

EQUITY FOR A GREEN NEW DEAL

The Green Rider - August 2023

Equity for a Green New Deal Statement

With the effects of the climate crisis being felt across the world, humanity is at an important crossroads. The decisions we make today will greatly impact our future. As artists working in the UK screen industry, we must play our most important role yet - using our voices to collectively push for the changes needed to reduce our sector's emissions and protect biodiversity.

Art has historically played its part in societal shifts: the 1980s cultural boycott of South African Apartheid, the rise of #MeToo, our industry's resourceful adaptation to Covid, and the recent WGA and SAG-AFTRA strikes prove we have the power to act collectively and make big changes when necessary. Now is the time to take that same radical action for sustainability.

The Green Rider is not about making demands. It is a tool to instigate collaboration and make the practical changes needed right now. It can and should be adapted to artist and production circumstances, and to our ongoing discoveries about the challenges we face. The Green Rider is about creating new norms and working across departments to reduce our environmental impact, from the waste created to the way we travel. Like all other industries, we have much to do and we're up for the journey.

THE GREEN RIDER

[The terms below are not an exhaustive list. When negotiating your sustainability rider, you may amend/remove clauses which do not apply.]

This Rider forms part of the Agreement between [Production Company] (the “Producer”) and [Artist] (‘you’) in relation to the [television series][feature film] provisionally entitled [‘ ’] (“Project”).

The parties agree that, notwithstanding any term to the contrary set forth in the Agreement, the following will be observed by all Production Staff and employees contracted on the Project:

1. Travel/Accommodation

The Artist will undertake to:

- a. Consider the environmental cost of any transport and accommodation requests and reduce accordingly, avoiding high impact choices such as large trailers, private air travel, or fossil-fuel powered road vehicles.
- b. Take trains, not planes in the UK and Europe. Where a feasible route is not available, or there are time restrictions, access needs, or security constraints, alternatives will be negotiated at the Producer and Artist’s discretion, keeping emission reduction in mind.
- c. Where flying is unavoidable, the Artist and Producer will negotiate other ways to reduce emissions. (e.g. flying economy class, or lower emission airlines)
- d. Participate in car shares where practical to reduce travel emissions.

The Producer Will Undertake to:

- e. Provide low carbon transport options (e.g. trains, electric vehicles) for the Artist and Crew. If this is not offered, a valid explanation must be offered to the Artist.
- f. Schedule recovery time for cast and crew where overland travel is longer than 8 hours.
- g. Provide information about the carbon cost of different transport and accommodation options to allow the Artist to make informed low carbon/sustainable choices (e.g. predicted emissions of flights, hotel sustainability ratings).
- h. Subsidise the Artist to make their own way to set if this is a lower emission option (i.e. in their own electric vehicle).

2. Energy Use

The Artist Will Undertake to:

- a. Consider the carbon/environmental cost of additional food or comfort requests that require runners to go off site and reduce this accordingly.
- b. When practical, enjoy non-exclusive trailer/dressing room use to reduce energy use at base and transport emissions. Where there are access needs or security constraints, alternative solutions will be negotiated at the Producer and Artist's discretion, keeping emission reduction in mind.

The Producer Will Undertake To:

- c. Provide the Artist with a trailer that is powered with renewable/low carbon energy (e.g. solar power, local energy grid, certified HVO fuel, batteries)
- d. Ensure trailer sharing or size reducing is equitable and fair, and does not propagate existing hierarchies or inequalities (e.g. racism, ableism, classism)
- e. Provide the Artist with evidence that actions like trailer/car sharing will reduce emissions as well as costs.
- f. Provide the Artist with their carbon reduction plan (this can be albert or equivalent) demonstrating concrete, measurable carbon-saving actions and how they are being achieved on set.

3. Materials and Waste

The Artist Will Undertake to:

- a. Bring their own reusable products to set: E.g: water bottle, coffee cup, cutlery.
- b. Collaborate with the make-up department around using own/existing products, refillable products, or sustainable brands.
- c. Collaborate with the costume department around hiring costume, using second-hand clothing, or buying sustainable materials/ brands.

The Producer Will Undertake to:

- d. Provide adequate recycling and composting facilities on set.
- e. Facilitate communication around sustainability between the Artist and creative departments before initial fittings.

Additional Clauses

In the formulation of this document, it is disingenuous to ignore the deeply rooted inequalities in our industry, both across departments and amongst artists. Where artists arrive on a project that is already filming, there is a limit to the sustainability measures they can push for.

Where the Artist is employed earlier on in the process as 'Attached Talent' or in an Executive Producer Role, more comprehensive requests can be made. Below are additional clauses Artists should add to this Rider where valid:

4. Overarching Principles

The Artist Will Undertake to:

- a. Consider the carbon impact of all requests made and reduce this impact wherever possible.
- b. Hold themselves to the same high sustainability standards expected of the production.
- c. Use their voice off screen (on social media and in interviews) to highlight the sustainable production process and its importance.
- d. Engage other cast members on the topic of sustainability.
- e. Ensure none of these sustainability principles add to or exacerbate existing hierarchies of racism, ableism, or sexism on set.

The Producer will undertake to:

- f. Nominate or hire a sustainability lead with the authority to enact sustainability policies on the ground, empowering and supporting each department to reduce their emissions.
- g. Provide comprehensive sustainability training for Cast and Crew at the outset of production.
- h. Examine how sustainability and environmental themes can be woven into content from the earliest draft stage.
- i. Ensure none of these sustainability principles add to or exacerbate existing hierarchies of racism, ableism, or sexism on set.

5. Travel & Accommodation - pt 2

The Producer will undertake to:

- a. Consider ways to reduce travel from the outset of the project - e.g. choose locations that require the least overseas travel; commit to using local crews, kit and staff wherever possible; sharing kit and crew when this is not; using new technology where appropriate to create VR locations onsite.

6. Energy Usage - pt 2

The Producer will undertake to:

- a. Do a power audit before production to appropriately plan for the project's power needs and reduce where possible.
- b. Adopt a 'no diesel generator' policy, using greener alternatives such as plugging into the grid¹, using hydrogen fuel, or electric batteries.² Where supply chains and availability are an issue, certified HVO fuel can be used as a short-term solution.³
- c. Ensure that production offices, locations, studios and post-production facilities are on renewable energy tariffs wherever possible.
- d. Foster a culture of efficient energy consumption on set (e.g. no engine idling policy, switching off lights, heaters and generators when not in use).
- e. Use electric vehicles and public transport throughout the shoot and provide provisions for charging vehicles on set.

7. Materials/Waste - pt 2

The Producer will undertake to:

- a. Operate a zero waste to landfill and zero single-use plastic policy on set.
- b. Apply the principles of a circular economy for sets, props and costumes, prioritising hires, second-hand, or sustainable materials and passing on/ storing assets at the end of the shoot.

8. Nature/Biodiversity

The Artist will undertake to:

- a. Consider the biodiversity impacts of any additional requests and calibrate them to minimise impact.

The Producer Will Undertake to:

- b. Evaluate and mitigate the biodiversity impacts of any shoots in outdoor spaces including (but not limited to), air pollution, noise pollution, litter, soil and habitat disturbance.
- c. Consider and mitigate the biodiversity impacts (eg deforestation) in any procurement process (eg of wood, food).

¹ Source: The Grid Project: <https://filmlondon.org.uk/filming-in-london/green-screen>

² Battery alternatives to diesel: <https://www.greenvoltage.co.uk/>

³ Source: [The Fuel Project](#)

- d. Commit to leaving no natural environment in a worse state than before filming, and consider the potential for regeneration, particularly by working with local communities.
- e. Commit to using products that are non-toxic to wildlife in any set builds/ unit base builds.
- f. Consider the potential to include the value of biodiversity in the editorial of the content.

9. Catering

The Producer will undertake to:

- a. Provide sustainable catering, with little to no red meat, and predominantly plant-based and locally sourced foods.
- b. Have a strategy to minimise food waste (eg pre-ordering of meals) and a system of donation and composting for unused food.
- c. Ensure reusable dishes, cutlery, and bottles are used whenever possible. If unavoidable, ensure cutlery and packaging is fully compostable with resources available on set to dispose of it correctly.

In the event of any inconsistency between this Rider and the Agreement, the terms of this Rider shall prevail. Except as modified herein, all of the terms of the [Artist][Director][] Agreement shall remain in full force and effect.

For and on behalf of [Production company]

[Artist]