something many broadcasting companies, production companies and also funds film funds have agreed on and we have which is a great pleasure. Exit Pangia from the film university Babelsberg and it was also during the Berlinale that the producer got the very first, not the 2nd. It's what has been done, given for the second time the allocate their ice foggie in Germany. So only two or three weeks ago again Texas class Film University Babelsberg for its sustainable way of producing this project. And talking about trainings we have on the one hand trainings for green becoming green consultant, green coordinator, let's talk very much focused on ecology.

So I think the green part is where a green consultant can have an influence by consulting, which is a lot in the whole process from idea, the agreements, implementation and the effect. And to go further, there are also trainings like from the International Screen Institute are including the power of money, the psychological part, how to work with the team and communication. So again, filmmaking is climate protection, empowerment and everything is storytelling and everything what you are going to do has got an impact. Thank you.

00:35:45 Marta Materska-Samek

Thank you, Katja. Yeah, it was marvelous introduction overlapping all the topic we have in green production and having given insight into Croatia, Malta and the Greek example. And now we have on board Monica. Monica is dealing with the Film for Climate initiative from the beginning and she's a real activist in the field. She was authored also this manual of the sustainable field production and you mentioned. So this will comply the international overview with the grassroots action we have in Poland.

Because in Poland we have a specific situation that it's not going top down this initiative of green filming, but it's rather the kind of citizenship initiative supporting by the film bodies like alliance of film producers and the regional film fans who are taking care of the original assets. And Monica will describe into details our initiatives and how it's going on in Poland.

00:36:57 Monika Głowacka

Thank you. Thank you.

Thank you so much for inviting me here. And thank you for great presentation, Katja. And also I've got more knowledge about the project. So yes, I'm really happy that I can also present to you the case studies of Poland. So I'm the head of the which Film Commission and the original film found. Let me start the presentation where I've got it. OK. Here. Yeah, I've got it. And the full screen, yes.

00:37:43 Marta Materska-Samek

OK, we've got it.

00:37:45 Monika Głowacka

And so, yes, so I started to talk with our local production companies and also seeing what is happening on the film sets and also receiving the information from the other European countries as we are a member of the Synergion Organization. So this is European organization gathering original film funds. We started to think about gathering forces because you cannot act alone and I know that, I knew that we have to do something with in this topic. So we started to cooperate with producers, freelancers and of course as a member of the Polish Producers Alliance. So the bigger, the biggest production

organization in Poland right now because there are more than 160 members production companies but also the original film funds. So we started to talk about what we can do in the area of the sustainability and that's how the film for climate appeared. We organized the first conference during the biggest Film Festival in Poland in Gdynia. And thanks to the Polish Producers Alliance, we signed the agreement for sustainable audiovisual production. So our major goals were first of all to build the industry awareness of the impact of film productions, but also we wanted to introduce film makers different solutions, different practical, Tools and yeah, how to be mor, some friend. How to act in a more friendly way. But we also decided that we have to share our forces and as you know the impact of the big organization is on the market is huge. So that's why we decided to concentrate on different areas and the Polish Producers Alliance started to first of all create the lobbying initiated dedicated to eligible costs. So, because it was also appointed by the production companies that Polish Film Institute do not has this kind of regulations in the operational programs. And also, there were planned some changes in a law act dedicated to tax incentives.

So that's why now the Polish Producers Alliance started to working on the directory of eligible costs and lobbying both in Polish Film Institute and Ministry of Culture and National Heritage to implement it. It was also important because we wanted to focus the interest of those two, the institutions. On the case of the green production. Also, the director of Polish film the Polish the Producers Alliance were engaged in creating creation of the document framework for supporting cultural and creative sector in Poland. And as a members of the Polish Producers Alliance we also prepared some additional consultations and ideas what should be also changed in this document. So, we also had an impact on that. But as a group we started to discuss about tools which are needed. As I said before, we also had information what is going on in Europe and what systems, protocols and other green tools were implemented like green film or green motion or those green carbon calculators. So, we decided that we should apply for money and prepare the first guide, the first green guidelines for the audiovisual industry. So, thanks to the Interreg project, Greenfield Tourism went together with the Polish Produces Alliance created this complex document. It also includes checklists which is important for the production companies. And also there is a there is an appendix dedicated to educational program about sustainable film production.

Other area we concentrated on was the educational issues, as Katja said that there are seminars, workshops and even studies for the Green managers, green consultants. We also wanted to to start our activities in that area. So thanks to the European Commission and the Polish representative in Wroclaw, we managed to organize such workshops called Green Audiovisual Production Laboratory by the end of last year. So you can see the topics of that. I think that it's comparable to what Katja said. So it also not wanted to concentrate on the major, the, the most important areas for producers or people who would like to be a green consultants. We invited also green consultants, active green consultants from Europe, but also the representatives of the universities just to present the, yes Marta, to present the different aspects which are important as the circular economy or how to motivate change habits, how to motivate of course the crew and change the habits of the crew members to make the production greener. We wanted also to you know focus on spreading the information and to build awareness why this is important for the also Polish industry. So last year we organized together with the Polish Film Festival in Gdynia, an international conference called Planet Placement Need for content on sustainability versus sustainable production. And as you can see,

there are the major topics of the of the conference here, we wanted to gather all important issues dedicated to planet placement, how to change it, the way of thinking, how to also compare it with the green, production. And we did it together.

So we also cooperated with the Film Festival and Electrolux Company on the first Climate Film Award. It was also monetary award, not only the title and it was given to the two projects the short film and also the feature film too. But as we are original film font, we also wanted to focus on ourselves and change our local environment. So that's why at the beginning, I think last two years ago we implemented first green guidelines. It was not so complex as the green guidelines as I showed you before, so the big document but we it was also combined with our application form. So we asked production companies who are applying for our regional funds to show us what they would like to implement in different areas of production. No, because we wanted to see how it works and what will be the effects afterwards after receiving the money from the Regional Film Fund. But we also started to qualifying the green costs. It was also because we signed the manifesto of the Synergio but also, we wanted to do this and to concentrate UH on UH, on making UH, making this, this difference in our in region. We decided this year to put additional points in the evaluation of the original effect.

So the production, the producer who would like to receive more points has to present their sustainable production plan and also sustainable transport plan and that also show us the agreement with the green manager or green consultant. So, this is the obligation. It's quite similar to what is going on in the green film system in Italy and we'll check how it will work in the near future. We've got right now few projects with the those additional documents. We are really happy about that and after choosing the project we will also give the possibility to use the carbon calculator. We are using Albert calculator. So, we'll be also monitoring how the implementation of the green solutions in the project will look like. We also spread our application form into other regions in in Poland and it was applied in seven original film funds. So we are really happy about that.

And also in our film for Climate Group, there are 4 original film funds and film commissions. So we're working together on those solutions and these are other tools we implemented so to make life easier for the production companies. So, these are graphs of dedicated to the location, to the office and this is stage and we of course this is not the end of our work right now in our group from for Climate there are more than 40 members. So, this is totally bottom up initiative, but we are planning to gathering information about sustainable policies which are functioning in different companies, different areas. I'm meaning mainly the streamers. We would like of course thanks to keep lobbying and doing lobbying and implement.

We're checking some legislative initiatives and reacting on that. And our biggest challenge for this year is to create a green suppliers database and we also would like to create a production certification system. But I think this is future for now and also concentrate on educational program for film universities and still have cooperation with the festivals in Poland. So as you can see this is mainly kind of bottom up initiatives but comparing to other countries in Europe, I think this is pretty similar comparing to Italy for instance, I think that in German also. So yes, together we can change the our market and I believe in that.

00:54:18 Marta Materska-Samek

Thank you, Monika. If you finished.

00:54:20 Monika Głowacka

Yes, yes, thank you. I'm Finished.

00:54:22 Marta Materska-Samek

Yes. Monika is a real engine, yes. And together with a Climate for Climate group, she's organizing a lot of activities and one of the activities is also a climate film. I will share the screen. This is what the next meeting will be because the next meeting will be on 25th of April and we will talk about the case study, the film which were produced in Lodz Film School and get the price of Climate Friendly Film. So this will be a super case study to just talk about it, to know how the new producers ideas and how the new crew can be involved and change the traditional thinking about the film production. I would like to invite you for the discussion now because we have our dear guests and it will be nice to take and take opportunity and learn from them about the Green Film Production. So if you can raise the hand like that we can conduct a discussion even we have 68 participants on board, but I hope we can handle that. So if you have any question to Monika or to Katja or to Bjoern please raise your hand.

I will have the first one, yes, because there are new professions erasing due to the change of in production and implementation of this circular model.

How you feel the Eco consultant will raise as a kind of independent autonomous profession?

Because Katja is already Echo consultant for film and media. Yes, it is easy to be a film consultant, Eco consultant.

How it works in Germany?

Hey, Katia, you are muted use. Wait a minute. I will unmute you.

00:57:08 Katja Schwarz

I think it's fine now. Yes, OK. Thank you very much.

On the one hand, it's a very fulfilling job because we can realize our own what we are convinced of our convictions and help to save the world as always nice. On the other hand, it's hard, because the situations of people who want to change the way of producing and production is that they are in various constraints, usually by money.

Financial constraints are short of time and what I think is important really to encourage people and also to demand from the politicians to create safe spaces where somebody can also test a new way of production or a new way of a device, et cetera. And always with the security in the end to have a product he can sell, which is the big challenge. And in my opinion, when talking to people with the inner respect towards what they are already doing and just suggesting I think I might have an upgrade is one way of acting with people successfully because everybody does have inside such a huge knowledge and it's us to make it come out. But this is very, how to say humanistic approach.

00:59:08 Marta Materska-Samek

It's not the strict school of eco consulting, but I think it works. Yes, this is as you said, it's always a teamwork. Yes, to find the solution and to analyze the situation and choose the right strategy to act. Yes. So not only your own knowledge, but how to work collaboratively? Yes. And to build a kind of collective knowledge. How to make film green.

Yes. Thank you.

00:59:42 Katja Schwarz

Sorry. May I add one more sentence? Independent equal advisors I think are very useful because they are not depending on what the bosses are telling them and therefore, they can have an impact and also they can talk. Also, to the clients in a more freeway, which is important. Therefore, it's always good to have an independent consultant, not only who are already part of the team, the organization.

01:00:18 Marta Materska-Samek

OK, so a kind of authority this and independence. We have Dominik Socha, our students from Jagiellonian University raising hand.
Dominik, please.

01:00:31 Dominik Socha

Yeah, yes.

Hello. I want to ask a question when did the whole idea start and if there was a particular element that was like a start point for the whole project. Thank you.

01:00:49 Marta Materska-Samek

But you are talking about the green GEM project or the green production initiatives like film for climate and changing the workflow into green in European Union because we have a different project.

01:01:10 Dominik Socha

I'm talking about the second one.

01:01:13 Marta Materska-Samek

OK.

01:01:15 Monika Głowacka

So the film, film for climate, yes, it's started. It's started actually during the COVID time, so in 2020 because we, we started to talk with production companies and publish producers, alliance, other regions, what we can do together. And yeah, so it started from, you know, conversation and yeah. And we decided that we have to do something more together. And to, yeah. To start. It was difficult time to collaborate, yes. And to focus on the green film production. No, it was I think that it was easier because you know the production stopped for a while unfortunately, but so we had more time to concentrate on this issue and we started to use Zoom and team. So, we can pretty easily meet and I think that it also helped us in general, but yeah, but that's how it that's how it's started. So, it was the end of 2020, but as original film found and film Commission we started to think and implement our local solutions a little bit earlier in 2019. But I also would like to add what Katia said. So the perspective from the production company is also that that this is another person on in production. So sometimes it is not so easy to you know to prepare all those documents because this is an additional work of course that's why the green Menager because of the knowledge but also because of the activities which needs to be undertaking in production is responsible. So, I think that we also as you know local body or national body think about the, cutting, the bureaucracy and to easy the whole process of implementation and also to learn how to collaborate with what you've sent and to all the time to explain why it is so important because even from yeah, from our perspectives

and to the feedback we are receiving, it's still it's that something additional. So you know the production, the production takes a lot of effort, a lot of, a lot of money. So that's why we have to convince that this is important because the impact of uh each film production is uh, pretty huge.

So there are some of course data about that.

01:04:43 Marta Materska-Samek

I don't know if you had occasion to read the Albert summarization about the regular feature film generates about 200 tons of CO2 and the one European citizen generates about 7 to 9 ton tons per year. So that's the comparison and we have to, you know, add how many productions we do have. And this is only the feature film. We've got TV series, we've got animations, we've got documentaries, etc.

So it's quite a lot. But what about the size of the of the company and of the producer Because the film production market is really diverse. We have a big player who report ESG reports, yes. And we have a small company freelancer and even the single entity who has to meet the same challenges.

How do you feel it impacts people?

And who is the, I don't know, the easier collaborate collaborator?

For you, Katja, yes, as you are Eco consultant, it's easier to talk with the small or with the big.

01:06:09 Katja Schwarz

Oh, there are advantages with the small and there are others with the big, because with the small it's often that they have more direct access to people they are working with. It's not such a big construction and managing director can decide herself or himself. And in big structures once you make a step, not once, yes for what you can make it for a whole process, so for the whole organization or for the whole company. And sometimes there is more manpower or more money sometimes in the bigger one. So, I never judge. I love them more or that more. No, in the opposite it's a great to work with all of them and with everybody and everybody has different challenges.

01:07:20 Marta Materska-Samek

And yes and what's the main challenge?

It's the money or it's a consciousness or understanding how you per se if the this problem.

01:07:36 Katja Schwarz

So usually, it's the money which is the same like the time budget. Money and time are one combination. Often the money and the time are just excuses and in reality, it's the habits. We are all working in routines because we know we can rely upon this routine. It did work up to now and if I'm going to change something, I'm might become uncertain. I might run to risk to ruin the project in the end. And therefore, people are anxious on the one hand and on the other hand they are just in the habits. All of us, we are having our habits and routines. And there is at the same time the big potential, because once I have changed my routine, I'm the same fast like before. I'm the same spilled like before. It's changing the routines, the, the process and then it will work.

01:08:48 Marta Materska-Samek

So perhaps we will have some question from our audience. But I think it's a great work for the university and for the school to build a kind of openness for the new way of working, for the new workflows and to make people open for opportunities. Yes, because young people have has usually more openness than the old one who tried and entered the scheme they are following. Yes, So you think it will go with the next generation of all. It's worth to work with the existing one.

01:09:34 Katja Schwarz

Thank you. So it's definitely work to worth to work with us and becoming elder and elder. It's even more important to update one's own routines and habits and it's lifelong learning with no doubt and of course always the hope remains that the younger generations they are going to make it more fast And it's really thanks to Friday's for future that I don't know in the whole world but at least in Europe we have this change we have now the awareness. I mean we spoke about green filmmaking since the 2910 and now we are still in the beginnings, we are in. Nevertheless, it's thanks to the young generation and Fridays for future that then film makers for future, architects for future, health for future. Everybody got into action and so without the younger it would not work with you. It is going to work.

01:10:45 Marta Materska-Samek

And can you tell something more about Fridays for future?

Is it the national initiative and how it works?

Because perhaps it's a kind of good practice, we can follow Fridays for future.

01:11:00 Katja Schwarz

As I understood, it was Greta Thunberg in Sweden who just made a strike. It's called strike, isn't it? No strike. And yes, strike.

01:11:13 Marta Materska-Samek

In Polish.

01:11:14 Katja Schwarz

Yes, OK, in Polish at least. Who decided not to go to school because there will be no future And just to sit and show where the problem might be and starting with her so it's one single person who can empower a whole generation. Starting with her, it became more and more and more. And then it's on all over the world. And as students and children stopped going to school on Fridays and went to the street instead, they were visible. They created a yes, visibility, I'd say, and such. How? I mean, how we can do it with film makers. Yes, we can. Also, every of us can start and be the beginner, and if there's one person beginning and the person is just doing it, others will follow. Yes, everybody can be greater a part of the team.

01:12:23 Marta Materska-Samek

Do you have any do we have any other question.

I don't see the hands raised.

01:12:35 Monika Głowacka

So if I can add also something to Katya said. Because I also think that yeah the role of university and school is very important because yeah, this is the place where everything is starting actually. So, you know that the good construction of the educational scheme is

crucial and giving, giving also solutions. What is important from the production perspective is to gathering the case studies and best practices because we are still learning how to solve different problems, implement different solutions. So, this is not so easy that everything is given and we know how to act because you know they're appearing that the new, the new challenges, but also scientific data and scientific information. What is working, what is not working and of course the innovation is important, So implementing new solution, how to organize the production. So, we started also to talk about our role as the film commissions and the film funds, because of course we would like to have a lot of film productions in our region. But this is, this is not the green, the climate friendly. So we also have to think how to solve this. So, what we can propose to the production companies acting in in our regions. So, you see that this is a complex topic. I think that also leaders as Greta Thunberg are very important because they are, you know, creating those emotions and building the awareness of the problem. But when we are going to the production, we have to know how to, how to act, what to do.

01:14:47 Marta Materska-Samek

Katja.

Yes, Katja,

01:14:58 Katja Schwarz

Thank you. Talking about universities and film schools for instance.

This would be very interesting for me to understand how it is going to be crucial part of the teachings as fast as possible. We have it in this project, in the GEM project that we are going to introduce it. And couldn't we, apart from teaching how to do it in a ecological way and to make this part of the schedule, also teach how to communicate with people and how to. Yes, also introduce the psychological part so that our future film makers, media creators are really able to cover the full, the whole sphere and how to drive the change? Yes, yes. But ohh, yeah, wonderful. To say it in a nutshell, how to drive the change.

01:16:02 Marta Materska-Samek

It's not easy. It's not easy And it's really complicated. Yes, because we would like to drive the change, but we are not so capable to do it alone. So if we, if you want to drive the change we can go to, we have to go together. Yes. Because if you. Yes, this is this team which really takes impact because if you want to go fast, we should go alone, but if we go want to go farther, we have to go together.

01:16:39 Katja Schwarz

Thank you.

01:16:41 Marta Materska-Samek

Thank you.

So if there is no any other questions, I'm waiting still one minute we, I think we, we have to thanks, Thank Monika and Katja for being with us for sharing experience, examples and knowledge. Yes, about the Greenfield production, we have the next meeting as I said on 25th I think yes 25th of April. So you are kindly invited for this meeting and we will talk about the case study and incentives we can we can put in place like Film Awards and the and the and case studies with which will show how to deal with the green filming. So the next meeting will be come moderated with Professor Malgosia Kotlińska from Lodz Film School. Because it was Lodz Film School.

Film Yes, film who which was which was given this, this climatic film award. So it will be a nice case study and I think you will like it a lot.

01:18:07 Małgorzata Kotlińska

Yes, thank you for invitation and I would like to invite all of you because we would like to share with the students experience especially students. So it will be a great opportunity to think of your own project, how to change them, how to create something green during your thing production.

Thank you.

01:18:38 Monika Głowacka

And this is also a good case because I was in the jury, jury of the Climatic Film Award.

So it's a, yeah, good attitude of the director also, not only the producer.

So yeah, it's a good example worth being at the meeting.

01:19:02 Marta Materska-Samek

OK. Thank you. So thank you very much.

01:19:05 Małgorzata Kotlińska

Thank you also, Katya, it was great.

01:19:07 Marta Materska-Samek

And Monika, thank you very much. See you.

Event 2 / Season 1

Event: Case study of awarded film "Alkibiades"

Date/ Time: 25.04.2023 | 15:30 – 17:00

The topic for the second event of the season is: good practice examples in film production.

The award-winning film 'Alkibiades' is presented as an exemplary case study. The film was skilfully directed by Robert Kwilman and produced by Malwina Górecka, within the Film Production Department of the Łódź Film School.

The discussion will revolve around the significance of student initiatives, ways to support and reward them, and the challenges that are faced when producing a film that is respectful to the environment.

The experts will present good practice cases in film production. During the scheduled one and a half hours, good examples will be shown and explained, followed by a discussion with all participants.

Speakers:

Malwina Górecka - Producer (FilmPolski.pl - Malwina Górecka)

Robert Kwilman - Director (FilmPolski.pl - Robert Kwilman)

dr Małgorzata Kotlińska - Head of Film Production Department of Łódź Film School (FilmPolski.pl - Małgorzata Kotlińska)

Curator and Moderator:

dr Marta Materska-Samek, (Jagiellonian University, Poland).

Summary of 2nd Event / Season 1

Robert Kwilman and Malwina Górecka shared their journey in creating an environmentally conscious film, emphasizing the importance of integrating ecological considerations into filmmaking without compromising artistic vision. They highlighted that the traditional focus on aesthetic outcomes often overlooks environmental impacts, such as carbon emissions from transportation or the use of non-recyclable materials on set. Early in their project, they recognized that achieving aesthetic goals and environmental sustainability are not mutually exclusive.

Their approach began with scriptwriting, acknowledging that the foundation of an eco-friendly production lies in the planning stage. By choosing locations that minimized travel and encouraging the use of public transportation, they significantly reduced their carbon footprint. They also utilized existing locations that fit the script's needs, further minimizing environmental impact by avoiding the construction of new sets and the associated waste.

The production team implemented several green solutions, such as selecting a university as the primary filming location due to its off-season availability and proximity to most crew members. This decision not only reduced travel but also allowed them to use existing infrastructure, reducing the need for additional resources. They prioritized recycling and reusing props and costumes, and introduced eco-friendly practices such as sorting waste and using large water containers to minimize plastic usage.

One of the most innovative aspects of their production was the commitment to vegan catering, which addressed both the environmental impact of food production and waste management on set. Despite initial concerns about catering to dietary preferences, the crew adapted well, demonstrating that sustainable practices could be seamlessly integrated into film production.

However, they faced challenges, such as the need for a generator to maintain consistent lighting, highlighting the complexities of balancing ecological considerations with technical requirements. The discussion extended beyond their project, touching on the broader implications for the film industry, including the need for education and systemic change to promote green filmmaking practices.

Their experience sparked a larger conversation about the feasibility and importance of sustainable filmmaking. The dialogue explored technical constraints, such as the specific power requirements for lighting, and broader industry practices, including the role of film schools in fostering a culture of environmental responsibility among future filmmakers.

The conversation concluded with reflections on the significance of green filmmaking awards and the impact of initiatives like the Film for Climate group. It underscored the evolving landscape of film production, where ecological considerations are becoming integral to the creative process and industry standards.

Transcript of 2nd Event / Season 1

00:00:02 Robert Kwilman

With in making films is that very often we kind of think that the most important is the aesthetic result and we often believe that somehow the aesthetic result happens.

The aesthetic result, what we dream of as a film, as a picture, as what we want to achieve happens at the expense of the production's environmental impact and it and it, and this comes from this, from the fact that actually the reaching this goal is very difficult and it often seems impossible. And the least thing we think of on set or in preproduction is what will this mean for the environment?

Burning a car or driving people around for the whole day or things like that. But somehow what we agreed on very early on with Malvina and this happened naturally, we did. We didn't even know what the existence of this kind of price or that it was even really a big thing that is happening right now in the film industry was that this this concern for the environment doesn't have to happen in that, doesn't have to be in conflict with the results that we aim at getting that it is possible to reach this result with caring for the environment. And it also seems like something that should be somehow fundamental for the film industry since the film industry has a big influence on society, on people or at least that aspires to have one. And also film makers aspire to show things that don't work in society.

00:02:08 Malwina Górecka

Yeah.

So it's also like everything starts like with the script and Robert was also a screenwriter and with other friend Kuba. And it's important to underline because without the script that actually allows you to do the ecological production, it's very difficult to, even you know, proceed and go on with some solutions.

Production wise, everything stands of course in preproduction regarding planning, ecological solutions and we can maybe share with you some of the actions and to solutions that we have introduced. So here on the presentation, we of course have started with selection of locations. So our goal was to reduce our limit travels. So we have decided that everything will take place in Warsaw, where most of the career came from. And we gave that priority or we encouraged crew to come to, to set on the public transport or by bicycles. And it's also important here to mention that even if we start preproduction, this planning like specific actions.

If you work with people who are aware of the ecological ecology generally or they want to act the socially responsible, ecologically responsible, then you are not really kind of a person that is really encouraging and saying yes or kind of like teaching them because they it's very natural for them. So actually it wasn't even a problem because most of the crew they came to set on the almost everyone. Came on to set using public transport, even our costume designers and we know that always costume designers they carry out of bags and some equipment. So they were actually, without any problem, they did it. And of course we had in mind that it's all our ecological purpose, but we have decided that it will be there the best way also to reduce this unnecessary travels and everything took place in Warsaw and consequently also we have selected locations that has the same function on daily basis as they have in the script.

So most of the sets took place in at university. So we decided to choose one of the

university and it was September, so we were lucky to that the classes haven't started yet. We have been shooting at first university and actually it was like the main place for like for the shooting. You can actually see it on this picture that it's in the on the left of this present of this slide. And of course the later on we have also different locations, but grocery shop, it was a real grocery shop and the owners agreed to close it for us for some hours so we can we could actually shoot there and the same happened with the library. It was like one of the still active library in Warsaw and did also because when you start with that then also other elements follow.

So if we had, if we had this location selected then we have set design elements ready. So we don't need to buy new elements we can reuse recycle those ones who are on site, which of course it's also very good economic solution because we know that generally making movies you always need to think about the budget and especially if it's less short movie with a smaller budget you are thinking the same time about some economical solutions and I think it's also good thing that we proved with this project that it's also not in a in a conflict that it's other way to run so said design elements were used our designer. He was actually in preproduction, he went to this university and he found some elements that were used on set and also then it happens with the with the costumes as well because generally I think that the people, that we are working with and I mentioned it before. They are very conscious and aware of the environment, so they also try to find some costume in second hand or try to reuse them or for example extras who brought their own costumes. So of course it was all concerned with the costume designer, but still we don't want to waste. Not only money, but generally not to make, not to be not responsible in this in this Bank. Of course there are some maybe obvious things that are actually maybe right now a standard on sets, but like sorted garbage or we have used water in large tanks, but sometimes based on our experience. We can observe that on sets there is a lot of plastics. There is like too much plastics and actually. Even if someone wants to like reduce it still it's important to maybe have this kind of like conversation at the beginning or trying to introduce some standards so then during a shooting everyone can follow and it's and it's available.

Of course, another way that it's another thing that it's important, it's communication between the department between among crew and actors and so on. So it's not of course like Cricket says that it's like electronic one right now, but also based on an experience or that we can notice there is sometimes too much printed elements, scripts, call sheets, some additional information and so we try to actually not to use it too much. Of course sometimes there is a need to print something and of course electronic communication is also takes like energy so use energy. So it's always like some discussion about the ecological way to do it. But in a way we decided to communicate everything and to leave this communication flow electronic means, so emails, shared drive, call sheets were or call for actions were sent beforehand by mains. So there were there weren't necessity to also printed and the big part I think of the ecological actions and I know that also them that was something that that was underlined many times.

That it was kind of, maybe not innovative, I mean maybe kind of innovative but still very, yeah, not innovative but more like, how to say, maybe not very common to or easy to introduce was the big and catering or big and catering.

00:10:40 Robert Kwilman

So I think this is, I think this is the most interesting part of what we did. And no, it's not innovative, it's just problematic because if we if we want to have only vegan catering,

some people are not vegan. But our main concern was not necessarily what's in the meal, but also how it's brought on set, how do we eat it, how do we serve it and what kind of waste does it create. So trying to have the smallest amount of waste, we wanted to bring food in big containers of course, and it's also something most of all these solutions, it's things that people. Also to reduce costs. Everything else was perfect.

So most of these solutions are things that we actually do on film sets even and most of on short films produced by school with the most of these elements Martyna mentioned because it also reduce costs. Sometimes we would love to create like build a room or something but it's just impossible and we use what's in there and it doesn't have to come from some kind of ecological intention but concerning food it turned out that that most of the crew had nothing against vegan food and actually I think no one was really vegan. We were mostly vegetarian or some people hate meat. But we were also lucky to have my brother that was available that cooked for the whole crew every day at home.

00:13:02 Malwina Górecka

Because he's a professional, he's a cook and yes, well, I think that's most mostly it.

00:13:10 Robert Kwilman

Yeah.

00:13:11 Malwina Górecka

And maybe that's actually this, he not only could, but the means were prepared and served directly imports and containers. So no, again, no additional plastic use. And yeah, so this is something that was also I think on this on the set. Yes but still there is like a lot of to be improved

00:13:38 Robert Kwilman

And the biggest issue we have with this production was that we had for several days film one situation that happens at the same time which means this is the solution we found and consulted but I guess it's it was the only solution for that kind of or I mean this is the solution we chose basically but we had to bring a generator and lights that were behind the window to keep having constant daylight inside the inside the classroom. And I guess this is this is something that you can just avoid or make a different film or have everything in artificial light than the daylight or things like that. That there are decisions made very early on and or different technique because there are other techniques that there is Malik for instance he would just have rented 4 houses and every day of the every several hours, every four hours, I think, or three hours in the tree of life they would switch house to have the light coming from the right window. And there are other ways of doing it but here this is what we this is what we chose and yes and all of these energy and resources elements it's mostly about preparing. So if we do more rehearsals and if we prepare more and decide on things earlier then it's easier to find solutions to reduce the waste and the resources needed. Yeah.

00:15:33 Marta Materska-Samek

OK. Thank you very much. It was nice story how to deal with the eco friendly and the green shooting. However, we have also possible improvement and I think there will be a lot a lot of question because I have the first one. Please raise your hand if you have some question.

Because you said that you will use generator, power engine on the set. However you were shooting at the university so there is no problem with the access to the electricity. Is it a problem of using university electricity? How you have you ask or try? It to plug into the existing electricity network or it was it was not possible on the set?

00:16:27 Robert Kwilman

This is a technical question. It's about the I guess Małgosia has knows best how to describe it. It's about the lamps. They need some kind of specific kind of power and we can just use it in a regular contact.

00:16:44 Marta Materska-Samek

OK. So please Małgosia can you.

00:16:47 Małgorzata Kotlińska

Yes.

And I think that this is the question to cinematographer or the gaffer because they need to answer us because we need to have the balance lights during the shooting. Yes, we don't have that. Sometimes we will have, you know, the several peaks of light and then less of light that the light should be stabilized and we need the electricity. Who will cover this situation? Besides, we have some kind of protection to the electricity if it's not available in university or in the shooting place. We need to use our aggregate.

Who? Which? Sorry, which isn't ecological at all, unfortunately, but sometimes,

00:17:46 Marta Materska-Samek

Because it's diesel engine, yes,

00:17:49 Małgorzata Kotlińska

Yes, and it use a lot of diesel. And if we should in the forest under the lake, we don't have any other possibility then to use aggregate, Yes, and it's hard to change it and I think that we will find in the future not so far future another ways or hopefully something to reduce the diesel use of this generator, yeah.

00:18:33 Marta Materska-Samek

Yes, you said Malwina also that it came naturally to shoot in Greenway. Yes, that for you it's a kind of standard way of living and natural to do.

So however, it's not so obvious for everyone to have this approach, yes. And how you did this knowledge, skills and kind of approach to shoot the green because you said that you first need that the film and then applied for the price?

Yes. It was not intended to be green because of the price. It was just naturally natural act.

So what the this invention initiatives come comes from?

00:19:27 Malwina Górecka

Mmhmm.

Well, actually it's like Robert mention that it wasn't really like this. Because it's hard for us even to say about it sometimes because it wasn't really kind of like conversation that we had at the beginning. It was more like when we started preproduction, every elements that it's like in kind of regular production we just wanted to make like maybe ecological possible. But we even didn't name it like that. We just wanted to like to introduce for instance all the efforts we do at home with sorting garbage or all these trying to reduce

waste of energy and all of this, and then we go on set.

00:20:16 Robert Kwilman

And when we're not in charge of the set, we're like it. It feels like a bit of a betrayal. And that's all these like tiny things we do at home. They have no meaning because then on set we don't, we don't care about it. And it's so much bigger than just everything you do at home. Actually, one week of film production is worse than your whole year for making efforts. And then when you're in charge and you're responsible for the all this ways, it seems natural to try and at least not maybe not do more but at least do similar or as well as much as at home.

00:20:56 Malwina Górecka

So I guess something like that. And I think that it's actually we're happy that this kind of like new states like we are participating right now that they are more popular, more popular because I think that there've been some lack in that preparation before and of course if you are not aware like your childhood or like from home or like private life, personal life let's say.

Um, it's more difficult and then during the studies you are more focused maybe on some different element of production. Right now it's changing. So this is like a happy. Like the positive trend let's say, but also not only at school because generally in the industry it's changes and, I know that I don't know if there's Stanisław with us, but generally the published alliance for producers has recently introduced many actions like that address to producers and after the we have awarded this ecological price. I know that they've been organized some workshops trainings for producers to be eco consultant. I also participated in some of them not full program because it was very engaged you could say, but generally it's a positive trend and also there is this guide for the producers and production manager prepared also by Producers Alliance KIPPA with this initiative, Moving forward environment and taking that some original funds were also involved in that and this is a very useful guide for producers for production managers with some examples of the productions that actually also consists of the elements we have mentioned. So it's like everything starts from planning, location, transport, then then also reducing reduce of plastic, use of plastic, electricity, the digital communication also like set designs and costumes and everything. So there are some tips how to do it and also not only for short movies but for features. And this is something that it's very useful, but right now I think that's what is motivated, it's not only this price that we. I hope that it will be repeated this year also on the polishing festival, because I think that it's also good to have this continuity and that other productions can be awarded.

But I think that also what motivates is that some funds. I know for example original funds, they have one of the criteria for the application one of the criteria includes plans for ecological production. So this is already that producer not only has to like send some artistic vision of the movie makes or some of course meets with some requirements like production requirements but also there is there is some additional accounts for that that it proves that this production will be sustainable with some ecological solutions. So this is, I think, that also encouraging people to do it, to think about it, right. So this is something that I think that may be changing in that industry also.

00:25:10 Marta Materska-Samek

Stanisław is not with us, but with us We have Anna Krupiarz who is from a film for climate Initiative and Anna is working on the on the regional supporting schemes on the in the regional film fund and supports quite deeply green filming if you can Anna, say some words about the how to say it Incentives you offer to the producer at the Regional level.

00:25:53 Anna Krupiarz

Hi. So thank you very much for your presentation. It's amazing. It's really, really great to see all the details. Amazing work, really happy to see it. Thank you for organizing the whole meeting Yeah, I wasn't really expecting to talk to you guys. I was just here to listen to all the great stuff and to take from it But in terms of what we are doing, so I'm working for a Cracow Film Commission and we also have got the original film fund. And we are part of that group, the "Film dla klimatu" - Film for Climate. We still don't have the official English name for it, and yeah, thanks It's really great that you have experienced some of the things that we have done and that it's so notable that Polish alliance of producers is doing a lot. It's really great to know that People are finding it useful and interesting and in terms of what we are doing as original funds. What you've been talking is what Lodz has already implemented like they've been asking this year for the first time for the producers plan and it's a very interesting process that they started, we, as a Cracow film fund, are taking a bit different approach. We still haven't announced our fund for this year. So I cannot really tell all the details, but we are hoping to give producers the chance of not only spending the cash in our region, but we also want them to show us the green cost that they will be having. So we will be giving the producers the money and then they would need to show us the green funds that they're using it on., more or less. As I'm saying, I hope to give you more details within next month because we're still working on it, but yes, we're trying to find more and more ways to engage producers and to give them some incentives.

00:27:43 Marta Materska-Samek

Thank you. And I hope the next, yes, Małgosia.

00:27:48 Małgorzata Kotlińska

Yes, I will add something to Anna said, because I represent also the Film School in Łódź and for all our listeners, I would like to underline that those initiatives you found in Malwinas and Robert's presentation and all of the ideas are they own, yes, the school and yes, we. I have to admit, we don't have any instruction. We don't have any supporting issues to support students changing the film production from that traditional to make the production more greener and for me meeting with you Guys was a good inspiration and joining our school in this project is a great inspiration how we should generally change the idea of film producing, even if it's educational small according to the short students movies because we should start from very little things and it's very inspiring.

So thank you very much because you are the beginners in my in my thinking of producing at school. So thank you.

00:29:27 Malwina Górecka

We don't know what to say.

00:29:29 Marta Materska-Samek

Yes. We have a good practice first example and the and the yes, a kind of role models to follow. So it's really nice.

Małgosia, can you say something how the production in the film school goes and how many films are produced?

So what could be the eventual impact of this production?

Because it's crucial to go green, to learn best practice and to be in the. Approach and most to shoot in green.

00:30:01 Małgorzata Kotlińska

Ohh, I'm still thinking how to change the big, you know, ship which is in the huge space of films here at school. Because each year we produce more than two hundreds of movies and we produce feature, short feature films. Documentary animations and other small films but generally, for example on directing department we produce over 70 movies. On cinematography department each year over 50 movies. So it's a it's a huge amount of movies, but generally I think that we should start thinking about supporting the greener solutions in our way of even. When we start developing of the film, yes. And for me, that's the huge question because Robert said to me that it was the idea and it was the way of making the decisions, even if you make some artistic decisions, Yes, because that's the huge, huge advantage. Yes to how to organize it, because we want to prepare the best thing, the best movie, the best, prepare the best production. But sometimes we should add some more thinking about the green production about. I don't know if you want to add something Robert?

00:32:03 Robert Kwilman

Maybe what we talked about is that maybe it's not even a production question but within the directing department or screen writing department that these are things that kind of are connected with the where the concept comes from and it doesn't mean that. So the everyone knows that is the constraints they often have actually very positive effects on the on the artistic results and even the question of location. When we watch like when we watch films that have success in the world, short films that they're often very minimalistic in that sense and it doesn't have often when we talk about scripts and short films we very rarely with the with the teachers talk about how to make it as small as possible. Also, because of this, it's maybe just not the best reason to think about the film that happens in one location, but it's maybe a reason that you can make a phone about anything and having this requirement is already something or something that helps focusing on some idea. I don't know.

00:33:35 Małgorzata Kotlińska

Even if you prepare the budget of the movie. I don't know Malwina, if you agree, but there are also many decisions that you should make and for you it depends on you if you spend the money for some ecological solution if not, yes, it's your choice. You can choose the better equipment, the better, You know, catering or you can make it in in another way. What do you think?

00:34:09 Malwina Górecka

Yes. And I think that regarding the budget that the bigger problem we had but generally it's the problem it's like with this cinematographic department not because I mean it requires the most amount of, I mean one of the it's one of the department or things that require the biggest amount of budget. But I think that it's also that it would be interesting

to introduce actually. Something at school that sometimes I think that people are not really maybe not brave but confident that that maybe to understand that they don't really need so much like I wouldn't say technology run day but this lights and I mean it is always a question of choice. So this is like very difficult discussion. I guess that not only is taken by production manager but is generally by the crew. Because sometimes I think that maybe this is the way of teaching.

00:35:17 Robert Kwilman

Also, it's also a problem of institution that often students want to try out stuff.

00:35:24 Malwina Górecka

Yes, school.

00:35:24 Robert Kwilman

Where you have equipment you want to try it out as.

00:35:27 Malwina Górecka

Well, which is natural and it's a great way, but then it's like also the consequences that it needs more electricity. More equipment or this, yeah, or something that's covered by diesel or something like that. So which is actually harmful for environment. So I think that's. And it's and they want to try out some things but also maybe they aren't really confident that without that the movie will still work. I mean it's more difficult question than discussion for and I know that this this discussion has place right now. So this is something that it's important to mention, but of course like coming back to your question like way, yes you are, I mean. And I think that's generally maybe this smaller budget somehow it implement has an impact on ecological solutions because you simply wants to recycle more, use more or trying to find some solutions that maybe

00:36:28 Robert Kwilman

Yes, but this is theoretically because a small budget can be all used just for the generator as well. And this happens very often in school. So it's also it's just a matter of decision.

00:36:40 Malwina Górecka

Yes.

00:36:43 Małgorzata Kotlińska

So the educational part is as much important, especially from the young film makers to to implement all of the ecological issue to our educational program and it's in all departments, not only production, but yeah, but also like Cinematography.

00:37:10 Marta Materska-Samek

And you mentioned also that the natural film location are crucial yes to just save the nature and use the existing facilities and you should the film in the university, so you use the existing infrastructure facility to do the film.

How much you should add up the existing location? How much of involvement it can go natural without intervention or just a scenography is needed even if in such location as yes, University of Warsaw in the case of Alkibiades?

00:37:57 Robert Kwilman

So we had all the chairs and tables was everything was there. The only thing we did was paint the walls, yeah.

00:38:08 Malwina Górecka

We have repainted, yes, the walls. So it's yeah, much to the to the vision of Robert and our cinematographer and of course the designer. But all elements were used, even if it wasn't elements that were in the room that we were shooting. We are just, as I mentioned, going all together with a recent designer and we were looking like literally looking for some elements everywhere. And it was where it's a university, it was the Institute of English Literature that was a former physic faculty. And actually this place is also very popular for shoot. I mean, it used to be very popular for shooting because. Zanussi was making their his movies because it was it was standing at this faculty. Right now it's department for English literature but it's very old building and we could find many elements there and so it. Yeah, we just needed to of course that our designer needs to do this work to put everything in place. So it was of course planned and designed and everything but we could take advantage of that. But also another thing is that school has its own storage of those elements, so those that we can't find, we can always take from there. So this is also very good. And ecological way so this is something that it's also helpful and other locations actually we in other locations like grocery shop and library we haven't really took anything additional there I mean it was everything as it was normally there. So it's so it's it was it was done in this way.

00:40:21 Marta Materska-Samek

You mentioned the storage, a kind of stock of the, I don't know, requisite or costumes.

What kind of storage you used? It was a university storage of the of the charms or the Łódź Film School storage or kind of stock for the requisite for the film?

00:40:45 Robert Kwilman

So there's the storage with props in Łódź of course, but the big furniture was just at university.

00:40:53 Malwina Górecka

Yes. So we didn't, we haven't needed to like travel them and transport.

00:41:05 Marta Materska-Samek

And the next question is about the COVID. Yes, because the film was the shooting period.

00:41:13 Robert Kwilman

That's true. Yeah, yes, Well, it was. We had a lot of extras because we had to have a class of students. Everyone was tested and it went well. I think we didn't have any issues except at some point because we were using smoke to for the smoke machine, for light and for the plastic of the picture and on the 6th day I think I know it was the last day or the day before. The last day I got really, really scared because some actors and the extras started feeling sick or started having some problems or allergy allergies or coughing. And maybe the building was also a bit old and yes, everyone started coughing at some point and because of COVID of course, we thought for a second that.

00:42:24 Malwina Górecka

Maybe we need to stop. But yes, we were tested and it wasn't COVID. But yes, it was one of the I mean tests were of course obligatory and also like the minutes and who was.

00:42:39 Robert Kwilman

But also COVID Requirements in school were one of the reasons why we actually decided on doing this film in one classroom. And because we had like requirements, we can go to railway stations, all kinds of all kinds of things like that. And it didn't fit other screenplays. I was thinking about the different screenplay before then. I thought these saw these requirements. I thought it's better to shoot something a lot simpler.

00:43:15 Marta Materska-Samek

If you can decide is COVID makes you film more ecologically or not, because it's a different space.

00:43:26 Robert Kwilman

Yes to everyone.

00:43:32 Malwina Górecka

Even limits I remember it was also limiting career that we needed to we couldn't take more than certain amount of people so it was also one of the requirements that impact has been impacting political solutions, so, so yes,

00:43:52 Marta Materska-Samek

Reduction, reuse reduction, yes.

And what will what will be your recommendation for the students of the Łódź Film School? Zagreb films? University and other our quest to the green film production?

Would you recommend it what we should think about and so which stage we should think about it?

Yes, because it as you said, it's a good to think as a preproduction phase just to plan it green.

00:44:30 Robert Kwilman

I think even before.

00:44:32 Małgorzata Kotlińska

And how to implement to our crew, which isn't very often used to such a solutions. When we when we hire the sound guy or gaffer and how you recommend how it solve it

00:44:47 Robert Kwilman

Yeah, I mean I don't think we're let really legitimate to answer this but as well what we would do in the future for instance more like that it's the even before preproduction I think at on the writing stage I think this is already the place where I think his decisions are made. We don't even know about it but they're already made. When we think about making Mission Impossible or a tiny film that happens on the on the countryside, this already defines the boundaries of how little impact can this production have on the environment. For instance, I think the films of Eric or Eric Rommer, he was just making tiny films and I think his productions had zero impact on nothing is the term he used. So it's possible.

00:45:57 Malwina Górecka

Okay and tell me that, I just want to say that I I agree because like everything starts with script because it is because simply script maybe not allow you to be ecological different extent. So it's something starts before even reproduction.

00:46:19 Marta Materska-Samek

OK.

And how was the story with the price? Who recommends to submit the proposal to film to the price and how was this selection done from your side?

00:46:34 Malwina Górecka

I think that it was because to all movies that were in competition in the Gdynia Festival. They've been sent to directors actually information about this competition and it was like movies for the client or something like the full name and it was and I think that would mean. I mean, Robert said it, yes. And we decided that we maybe write down these things that we did and see if it's yeah, how it will.

00:47:18 Robert Kwilman

We learned about it very late.

00:47:21 Malwina Górecka

Yes, very late, one day before the study. Yes, so it was. So we decided, OK, so we will write down the solution that we made and it was for short movies and for the micro budget. The micro budget for generally for teacher fears, yes because another movie that was so why did with this price was "Matecznik" from Micro Budget and competition.

00:47:53 Robert Kwilman

It's also a film that was shot in one place.

00:47:56 Malwina Górecka

Yes. So it was this one is really one place.

00:48:00 Robert Kwilman

So it was also very ecological and yeah, and it appeared and this work was sponsored by Elecrolux, so this was the competition we've sent and.

00:48:15 Marta Materska-Samek

Yes, we invited the Electrolux. However, the Director of Marketing could not join us because of other task. However, the Elecrolux is involved in many of the of the initiative and this was one of this initiative, this award of climatic. Klimatyczny Film yes, like climate movie. But as you said that it was the 1st edition. Yes it was the first run of this of this price and the application was combined with the with the Gdynia Film Festival. So I think the Gdynia Film Festival then also a good job to host this price and to. Show to the Polish audience because it's a national future Film Festival that the green and eco friendly film has placed in the Polish panorama of production. Because it's already big recognition, for you it's a big recognition or not. Is it opens up doors or how was the story after?

00:49:43 Robert Kwilman

It's hard, it's hard to say. I think it's still beginning. Some people don't believe for instance yet in ecological solutions in cinema, but most people that don't believe that they can happen are the ones that just don't try. Even so I guess, but we're very happy that it exists and.

00:50:04 Malwina Górecka

And for sure, it motivates us for our future projects, also to us.

00:50:09 Robert Kwilman

But it also sparks conversation, because some people would even ask what, what is this? Because they've never heard of it.

00:50:17 Malwina Górecka

Yeah, but that's true that I think that discussion that about after that I mean that people were asking us about this competition but what we've done and this is something that also we could like share and I think and I hope that it will be I repeated this kind of competition because it's simply also motivates others and it won't be only like for one time.

00:50:49 Marta Materska-Samek

We have example to just feed the future film producers and feed our students to be to be incentive and follow your way. So we are happy. I don't know if we have some questions from the audience, but I would like to ask if there is something you can post it on the chart you can raise your hand. We have still some minutes to but I don't see hands raised so many questions.

00:51:40 Małgorzata Kotlińska

There was many questions, so maybe we ask them.

00:51:51 Marta Materska-Samek

Next the next meeting will be on the 16 of May and we are planning this meeting to tackle the storage stock costumes and repository of requisites. Yes for the for the film setting. It will be the the next topic we would like to offer and to prepare we have Sebastian Maur, but I checking if the microphone is working.

00:52:34 Sebastian Maur

Yeah, it's working. I have a question because. For me it's very interesting about this green change we try to create the new environment. But I have the question it's like, it's like the question is not specific but it's only my thoughts about this this whole. Thing it's like how it how it how it how this green. Really Change something.

00:53:26 Małgorzata Kotlińska

Very philosophical.

00:53:28 Sebastian Maur

Yeah.

00:53:30 Robert Kwilman

I think it's maybe not even about if this is meant to change for the better but to reduce the negative. It's this is what we're trying right now. I mean, this is what we were trying

because we can just also not shoot films at all as well or because I mean it's this is something connected with the film industry, this is how the film industry works and we can just try to reduce the negative effects of it as much as we can, I guess.

00:54:06 Marta Materska-Samek

Yes, to be sarcastic, even breathing is producing carbon print. We have to think how to minimize and reduce the negative impact. It's really difficult to calculate and to monitor it, yes, because we can have different methodology, different approach, different energy suppliers, more green, less green. It's still it's still under research and development. How what kind of tools we should use, how to measure it and how to deal with this? This effect, however, we should do our best, yes, to reduce the negative impact.

00:54:51 Robert Kwilman

And there's a there's a very beautiful short film that was screened at the festival in the Carmel last year. It's called It's a French film from Corsica, and it's called Relay or Gathered of Relay or something like that. Burn or Watch the Fire, Burn. And it's a it's a film about a girl who walks around Corsica putting on fields on fire. And it's 20 minutes of just some kind of fiction film. They did it with almost no, no resources at all. Everything is fake. Everything is the archive material and everything is just a camera walking around or just this girl walking around and somehow it addresses, as Sebastian was asking, what is the change then it can be in the content of the film. This film addresses this problem directly about how the world is on fire, how there was so much forests burning last summer and they just put it in an image in this kind of fake way and fuelled by some kind of anger from the character. And I don't know, If you're interested, then you can check this film out. It's also a way of doing it without using any of the industry, almost any of the industry resources.

00:56:29 Sebastian Maur

I'm very interested, but can you write the title in the chat? Because I don't. I don't know Fred.

00:56:38 Robert Kwilman

I can send you a link but I can't use the chat though but OK.

00:56:44 Sebastian Maur

Sebastian Maur: But also I have I have only also thought but this is not the I want to be in the opposition right now. This is only my doubts. It's like you know, only the Europe continent say about the green production what But the Europe cinematography is not the most value cinematography in the whole world. So for me it's like it's like fight. This is the fight with the like the David, David and the Goliath or something like that. Because nobody say about the green production in the China, nobody say the green production in the USA or something else.

00:57:35 Guest

Well Sebastian, I think you're partially wrong because the whole X5 production of the last seasons and the latest movie was based on the green production model. So it's starting it. It started few years, maybe 15 years now in USA in Hollywood, okay.

00:58:02 Sebastian Maur

So I have the bad information.

00:58:13 Robert Kwilman

Can you see this title here?

00:58:17 Małgorzata Kotlińska

Okay, we have it.

00:58:20 Marta Materska-Samek

We have it, yeah. I will look for the title and paste it on the chat. Is there any question? No more question. So I paste on the chart the French field the opening of this year Cracow Film Festival is done with the fabulous Norwegian green film as well. So it's a green in the in the concept, but it's a green also by the contents. It's nice to see it because we have to. Remember that film has double impact, yes, by the form and by the content. So this is our responsibility to deal with the with the topic and a double impact of our sector, to deal with the climate action and the climate crisis so. If there is no more question, I will be happy to thank you for your presence, for your presentation and for this discussion. And we will see next time on the 16th of May and dealing with the next topic on the on the Greenfield production and impact on the on the environment of our sector.

Event 3 / Season 1

Event: Zero waste production design in film production

Date: 13.06.2023 | 15:30 - 17:00

The primary objective of this meeting is to thoroughly examine various facets of scenography, with a specific focus on understanding the environmental implications associated with it and evaluating the challenges involved in achieving sustainability in this crucial aspect of filmmaking.

Our guest speaker for this event will be Olivier Meidinger, a highly accomplished Production Designer and a recognized authority in the field. With an extensive background in architecture and production design, Olivier Meidinger brings a wealth of experience to the table. His notable works include Sabiha Sumar's *SILENT WATERS*, which won the prestigious Golden Leopard at Locarno in 2004, and Hany Abu-Assad's *PARADISE NOW*, recipient of the Golden Globe for Best Foreign Film in 2006. He has also contributed to other remarkable films such as Verena S. Freytag's *BURNOUT*, winner of Best Film at the New Berlin Film Award in 2011, and Haifaa Al Mansour's *THE PERFECT CANDIDATE*, for which he received the esteemed prize for best decoration at the Hof International Film Festival in 2019.

In addition to his accomplishments as a production designer, Olivier Meidinger is actively involved in promoting sustainability within the film industry. As a member of the Académie des César's since 2018 and a full member of the ADC and VSK since 2016, he collaborates with his colleagues on initiatives related to sustainable materials, recycling, and integrating CO2 calculators into the art department's workflow. Since 2020, he has been sharing his expertise as a visiting/guest lecturer at the Potsdam Babelsberg University of Film, where he teaches eco-design and sustainability in film design to master's students. Moreover, he regularly contributes to green consultant training courses, further emphasizing his commitment to fostering sustainable practices in the industry.

By participating in this event, participants will have the opportunity to gain valuable insights from Olivier Meidinger's vast knowledge and experience. Whether they are a filmmakers, production designers, artist, or simply interested in the intersection of film and sustainability, this event promises to provide valuable perspectives on how we can create environmentally conscious and sustainable productions.

Speakers:

- Olivier Meidinger - Production Designer
- Natalia Mleczak - Set Designer - Art Director (<http://nataliamleczak.com>)
- Reem Helou Scenography student at Filmuniversity Babelsberg KONRAD WOLF

Curator and Moderator:

- Dr. Marta Materska-Samek, (Jagiellonian University, Poland).

Summary of 3rd Event / Season 1

To summarize the extensive and insightful discussion from the GEM Project meeting on green production and sustainable practices in media education and film set design, various experts shared their experiences and perspectives. Marta Materska-Samek introduced the session, highlighting the GEM Project's focus on green education within media, supported by the Erasmus+ Program. The aim is to enhance knowledge on green production and develop educational materials for students.

Olivier Meidinger, a seasoned production designer, shared his international experience and commitment to green art departments, emphasizing the importance of respecting people and the environment in film production. He discussed the challenges and solutions in creating sustainable film sets, including the use of eco-friendly materials and practices. Meidinger highlighted the significance of industry associations in promoting sustainability and the need for a collective effort to reduce waste and carbon footprint in film production.

Natalia Mleczak provided insights into sustainable set design from a Polish perspective, discussing the integration of traditional and virtual set designs to minimize environmental impact. She stressed the importance of using long-lasting materials in theater production and the potential of virtual production to reduce carbon emissions and waste.

Reem Helou, representing the new generation of set designers, highlighted the natural inclination towards sustainable practices in Syria due to limited resources and discussed her learning curve in adopting more formal green production techniques in Germany.

The discussion also covered practical aspects of sustainable set design, such as material selection, waste management, and the role of digital technologies in reducing the environmental impact of film production. The speakers emphasized the need for continuous learning, experimentation, and collaboration among filmmakers, designers, and suppliers to promote sustainability in the industry.

This summary captures the essence of the GEM Project meeting's discussions on sustainable practices in media education and film production, underscoring the collective effort required to achieve greener and more responsible media production.

Transcript of 3rd Event / Season 1

00:01:08 Marta Materska-Samek

I'm delighted to welcome you on our third meeting of the first season on the green production we have in the in the GEM Project. GEM Project is a abbreviation for Green Education in Media and the project is conducted in the scope of Erasmus+ Program. And the goal of the project is to learn about grid production and elaborate detective materials for students and update our knowledge in the topic. Because the topic is quite new and we do not have elaborate workshop in this matter, so we want to learn on the case study and on the experience of our guest.

Our today guests are Olivier Meidinger. Should I pronounce it well,

00:02:09 Olivier Meidinger

I will change it after it.

00:02:12 Marta Materska-Samek

OK. And Natalia Mleczak and Reem. Reem, what is your family name please?

00:02:25 Reem Helou

Hello? Reem Helou.

00:02:28 Marta Materska-Samek

We have today three speakers dealing with production design. The most experienced our guest is Olivier and we have also the Polish perspective on the issue and well experienced Natalia, who is dealing with different films, different film because Natalia is also said the designer in the theatre and in the Video Music shows. This is the quite a large scope and we have arising specialist our students, Reem who is representing the new generation of the of the set, the designers.

We will have these three perspectives on the topic and I will be happy to leave the floor to Olivier.

00:03:33 Olivier Meidinger

Hello. I don't know, maybe so many countries I would like to say to in all the different languages. Hello to everybody. So as you can hear, I'm a French guy. I'm living in Germany for quite 31 years. I'm one of the first Erasmus. I was coming to Germany in 92 and I guess Erasmus is existing since in 1989 as I remember. So it was one of the first guy who was coming in another country and tried to live there. So I'm quite proud of it.

I'm in the same time a production designer since 25 years and I was working quite in lot of countries around the world. But sometimes some producer was saying I'm the kind of production designer without border, because I went from Saud Arabia to Croatia, Pakistan, Afghanistan and to Morocco and Europe of course. So I was working in several countries and I was trying all the time to try to respect the people, to respect the environment. And it's why probably I'm coming here now after 25 years to speak a little bit more about the Green Art Department.

In the same time I'm in several association because I have the feeling that as a professional designer with in a way when you are over 40 or 50 as I am, we have to share our knowledge and we have also to defend what we are thinking what is our work and it's why I'm in the French ADC, I'm in the German VST and in on the European we have a new European association Arsenico and I'm trying to work on the green on all this level. So now I will share something just to a little bit to it will not be complete. What I will explain,

it's just to try to say okay where I am with the greener department, what I know sometimes I will not know everything and sometimes there is something that I know. So I will share something with you. Wait a moment. I hope you can see it.

00:06:13 Marta Materska-Samek

Yes, we can see it.

00:06:15 Olivier Meidinger

Thank you. Even we have Katedra Sztuki Zrównoważonej

00:06:20 Marta Materska-Samek

I don't know if no Polish people can repeat this, but well, I was knowing.

00:06:27 Olivier Meidinger

I'm just trying, you know, to integrate me. I know there is several countries, but we have it in English and a little bit of Polish.

So as you know, in our work in the film, I'm just about the film industry because I know you have a lot of people also from the theater. In the film industry, most of the time we have some small films where we are just doing some small stuff just to get it nicer, just to get it better with the story. So it could be very small. And most of the people also in the production, they don't have a clue what we are doing. So it could be small, you have some pictures before after or it can be very bigger when we are working in studio. So we are really doing a lot of work. We have to build a lot, or for example. We are also building. We are doing some catches and then we have the decoration. and then you can see there we are building quite a lot. And also I'm not forgetting because to do all of this work you have the feeling I'm alone to build all of this.

But we have several people around us and our team could be from 2-3 people to more than 100 people. Because if you were saying for example the Queen Gambit or in the invest in the scenarios, it was in the West the last film from the from the Oscar, you have more than 100 people, you have quite 200 people working on it. And it's why I'm just saying, if we are speaking about the Green Art Department, we have not just to speak about the production designer, we have also to speak about all the crew and all of these people are very important to change our mind and to see how to be greener. And of course we were building quite a lot and I know one of the theme and one of the aim. What we have is to think how can we in our work have zero waste. So it sure I have the five air words, but I know you know all of you refuse. Reuse, we use recycle road. And these 5 words I have it in my mind. But in the same time I know I have to think on art, because I don't want just to say I refuse, I reduce. I have to think with this, with the art and to work it together, because if I'm not just choosing refuse and reduce, I know I will get some problem with directors with overproduction designer, because we will say I need to create and if we want to create, I'm not sure we can just do it with zero waste, but we have to think how to do it, how to approach this, this point. On the European level, this is something I was trying to explain today and it's from the thing what I know. You have several countries, they were trying to do a kind of label about green, how to be green in the film.

In Germany you have green motion, in France you have eco part. But we are working also with the ADC, the French association, and Matt, the French association for people working in the art department and they have an extra label, Echo Deco. In Great Britain you are we are Albert, in Austria, Evergreen. What is quite funny, for Italy, Denmark and Spain there is a Green film lab and it's in all these languages.

I don't know who is working on it. What I just know this Green film lab is in several countries in their own language, and in Portugal you have some German. A German woman was working in Portugal and she was doing a new green shooting label. On all of this I was writing just down what are the association we're working on. Well, in Germany we were called VdRSD. We were not asked to work on the green motion. In France it's a little bit also the fact, but the French association are quite, very big and very strong to work on the ecology, so they are quite also involved. I was surprised because we are Albert. Quite a lot of people know that we are Albert and there was two months ago kind of conference on Zoom or on teams with the BFDG and I was really afraid to see that nobody from BFTG was working on the We are Albert, I know from the VÖF, I know nobody was working on it by Evergreen in Austria. And it's quite the same everywhere. When I'm speaking with Italy, with Denmark and Spain, I know nobody who is working really with this institution, with doing green filming. And it's the same, most of the people who are working the association, they don't have a crew how is working the carbon calculators in their country.

So one of my work is to try to, and I'm trying to do it in the university and I try with some colleagues in France and in Germany to say we have to know all of this carbon calculator to know what we are missing and what we want to change. There is just two country where there is really some research. There is in France with the Eco design and there is Great Britain with the Vector project in Manchester. And I'm quite sure in other countries what I didn't mention, I was hearing somebody from Finland today and I will be very happy to know what is happening in Finland.

The problem of the statistic you would like to know are we dirty production design? Well, I don't know. The statistic from we are Albert of the Green Motion. It's a quite a big mix and I still don't know if we are 10% or 20% of the film. Actually I don't have really the statistic I would like to have. I was hearing some numbers, but it was all of this 10 to 20%. So why Green Art Department, why do we have to be green? I can think we have two because we have to change our mind. As I was saying, in lot of countries now you have a kind of a new label and all the films want to have this label. It's also to get money and if you want to get money then we have to. But in the same time, I have the feeling that we have the responsibility not just as private guy, but also because we have the chief of a big crew. But I know that in my way and I know it, for example from Riverloo who is here with us, that most of the people with them I was working. We are always green. My problem is most of the time we can be greener and more confident. And I was saying that we have to learn to speak about it. And it's why I was writing in big communication, because really we have really to bring all our crew in it. And we have really to speak about it.

What means the Green Art Department? Well, the first stuff is the eco-design. I know this is something very new in most of the university what I know in Europe, nobody's speaking about it. I know it from France. We were trying a little bit to speak about it but it just we are just guest star like for two or three days. We are asking us people were working on the greener department to speak with the students for a few days to speak about the eco-design. This is a big issue for the future for all of us, because we have really to learn differently how to build and we have to speak about it with all the people who are building. It means respect of the material size, the capacity, the surface. We have to think of the planning for the dismantling, how to separate all the raw materials and also in all the eco-design.

There is also the 4th dimension. The 4th dimension is until now we have to think for example for the wallpaper we have to think: I like the pattern. Does the director like the

pattern? Can I get it in time? It is in my budget and now I have to think it has to be sustainable. And I think all of these four points, the four dimensions, we have to have it in us and it's why we have to start from the university from the beginning. And of course we have to speak where we are shooting, do we have to shoot in several location? What I know is let's build in just one location, all of what we need, then we will have no transport, then it will be better. It means we have to speak with our team, we have to have a storage, we have to have office all in the same area, but I'm sure it's all what you know. Also, as I was saying, I have to involve my partners, the construction crews, the graphics, the pop builders, all the people who are working with me. And of course I have to try to work with better materials. But I'm quite sure in Europe we have a lot of good materials. And also I have to support all the place where I can rent stuff. From the furniture, from the props and I have to try to be regional and not always to ask Amazon or whatever what you have in your country., And at the end, in my thinking of eco-design, I have to think what happens to my set at the end, because I'm sure you are all of the people who are working today, who are coming to date with us. We are thinking about the circular economy because we want to recite to reuse all what we have. And this is the picture I have to have it in my mind. If necessary, I have it in my office in front of me. If I'm buying something, if I'm building something, I have to think where it is going at the end. And of course our aim is zero waste, so I have to think how to do it properly. What we have. Is some places you have in Manchester as I was seeing where you have the (?VETA) project. There is some big place where they are working with some comb board. You have the Ressourcerie du Cinema in Paris where they used to have this kind of walls, what we can use all the time. But it's just some very, very small example. And for example, what I know from Germany or from France, you have some places but most of the time the people who are organizing all of this stuff, they are earning so few money but it's not really an economical, I'm not seeing really a future in this economical way because we are really just they're just working and have no money for it. This means if the price to rent the place is getting is to rise then there is no chance it can exist anymore. The odd spots in our department, well we have quite a lot of stuff what we have to take care. But I know but we are thinking differently. We are thinking: ah, do I need this or not. And it's why I'm saying, well, we have sometimes to know more about the material, what we are using to speak with our construction department or with the set decoration department and what we know there is a lot of stuff. And in all the countries, because I was going to Portugal, to France, to Spain, to Slovenia, and in all of these countries I had always a possibility to find really very good materials. I just have to speak with all my crew. We want to have better wood. We want to have because this is 1 an example wallpaper and this is quite funny in all the research I was doing the last few years. Wallpaper we have always the feeling, oh it's paper, but in fact it's not always paper. Most of the time you have PVC on it. And as I was researching and speaking with some with some people because I used, I liked a lot to work with Maurice and Sanderson wallpaper. When I was calling them. And because I was surprised, on the website there is nothing to say if it's green or not. And I was writing to them and then they were answering. Of course we are green, we are using recycled paper, we are using ecological colors, but actually it's not so sexy. So it's why it's not on our website. And this is something what we have to always to check if it's really green or not.

The same with the colors probably we can see more because what I know in all the construction shop you can get now so many kind of colors ecological and so on. So please use it.

Styrofoam it's quite I will say I have no option. I would like to have an option to take to you we can use something else. Most of the people wants to say we can use micro-form microboard, but I'm sure the people was we used to do some figure like this with like this sculpture. They know you can't use a microphone, but the problem of the Styrofoam is more that is very practical to use, but it's the end product because we can't recycle it. And until now I don't know how to find something else or to say, OK, I don't have to build this or we have to say let's try it with CGI at the end, I don't know, I would like to find really a solution because like most of the stuff we have to learn how to separate. If I have this culture, I want to have stone, it's mean I have to have to use a kind of glue, a kind of paint to get it like this. And at the end all of this Styrofoam and with this glue and this paint, I can't separate it. And this is one of the problem. What I use in three words is the only components. I like it a lot and I was working with my students also in the Film University with it. So you can see it's a very light. We used to work with the with re-board technology from Sweden. At the beginning I was working, you can see before, after left, it was just to just to get some small decoration, but it's very easy. We were sticking it with a little bit tape and we could do it very quick, very simple and we can reuse it. My construction guy was working it as wood and it was very light after we were using that. There is one project from Pascal from the University and I can say to you he was building all of this very quick. He was not tired. And strike and disposal, it was just in half a day, everything was away and lot of people were using the cardboard again. And this one, one of the last project we were doing one year ago. We were doing a small Chinese snap bar in the University and we were trying to print directly on the cardboard to get this kind of patina on it and we were liking it. So for the future what we are seeing. Eco-design, it's one of the most stuff I would like to share today because I have to the feeling we have really to speak about it. We have really to have people working on it and do some research how to be better in our design. And don't forget the art! Excuse me, Yes, that end.

00:24:09 Marta Materska-Samek

Yes, super. Thank you Olivier. I will move to Natalia to just present some perspective because a lot of set design is done also by virtual production. Yes, it could be a kind of solution. However, it has some limitations. And a lot of invitation we observe but this is experience also of Natalia and perhaps Natalia will have some also remarks to your presentation how this looks from a little bit Polish point of a view and the point of view of another set designer. Please.

00:24:55 Natalia Mleczak

OK. Hello. At first Thank you, Olivier, that you share all this with us. I guess I can sign under each point and I totally agree that the direction is the right one that she likes to follow. And from my perspective, maybe I will. Introduce myself a little bit because I'm not only working in theaters but also like in on commercials and film. So I guess that experience give me like a lot of you know other information like behind as well and like from my experience like from all of it I would say like theater is such a place where all this like you know reuse, reduce and recycle is something that been going on since like ages because at first you need to think about sets that needs to be like long lasting right? It's not for single use. So for example like in theater I guess people think a little bit different way. So it's not only about like constructive set of the slide but also that will last For sometimes years, I guess that's, a good approach. But from other side and my other experiences because since, let's say last year, I started working on virtual sets and then

combined these two both options like the real set with the virtual one. And I guess this is a maybe not a new topic, but I guess it can be put on the list. You know how to actually think more sustainability, like you know how to help, like to create the greener set as well. I know that you know virtual production, I guess we already talked about this Marta that I remember you said Ohh, but it takes a lot of energy and you know it's electricity behind and all that stuff. But I would say it's still something like to think about because it's at first I guess like the energy consumption is reduced somehow. Because when we put all the department all together like you know delight department and other crew and actually like the screen of course taking much more energy and a lot of like things going on behind, but at the end this is something that can give us at first, you know save the carbon emission. By creating a lot of sets on let's say on one canvas like we can limit you know the set construction and also you know we can somehow control, how much energy we produce as well. And there's like a lot of points and of course I can go like, you know, with all of them, but I don't know if you want to talk about this right now or. Should we listen something else? But yeah, just let me know. I think it's a difficult question because the virtual production goes a parallel way to the regular set production. And you have to choose what will be the technology providing the set design. Because if you use virtual production, you have some element of the set. However the most of the set is generated by the lead screen. How you treat it as a kind of complementary tool or is a separate part to create the set. No I feel it's more like, you know, a new tool that can extend your creativity and also to help the whole production be more friendly in any levels, especially if you are talking about, Green productions. It's not that I'm a big fan only of virtual set. I would rather set say that you know it's good to somehow you know work on two of them like to combine and treat the virtual set as extension. But also I work on couple of project that we jump from one location to another like during like 3 days and this is something that actually is a game changer. I guess when it comes to making some limitation of how big that is and this is quite important, I would say. But like from my side I would never say that the visuals set is the best option. I guess it all depends on project, but I really like to combine both because then it feels more like realistic in a way. And also when it comes like to visual models, we can also reuse them. So actually I would say the same kind of like practice to not spend so much money, let's say, when we create like some models or we buy or we can download from like the online Bank of images. So this is also something that you can reuse or repaint or change so you can work on these elements not only once. So it's also very helpful, but I guess like for example, like the basic example I would say is Mandalorian, like the film that probably everyone knows famous because of the virtual production.

Virtual set help them actually like to work on remote deserts and to not bring 200 people on set like to not buy so many flight tickets and at the end what I read, they say it, like the limited the carbon footprints a lot actually and this is the best example. But when it comes like to real set, I also try like to reuse and reduce, but sometimes it's impossible of course. Actually, because then of course we need to create a bigger storage, it depends on how many project I'm working on. But sometimes I see like different approaches from the client side as well. That sometimes they want to keep it something that maybe we can reuse. So this is something new that actually is going on that wasn't like visible like before. I would say some years back. Maybe this is also the economical issue that we start thinking about that's: okay, we build a set, but what's the story like after the shot is done and now I would say the lot of people are asking these questions. So, it's changing somehow.

00:33:36 Marta Materska-Samek

Yes, perhaps I will leave the floor to Olivier still to just refer to the virtual production because you are working on PAN European level and how is the approach to virtual production and to introduce it into the set. Because in Poland I think we have a nice trend or fashion to just use it due to the coffee to the transport limitation, due to the opportunity it creates and what is your approach,

00:34:09 Olivier Meidinger

This is difficult. Just we have to think about all the structure from the beginning. I will say if I'm working in France or in Germany, there is a use structure in these countries. So it's helping. This means we have professional people and if you have some professional people then it's easier to speak about the transportation you have some group also I know it on WhatsApp or Signal or team or Telegram and they are exchanging how to transport, how to do some better, a conception, how to work together. So I will say in the parallel way how the prediction is working and we so we are in a good way and I like the ID but we can do it with more intelligence we can work on it. So over point because I wanted to say you were speaking about the Mandalorian and I'm not agree. I'm really not agree because this what you are saying is the advertising. What we are trying to give it to us. We were seeing the same for 1899 because what we are not telling you is the carbon footprint for all of the screens. We are never speaking about it. We have to change it a lot. It's a lot of raw materials and rare metals inside. I would like to have a real and I don't have the numbers of the calculator from the footprint of all of this because they are just saying from the energy we have some green electricity.

OK, you have some green electricity but all you have all around is not green. How many computer did they use? How many people and places? What is carbon footprint for all the places where we have to cool all the computers. This is something it's a little bit for me it's like a Gray waste. You know we are speaking about zero waste, for me it's a Gray waste. Is what you are not seeing is not in the carbon footprint. And I'm not agree. And I'm thinking at the same time, yes, it's good because we don't have to travel. What I know from a lot of production, you still have some people they were doing some, some they were not probably 100 people they were going on different countries to get some shots and also to change all the stuff where they are saying in 2 minutes is done. What I know from all the people who were working on 1899, because we were working in Berlin for it, it was taking sometimes days. It was not so quick as in the advertising from the Mandalorian and I like to have the feeling, yes, it's very quick. I'm just doing it and you know it. It's like when you are using, working on Photoshop on Archicad, you need most of the time more time than just changing this quick.

00:37:32 Natalia Mleczak

But I didn't say that is like it's super quick. And then I know that when we speak about Mandalorian, of course I agree with you, this is not green but grey. But still when it comes to, I would say time wise. Because I working with real set and also with virtual ones, so like from both perspective I also work on some production that of course at the end I said to myself: ah, we could build it up like much more easier like in two weeks, but we spend like 4 weeks to bake the virtual set. But just because the tool itself is changing very rapidly. It means that from year to year and a lot of has changed since Mandalorian actually worked on VP. So it it's also the matter of the tool itself and now it's quicker. And I guess in the near future it will be much more quicker when it comes to the LED screen.

Of course there is a lot of ways and a lot of dark sides how it's made. But I'm somehow believe that still LED takes much more energy than the let's say the bulbs and all that stuff behind. So I guess that there is a lot of production that starts, you know working with VP because it makes this more attractive somehow in terms of the budget. So I'm pretty sure it's counted somehow.

00:39:17 Olivier Meidinger

I know. I just in the same way. I'm also for LED because I'm using LED with the car and I know it's very better if you are using car in a studio. And I'm a projection designer. I was an architect. I want to build stuff. I have it in my blood. I like to build and I was working with green screen with soft drop and so on. And I know the mix is always good. It's what I'm saying. It's like if it's just not just one material what is good, it's a mix of all the technology what we have. This will be the future. I know for example like city from London, there is several streets also in Rome where you can't shoot anymore. What we're doing. They were doing a kind of scan of all the streets where you can have it as a background.

If for example, if you are just looking at me like in an American way just like this and you just need to have some cars like in London or in Warsaw, then you can have it because it's just a small scene and then you don't need to go anymore to London or to all the of different countries. This is working a lot. But I'm sometimes it's just I was just overreacting because I just know it's a kind of green washing and sometimes a very big problem to know what is the reality because you have some big, big enterprise and we are coming to you and they're saying we are doing the Mandalorian, we are green, green, green. And I just thinking, wait a minute, is it true or not?

00:41:08 Natalia Mleczak

No, no, of course I agree it's a green washing and it's like everywhere. I would say that it's good to check up or like you know to test it by yourself first of course and it's good to read you know all these like ingredients behind. But still I would say I'm also, you know production designer, so I love to create things that are like physical, but you know, VP I treat as a kind of extension. And I believe that it only works good whenever it's mix with the real set otherwise it's super flat. Even though you know the tech problems I'm changing and you know the style it's like create and all just like movement but still like for you know the human eye I believe you know that this worked like perfectly as a background actually. I can show you something maybe you know some people never work on VP so I have like super like short clip where I can show you actually what I meant. That is kind of like extension. Can I share the screen?

00:42:26 Marta Materska-Samek

Yes Okay.

00:42:29 Natalia Mleczak

So just a second. I think a lot of Babelsberg students will have or they have experience in VP because they have nice studio with VP and even the water tank with the VP next street. But in the other country it's still a kind of innovation. I don't know how to share it because it doesn't open.

00:43:00 Marta Materska-Samek

Yeah, you should click the share it and just choose the window.

00:43:07 Natalia Mleczak

Yeah, but it's already on my screen. But I I don't know why it's it show me like that. I need to like to mark, you know, the web page, which is strange. But OK, maybe Let's leave it because I don't know what's going on.

00:43:28 Marta Materska-Samek

Okay. And perhaps it will be good to hear the voice of new generation. We have Reem still with us. Reem, are you here?

00:43:42 Reem Helou

Yes.

00:43:44 Marta Materska-Samek

What about the your approach to the set production and using lead?

And what is your a kind of expectation toward the new set production approach? Because you are already learning how to set green.

And older generation have to change from the yes traditional old one into the more green approach?

00:44:21 Reem Helou

Actually I have a different story because I'm come from Syria and I already worked there with design and theater and short film. And then I come here to have a master now in the Film University. So in Syria it's, I don't know if somebody knows I'm talking before the war and not now. Now it's there's nothing there. But not industrial country. We don't have so high consuming of stuffed plastic or wood or something like that. So we already make a really green production or green something like that, but not with the knowledge it's just because we don't have other choice. So when I come here, it's the opposite. The people here have everything and they tried now with the knowledge to learn how to go back to green production. If we said go back because for me it's go back because it's from the past, it's not for the future.

So a little bit. I'm confused now a little bit here in Germany about that because it's normally the people start from 0123 to 5:00. For me it's the opposite. But I told you why because we don't have other options, but you always use the same Cooley planes. Sorry, my English is not so good, we always use the other. For example background from issues, we use it many times. We give it to other people to use it for different things. We don't have a lot of food in our country and the wood is it's expensive. So we all we don't through, never through as always never. We use it always though, and I come here a little bit shocked for me because I have to learn a new thing with new mentality within a lot of stuff, a lot of roast stuff, the but what we have, the material, how we can recycle, how we can reduce the use it less to the plastic. So now in the university here in Germany, talk about that it's the system in the university department, it's somehow it's the green, so that I think, but some somehow it's not. We have the places where we can keep or store the old stuff to use it again. We have this many of many colleagues for we use it many times and the student use some stuff again and again. But out of the university, I really I don't know how it's going on the system because I tried just sometimes to work outside of the university with some, with some students or, yeah, some friends, but not I'm not really in the workplace until now. I didn't finish my study until now.

And by the way, I worked with Pascal, with this studio, with this, from this cartoon. It was, really amazing. It's really heavy and very light. We can use it, we can cut it very easy and

we can use it for everything and easy to recycle and it's very practical. So I don't know how I should tell about that's.

00:48:51 Marta Materska-Samek

So this is from one site to come back to the primary material we used in the our history which was more sustainable, green and no plastic. And it's also a kind of innovation how to use different stable materials instead of the materials we used as this carton instead of the wood. So we have this different flows to we can adapt looking a new solution, because I think in this matter there is a still a lot, a lot of space for experimentation for innovation, for finding solutions.

What kind of examples of such innovation and solutions you can identify? We have this carton serving as a wood. What is also this invention for this environmental transformation in set production? Do you have any examples?

00:50:16 Reem Helou

I don't know if I understand exactly the question, but I can tell something. I had a project at the University and I have to do a big background in the studio to visit, but not from this cartoon, it was from the normal blender, normally this. Wall hole, wood wall. And I had a big background in this wall from stuff from textile. What's the name? Olivier how is Textilien of English. Textile. Fabric Yeah, yeah. So I have a very, very lot of this background. So after the finishing the shopping of the film, there was many people who interested for this background to use it for normal as the photograph shooting. So because we put it in the group we have a group for Scenography Department and sometimes the student that you put in this group we have this that is from this, I don't know material here or here and somebody need it or like that, so I put it there and some other places and many people here, they wanted that to use it again and normally we throw it out with textil, but it was nice to somebody to take it to others did you use it again for shooting for normal as the photography or something like that? I don't know if I answered the question, but you're talking about the cartoon.

00:52:27 Marta Materska-Samek

Yes, it's yes. Does recycling? Yes in the for other purposes And where your knowledge about the sustainable materials come from? Because normally we have this tradition to use the material which give better effect. In a more artistic way, not really the sustainable one and how you find that this material really good looks like and play the role of the different one. Is it was a kind of know how you elaborated during your work or you get some mentors some people just recommending to try that or do you have any source for this new knowledge on the on the materials and how to be more sustainable?

00:53:29 Reem Helou

So actually I told you before, I worked before in Syria, so we do that already there. We never as about this stuff in Mulayma and with Cabina or something like that. And in the university, at the Film University we have with Olivier green design. And yeah, we focus on in this theme. We try to use the old stuff for something that already uses or the students put in this in this group. Let's use this again. I do it already. But now I'm trying to do it with the German way.

00:54:28 Marta Materska-Samek

OK And Olivier, *where your impressive knowledge on sustainable set design comes from? Is it's only practice or you had some, I don't know, inspiration from other sciences? What is the background?*

00:54:48 Olivier Meidinger

Well, well, it's coming from everywhere. It's just I'm working since it's 25 years in the Art Department. So it's 25 years work and I was working with lot of good people in France and in Germany. But because the film structure in France is quite bigger than in Germany, you have really old people working for example in the Paint Department, in the Sculpture Department and we know also the old knowledge from the 20th century. It means if they can't use Styrofoam they will use some gifts, they will use fabric and they're working on in the same time. You have in the same way people, they are very good in their work and they are trying because in France you are not asking an enterprise to build something. They are part of the production, they are all employed from the production. It's why they are working quite nearer from you, from the designer and it's why you can ask more to do some research. This is one of the biggest issue what we have. There is no money for the research, so it means if I'm trying with a new paint, I'm not sure it will work. If I'm doing a small thing is probably I can do it because I will say okay If I'm just doing this wall it's not so much. But if I'm trying to do it on a big studio, on a big movie, I'm not sure it will work. We have probably more time for the preparation, but we have really to think about the cost. Do we have the people who can do the test properly. Because I know a lot of people are using, for example, the wimp board, I was working with, and a lot of people, they didn't know how to use it because we wanted to use it as wood. And I'm saying no, it's not wood, it's just another material. You have to respect this material as it is, but don't try to use it as a normal wood panel. And this is something what we have to change in our mind. I know we can speak about it in the University, it's the start. But in the same time, I know when you are working in the University, you have not a lot of money also in Germany for the small film. So it means we have really to reuse lot of stuff. We have to think. But when we are doing the step, doing a normal film, it is as they were forgetting everything because now we have money. So I don't need to reuse stuff I can buy right away. I'm going in the in the in the shop and I'm buying all the wood I need. And this is something I'm trying to speak with my colleague in France and in Germany. I know in France they are very big, very strong because of the association. But I can say to you, there is 5-6 people in France working very hard and in Germany we are two, sometimes three working a little bit on it. And I'm happy to hear that a lot of people want to do in Poland and everywhere, but I know we have to structure us.

00:58:17 Marta Materska-Samek

Yes, it's ongoing practice, research and how to transmit this knowledge to new generation. It's a, it's a great challenge.

00:58:27 Olivier Meidinger

And even the same way you have to pay somebody who doing the research and this is one of the biggest issue. If you are looking for the carbon calculator for example, you have lot of materials. Nobody's doing it because we know. Just know it from the industry with you using for a film linoleum, pure linoleum. It's cost a lot of money. You can't, you have to stick it on the floor. Nobody's using it, but we are. We have it in the carbon calculator because we have the coefficient to calculate it. And this is one of the issue where you think, oh, well, OK, you have linoleum, you have some oak, pure oak for the floor. And I think who is using oak for the floor in the film industry. But they can use it because in the

industry you have the coefficient. So we are putting it in the calculator and sometimes you have the feeling is not practical in this way and it's why I'm thinking on all the level and on the level of the calculator, in the label people and on our level of the Art Department. It's just to try on each film to be to do a little bit research on each film. It's what I'm trying to do. I was working on one film with the only comp. On another film, we were using a product with paint to separate the paint from the water and it's working a lot. It's very great. You don't need lot of water anymore. You have not so much. It's yeah, not so much waste in paint. And if you are working like this and you have the painter who wants to work like this, then it's working, but step by step.

01:00:20 Marta Materska-Samek

And Natalia, *do you have enough time and space to do some kind of practice, research, ongoing your project or you feel this pressure to deliver on time and not having this freedom to experiment with the new materials? What is your experience and approach?*

01:00:47 Natalia Mleczak

Well, I believe that, you know, I'm trying to educate myself all the time actually. And as Olivier said, I'm also not working on the in Poland but also abroad. So each time I approach different group of people and also different country, different resources. I'm trying to learn something new. I believe this way it also you know, helps to educate ourselves. But also I guess since we all have an access to Internet, it's a way much more easy actually to look for this information and it's not hidden somewhere down deep. But we can do the research by ourselves and but also practice. I would say that I felt so many times but in the same time it gives me some good lessons actually for the next one. I guess this way we also learn a lot but I'm this type of person who is always like in the run and I'm really like open to learn new things. So I'm doing this for my own at 1st and then you know for the project.

01:02:11 Marta Materska-Samek

So it's long life learning and not being afraid of just not achieve the results we expect. But learn from the lessons and just the progress.

01:02:29 Natalia Mleczak

But also it's the matter of time because sometimes it depends how quick the project need to be delivered. I guess when it comes to future films, there's much more time actually to think about this from where to get this or how we can recycle or can we reuse something and to look for it. But like in commercials sometimes the time to deliver is so short such as short notice that people just go straight forward time is also quite important in terms of how to make the things work more nicely and to not hurt our environment so much.

01:03:18 Marta Materska-Samek

I will expect some questions about this meeting, this issue from our audience because we are also open for other questions. I'm not the only one to ask. If there is any question please raise your hand and take the floor to ask it because the set the side design is quite the large issue. So perhaps there are some other question I didn't ask.

Yes, Adam.

01:03:56 Adam

Hello, Thank you very much for the discussion. And can you hear me clearly?

01:04:02 Marta Materska-Samek

Yes, super.

01:04:03 Adam

OK. Well, I wanted to ask whether you find there is a space for still like new manufacturers or like new products in the like film industry, I mean *how does really like cooperation between manufacturers and like film makers go? How did you find the products or like how does it really work?*

01:04:37 Olivier Meidinger

Well on my side, if I answer the first, it's difficult. As Natalia was saying, we are always looking for new materials. We want to learn more about materials and I was looking for example, for some new Wallpapers and I was coming to a new enterprise from Venus. The name is Eco-Deco and we are doing a kind of foam wallpaper. So we are saying we are very green. This look great. The question what I had and normally you can let it print also in Europe in different places, but we have the same problem. We have to find an enterprise in different countries where they can do some print. So I was getting some stuff from the South of Germany, but then the machine was no more working and then I can't get it anymore. So since it's a new project, I know you can buy some of Amazon, you can buy it in some construct shop. For me it's great, but in the same time I can't use it properly. And lot of this material also like wood you have some kind of root like OSB wood, you have some straw inside. I know it from colleagues and I'm trying to get it again. So when I'm contacting the enterprise directly I can get some samples, but if I have to go on near in the construction shop nearby, I'm asking for it. We can't get it. So I have really a problem and I'm living in the big city. I'm living in Berlin, so I have a problem. I know what kind of project I can use, but most of the time I can't get it because it's too special. Or I'm too small because my production, and this is one of the issue of the film industry, each production we have a different number and there is some enterprise we are not a big enterprise who is always going to the huge shop, so we are going to the shop nearby. So we can't ask for the same stuff. If I'm Studio Babelsberg or if I'm Barrandov Studio in the Czech Republic, probably this is where we can ask to get the good stuff, because we have to build lot of stuff. So we have to work. Not just us as a chief, we have to work with the suppliers who have sometimes the power to ask for better materials and the rest is really some small research on each film I'm looking for something particularly and I'm trying it if it's working or not. Sometimes it's not working,

01:07:41 Marta Materska-Samek

Natalia. Your experience it is. You are muted. *Is it easy to get what you want from the suppliers? From the manufacturers?*

01:07:55 Natalia Mleczak

I would say it's a budget thing. I mean related because when we speak about the ecological materials, it's also related to money. Of course the waste materials doesn't cost much, but there are like a lot of new materials that OK, they're like ecological but also cost some money, sometimes much more. But as I said, all depends actually. That's why I said at the beginning that for example, like working in theater makes difference because then I have to think about that, OK, I can spend much more money because it needs to last for some years. And the same way I can choose better materials like better quality but when it comes like to short project, it's kind of like tricky actually like to deal with this. So yeah that that's my experience.

01:09:07 Marta Materska-Samek

Thank you. Reem, You want to add something on the materials because your practice is based on what you have already.

01:09:28 Reem

No.

01:09:31 Marta Materska-Samek

Do we have any other question? Thank you Adam for asking.
Yes, Lian. Yes, please.

01:09:42 Lian

I would like to ask for likely for sharing some. *I would like to have the question about the food in the production design because I think for example is some scene need for like vegetable markets or some like dining, kitchen scenes. And we will need a lot of food as a rumps and the how like or like to ask about your experience how you could manage to be more like green in this perspective?*

01:10:21 Olivier Meidinger

Well, what I know is if I'm buying some new wood, I'm trying all the time to buy some old wood. This is the first step. If I'm in studio, I know there is some board I'm trying to get it from another production before me. It means when I'm if somebody's asking me, we want to build in Studio. Then I will go directly on my computer and asking all my colleagues who was working in studio the last in the last weeks. I need 100 square meters or 200 square meters port. I'm agreed to send my guys to pick it up for my stuff. This is the first stuff. Then it depends what I want to build. For example, as I was working in the mountain two years ago. It was a film at the end of the First World War and we were looking all the courtyard for a lot of people with my assistant, just to get some old clinches, old wood, all the stuff. And when we were picking up from everywhere, we had a small truck and we were picking up from everywhere. So we were buying, I guess, very little new wood. This was a kind of way it sure if I'm doing a bigger film then I will have to look First of all, if it's FSC or Pfc Wood. This is what I have from the beginning. I just have to speak with my construction manager or with the studio when I'm where I'm building. And I'm saying for this film there is no chance we have to have Pfc FSC. We have to get the certificate for this wood. This is no way to do it differently. Then we have to see OK, what kind of wood I'm using. I know in some wood if you have plain wood or there is sometimes or there is some exotic wood inside if it's good or not. So you have only to think how to be better if there is some glue inside or not. I'm always thinking for my crew, it's what I'm trying to get this kind of panels with the straw inside because it's 20% lighter. So it means I can carry it, it's easier for me for my body or I like to use the only comp if I can use it, but it's true I can just use it inside. But it's why we have really to be as we used to do it in our work. We have to be very open and just to say for this decoration I always use this kind of wood for this be another one. But we can say ohh I'm using for everything of this, always the same. And it's why we have to be in a way artist, and we have to be open to say OK on each problem I have a kind of solution. I hope I could answer your question.

01:13:27 Lian

Yeah, I think it's also very helpful and actually I would like to make sure because I was actually mentioned about food like.

01:13:40 Olivier Meidinger

Food. Excuse me. Well, about food, this is something I know it from Germany and I hate it when they are always speaking about each person has to have this bottle. I'm thinking yes, but I think that with the time we know that we have our bottle, we have to have it in our car. This is something what we have too. But this is for me the private stuff. When we are speaking about the our department and the food, I know that we have to speak about the with the director. What are we seeing for food on the screen or not? And I'm trying not to use meat, and I'm just thinking, why do you need to see the big chicken in the center of the table? Do you need to see your actors and actress eating? It's awful to see an actor eating like this, and most of the time we don't want to eat so much and it's why I'm just trying just to have some baked vegetables and to use as less as possible meat, but I'm trying to do it also to dress it perfectly. I'm French, so I'm trying not to do nouvelle cuisine, but I'm trying just to say OK, you want to have something nice on the table, we can bring it to you, something nice and something what it's easy also to eat, you know, if you have to have all the times one guy cutting the cake, the big cake all the time. I can understand you have one big cake for one scene, but you can't shoot it several times. It's like the fire, you know? It's not because it's just a cake, but you have to shoot it 10 times. If you have to shoot with a gun because each bullet costs money, then they will not shoot so much. Or if you have to shoot somebody and then you have to clean after it. So they will just shoot it 2 * 3 times maximum. So I'm saying then if you want to eat then do it just three times. You don't need it to do it 20 times. So it means we don't have to kill 20 chicken for it. That's it.

01:16:04 Marta Materska-Samek

This is the important aspect of the film set and the design. That you are just sending a message. And you are a role model drafting. So what do you, what do you show the people will just aspire to. So this is also a kind of selling the new approach not only by the way how we produce it, but also how we show the way of living. Natalia, please.

01:16:47 Natalia Mleczak

Yes, what I wanted to add actually like my experience from the last year when it comes to real food, I had to buy actually like 250 kilos of lemons because there was one scene that you know, the whole space was like covered with lemons, like cut it into slices not only. And actually, of course, we start to think, ohh, my gosh, do we do we really need that actually. But yes, at the end, of course it was just like, you know, it covers not only not the whole set, but the rest was made like in post production. Like, I mean to they multiply a lot. But still, like at the end of the shooting, there was a question mark, OK, So what are you gonna do with such a waste? Because not all of it was cut it there was like a lot of like lemons actually not get that not get hurt. So and then I start to talk with the producer and we found out like one group that is called like 0 waste food we are talking about Warsaw. So right now and actually there's a group of you know people who are like searching actually among a lot of like you know like movie sets and all that.

True. Because there is like a lot of let overs not only like coming from the set itself but also from the catering and actually this group helps to take over and dispose and among like people who are in need as well. So this is something helpful and actually since I found these people whatever we are working with food and there is something as a leftovers. I mean probably at first we are trying you know to give it to the whole crew. But if there is much more than we are, calling these people and they know what to do with it like you know best. So at least to not throw it out into the garbage and all that stuff, but like give a second life and yeah, to fit other people as well. So that's my experience from last year.

01:19:16 Olivier Meidinger

But it's sure, I just want to complete. It's just when we know we will have to buy a lot of food. It's like as we want to build a big set we have in the same way to think what is happening at the end with all of us if we have some rest. It is reasonable. It is not reasonable how to do it as best are we doing that fake? But when, if it's fake, it's OK or not? What do we want to explain? What do we have? What is the big issue, What we have to see really from near what we can see from far away? Sometimes it's possible, sometimes it's not possible, and sometimes we have ready to speak. Do we need to buy? 300 or 500 or one ton fish, Yeah, just to have a market and because we want to have a slapstick and the bad guy is falling in the middle of all fish, in the middle of the market. Is it reasonable or not?

01:20:12 Natalia Mleczak

Yeah. As you said, like you know, the first thing is like, you know, to discuss this like on many levels. And then if not, then we need to find like different solution. But if it happens like to buy it like a lot of, then of course I need to start like thinking okay, So what we should do after because I cannot stay, I cannot throw it out and at least some somehow I can solve some percent of the issue. You know the rest.

01:20:51 Marta Materska-Samek

Reem, Yes, please you are muted on.

01:20:56 Reem Helou

This is already done. I want to tell about mine found experience in the theater. We had the theater play in for five years or something like that in Uberhausen, Seattle here in Germany. And we had the big scene with the big table. It's full of food and vegetables, meat, chicken with wine and something like that. And we have the many shows, maybe for three weeks or something like that but we don't want to buy the food every night for the shoe. So we made the there's in the storage already in this in this theater or plastic food and we bring some and there's some people who make patina. They make it really like real really like real. And we bite for the actor. There's just one actor who want to want to eat a steak of chicken. And every day we buy just this small one for this actor, just and all of them. It was just a decoration and we give it back to a store after the show.

01:22:45 Marta Materska-Samek

It's good to have a fake reusable figure but sometimes it's difficult. So just to choose the kind of just a million, how you call it in English, I don't know the compromise between all your condition because as Olivier said we have a time issue, we have sustainability issue, we have many issue to satisfy and also artistic effects. So this is an art to combine all these factors and create something which will impress and give a nice result. I don't know if we have still question but we are going to the end of our meeting. It was really pleasure. If we have still a question, this is the last chance to ask the question to our guests. But I see only Natalia and Reem having hands raised.

01:23:59 Natalia Mleczak

No actually it was like from the previous question.

01:24:02 Marta Materska-Samek

Yes, the old one that's the old hand. Thank you for this meeting.

I think it gave a lot of insight on the on the set production and set design and how we can just be open for ongoing practice research during our work and just looking and exploring new opportunities, new solutions and be open for the new approach but also to

come to our roots. And use the materials our grandfathers grandmothers use during their work and based on the experience of the of the experienced staff like Olivier said from the old departments of French yes friends from 20th century and also follow the path of the of The Pioneers of the this one who experimented and have a knowledge to disseminate and teach a new generation of production designers. So thank you. It was the last meeting of our season because we have a spring and autumn season of our meeting. So the next season will be in autumn semester next academic year. We will be happy to host you also during this this meeting and have a nice yes summer time because it's almost summer time and exam season for someone.