

# CERTIFICATE

Polish Producers Alliance certifies that:

**Jan  
Kowalski**

has completed the training course of

**Laboratory of Green  
Audiovisual Production**

and obtained the title of

**KIPA'S Eco-Consultant**



Training partner

CEO of KIPA

Warsaw, October 31st, 2022

## Laboratory of Green Audiovisual Production training encompassed the following substantial areas

Topic (s)	Tutor(s)	h
<p><b>1. An introduction to sustainable filmmaking</b></p> <ul style="list-style-type: none"> <li>• definitions and characteristics of the climate crisis;</li> <li>• definitions and characteristics of sustainable development;</li> <li>• the role of the audiovisual market in the green transformation process;</li> <li>• management of an ecological film project;</li> <li>• key areas on the road to zero emissions in the audiovisual sector;</li> <li>• the concept of supply chain and green suppliers;</li> <li>• tools supporting the production sustainability process.</li> </ul>	Marta Krymarys Jagoda Mazepa	2
<p><b>2. Resource management in sustainable film production</b></p> <ul style="list-style-type: none"> <li>• definition of green-washing – identification and prevention;</li> <li>• characteristics of audiovisual production resources;</li> <li>• environmental footprint - definition and emission sources;</li> <li>• carbon dioxide emission factors;</li> <li>• microplastic contamination;</li> <li>• characteristics of the fast-fashion phenomenon;</li> <li>• recycling - types and effectiveness;</li> <li>• the role of supply chain identification in resource management;</li> <li>• ecological factors for evaluating suppliers;</li> <li>• local supply chain;</li> <li>• ecological labels;</li> <li>• circular economy;</li> <li>• waste management;</li> <li>• circular business models;</li> <li>• less waste in film production.</li> </ul>	Agata Rudnicka-Reichel	4
<p><b>3. Eco-theory and eco-practice – implementation sustainable solutions in audiovisual production</b></p> <ul style="list-style-type: none"> <li>• justification for taking actions limiting the impact of audiovisual production on the environment;</li> <li>• diversification of the impact of production factors on the environment (transport, travel, accommodation, energy, production office work, materials, food, waste, post-production);</li> <li>• impact of the energy mix on the environmental footprint of production;</li> <li>• environmental footprint of citizens of different European countries;</li> <li>• time and motivation as factors of attitude change;</li> <li>• sustainable audiovisual production management systems;</li> <li>• German Green Motion system;</li> <li>• Green Film system;</li> <li>• sustainable production management tools (Willco, Albert, Green Production Guide, The Greenshot, AdGreen, Green the Bid);</li> <li>• ecological transport management tools (Eco-Drive);</li> <li>• food and food waste management (Badger);</li> <li>• production content management tools (Albert);</li> <li>• low-emission data storage tools (Filmlocker);</li> <li>• planning an audiovisual production involving tools and their communication;</li> <li>• manifestos and ecological declarations of the film industry</li> </ul>	Dörte Schneider-Garcia	4

<p><b>4. Administration of sustainable film production</b></p> <ul style="list-style-type: none"> <li>• factors affecting the effectiveness of managing a sustainable film project;</li> <li>• good ecological practices in film projects;</li> <li>• sustainable policies of regional film funds;</li> <li>• elements and criteria for evaluating the sustainability of film projects used by film funds and broadcasters;</li> <li>• ecological certificates on the film market;</li> <li>• minimum standards for sustainable film production;</li> <li>• applying the requirements of regional funds in co-production;</li> <li>• production management and certification systems;</li> <li>• EMAS sustainable production management and auditing system;</li> <li>• ISO standards;</li> <li>• energy audit in accordance with the EED directive;</li> <li>• audit of renewable energy sources in accordance with the REDIII directive;</li> <li>• energy mix in Poland;</li> <li>• ecological transformation of the film sector;</li> <li>• cooperation of the producer with the eco-consultant;</li> <li>• tasks of an eco-consultant in film production,</li> <li>• the role of eco-consultants in the application of standards and certificates;</li> <li>• sustainable production awards</li> </ul>	<p>Birgit Heidsiek Anika Kruse</p>	<p>4</p>
<p><b>5. Measuring the carbon footprint of audiovisual production</b></p> <ul style="list-style-type: none"> <li>• calculators available on the European market and differences between them;</li> <li>• scientific basis and methodology of carbon footprint calculation;</li> <li>• carbon footprint factors in audiovisual production;</li> <li>• data aggregation in carbon footprint calculation tools;</li> <li>• carbon footprint values for different types and volumes of production;</li> <li>• reducing the carbon footprint using calculators;</li> <li>• reducing the carbon footprint in individual divisions of film production;</li> <li>• planning and managing carbon footprint factors;</li> <li>• energy management in audiovisual production;</li> <li>• carbon footprint reporting;</li> <li>• entering data into carbon footprint calculators by eco-consultants;</li> <li>• carbon footprint calculation audit;</li> <li>• calculation of offset costs;</li> <li>• Green Production Guide (USA), Peach, Pear &amp; Plum tools;</li> <li>• Albert tools (UK, Canada, other countries);</li> <li>• the Climate Content Pledge initiative on the UK market;</li> <li>• commitments by global media corporations to reduce their footprint</li> </ul>	<p>Julia Tordai Zsofia Szemeredy Liliane Spielmann</p>	<p>3</p>
<p><b>6. Eco-motivation - persuading to ecological actions</b></p> <ul style="list-style-type: none"> <li>• climate change as a social problem;</li> <li>• factors of effectiveness in persuading to activities related to climate change;</li> <li>• social perception of climate change in Poland and in the world;</li> <li>• the dynamics of changes regarding the awareness of climate change in Poland;</li> <li>• characteristics of beliefs about climate action;</li> <li>• cognitive limitations on climate action;</li> <li>• perception of scientific data and misinformation;</li> <li>• the denialist machine and climate denialism and the means of unmasking them;</li> <li>• acting and achieving goals in climate change communication;</li> <li>• presenting climate change in terms of profit and achievement;</li> <li>• mobilizing to act in the face of a threat;</li> <li>• climate change anxiety, eustress and distress;</li> <li>• climate change threats;</li> <li>• the sense of individual action - overcoming the feeling of helplessness;</li> <li>• social norm - external pressure and internalization;</li> <li>• the role of standards in setting social norms;</li> <li>• changing habits and lifestyle;</li> <li>• analysis of the results of selected studies</li> </ul>	<p>Marzena Cyprianska- Nezlek Joanna Gutral</p>	<p>4</p>

<p><b>7. Actions of the European Commission in the area of sustainable audiovisual production</b></p> <ul style="list-style-type: none"> <li>• introduction to EU climate policy;</li> <li>• European Green Deal and audiovisual production;</li> <li>• mapping tools available on the European market;</li> <li>• European Sustainable Audiovisual Production Platform;</li> <li>• European Booklet for Green Productions;</li> <li>• Database of European Resources;</li> <li>• green production AV platforms available on the European market;</li> <li>• training available on the European market;</li> <li>• carbon footprint calculators available on the European market;</li> <li>• Eureka calculator.</li> </ul>	<p>Jacek Wasik Paulina Kufel-Ślęczek Davide Gianluca Vacarro</p>	<p>2</p>
<p><b>8. Legal aspects of sustainable film production</b></p> <ul style="list-style-type: none"> <li>• CSR Directive;</li> <li>• ESG regulation and reporting;</li> <li>• Business Due Diligence Directive sustainable development;</li> <li>• legal risks related to environmental protection;</li> <li>• environmental protection in Polish law;</li> <li>• regulation of waste management;</li> <li>• energy law and film production;</li> <li>• legal liability of audiovisual producers for violations of the provisions on environmental protection;</li> <li>• risks and legal measures related to green-washing.</li> </ul>	<p>Sylvia Uziębło-Kowalska Ernest Łuczak</p>	<p>2</p>
<p><b>9. Preparation of a sustainable film production plan</b></p> <ul style="list-style-type: none"> <li>• practical workshops - preparation of a sustainable production plan;</li> <li>• presentation of your own project in front of an expert panel.</li> </ul>	<p>Dörte Schneider – Garcia Zsofia Szemeredy Julia Tordai</p>	<p>5</p>
<p>Hours</p>		<p>30</p>