THE STATE OF SUSTAINABILITY IN FINNISH FEATURE FILM PRODUCTIONS

ABSTRACT

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There is a growing attention, both academic and practical, drawn towards sustainability of film productions. There is only a small amount of peer-reviewed research on the subject, and this research aims to fill the gap and study the current state of sustainability in Finnish feature film productions through the aspects of sustainability drivers, production phases, sustainability dimensions, content, and challenges. The study is done through the perspective of production companies. The theoretical base for this research is the triple bottom line framework and organizational change. The methodology for this research is an abductive, qualitative, and exploratory multiple case study, conducted with seven semi-structured interviews. The research is analysed by coding and with a thematic analysis.

The results of the research indicate that production companies are mostly driven by internal and connecting drivers, which link internal and external drivers. In production phases, the importance of planning in pre-production is highlighted. Social sustainability is better implemented than environmental sustainability. Both environmental and social sustainability are taken into consideration in content, but it does not yet translate on screens, especially with social sustainability. The underlining challenge for sustainability described by the interviewees is the scarcity of financial resources. Production companies make efforts on all sustainability dimensions, but environmental and social sustainability do not have a high priority and the view on economic sustainability is medium-term. Therefore, on a scale from non-sustainability to weak sustainability to strong sustainability, the current state of sustainability in Finnish feature film productions is weak sustainability.

Elokuvatuotannon kestävyyteen kiinnitetään yhä enemmän huomiota sekä akateemisista että käytännöllisistä lähtökohdista. Aiheesta on tehty vain vähän vertaisarvioitua tutkimusta ja tämän tutkimuksen tavoitteena on täyttää tätä tutkimusaukkoa ja tutkia suomalaisen pitkän fiktioelokuvatuotannon kestävyyden nykytilaa motivaatioiden, tuotantovaiheiden, kestävän kehityksen ulottuvuuksien, sisällön ja haasteiden kautta. Tutkimus tehdään tuotantoyhtiöiden näkökulmasta. Tutkimuksen teoreettinen pohja on kolmoistilinpäätös eli triple bottom line -rakenne sekä organisaatiomuutos. Tutkimuksen metodologia on abduktiivinen, laadullinen ja eksploratiivinen monitapaustutkimus, joka tehdään puolistrukturoiduilla haastatteluilla. Tutkimus analysoidaan koodaamalla ja temaattisella analyysillä.

Tutkimuksen tulokset osoittavat, että yhtiöitä motivoivat pääasiassa sisäiset motivaatiot ja motivaatiot, jotka yhdistävät sisäisiä ja ulkoisia motivaatioita. Tuotantovaiheissa suunnittelun tärkeys esituotannossa korostuu. Sosiaalinen kestävyys on toteutettu paremmin kuin ympäristöllinen kestävyys. Sekä ympäristöllinen että sosiaalinen kestävyys huomioidaan sisällöissä, mutta tämä ei vielä välity etenkään sosiaalisen kestävyyden osalta. Haastateltavat kuvaavat taloudellisten resurssien niukkuuden alleviivaavana haasteena kestävyydelle. Yhtiöt toimivat jokaisen ulottuvuuden hyväksi, mutta ympäristöllistä ja sosiaalista kestävyyttä ei ole priorisoitu korkealle ja näkemys taloudelliseen kestävyyteen on keskipitkällä aikavälillä. Kun kestävyyttä tarkastellaan kolmitasoisella asteikolla kestämättömyys - heikko kestävyys ja vahva kestävyys, suomalaisten pitkien fiktioelokuvatuotantojen kestävyyden nykytila on heikolla tasolla.

ACKNOWLEDGEMENTS

ABBREVIATIONS

TBL   Triple bottom line

APFI   Audiovisual Producers Finland

Albert   Albert Sustainable Production Certification

Yle   Yleisradio Oy

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1 Introduction

The research on sustainability of feature film productions started in 2006, when Corbett and Turco (2006, p.19) published a report "Sustainability in the Motion Picture Industry" for University of California Los Angeles. They calculated that in the Los Angeles metropolitan area the motion picture industry is responsible for 8 million metric tons of CO_2-equivalent. (Corbett and Turco, 2006, p.19). After the research by Corbett and Turco, there is a 10-year gap before additional research on sustainability of productions. In 2015 Victory (p.54-55) researched the environmental sustainability of film productions and how the environmental impact of productions can be reduced. They focus on feature film productions and only the environmental impacts which take place in within the production process and by the people in the production are considered (Victory, 2015, p.54-55). According to Victory, many other industries have shifted towards sustainability and there have been legislations to push the transformation. It is inevitable that sooner or later similar movement will apply to film industry as well (Victory, 2015, p.59). In 2016 Özdemirci (2016, p.1) studied sustainability practices and challenges in the film industry in the context of British film and television industry. They say that sustainability is often understood to only mean economic sustainability. Özdemirci argues that "sustainable development cannot be possible until sustainability is embedded into the overarching industrial and economic regulations" (Özdemirci, 2016, p.1).

The 2017 MeToo movement was seen in Finland as well. In 2019, Cupore – Center for Cultural Policy Research – published a report (Anttila, 2019, p.6) on a project where gender equality and occupational well-being in cultural field were researched. The starting point for the research was the MeToo movement which revealed and protested against sexual harassment globally (Anttila, 2019, p.6). In addition to the demands of change from MeToo movement, there are growing demands regarding diversity. An example of this is how in 2020 the Academy of Motion Picture Arts and Sciences (Oscars 2020) announced that starting from 96th Oscars in 2024 a film must fulfil two out of four representation and inclusion standards to be suitable for the Best Picture category. The purpose of the standards is to, both on screen and behind the camera, more accurately reflect the diversity of

audiences. The standards are titled: A. On-screen representation, themes and narratives, B. Creative leadership and project team, C. Industry access and opportunities, and D. Audience development (Oscars 2020).

In the recent years, the feature film production field in Finland has become more aware of the need to incorporate sustainability in productions. In 2020 the Finnish Film Foundation (Suomen Elokuvasäätiö, 2020a) made a questionnaire for Finnish film and tv productions to survey environmental actions and attitudes. APFI, Audiovisual producers Finland, is developing a sustainability strategy for domestic audiovisual industry (APFI, 2023a) which will be built around the 2030 Agenda for Sustainable Development. It will cover social, cultural, economic, and environmental sustainability. The development of the strategy started in 2021 and the first phase focuses on environmental sustainability, which aims to find out how ecological domestic film and tv industry are and to reduce the negative environmental impacts of the industry (APFI, 2023a and APFI, 2023b). Strategies for sustainability dimensions will be developed between 2021 and 2024. Social and cultural sustainability includes themes such as equality, welfare and consideration of creativity and cultural diversity, and economic sustainability includes themes such as bringing economy in balance considering natural resources and circular economy (APFI, 2023c and APFI, 2023d).

Within the last years, some academics have started to call for more research on the subject. In 2021, Lopera-Mármol and Jiménez-Morales published an article where they "aim to develop an overarching theoretical framework of what already exists in the practical field and make it available to the academic community" (Lopera-Mármol and Jiménez-Morales, 2021, p.1). They mention that research focusing on audiovisual productions covering all three dimensions of sustainability – environmental, social, and economic - through pre-production, production and post-production has been minor and that the area is quite new. According to Lopera-Mármol and Jiménez-Morales, a lot of the research focuses on environmental dimension and there is a lot of misunderstanding about what sustainability includes – many understand it to only to implicate environmental impacts (Lopera-Mármol and Jiménez-Morales, 2021, p.1-3). They also note that previous research has a focus of

criticizing environmental issues through content. They think that the audiovisual industry is not aware of their own sustainability impacts (Lopera-Mármol and Jiménez-Morales, 2021, p.1). Lopera-Mármol and Jiménez-Morales (2021, p.12) note that there is "a lack of academic involvement" in the field, and that if the academic community and the experts in the industry would work together, audiovisual specific sustainability standards could be developed. Therefore, academics should research what is the state of the art of this little-known subject and develop guidelines that can be used in academia (Lopera-Mármol and Jiménez-Morales, 2021, p.12). In 2022 Sørensen and Noonan (p.172-173) published an article examining industrial, structural and policy challenges to implementing environmentally sustainable actions into film and television productions. Similarly to Lopera-Mármol and Jiménez-Morales, they highlight the importance of researchers taking part in overcoming these issues.

1.1 Research questions

As mentioned above, there is a lack of academic research on film production sustainability. Most research only focuses on content or environmental sustainability or how audio-visual industry can improve their financial performance without mentioning environmental and social dimensions. Additionally, there is no peer-reviewed research on the sustainability of film production in Finland covering all three sustainability dimensions. According to Astikainen and Puolanne (2019, p.3) who wrote the guidebook "Ekosetti – A Guidebook to Sustainable Audiovisual Production in Finland", to be able to transform the industry into a more sustainable one, the current state of sustainability should be studied. Though they mentioned this from the aspect of environmental sustainability and the guidebook focuses on environmental sustainability, they acknowledged that social and economic dimensions are important as well (Astikainen and Puolanne, 2019, p.3). Going through peer-reviewed journals on media, culture, and film using keywords such as sustainability, CSR, and green, very little research has been done on sustainability. The word sustainable in research most often focuses on financial performance and is therefore not applicable in the context of this thesis. Additionally, a lot of the research focuses on the content of film and what implications the content has.

This research aims to fill this research gap and will study the current state of sustainability in Finnish feature film productions in all three sustainability dimensions: environmental, social, and economic, as according to the TBL framework used in this research all dimensions are connected to each other. The objective is to find out what is the current state of sustainability in Finnish film productions and therefore the research questions are:

1. What is the current state of sustainability in Finnish feature film productions?

    a. What motivates production companies to implement sustainability?

    b. How is sustainability taken into consideration in each phase of production?

    c. How is each sustainability dimension – environmental, social, and economic – taken into consideration in film productions?

    d. How is sustainability taken into consideration in content?

    e. What sustainability challenges there are in film productions?

The sub-questions help to make sure that sustainability in Finnish feature film productions is studied through all perspectives – production phases, sustainability dimensions, and content, and to understand the premise for implementing sustainability and the challenges.

1.2 Theoretical framework

The theoretical framework shows how the main concepts of the research relate to each other. The base for the framework is from the July 20th 2010 blog post "3 Sustainability Models" by Bob Willard. The framework is based on the nested spheres model, which is formed according to the TBL framework (Willard, 2010). Sustainability consists of environmental, social, and economic dimensions and a film production operates within them. Breaking down the framework; society operates within environment, economy operates within society and environment and a film production operates within economy, society, and environment. The placement of a film production within these dimensions and the placements of the

dimensions in relation to each other describe how they cannot be thought of separately, how they operate within each other, and how they affect each other.
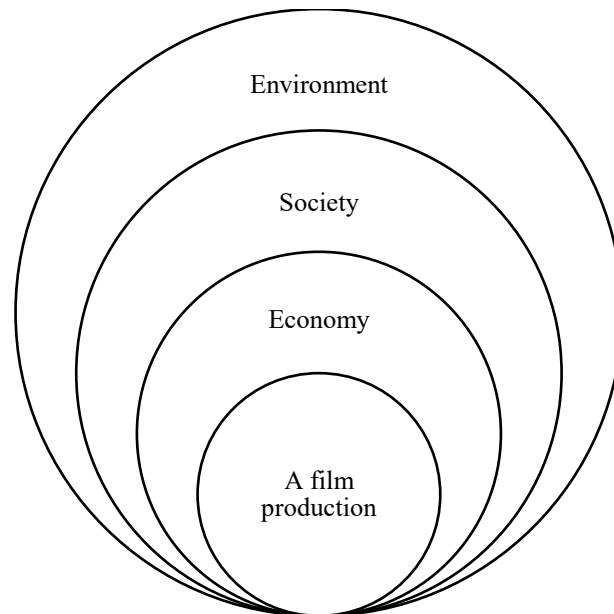
Figure 1. Theoretical framework. Modified from July 20th 2010 blog post by Bob Willard (Willard, 2010).

Actions taken for economic purposes have social and environmental outcomes, whether they be positive or negative. Also, the framework describes the limitations to how a production can operate. The surrounding environment, society, and economy is all that there is, and they must be taken care of – a production has to operate in a sustainable manner to be able to sustain itself.

1.3 Research methodology and data collection plan

For this thesis, the research philosophy is abductive, and the chosen methodology is qualitative research (Saunders, Lewis, and Thornhill, 2016, p.145) as it explores the phenomenon state of sustainability in Finnish feature film productions. This is exploratory research, aiming to understand what is happening and gain insights on the phenomenon (Saunders, Lewis and Thornhill, 2016, p.174-175). The set time horizon for the research is

cross-sectional, as it studies the phenomenon at the time of the interviews (Saunders, Lewis, and Thornhill, 2016, p.200). The research strategy is multiple case study (Yin, 2003, p.53), where the interviewed production companies are the cases. The interviews are conducted as semi-structured interviews (Saunders, Lewis, and Thornhill, 2016, p. 391), and the final sample size is seven interviews. The data is analyzed by recording, transcribing, translating, compiling, and then coding the interview data (Saunders, Lewis, and Thornhill, 2016, p.571-573 & 580-582, and Yin, 2016, p.185-187). After coding the data is reassembled through thematic analysis and the findings are interpreted in order to draw conclusions and answer the research questions (Saunders, Lewis and Thornhill, 2016, p.579-584, and Yin, 2016, p.185-187 & 200).

1.4 Delimitations

This thesis researches the state of sustainability from the perspective of production companies and only production companies are interviewed. When a film is made, the production company is the party involved and responsible for the production from start to finish. Thus, interviewing them is a good basis for research on sustainability in the field and focusing on one stakeholder group is appropriate for the scope of a master's thesis. The research is done on Finnish film productions only and it focuses on feature-length fiction films. Therefore, documentaries, short films, and television productions are left out of the scope of the research. According to the standard distinction between documentaries and feature films, the premise and method for documentaries differs from those of feature films (Friend, 2021, p. 151-152). The funding structure for feature-length fictions and feature-length documentaries is formed differently in Finland (Suomen Elokuvasäätiö 2022). Television productions tend to have more regular schedules and a steadier and predictable content which is why they have more time for environmental sustainability planning and implementing the practices (Özdemirci, 2016, p.7). These delimitations were defined to have a clear focus on one type of production, though it has to be added that some of the interviewed production companies may also produce documentaries, short films and television dramas. The research frame is based on how films are produced through the phases of pre-production, production, and post-production, but inevitably it also takes into consideration the content of what is produced as they cannot be separated.

1.5 Structure of the thesis

This thesis consists of the following chapters: introduction, sustainability, sustainability in film productions, methodology, findings, and conclusions. In the introduction the research is introduced, and in the sustainability chapter theory on TBL, sustainability drivers, and organizational change is presented. The chapter on sustainability in film productions focuses on the three sustainability dimensions specifically in film productions, and additionally basic information on film productions is introduced. In the methodology chapter the research design, case description, data collection and analysis methods, and reliability and validity of the research is discussed. The findings chapter presents the results of the interviews according to themes which emerged from coding the data. At the end of the thesis, the conclusions on the state of sustainability in Finnish feature film productions, results compared to previous theory, practical implications, limitations, and future research are discussed.

2 Sustainability

This chapter explains what sustainability is and what the chosen sustainability framework triple bottom line is. TBL framework was chosen for this research to cover all sustainability dimensions in the study. To support answering the research questions, in addition to TBL, theory on sustainability drivers and organizational change was used to find out what motivations for sustainability there is and to better understand how the incorporation of sustainability into business functions through organizational change.

In 1987 in the Report of the World Commission on Environment and Development: Our Common Future sustainable development was defined as follows "Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs" (World Commission on Environment and Development, 1987, p.16).

2.1 Triple bottom line

In their 1997 book Cannibals with Forks - The Triple Bottom Line of 21st Century Business, Elkington (1997, p.70-71) defines three bottom lines for sustainability: economic, environmental, and social. New bottom lines in business in addition to the traditional financial bottom line were introduced. The concept grew from the increasing demand for sustainability and the urgency of inter-generational equity - meeting the needs of the present without compromising the ability of future generations to meet their needs. The thought of sustainability being a mere way of efficiency and cutting costs had to be interrupted (Elkington, 1997, p.70-71). Traditionally, bottom line in business means the financial bottom line of profit (Elkington, 1997, p.74). The economic bottom line aims for economic prosperity (Elkington, 1997, p.70). A sustainable business needs to include taking care of human capital and intellectual capital in addition to the traditional physical and financial capital (Elkington, 1997, p.74). The environmental bottom line aims for environmental quality (Elkington, 1997, p.70). To be environmentally sustainable, a business needs to

understand the value nature has – natural capital. It goes way beyond calculating how much money a company can get out of a forest (Elkington, 1997, p.79). The social bottom line aims for social justice (Elkington, 1997, p.70). Social capital is composed of human capital, public health, skills, education, society's health, and wealth-creation potential (Elkington, 1997, p.85).

Elkington has later in a 2018 article reverted to revising the term as TBL's intended purpose was to transform capitalism to shift the focus of businesses solely from financial to cover economic, environmental, and social aspects as well. Through the years of the use of TBL, there has been a misconception that TBL is just an accounting system. Elkington emphasizes that there is a difference between finance and economics. Even though there are businesses which have implemented TBL, to some extent at least, there is a need for the concept to reach its original purpose of disruption in practice as the planetary boundaries are continuously overused (Elkington, 2018). Sroufe (2017, p.321) researched drivers and incorporation methods of sustainability in organizations, and the results of their research heavily indicated that the TBL framework is a suitable and comprehensive model to measure and manage sustainability performance. Brien, Golicz, Mishra and Mishra (2015, p.1) argue that the difficulty with TBL is that there is no universal standard for measuring it. However, many businesses have adopted TBL to evaluate their performance. Using TBL as the framework for sustainability in business and its sustainability principles has been proven to be profitable in the long run (Brien *et al*., 2015, p.1). There are three commonly used frameworks for TBL - the nested spheres model, the overlapping spheres model and the three-pillar model (Willard, 2010).

SUSTAINABILITY		
ECONOMY	SOCIETY	ENVIRONMENT
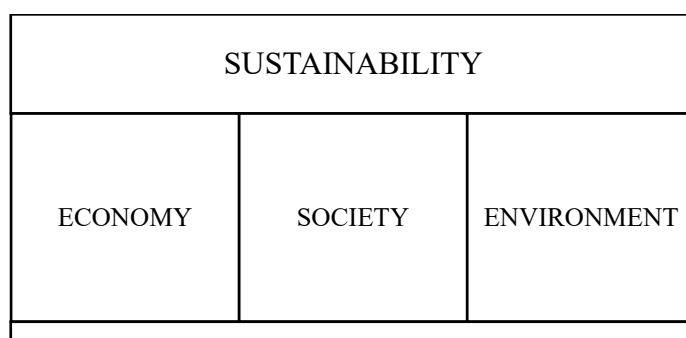
Figure 2. The three-pillar-model (Willard, 2010).

Sandhu, McKenzie, and Harris (2014, p.4) criticize the three-pillar model because the bottom lines are seen as separate entities, each equally supporting sustainability. In these models, sustainability is just an addition to business and businesses might green wash their operations, because social and environmental dimensions are seen as something to please stakeholders in order for the economic dimension to thrive (Sandhu, McKenzie and Harris, 2014, p.4). Willard (2010) criticizes the three-pillar-model because the dimensions are presented as separate and equal in importance. However, the model does imply that without all three legs, society is unstable (Willard, 2010).
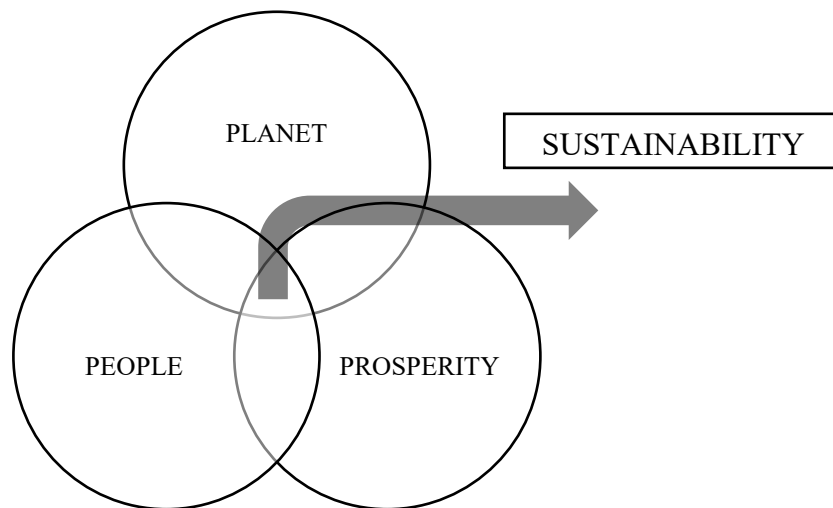
Figure 3. Overlapping spheres model (Willard, 2010 and Kraaijenbrink, 2019).

Willard (2010) criticizes the overlapping spheres model because with this model, businesses can emphasize economic dimension over the other two and for the fact that according to this model, all dimensions can exist independently of each other. Sandhu, McKenzie, and Harris (2014, p.4) criticize the overlapping model because each bottom line is described as equally important and separate from each other except in the small section where all three collide and shape into sustainability. According to them, the overlapping spheres model implies that sustainability is hard to reach and maintain (Sandhu, McKenzie, and Harris, 2014, p.4).
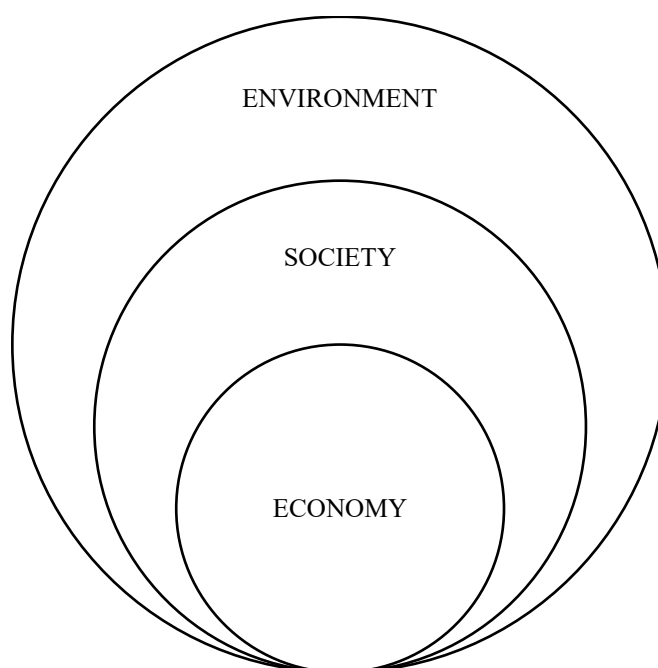
Figure 4. Nested spheres model (Willard, 2010).

Willard (2010) raises a point about picturing the Earth and the societies living within it –
those are the boundaries we must work with and act accordingly to sustain them. The nested
spheres model best describes this reality (Willard, 2010). According to Sandhu, McKenzie,
and Harris (2014, p.5), in the nested spheres model, environment is the encompassing bottom
line, which society lives in. Next, economy lives within society. Economy cannot survive
without society and environment; society cannot survive without the environment. The point
is not to downplay society and economy, but more so to show the dependencies and
relationships. Economic actions are not separate from the surrounding environment and
communities, but a business can still be profit-oriented while improving its living conditions
within the spheres (Sandhu, McKenzie, and Harris, 2014, p.5).

TBL is adaptable to each organization and when planning the transformation to sustainable
business a company needs to take into account its own assets and needs, there is no one way
that fits everyone (Brien *et al*., 2015, p.1 & 3). For a company to survive they have to bravely
think forward and sometimes overcome their traditional ways and alter their methods (Brien
et al., 2015, p.2). The authors state that "corporations have a social and moral responsibility
to the society in which they operate in." There are two main pathways to profit from

sustainability; improve the organization internally and "developing innovative green products and technologies." There is a growing demand for green products (Brien *et al.*, 2015, p.2).

2.2 Organizational change

Appelbaum et. al. (2016a, p.16-17) researched the relationship between corporate sustainability and organizational change and they argue that the two concepts are codependent. The best way to view the incorporating sustainability is through the lens of organizational change, and considering how and why the change is done. Corporate sustainability is a transformational change which affects organization culture and the relationship of the company and its stakeholders. The authors emphasize that the term corporate sustainability does not have a clearly defined definition which all agree on, but they consider it a business strategy. To be able to incorporate sustainability into business, management needs to understand the reasoning behind why sustainability is implemented and what is the goal of implementation (Appelbaum et. al., 2016a, p.16-17). Similarly, Millar, Hind, and Magala (2012, p.491) acknowledge that in order for companies to achieve sustainability, they need to go through an organizational change. They call for the importance of leadership to be able to change the way of thinking and attitudes within the organization in order to implement an organizational change (Millar, Hind, and Magala, 2012, p.491). Banerjee (2002, p.177) discusses how environmental sustainability can steer organizational changes and requires companies to change ways of thinking. They mention the importance of change agents in pushing for the change (Banerjee, 2002, p.177). According to Sroufe (2017, p.316), to understand the interconnectedness of sustainability incorporation and organizational change, drivers for sustainability need to be inspected. Additionally, it is important to understand the cultural and psychological barriers to organizational change (Appelbaum et. al., 2016a, p.16-17). The needs for approaching change may vary from organization to organization (Appelbaum et. al., 2016a, p.16) The authors consider two aspects for implementing corporate sustainability: business culture and linkage themes. (Appelbaum et. al., 2016b, p.92-93).

2.2.1 Sustainability drivers

Sroufe (2017, p.320-321), Silvestre, Antunes and Filho (2018, p.519), and Schrettle, Hinz, Scherrer-Rathje and Friedli (2014, p.76-77) divide sustainability drivers into internal and external drivers. Sroufe (2017, p.320-321) interviewed sustainability managers and found five main internal driver categories: sustainable growth, leadership, long term goals, environmental impacts, and change initiative, and three main external driver categories: stakeholders, minimizing environmental impacts, and reputation. Internal environmental impacts are related to waste reduction while external environmental impacts are related to regulations, doing what is right, and urgency due to climate change (Sroufe, 2017, p.320-321). According to Silvestre, Antunes and Filho the internal forces are strategy, organizational culture, and resources and the external forces are rules and regulations, social values and norms, and market (Silvestre, Antunes and Filho, 2018, p.519). Based on extensive literature review, Schrettle *et. al.* defined environmental regulation, societal values and norms, and market as the three main external drivers and strategy, culture, and resource base as the three main internal drivers (Schrettle *et. al.*, 2014, p.76-77).

According to Lozano (2015, p.36) internal motivations are related to processes within the company and external motivations are related to external stakeholders (Lozano, 2015, p.36). Through extensive literature review and interviewing experts and company leaders, Lozano formed a sustainability driver model (Appendix 1, Lozano, 2015, p.40), which provides a holistic approach to how companies can be more proactive in corporate sustainability (Lozano, 2015, p.42). In addition to the traditional external and internal drivers, the model adds a new category between the two – connecting drivers, which connect internal and external drives (Lozano, 2015, p.42). Lozano and von Haartman (2018, p. 51) researched the ranking of the drivers and found that for companies, reputation (connecting) and proactive leadership (internal) ranked the highest. The second highest ranking group included company culture and moral and ethical obligations (internal), and regulation and legislation (external) (Lozano and von Haartman (2018, p. 51). Lozano (2015, p. 33-34 & 42) considers how the traditional division of drivers into internal and external ones reflects thinking of companies as either open or closed systems and suggests that instead companies could be thought of as semi-open or semi-closed systems, where resources either enter, exit, or stay

in the company. Adding a category of connecting drivers in between internal and external drivers supports the thinking of resources moving in and out of the company or staying put (Lozano, 2015, p. 33-34 & 42). Lozano lists "corporate brand and reputation, operation areas, access to natural resources, 'license to operate', access to markets and customers, and environmental and social crises" (Lozano 2015, p.42) as connecting drivers. They criticize how with the traditional driver model, most of the previous research has focused either on internal or external drivers and has not taken into account a comprehensive view of the drivers. They add that with sustainability a comprehensive model is needed to understand the connections between sustainability dimensions both short and long term (Lozano, 2015, p.41-42).

2.2.2 Business culture

According to Robinson and Boulle (2012, p.43) business culture is formed from "the way the firm collectively thinks feels and behaves" and managerial processes support and reinforce the culture. To be able to incorporate sustainability in the company's practices, the business culture needs to be willing and allowing for them. The culture gradually develops, and the stage of development affects the capability to incorporate sustainability into business. The refer to a Values Journey developed by Robinson in 1998 which describes business culture development and its three phases: 1. Unaware of business requirements, 2. Mastering the economics of business, and 3. Holistic business leadership. Robinson and Boulle reason that these phases are parallel to the three levels of sustainability and that companies which are at the stage of holistic business leadership can apply strong sustainability (Robinson and Boulle, 2012, p.43-44). This is why business culture affects the level of sustainability, and how a firm is able to embrace organizational change needed for incorporating sustainability in business. Based on literature review, Robinson and Boulle (2012, p.43) formed three levels of sustainability management: non-sustainability, weak sustainability, and strong sustainability.

Table 1. Three Levels of Sustainability Management (Robinson and Boulle, 2012, p.43).

Level	Non-sustainability	Weak sustainability	Strong sustainability
Firm's regard for Economic Sustainability	Short-term view	Medium-term view	Long-term view
Firm's regard for Environmental Sustainability	Complete disregard	Cursory regard	Highest priority
Firm's regard for Social Sustainability	Complete disregard	Self-serving	High priority

According to Robinson and Boulle (2012, p.43) in non-sustainability level a company's actions negatively affect all three sustainability dimensions, whether the actions be direct or indirect. The company only gives attention to its own selfish interests and has a short-term view on the economic sustainability. In weak sustainability level a company does consider environmental and social sustainability, but the considerations are purely subject to economic aspects and the company has a medium-term view on economic sustainability. The authors mention that this level is the "current norm among businesses." In strong sustainability level strategic decisions are prioritized with environment, then follows society and then economy. In this level the company has a long-term view on economic sustainability (Robinson and Boulle, 2012, p.43). The priority order of sustainability dimension by Robinson and Boulle supports the earlier presented nested spheres model of Willard.

Robinson and Boulle (2012, p.47-48) have six recommendations for companies to achieve strong sustainability level. The first recommendation is to include sustainability in the company vision. The second one is to evaluate how the current operations and practices align with the vision. The third one is to convey the values throughout the company. The fourth one is to embed sustainable way of thinking and practices in all processes and constantly develop processes and practices. The fifth one is to monitor the sustainability development of the company. Robinson and Boulle highlight the importance of a feedback system with which organization leaders can reflect the effectiveness of their strategies and their execution as part of monitoring the development. The sixth recommendation is for leaders to "set the strategic direction" and motivate the employees to achieve the goals together (Robinson and Boulle, 2012, p.47-48). Silvestre, Antunes, and Filho (2018, p.523) present another way of

assessing sustainability levels of a company (Table 2) which mirrors a company's type to its level of sustainability.

Table 2. General framework of the key features in each type of sustainable company and their associated levels of sustainability (Silvestre, Antunes, and Filho, 2018, p.523).

Company typology	Sustainability dimension (extent)	Implementation (capability)	Efficiency (results)	Lifecycle trend (commitment)	Value creation (for who)	Levels of sustainability
Conventional	Economy	Potential is not being put into practice	Low level of competence and performance	Cradle to grave	Shareholders	Incipient
Responsible	Three dimensions	Reactive sustainability	Does not address effectively the environmental and social problems	Cradle to grave	Shareholders and some stakeholders	Progressive
Essential	TBL	Planned and implemented sustainability	Sustainable practices with organizational impact	Cradle to cradle	Broad range of stakeholders common good	Inclusive

According to Silvestre, Antunes, and Filho (2018, p.524-525) the extent in which sustainability dimensions are taken into account can vary from being focused on one dimension, focusing on all but prioritizing one dimension, and equally prioritizing all dimensions. The capacity to implement sustainability practices is dependent on the sustainability drivers of a company, and how those drivers are translated to a company's guidelines and strategies strengthening the business culture to support organizational change towards sustainability. The efficiency of the results indicates how well sustainability practices achieve what they aimed for. With the commitment to lifecycle trend, the authors refer to Braungart, McDonough, and Bollinger (2007, p.1338) in describing the strategies which companies have to aim for a cradle-to-cradle design of processes and materials. The value creation category defines what type of value is created and for who – to increase the level of sustainability, in addition to creating economic value to shareholders companies should balance creating value on all sustainability dimensions to many stakeholders, future and present (Silvestre, Antunes, and Filho, 2018, p.524-525).

Zadek (2004) presents the Five Stages of Organizational Learning as path to corporate responsibility. The stages are defensive, compliance, managerial, strategic, and civil. According to the author, moving along the stages of organizational learning is "complex and iterative", meaning that though the stages are linear, an organization can have overlapping between the stages and with some aspects revert to earlier stages (Zadek, 2004).

Table 3. The Five Stages of Organizational Learning (Zadek, 2004).

Stage	What organizations do	Why they do it
Defensive	Deny practices, outcomes, or responsibilities	To defend against attacks to their reputation that in the short term could affect sales, recruitment, productivity, and the brand
Compliance	Adopt a policy-based compliance approach as a cost of doing business	To mitigate the erosion of economic value in the medium term because of ongoing reputation and litigation risks
Managerial	Embed the societal issue in their core management processes	To mitigate the erosion of economic value in the medium term and to achieve longer-term gains by integrating responsible business practices into their daily operations
Strategic	Integrate the societal issue into their core business strategies	To enhance economic value in the long term and to gain first-mover advantage by aligning strategy and process innovations with the societal issue
Civil	Promote broad industry participation in the corporate responsibility	To enhance long-term economic value by overcoming any first-mover disadvantages and to realize gains through collective action

Zadek (2004) explains the stages the following way: in the first stage the company denies its responsibility and blames others. In the second stage the company starts to take responsibility and adopts sustainability policies as a cost of doing business. In the third stage day-to-day operations incorporate the mindset of sustainability in the activities – sustainability is seen as a good thing for the company in long term. In the fourth stage a company sees sustainability as a competitive advantage and aims to achieve it for this reason. In the last stage the company is able to address and respond to issues raised in the society about its product or practices (Zadek, 2004).

2.2.3 Challenges to organizational change

Rosenberg and Mosca (2011, p.140-141) defined 20 barriers to organizational change through literature review (Table 4). Barriers 1 to 8 are personal reasons for resisting organizational change, 9 to 18 organizational reasons for resisting organizational change, and 19 and 20 are reasons due to change (Rosenberg and Mosca, 2011, p.140-141).

Table 4. Reasons for resistance to organizational change (Rosenberg and Mosca, 2011, p.141).

1.	Employees' attitudes/disposition toward change	11.	Organizational size and rigidity
2.	Fear of the unknown (uncertainty)	12.	Lack of management support for the change (organizational commitment)
3.	Lack of understanding of the firm's intentions	13.	Lack of trust between management and employees
4.	Fear of failure	14.	Inability or unwillingness of management to deal with resistance
5.	Disruption of routine	15.	Lack of participation due to top-down steering
6.	Increased workload (due to downsizing or employees leaving voluntarily/involuntarily)	16.	Organizational politics/conflict
7.	Lack of rewards for implementing change	17.	Internal conflict for resources
8.	Perceived loss of control, security, or status	18.	Lack of consequences for inadequate or poor performance
9.	Poor leadership	19.	The content of the change (an ill-conceived change/relevance of the goals of change)
10.	Dysfunctional organizational culture	20.	Poor implementation planning

According to Rosenberg and Mosca (2011, p.143) the way to alleviate the personal reasons (1-8) for resisting organizational change is with management's communication to employees. The way to alleviate the organizational reasons (9-18) is through inspecting and managing the capabilities of the organization for a successful change. The way to alleviate the reasons due to change (19-20) is by improving the change strategy and its implementation (Rosenberg and Mosca, 2011, p.143).

When they mention linkage themes, Appelbaum et. al. (2016b, p.93) refer to three themes developed by Banerjee in 2002 linking the environment and businesses (Appelbaum et. al.

2016b, p.93). The first theme defined by Banerjee (2002, p.178) is corporate environmentalism as a new paradigm. In this paradigm shift, sustainability and business can no longer be thought of as separate from each other. The second theme is corporate environmentalism as a stakeholder issue, in which stakeholders such as employees, customers, community, government, public interest groups, employer associations and employee unions, and competitors are legitimate business partners and companies must take into account how their actions affect their stakeholders. Additionally, Banerjee recognizes the planet as an important stakeholder. The third theme is corporate environmentalism as a strategic issue, in which sustainability's implications to competitive advantage and profitability are taken into consideration (Banerjee, 2002, p.178-179).

Cherrier, Russell and Fielding (2012, p. 523) researched factors for challenges and compliance to organizational change regarding corporate environmentalism and the authors mirror these discourses against the three approaches to corporate environmentalism by Banerjee (Cherrier, Russell and Fielding, 2012, p. 524). They interviewed top management in an Australian hospital for the research. The authors noticed that when discussing corporate environmentalism, the interviewees would focus on either environmental, social, or economic aspect, instead of combining the three and inspecting from a more comprehensive view (Cherrier, Russell and Fielding, 2012, p. 523). Through interviews, the authors identified two groups consisting of three discourses each. The first group is formed of the pragmatist, the traditionalist, and the observer who are resistant to corporate environmentalism. The second group is formed of the technocentrist, the holist, and the ecopreneur who are supportive of corporate environmentalism (Cherrier, Russell and Fielding, 2012, p. 518).

Table 5. Resistant and supportive discourses to corporate environmentalism (Cherrier, Russell and Fielding, 2012, p.523-529, and (Banerjee, 2002, p.178-179).

Discourses resistant to corporate environmentalism	Reasons for resisting	Discourses supportive of corporate environmentalism	Reasons for supporting
The pragmatist (Strategic theme, economic focus)	- financial focus - strategic orientation - sees no concrete short-term financial benefits - uncertainty of results	The technocentrist (Strategic theme, economic focus)	- financial focus - can identify direct financial benefits – resource and cost savings - a way to improve a company's performance
The traditionalist (Paradigm shift, environmental focus)	- ideologic orientation - sees a company and sustainability separate from each other - conflicts the company's objectives	The holist (Paradigm shift, environmental focus)	- a comprehensive view - consider all sustainability dimensions and see how they are interconnected - personal and company values - does not see environmental sustainability separate from doing business
The observer (Stakeholder theme, social focus)	- focus on opposite views within the company - points out differences in how people act, but does not engage themselves in environmental sustainability	The ecopreneur (Stakeholder theme, social focus)	- taking care of the environment is both a personal and managerial responsibility - taking care of the planet is their responsibility for future generations - companies cannot separate themselves from environmental sustainability - companies need to be aware and realize the social responsibility

The discourses concluded by Cherrier, Russell and Fielding (2012, p. 530) are not meant to be a categorization tool, but instead bring forth the challenges and acceptance factors to incorporating environmental sustainability within companies. The research by the authors suggest that company management may not recognize how environmental, social, and economic sustainability are linked to each other and might question whether they are connected at all (Cherrier, Russell and Fielding, 2012, p. 530). The authors conclude that there are deep-rooted challenges to "developing an organizational identity that incorporates sustainability principles" and "the need for change management strategies to appeal to the diverse values and priorities of organizational managers and executives" (Cherrier, Russell

and Fielding, 2012, p. 518). The nested spheres model described earlier well describes this interconnectedness of the dimensions described here.

Rosenberg and Mosca (2011, p.144) suggest three solutions directed to managers to overcome the barriers. First solution is to integrate the concept of change into the organization culture. Second solution is to hire employees who "embrace the idea of working in a dynamic environment" (Rosenberg and Mosca, 2011, p.144). Third solution is to adopt strategies which aim to break down the barriers. They note that though there are ways to overcome challenges to change, a specific routine which works for all companies cannot be defined (Rosenberg and Mosca, 2011, p144). Relating to overcoming the challenges and being able to incorporate sustainability, Sroufe (2017, p.324) found four categories of successful sustainability change management, which reflect opportunities for change. First category is process audit and management, by first auditing processes their sustainability can then be improved. The second category is innovation, and it can include for example switching to more sustainable materials and implementing new processes. The third category is working with stakeholders such as employees, competitors, and communities. The fourth category is design, which can include life cycle assessments and opting for renewable energy (Sroufe, 2017, p.324-325).

3 Sustainability in film productions

In this chapter sustainability specifically in film production is discussed. Sustainability is discussed both through the production phases of pre-production, production, and post-production and through the sustainability dimensions environmental, social, and economic.

According to Özdemirci (2016, p.5 & 10), the structure and working conditions of the industry influence how environmental sustainability is developed. They list the following industrial barriers: freelance contracts, packed production times, and last-minute changes. They state that a reconstitution of the industry is needed to integrate both social and environmental sustainability into it. Standards such as BS 8909, which takes into account all sustainability dimensions, can help with that (Özdemirci, 2016, p.5 & 10). There is a lot of human and non-human labor included in productions which can be invisible (Cubitt, 2023, p.22), and it is challenging for audiences to realize what goes into what is portrayed on screen (Cubitt, 2023, p.25). "Films tend to disguise their production under the veneer of entertainment", and producers have separated the production of films from what audiences see (Cubitt, 2023, p.28). Similarly, in their book "Hollywood's Dirtiest Secret – The Hidden Environmental Costs of the Movies" Vaughan (2019, p.2) says that the environmental impacts of film production and film consumption have been either knowingly or unknowingly been accepted as a cost of producing entertainment. However, as the awareness and discussion on environmental sustainability increases, it simultaneously amplifies the need to address social sustainability issues (Vaughan, 2019, p.10&12).

3.1 Production phases and production crew

Lopera-Mármol and Jiménez-Morales (2021, p.5) propose approaching sustainability in audiovisual productions trough the different production steps: pre-production, production, and post-production, and researching what sustainability practices are specific to each step (Lopera-Mármol and Jiménez-Morales, 2021, p.5). According to research by Özdemirci (2016, p.7) the structure of the film industry is thought of as a challenge to apply sustainable

practices. Pre-production, where the planning for sustainability should be made, is tightly scheduled and it is thereby challenging to properly adopt sustainability practices which would transform the way of doing things (Özdemirci, 2016, p.7). In contrast, Claudia (2020) says that script phase can take years.

3.1.1 Pre-production

Claudia (2020) goes through the pre-production phase breaking it into script and development phases. First an idea for a film is developed into a script and introduced to a producer. When the script communicates what the scriptwriter and director intend, the production starts its development and financing phase (Claudia 2020). The pre-production phase must be examined thoroughly to properly integrate sustainability practices throughout the whole production, and this includes "a full analysis of the script before shooting begins" (Özdemirci, 2016, p.6). According to Claudia (2020), in Finland, the producer decided when financing for the film is applied contacts financiers such as the Finnish Film Foundation and offers the film to be produced. The applications need to include the script, visual and artistic plans, production plan to describe the film intended to produce, schedule, budget, and financing plan. The financiers discuss the film together with the production company to make sure everything is all right and the schedule for the production is planned and the film is discussed further. If a production receives the funds, deliberations on who is primarily needed in the production crew to implement the film and realize the vision are going on, and the artistic core group is formed. Pre-production ensures that everything is ready for when the filming starts. The rest of the crew is hired, filming locations decided, co-operation between different production departments planned and the budget further planned and secured. The production needs to decide to which purposes the budget is prioritized based on what realizing the vision of the film requires (Claudia 2020).

3.1.2 Production

According to Corbett and Turco (2006, p.36), after pre-production requirements are fulfilled, the production and thereby filming start to move fast. However, during filming there are

phases when it seems not a lot is happening when everyone has to be present, and it is made sure that when actual filming takes place – everything is as needed. With proper planning in the early stages, it is easier to make sure environmental sustainability is incorporated when filming (Corbett and Turco, 2006, p.36). As the supervisor of the filming and production crew the producer has to make sure the filming progresses, all legal requirements are fulfilled such as working time laws and problems which occur during filming are solved. The producer also supports the director during the process (Claudia 2020).

3.1.3 Post-production

According to Claudia (2020) when the filming is finished the production switches to the post-production phase in which an intermediate report is given to the financiers. The report includes a description of how the filming went, was there any budget changes and if so, why. How the editing of the film takes place is done according to what was agreed on in the planning of whole production. The producer then decides when they need to be included in the editing to comment on it. The editing phase has a great impact on the outcome of the film, and it may include some unexpected issues to be solved if what was filmed does not translate what was scripted. A preview of the film is usually organized for the financiers for them to be able to comment on it and possible changes will then follow in the editing. During the editing phase, the distribution, schedule, and marketing is decided on (Claudia 2020).

3.1.4 Production crew

Kelaamo (2016) lists the main roles in film productions: scriptwriter, director, producer, production manager, line producer, director of photography, assistant director, camera operator, lighting technician, script supervisor, digital imaging technician, sound designer, recorder, audio editor, set designer, costumer designer, makeup artist, actor, and editor (Kelaamo 2016). The interviewees of Özdemirci added that due to the industry using a lot of freelancers for productions, it is difficult to apply sustainability practices (Özdemirci, 2016, p.7).

3.2 Environmental sustainability

Cubitt (2023, p.19) argues that research on film has to acknowledge that environmental sustainability can no longer be separated from doing business, and this applies to film productions as well. From a sustainability perspective the film content and its implications, how and with what they are produced, and who other than humans pay the price for it has to be considered (Cubitt, 2023, p.19). Corbett and Turco (2006, p.3) found that the nature of the industry is not ideal to push for environmental sustainability due to the short-term productions compared to traditional long-term supply chains. There is a need in the film industry for a behavior change regarding environmental sustainability (Corbett and Turco, 2006, p.36). Environmental sustainability should be seen as the same type of necessity as social sustainability issues are seen. It should become a norm (Özdemirci, 2016, p.10). According to Corbett and Turco (2006, p.68-69), within the industry those who believe the film industry to be unique do not think that traditional approaches of environmental sustainability can be applied to the film industry. In contrast, those who believe the film industry to be similar to traditional industries do think that traditional approaches of environmental sustainability can be applied to the film industry. The film industry is quite conservative in relation to adopting new practices and discussing them with the public. Other industries are clearly more open towards these topics. In film industry production companies in particular are not eager for transparency regarding the issue (Corbett and Turco, 2006, p.68-69). Environmental sustainability is better embodied in the industry when industry practitioners actively participate and support it (Victory, 2015, p.62). In the interviews Özdemirci conducted, the interviewees said that raising environmental consciousness is a relatively easy way to increase motivation towards sustainability and environmental practices (Özdemirci, 2016, p.6). Based on the conducted interviews Özdemirci suspected that in the future there will be a public awareness of sustainability issues in the film industry. This would then create a reputational incentive for production companies to incorporate sustainability practices in productions (Özdemirci, 2016, p.7).

Victory (2015, p.55) described how filming often lasts for weeks, sometimes months and requires raw materials, energy, and costumes. Locations are scouted in pre-production phase which requires logistics. "Ecological integrity" of outdoor locations is sometimes

compromised. Logistics is also required during shooting, when cast, crew, materials and catering need to be transported to right places at the right time. Sometimes sets are heated or cooled and energy for lighting and equipment such as power generators is needed, and water needs to be provided for everyone on set as well as for special effects in some cases. Big budget productions can have hundreds or thousands of employees for months, requiring a lot of resources which makes aiming to incorporate sustainability challenging (Victory, 2015, p.55).

There is no reliable and comparable data and certification, there are fragmented initiatives and policies, and industry practices and funding structures which "complicate and contradict principles of environmental sustainability" (Sørensen and Noonan, 2022, p.172-173). To overcome the challenges to applying environmental sustainability in the field, Sørensen and Noonan (2022, p.179-180) suggest two solutions. First solution is to rethink the funding models, way of doing things, and the production chain. The second solution is to put focus on unifying the emerging collective practices and initiatives and adding accountability. There is a need for standards which can are internationally comparable and for frameworks to implement environmental sustainability. They suggest that countries within the EU would act together. The authors note that if international standards would be developed, there is a possibility of radical change being decreased due to dynamics of power (Sørensen and Noonan, 2022, p.179). According to Sørensen and Noonan, research on media has a long history of criticizing existing social structures while taking into consideration how power dynamics affect those structures. They argue that this is why research on media has a good understanding of sustainability and how power dynamics affect its implementation. According to Sørensen and Noonan, incorporating environmental sustainability in the field has a risk of adding to the inequality within the field. Dominant media organizations have the possibility to outsource challenging environmental requirements or avoid implementing them through contractual agreements (Sørensen and Noonan, 2022, p.180).

3.2.1 Eco-coordinator

Victory (2015, p.64-65) suggests appointing an eco-coordinator for a film production. According to Lopera-Mármol and Jiménez-Morales (2021, p.5) even though the wording in the term suggests otherwise, eco-coordinator takes care of the other two dimensions of sustainability, social and economic, in addition to environmental. The person in the role coordinates all departments to act sustainably, but heads of units and the producer make the final decisions (Lopera-Mármol and Jiménez-Morales, 2021, p.5). Victory (2015, p.64-65) recognizes the option of giving the responsibility to the unit production manager but raises concerns whether these tasks could be properly executed by them as they already have a lot of responsibilities in the production. If an eco-coordinator would be appointed, it would be their responsibility to organize implementing and measuring sustainability practices throughout the production. An eco-coordinator would have to be able to collaborate with the crew in a way which effectively applies environmental sustainability practices into the production without hindering the work of the other crew members too much. While having the opportunity to advise the crew, the eco-coordinator would be responsible for researching sustainable solutions and incorporating sustainability practices in a way that enables smooth transition. When one person is organizes the environmental sustainability practices of a production, they are better able to audit the economic savings the practices lead to and thereby justify the role and hiring of the eco-coordinator (Victory, 2015, p.64-65). Lopera-Mármol and Jiménez-Morales conclude that eco-coordinator will be a necessary role in audiovisual productions (Lopera-Mármol and Jiménez-Morales, 2021, p.12). Özdemirci (2016) found that in the United Kingdom in the film and television industry, sustainability practices are most commonly related to recycling (Özdemirci, 2016, p.4) and film productions typically hire a consultant for sustainability management (Özdemirci, 2016, p.5).

3.2.2 Content

Green Shooting practices can sometimes contradict artistic freedom (Lopera-Mármol and Jiménez-Morales, 2021, p.4), and films can greatly change people's ethics (Sinnerbrink, 2016, p.22) and they have an ethical responsibility due to the power films have (Vaughan,

2019, p.3). The film industry could become a trailblazer with environmental sustainability "in addressing consumption problems" (Victory, 2015, p.55). In 2019, Hossain, Hall, Lopez, Jew, Rosario, Catangay and Nguyen (2019, p.3) studied unsustainable and sustainable behaviors on-screen on past and present TV shows and whether the current behaviors are relevant to the environmental issues faced today. The research focuses on environmental sustainability (Hossain *et.al.*, 2019, p.3). According to the research, sustainable behaviors account for 47% of total behaviors and unsustainable behaviors account for 53% (Hossain *et.al.*, 2019, p.12). Contrary to the predictions of the authors, there was "a lack of trends towards more sustainable behaviors over time", which means that on-screen behaviors do not accurately reflect today's social and environmental norms. The authors suggest that when fitting for the content or a character, unsustainable behaviors should be switched to sustainable ones. Additionally, if sustainable actions are not appropriate for a certain character, the actions could be implemented into the background (Hossain *et.al.*, 2019, p. 21).

3.2.3 Guidelines

There are existing guidelines on implementing environmental sustainability in productions. Ekosetti "is a guidebook to ecologically sustainable operations, written for the Finnish audiovisual industry" (Ekosetti, no date). It has practical information on how to transform productions into environmentally friendly ones, and it aims to encourage the field to adopt a more environmentally sustainable production practices and culture (Ekosetti, no date). The guidebook focuses on environmental sustainability, and it is targeted towards all stakeholders in audio-visual industry. The history of limited resources in Finnish film making has by nature directed the industry towards sustainability by finding out ways to be more cost effective (Astikainen and Puolanne, 2019, p.3). Film Lapland (Finnish Lapland Film Commission) has published a Code of Conduct and a Production Guide for filming in the Finnish Lapland. The Code of Conduct "provides best practices for filming in Finnish Lapland". The Production Guide "offers detailed information on various aspects of filming in northern Finland" (Film Lapland, no date).

3.2.4 Carbon footprint

An international environmental system Albert Sustainable Production Certification has been put into service in Finland (APFI, 2023b), with which domestic production companies can focus on the ecology of their productions. The system offers a carbon footprint calculator and a chance to pursue an environmental certificate and the trainings and tools are free for production companies. When a company wants to aim for the certificate, they have to start the sustainability work in the pre-production phase, before the filming starts. However, the companies can use the carbon footprint calculator even if they are not aiming for the certificate (APFI, 2023b). After the interviews for this thesis were conducted, APFI released statistics on the Ecology of Finnish Audiovisual Productions in 2022. All productions involved in the sample of 23 productions were television productions, so there are no statistics yet on the carbon footprint of feature films. (Puolanne 2023, p.5). There are no other carbon footprint statistics of audiovisual productions in Finland (Puolanne 2023, p.12). However, these numbers can give some indication to what the carbon footprint of Finnish feature film productions could be and what is the percentage of each sector.

- Travel and transport 77,5% - Non-filming spaces 14% - Materials 7%
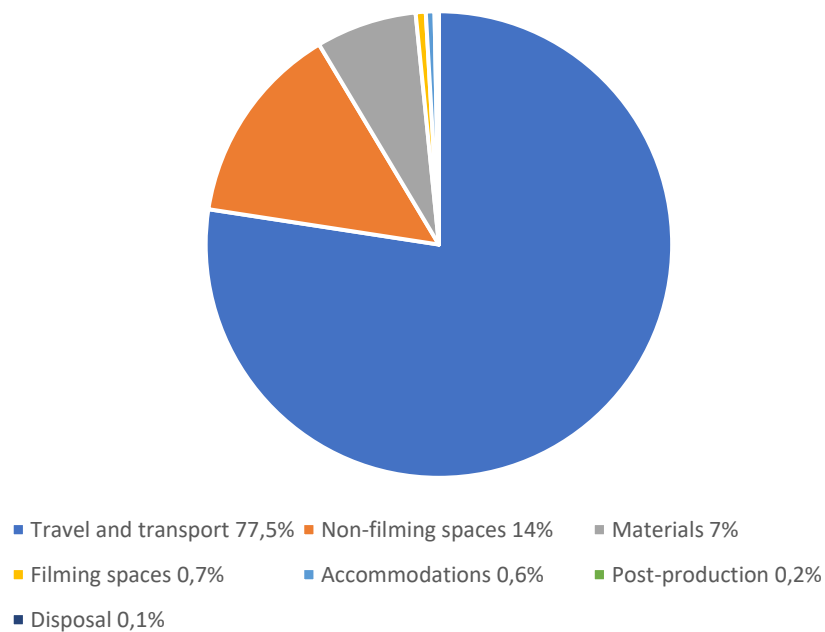- Filming spaces 0,7% - Accommodations 0,6% - Post-production 0,2%
- Disposal 0,1%

Figure 5. Percentage of emissions of Finnish audiovisual productions in 2022 (Puolanne 2023, p.7).

Travel and transport was the most polluting sector of productions, and within travel and transport, 83% of the emissions came from air travel, 15% from road travel, and less than 1% from rail travel. Within air travel, charter flights and helicopter flights account for 76%, and commercial flights account for 7% out of the 83% (Puolanne 2023, p.11). Based on the questionnaire replied by 37 production companies, the biggest challenges for environmental sustainability in the field is haste, resource shortage, and the fact that environmental sustainability does not belong to the core work (Suomen Elokuvasäätiö, 2020a and Suomen Elokuvasäätiö, 2020b). Other reasons included lack of knowledge and skills. When asked about how a public funder could support the environmental functions of productions, having a separate form of support such as support for hiring an eco-coordinator was the most popular option. Some were in favor of making environmental sustainability as a criterion for receiving public funding (Suomen Elokuvasäätiö, 2020a).

3.3 Social sustainability

Anttila (2019, p.6) studied why Finnish art and culture field is prone to harassment and inappropriate treatment. The goal of the research was to bring forth discriminatory practices and norms in the field and study what sustains and what decreases the issues and what can be done to follow up and abolish the problems (Anttila, 2019, p.6). A small country easily enables old boy networks. In the art and culture field, management positions are often based on artistic merits, which leads to valuing the quality of the art over management skills (Anttila, 2019, p.28). According to Anttila, it is necessary to debunk the genius myth in art and culture – at least where it allows different and therefore inequal rules at the workplace (Anttila, 2019, p.29). According to Kovamäki (2018), where there are hierarchies, there are outdated perceptions on exercising power and on equality (Kovamäki 2018).

3.3.1 MeToo movement

The MeToo movement was founded by Tarana Burke in 2006 when Burke worked with mostly Black children and Children of Color as a youth worker. The movement was started to help survivors of sexual violence heal and to interfere sexual violence. In 2017 the

movement became global as the hashtag #metoo went viral (Burke 2023). In their article "#MeToo's Legacy – Lessons from the movement, and what women want next" Nicole Torres refers to a book called the Fix by Netflix's director of inclusion Michelle P. King, that it is the employer's responsibility to create a safe workplace for women, where they are protected from all kinds of discrimination and threats, not just harassment. King states that "women aren't the problem: Antiqued organizations are" (Torres, 2020, p.147). When there are a lot of women working in an industry, it can give a false sense of equality – everything must be well, because the number of women and men in the field is almost equal (McRobbie, 2011, p.62).

In October 2020 actor Saara Kotkaniemi made an instructional guide Guidelines for Doing Intimate Scenes in Camera Work based on an investigative work with interviews with 40 actors and 20 directors. The guide was published by the Finnish Film Foundation (Suomen Elokuvasäätiö 2020c). "Intimate scenes are scenes involving sexual acts or nudity by one or more persons. Intimate scenes also include scenes with partial nudity" (Kotkaniemi, 2020, p.6). The guidelines involve general guidelines for everyone working in the field, and specific guidelines for actors, directors, producers and production managers, and costume and make-up departments (Kotkaniemi, 2020, p.5). Specific guidelines for producers and production managers include ensuring that actors are aware of the intimate scenes and the scenes have been reviewed with them well in advance of filming and including mentions about the scenes in contracts (Kotkaniemi, 2020, p.18.) A task force consisting of various operators in the field formed Guidelines for preventing sexual harassment in film and television industries following the MeToo movement of 2017. The aim of the guidelines is to intervene with the serious issues brought up in the industry and to create solutions. The guidelines include information on what is sexual harassment, how to prevent it, instructions for people who phase sexual harassment, instructions for supervisors, and information for people who are suspected of or accused of sexual harassment (Teme 2018).

3.3.2 Well-being at work

Lopera-Mármol and Jiménez-Morales (2021, p.6) argue that to support well-being at work, productions should plan work schedules in a way that ensures fulfilling fundamental rights, and productions have to be careful especially with vulnerable groups such as children (Lopera-Mármol and Jiménez-Morales, 2021, p.6). Cubitt (2023, p.27) says that as the film industry employs a lot of freelancers who "compete on quality, speed, price, and flexibility", it is more challenging for them to organize themselves in trade unions (Cubitt, 2023, p.27). In 2019 Asta Viertola published an article where they discussed their burnout when working as an assistant director in film productions. They asked people who are considering leaving the industry or who have already left the industry to comment on the reasons for leaving the industry. Common themes occurring in the comments were inability to maintain hobbies or social life, difficulty of combining family and work, missed vacations and the resulting exhaustion or burnouts. In the comments Viertola received, there have been experiences of bullying, harassment or other inappropriate behaviors which lead to people changing fields or work tasks. The field as a hierarchy system which is abused – people are bullied, repressed, and yelled at. The operating models and culture of the field is not sustainable (Viertola 2019).

Viertola comments on the mentality in the field where people try to endure as much as they can. There is a shift happening in the field where people require proper rest times and humane working conditions. According to Viertola, who now works as a production manager, the challenge in the field is to balance the economic and time bound resources and appropriate pay, good working conditions and humane filming schedule. They comment on how often the reality of how well a production is financed and scheduled is clarified when contracts have been made and rarely anyone will back down and cancel the production even if it would mean that it will be torn from the back of the crew. Schedules have to be realistic and there has to be efforts made in the planning phase to avoid disasters in the filming phase. There have been abuses of period-based work (Viertola 2019). Financiers should ensure that the productions they finance have enough resources and that there is competence to execute the production appropriately (Viertola 2019). The issues in the field need to be researched

and discussed from many perspectives to be able to develop the field into a better one (Viertola 2019).

3.3.3 Diversity

Lopera-Mármol and Jiménez-Morales (2021, p.6) consider how productions can implement sustainability through script choices by becoming aware of how the way themes are approached affects both social and environmental sustainability. They argue that diversity should be included in content when it does not interfere with the plot, and that by making such choices can have a long-term effect on peoples' word views. Diversity should also be considered in hiring the crew (Lopera-Mármol and Jiménez-Morales, 2021, p.6).

In 2021 APFI published statistics on diversity in Finnish film and television productions in 2020. Students in Metropolia degree program of Film and Television researched the visibility of minorities in fictional films and television series. They made statistics on the visibility of gender minorities, sexual minorities, ethnic minorities, BIPOC (Black, Indigenous and People of Color) characters, and people with disabilities. They also made statistics on the number of white cis-gendered characters and compared the number of female and male characters. It was also studied what roles and stories are scripted for the characters (APFI, 2021). The statistics were made from all domestic feature films premiered in 2020, altogether 18 films (Rissanen and Grahn, 2021).

Most of the roles the minorities had were supporting roles or minor roles. There were so few BIPOC characters, that it was not possible to distinguish them from each other, for example there were no Sámi characters (Rissanen and Grahn, 2021). Minorities were often scripted through their background of being a part of a minority – not like any other character. BIPOC characters were included in scripts because of their skin color and through discussing racism. Sexual minorities are more normalized, but there were issues with how cis-gendered characters joked about them (APFI, 2021).

Table 6. Percentages of minority characters (Rissanen, Grahn and Mäkelä, 2021).

Description	Minority percentage	Majority percentage
Percentage of films led by cis-gendered characters	38,9% female characters	61,1% male characters
Percentage of BIPOC characters	8,8% BIPOC characters	91,2% white characters
Percentage of sexual minority characters	2,2% sexual minority characters	97,8% straight characters
Percentage of gender minority characters	0,2% gender minority characters	99,8% cis-gender characters
Percentage of characters with disabilities	0,4% characters with disabilities	99,6% characters without disabilities

There are existing guidelines on how to take social sustainability into consideration in film productions. The United Nations Declaration on the Rights of Indigenous Peoples, article 31, states that Indigenous people have the right to hold the power of definition about themselves and their culture (United Nations, 2018, p.22-23). In March 2021, a guidebook Pathfinder – guidelines for responsible filmmaking with the Sámi people and Culture, was published on International Sámi Film Institute's website (International Sámi film institute, 2021b). The guidebook contains practical information on how to respectfully include Sámi "themes, topics, and persons" in films. In addition, the guidebook includes information on Sámi values to avoid misrepresentation and appropriation (International Sámi film institute, 2021b). It is aimed at productions with Sámi content and productions located in Sápmi or Sámi communities (International Sámi film institute, 2021a, p.10). Non-Sámi film makers must understand the history of the Sámi as well as modern implications, and that how Indigenous people are depicted can heavily affect their reality, which is why it is necessary that "Indigenous stories are told by Indigenous people themselves". The guidebook has a phrase "nothing about us without us" which summarizes how the Sámi should be involved in everything in film making that concerns them (International Sámi Film Institute, 2021a, p.6). As the Sámi film industry is young, it does not have the same resources as most of the film industry (International Sámi Film Institute, 2021a, p.8). "Any depictions of Sámi people and culture should be based on the principles of honesty, truthfulness, and decency." If Sámi are shown on-screen, they should have the chance to benefit from it. The code of conduct

encourages to hiring Sámi cast and crew to ensure proper principles (Film Lapland, 2023, p.12).

3.4 Economic sustainability

Ortiz-De-Mandojana and Bansal (2016, p.1615) researched whether social and environmental practices would "help firms sense and seize long-term opportunities and mitigate threats, which contributes to their resilience" (Ortiz-De-Mandojana and Bansal, 2016, p.1615). They found that firms with social and environmental practices have lower financial volatility, and this is expected to result from these practices buffering firms from shocks and helping firms to recover to their wanted condition. When firms have social and environmental practices included in their operations, they grow faster in long term and the differences to firms which do not have these practices increase each year. This is expected to result from the fact that when firms put effort into these practices, they attract more customers and thereby gain a bigger market share. In addition, when the research compared firms with many practices to firms with less practices, they found that the firms with many practices had a higher survival rate (Ortiz-De-Mandojana and Bansal, 2016, p.1628).

Brien *et al.* note that transforming into a sustainable business can require costs at the transformation phase, but if done with proper planning it will be worth it in the long run (Brien et al., 2015, p.1, 3 & 7). Contrary to what Ortiz-De-Mandojana and Bansal predicted, firms with a lot of social and environmental practices do not have lower short-term performance, even though they do not always directly have a positive short-term outcome. The researchers concluded that social and environmental practices develop organizational resilience. However, they do state that organizational resilience cannot be directly observed (Ortiz-De-Mandojana and Bansal, 2016, p.1628). According to Brien *et al.*, sustainability in business is a growing trend and corporations which are sustainable have a competitive advantage. Increasingly, in the future sustainable companies will take over their respective industries. Businesses have to make the choice to either become sustainable or lose the competition and not survive (Brien *et al.*, 2015, p.1, 2 & 7).

Schaltegger, Lüdeke-Freund and Hansen (2012, p.98) argue that sustainability activities have to "create a positive business effect or a positive economic contribution to corporate success which can be measured or argued for in a convincing way". They list the following effects as examples: "cost savings, the increase of sales or competitiveness, improved profitability, customer retention or reputation." They add that the causality between actions and effects can be direct or indirect, and that there has to be logic, not mere speculation, behind the argument (Schaltegger, Lüdeke-Freund and Hansen, 2012, p.98). Sustainability practices can be cost-effective and therefore have an economic incentive. For example, investing in sustainable equipment such as LED lights cuts costs in long term (Özdemirci, 2016, p.6).

According to Lopera-Mármol and Jiménez-Morales (2021, p.3-4), in Europe most of the financing for media products comes from public funding. There are national subsidy programs for audio-visual arts. Because a large part of the funding is public, there could be sustainability requirements for some of the funding to encourage and pressure productions for more sustainable practices. For the audiovisual industry financial success is a priority and especially if the project is not funded publicly, there is little to no requirements to apply sustainable practices (Lopera-Mármol and Jiménez-Morales, 2021, p.3-4). There is a strong need for legal action from governments. The economic benefits of applying sustainable practices needs to be made clear for the industry (Özdemirci, 2016, p.10). Cubitt (2023, p.22) discusses how foreign locations attract productions due to "tax breaks, currency deals, and efficiency coefficients" (Cubitt, 2023, p.22).

The Finnish Film Foundation is an independent foundation working according to the Ministry of Education and Culture's supervision of Department for Cultural policy to support and promote Finnish film industry in Finland and abroad. They grant financial aid for film production, presentation, and distribution. The operations are guided by the State Aid Act, The Film Promotion Act and Degree, and EU Commission's notification on state funding for film (Suomen Elokuvasäätiö, no date a). Before, the funds for the foundation came from the profits of Veikkaus (a state-owned company which has the sole right in Finland to organize gambling) and were then directly allocated to culture, science, and other

subjects (Suomen Elokuvasäätiö, no date a and Veikkaus, 2022). In early February 2022 the newspaper Helsingin Sanomat reported that the parties of the Parliament of Finland had reached an agreement on dismantling the connection between the profits of Veikkaus from gambling and financing subjects such as culture. In the future the profits will be transferred to the state as a whole and the state will budget the financing for culture from the state's overall budget (Muhonen 2022). For a film production to receive financial aid for marketing and distribution from the foundation, they need to provide descriptive interpretation and subtitles for people with hearing impairments. They grant financial aid to prepare these tools (Suomen Elokuvasäätiö, no date b). The funding for feature-length fiction films consists of funds from AVEK Audiovisual Center, NFTF – Nordisk Film & TV Fond, Creative Europe / Media, Eurimages – European Cinema Support Fund, production companies, domestic funding, distributor, TV channels, international funding, and Finnish Film Foundation (Suomen Elokuvasäätiö 2022).
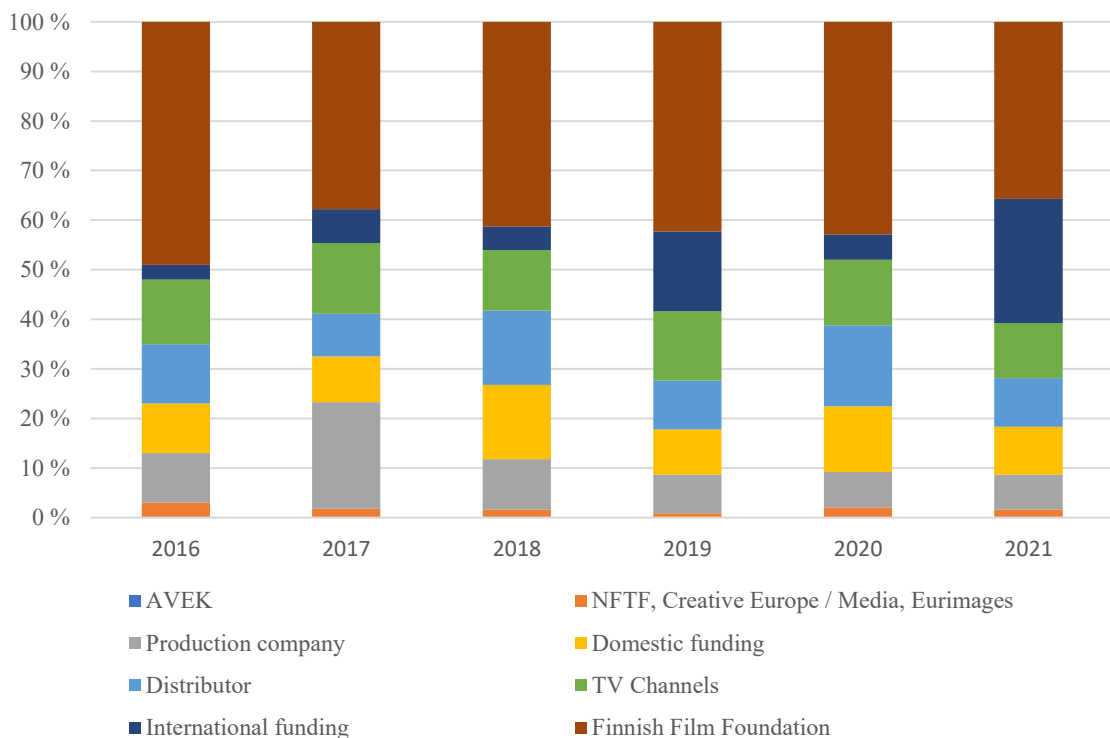

Figure 6. Average share of production budget by financier. (Suomen Elokuvasäätiö, 2022, p.10, Suomen Elokuvasäätiö, 2021, p.15, Suomen Elokuvasäätiö, 2020d, p.10, Suomen Elokuvasäätiö, 2019, p.9, Suomen Elokuvasäätiö, 2018, p.4, and Suomen Elokuvasäätiö, 2017, p.10).

4 Methodology

In this chapter the research methodology is explained. First the research design is presented, then case description, data collection methods and data analysis methods are gone through. Finally, reliability and validity are discussed.

4.1 Research design

Saunders, Lewis, and Thornhill (2016, p.145) define research design as a plan of how to answer the set research questions. The plan includes research objectives, defining data collection sources, defining how data is collected and analyzed, and discussing ethical issues and constraints. Research can be deductive, inductive, or abductive. Deductive research tests an existing theory and inductive research builds theory based on collected data. In abductive research, data is collected to "explore a phenomenon, identify themes and explain patterns, to generate a new or modify existing theory which you subsequently test through additional data collection" (Saunders, Lewis, and Thornhill, 2016, p.145). According to Yin (2016, p.55) to start research, the topic, data collection method, and data source has to be defined (Yin, 2016, p.55). The researcher has been forming the topic for years, the origin for the interest in the research topic is in watching the behind the scenes of films. Combining this with studying sustainability is timely, and as the field itself has started to introduce sustainability thinking in the recent years, the research topic has the potential for practical contributions. The perspective of production companies is chosen to have the perspective of a party involved in productions from start to finish. Interviewing production companies is deemed to be the fitting way of collecting in-depth data for the purpose of the research. This thesis uses the abductive research approach as research on sustainability which takes into account all three dimensions – environmental, social, and economic – is new in the audiovisual industry and more specifically in this case in the Finnish film production. Through the data from the interviews, themes under each dimension are identified and the patterns are explained.

Research method can be qualitative, quantitative or a mix of both (Saunders, Lewis, and Thornhill, 2016, p.163-164). Quantitative research is used to examine relationships between variables, which are measured numerically and analyzed with statistical and graphical techniques (Saunders, Lewis, and Thornhill, 2016, p.166) and therefore, does not fit this research. Qualitative research often aims to interpret phenomena and have an in-depth understanding of them. Qualitative research is used to study participants' meanings and the relationship between them by using a range of data collection techniques and analytical methods to develop a conceptual framework and theoretical contribution. This research is a mono method qualitative study, as only a single data collection technique, semi-structured interviews, is used (Saunders, Lewis, and Thornhill, 2016, p.168). According to Yin (2016, p.9) there are five defining features of qualitative research. Qualitative research studies meanings in real life, represents the views of the people who participate in the research, allows real life contexts to emerge, helps explain behaviors and thinking by providing insights to concepts, and recognizes the potential that researching multiple sources evidence has (Yin, 2016, p.9).

Research can be exploratory, descriptive, explanatory, evaluative or a mix of these (Saunders, Lewis, and Thornhill, 2016, p.164). This research is exploratory, meaning that open questions are asked to discover what is happening and gain insights about the topic, in this case sustainability in Finnish film productions. In exploratory research, the research and interview questions usually start with "What" or "How". To conduct exploratory research, some of the following ways can be used: literature search, interviewing experts in the field, and conducting individual in-depth interviews or focus group interviews. For this thesis, interviews with experts in the field are done. To prepare a semi-structured interview, a literature review was conducted. A common feature for exploratory research is that it changes throughout the research when new information is revealed through data or insights. The research often starts with a broad focus which narrows down as the research progresses (Saunders, Lewis, and Thornhill, 2016, p.174-175). This research aims to understand what the current situation of sustainability in Finnish film production is, and therefore exploratory style fits it. Cross-sectional research studies a phenomenon at a certain time, not within a long period of time (Saunders, Lewis, and Thornhill, 2016, p.200). The time horizon for the

research is cross-sectional because the research studies what the current sustainability situation at the production companies are at the time of the interviews.

4.2 Case description

The research strategy for this thesis – how to answer the research questions – is a multiple case study (Saunders, Lewis, and Thornhill, 2016, p.177&187). In a case study, the research aims to understand the synergy between the case subject and the phenomenon (Saunders, Lewis, and Thornhill, 2016, p.184). A case study explores the phenomenon through real life. When researching a phenomenon in a context in-depth, the study aims to understand what is happening and why is it happening. Also, "to understand the effects of the situations and implications for action" (Saunders, Lewis, and Thornhill, 2016, p.185). Similarly, Yin (2003, p.53) states that the findings in multiple case studies are often more robust than those of single case studies. For this research the production companies are the cases. Multiple case study is selected, because a single case study would not provide enough insights to generalize the results and understand the phenomenon. In figure 7, the number of Finnish film productions released in movie theatres between 2016 and 2021 are presented.
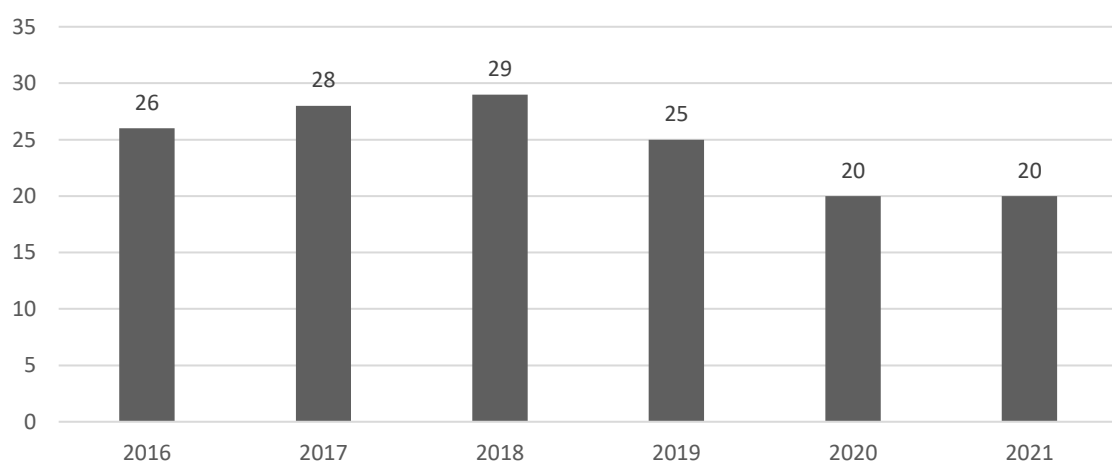

Figure 7. Number of Finnish film productions released in movie theatres in 2021-2016 (Suomen Elokuvasäätiö, 2022, p.14-15, Suomen Elokuvasäätiö, 2021, p.18-19, Suomen Elokuvasäätiö, 2020d, p.12-13, Suomen Elokuvasäätiö, 2019, p.10-11, Suomen Elokuvasäätiö, 2018, p.11-12, and Suomen Elokuvasäätiö, 2017, p.15-16).

According to the yearly publications by the Finnish Film Foundation, within the last six years on average 25 domestic films were released in movie theatres. The sample size reviewed in the next subchapter is based on this figure.

4.3 Data collection methods

For research, interviews are conversations with two or more people where the researcher establishes rapport with the interviewee and asks concise and clear questions and listens to the answers carefully to expand and ask additional questions when needed (Saunders, Lewis, and Thornhill, 2016, p.388). For this thesis, semi-structured interviews are chosen as the data collection methods to gather in-depth information about the topic. Semi-structured interviews are non-standardized, meaning that the interviews conducted may differ from each other and the questions asked may not be the exact same with each interviewee. With semi-structured interview, there is a list of themes to cover during the interview and in some cases key questions asked. However, the key questions or how they are asked can vary between interviews and additional questions can be asked depending on the interview and all questions may not be asked in each interview (Saunders, Lewis, and Thornhill, 2016, p. 391). The interviews for this research are done separately from each other.

This research uses non-probability sampling as a sampling method where the interviewees are not chosen at random (Saunders, Lewis, and Thornhill, 2016, p.276). From non-probability sampling methods, self-selection sampling was used. With this method the researcher contacts the possible participants and asks them to be interviewed (Saunders, Lewis, and Thornhill, 2016, p.303). Kvale and Brinkmann (2009, p. 113) suggest interviewing as many as needed to be able to answer the research questions. When taking into consideration the size of film production in Finland and the time constraint for the thesis, the intended sample size is ten interviews with different production companies. One selection criterion for contacting the production companies is that they have produced feature films in recent years. Next, production companies with different sizes according to the number of films produced are selected for contacting.

Eleven production companies were contacted on Monday 30th of January 2023. They were first contacted by phone calls and afterwards an email was sent to give the interview information in written form. If a phone call was not answered or a production company's phone number was not available, only the email was sent. Three production companies accepted the interview request, and two production companies declined the interview request. Reminder emails were sent to the remaining six production companies on Tuesday 14th of February, after which one of them declined the interview request. The first contact group was eleven production companies as there was no indication of how responsive they would be to the request. On Friday 17th of February three additional interview request emails were sent out of which one production company accepted the interview request, and on Monday 20th of February four additional interview requests were sent. On Monday 6th of March reminder emails were sent to this second contact group, after which three production companies declined the interview request. On the same day and on 8th of March two additional interview requests were sent on each day. On Monday 13th of March, a round of calls was made to production companies who had not yet replied to the interview request, after which three production companies accepted the interview request. Total of 22 production companies were contacted, out of which 7 interviews were held, 6 production companies declined, and 9 did not respond to the request. The reasons for declining the request will not be disclosed to protect the anonymity of the contacted production companies. Table 7 consist of information on the seven interviews.

Table 7. Interview information.

Production company	Number of interviewees	Method	Date	Interview duration
A	1	Teams	10.2.2023	56:31
B	2	Teams	17.2.2023	1:10:52
C	1	Face-to-face	2.3.2023	59:56
D	1	Face-to-face	7.3.2023	50:20
E	1	Teams	14.3.2023	59:42
F	1	Teams	15.3.2023	1:04:25
G	1	Zoom	16.3.2023	55:49

The interviewed production companies are of various sizes. The interviews are conducted in Finnish (Appendix 3 Interview questions in Finnish and Appendix 2 Interview questions in

English) and one hour is reserved for each interview. The interviews are held either face-to-face or through Teams, Skype or Zoom, depending on the method best suitable for the interviewee. The interviews are done anonymously to ensure confidentiality of the production companies (Saunders, Lewis, and Thornhill, 2016, p.235). Anonymity is also used to overcome the barrier of speaking freely about the topic. No one except the researcher and the examiners know which production companies are interviewed for the research. To protect the anonymity of the interviewees, their work positions will not be disclosed. To help the interviewees response to some of the questions and position themselves, scales from 1 to 10 were used. The interview questions are not sent out to the interviewees beforehand. It is disclosed to the interviewees when they are contacted that the interviews would be recorded for transcription and that the recordings would be deleted once the data analysis were ready. The interviews are recorded with two phones, to ensure overcoming possible technical mishaps. In addition to producing feature films, the interviewed production companies produce short films and television dramas, and some of the examples given by them in the interviews may be from short films or television dramas.

4.4 Data analysis methods

With qualitative research, the content is in words and images, not numbers and the quality of the research is in the interaction of data collection and analysis and how it enables the meanings to be explored and clarified (Saunders, Lewis, and Thornhill, 2016, p.568). To be able to analyse qualitative data, the interviews need to be transcribed. It is suggested to transcribe interviews as soon as possible after them in order to avoid them building up. If an automated transcription is used, it is necessary to go through it manually data clean it of any errors (Saunders, Lewis, and Thornhill, 2016, p.572). The authors suggest having a little time between interviews to transcribe and do some analysis on each interview before the next one and if necessary, change something for future interviews based on previous ones (Saunders, Lewis, and Thornhill, 2016, p.571). Each transcription should be saved separately and with a name which guarantees anonymity and only the researcher can recognize which file is about which interviewee (Saunders, Lewis, and Thornhill, 2016, p.573). It is suggested to use some type of aid for analysis such as interim summaries or transcript summaries (Saunders, Lewis, and Thornhill, 2016, p.575) An interim summary can include things such

as notes on what to improve in future and what you have found so far. Transcript summary rephrases long statements to more brief ones, while still maintaining the content of what was said (Saunders, Lewis, and Thornhill, 2016, p.576). Yin (2016, p.185-187 & 220) approaches analyzing qualitative data through five steps: compiling, disassembling, reassembling, interpreting, and concluding. First the gathered data is compiled. Then the data is disassembled, through for example coding, and this step can include going back and forth as the coding is refined. In reassembling, the coded data is organized into themes. The themed data is then interpreted by finding meanings from it. In the last step conclusions from the research are drawn (Yin, 2016, p.185-187 & 220).

With this research thematic analysis is used to analyze the data. The purpose of thematic analysis is to look for themes or patterns occurring in the gathered data. The data is coded to identify these themes or patterns and coding is used for the analysis. Thematic analysis can be used for both deductive and inductive research approaches (Saunders, Lewis, and Thornhill, 2016, p.579). The transcribed data needs to be coded for it to be categorized. Data with similar meaning are put under the same code and code is named according to the meaning. A unit of data in transcription can be "a number of words, a line of transcript, a sentence, a number of sentences, a complete paragraph" (Saunders, Lewis, and Thornhill, 2016, p.580). If codes are extracted from literature, they are priori codes (Saunders, Lewis, and Thornhill, 2016, p.582). Though the search for themes, patterns and relationships in the data starts already at the collecting phase, the final search is done after coding. The suggestion is to use as many codes as needed for the research, but at some point, the coding may be too detailed and it is important to then evaluate if the research questions require that much analyzation (Saunders, Lewis, and Thornhill, 2016, p.584).

Once an interview is held and recorded, the recording is played to Word dictation tool, which automatically transcribes the recording. Then the recording is played again and mistakes by the automatic transcription are corrected to match the recording. Once the transcription is corrected and ready, the translation to English is done. The original Finnish transcription is saved in a separate file to keep a copy of the original transcription. The transcriptions are not translated from word to word, instead they are translated into cohesive sentences and

paragraphs. During the translation, comments and notes are made from each interview to keep interview memos. Once the translations are ready, they are organized and complied in one file under the interview questions to help coding. Four priori codes are determined before coding: sustainability, environmental sustainability, social sustainability, and economic sustainability. Then, in the disassembling phase the data is coded under the priori codes with subcodes. During coding some subcodes were deemed too detailed and were combined with other codes. Once coding (Appendix 4) is ready, the codes are put under themes which emerged from the data, reassembling it. Findings in chapter 5 are presented according to these themes. Meanings are driven from the findings to draw conclusions.

4.5 Reliability and validity

Reliability refers to replicability, whether the research can be replicated by another researcher and end up with the same results. Validity refers to the used measures and analysis, whether they are appropriate and accurate regarding the studied phenomenon. Additionally, validity is about the generalizability of the results (Saunders, Lewis, and Thornhill, 2016, p. 202). Yin (2016, p.88) states that absolute validity is not possible to achieve, but validity can be strengthened through proper data interpretation and drawing conclusions which accurately reflect what was studied (Yin, 2016, p.88). From multiple case studies, the findings can be generalized through analytic conclusions (Yin, 2003, p.53). Considering reliability, an interview depicts the situation at the time of the interview and the results may therefore vary if the research would be replicated in the future. With this type of research, it is not intended that the research is replicable, and it applies for this thesis as well. (Saunders, Lewis, and Thornhill, 2016, p.398). Maxwell (2013, p. 135) examines the difficulty with internal generalizability in qualitative case studies, which refers to the generalizability of conclusions within the case. A threat to internal generalizability is if the researcher selects only certain patterns of the data and ignores others. Therefore, it is important to "understand the variation in the phenomena" (Maxwell, 2013, p. 135). Regarding transferability, even though the research cannot be replicated in the future with the exact same results, the research questions, research design and context, findings and conclusions are clearly explained and therefore similar research studying the state of sustainability in Finnish feature film productions in the future could be done (Saunders,

Lewis, and Thornhill, 2016, p.400). The findings in this research indicate long-term issues in the field affecting the state of sustainability, and it is likely that some similarities to this research would be found in the near future. To overcome internal generalizability issues, all of the data is coded to not leave different views and aspects out of the research.

The sample size is an indicator of generalisability, if the sample size is too small the results cannot be generalized (Saunders, Lewis, and Thornhill, 2016, p.400). As mentioned in the subchapter Case description, on average between 2016 and 2021, 25 domestic films are released in movie theatres each year. The intended sample size is 10 production companies, and in the end 7 production companies were interviewed. Also, the sample included production companies of various sizes. In the scale of Finnish feature film production, the results are generalizable.

Regarding validity and reliability, a researcher may be biased when presenting the interview questions and when analyzing the results (Saunders, Lewis, and Thornhill, 2016, p.397). This can happen if researcher allows their own views to affect how interviews are interpreted (Saunders, Lewis, and Thornhill, 2016, p.203). Also, the interviewee may be biased in their responses and for example give only partial replies and leave something out (Saunders, Lewis, and Thornhill, 2016, p.397). The researcher is an external researcher to the field, with no previous experience of it. The researchers view on the field are based on the news which could not have been avoided. From the interviews, the researcher only leaves out, or edits to more general level, information which could lead to the interviewees or production companies being recognized. An example of such information is specific content of films produced by the companies. To overcome partial replies or leaving out something, the interviews are conducted anonymously. However, as the scope of this research just comprised of the views of production companies, future research on the views of other stakeholders in the field is needed.

5 Findings

In this chapter the findings from the interviews are presented and discussed. The findings are presented according to the themes which emerged from coding the interview data.
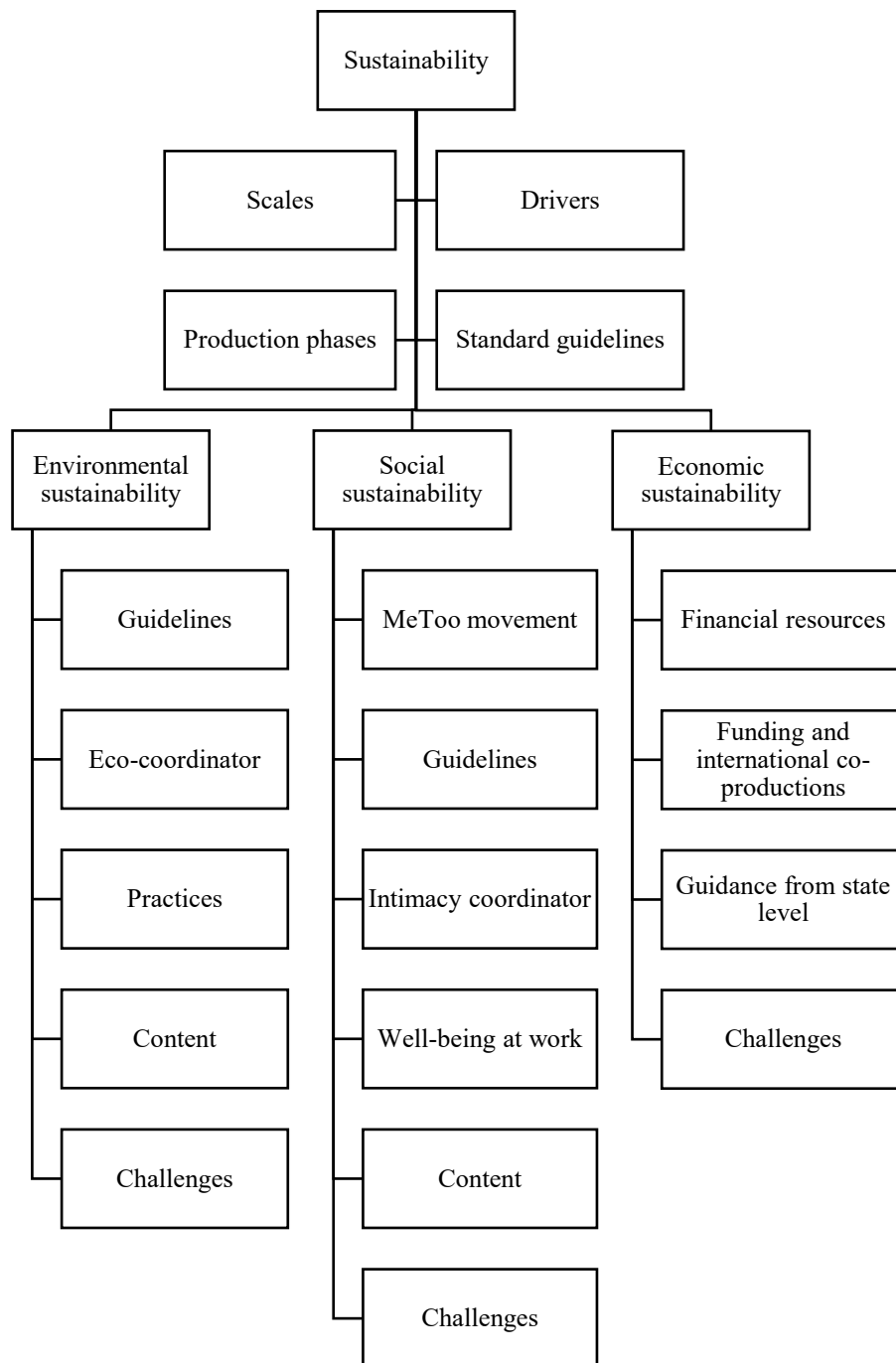

Figure 8. Themes emerged from the data.

5.1 Scales

At the beginning of each interview, the interviewees were presented with scales to position the production company within. They were asked to grade the production company's productions on a scale from 1 to 10 regarding overall sustainability (Table 8), environmental sustainability (Table 9), social sustainability (Table 10), and economic sustainability (Table 11), and to position the production company in relation to other companies in the field on a scale from 1 to 10 regarding sustainability (Table 12). In addition to the scales, the interviewees were presented with sustainability statements and asked to evaluate which of the statements best describes the production company (Table 13).

Table 8. Overall sustainability of the production companies. Production company G's reply is missing from the table as it was accidentally skipped during the interview.

2. On a scale from 1-10, how well has sustainability been taken into consideration in the company's productions?	We have not taken it into consideration at all 1	2	3	4	5	6	7	8	9	We have taken it into consideration excellently 10
Production company A	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company B	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
Production company C	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company D	☐	☐	☐	☐	☒	☐	☐	☐	☐	☐
Production company E	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company F	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company G	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

On average the interviewees evaluated their production companies' overall sustainability in productions as 7. Two interviewees commented how there are differences between taking sustainability into consideration and execution. According to one interviewee, the production company can 100% take everything into consideration, but that does not necessarily mean that that is how it is going in practice. They acknowledge well what can be done and what is sustainable especially in social and economic sustainability. Another

interviewee similarly said that how well the production company has taken sustainability into consideration can differ from how well it is executed. Additionally, one interviewee noted that sustainability of the productions and the production company itself can be thought of separately, and the production company itself mainly consists of office work.

Table 9. Environmental sustainability of the production companies.

3. On a scale from 1-10, how well has environmental sustainability been taken into consideration in the company's productions?	We have not taken it into consideration at all									We have taken it into consideration excellently
	1	2	3	4	5	6	7	8	9	10
Production company A	☐	☐	☒	☐	☐	☐	☐	☐	☐	☐
Production company B	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
Production company C	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company D	☐	☐	☐	☐	☒	☐	☐	☐	☐	☐
Production company E	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company F	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company G	☐	☐	☐	☐	☒	☐	☐	☐	☐	☐

On average the interviewees evaluated their production companies' environmental sustainability in productions as 6. One interviewee replied that even though they lack in concrete actions regarding environmental sustainability, they are discussing the subject and want to improve environmental sustainability, whereas there are production companies where the topic is not considered at all. One of the interviewees mentioned that environmental sustainability is a theme which is on the surface in the field and the production company will continue to work towards it. It has become an important part of their operations and there is still a lot of work to do, but they have started the work full-on. According to one interviewee, in some production companies there are people especially hired to work on environmental sustainability, and those companies are ahead of them.

Table 10. Social sustainability of the production companies.

4. On a scale from 1-10, how well has social sustainability been taken into consideration in the company's productions?	We have not taken it into consideration at all									We have taken it into consideration excellently
	1	2	3	4	5	6	7	8	9	10
Production company A	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company B	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company C	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company D	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
Production company E	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company F	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒
Production company G	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐

On average the interviewees evaluated their production companies' social sustainability in productions as 8. Some of the interviewees commented that they feel they perform better in social sustainability than other companies.

Table 11. Economic sustainability of the production companies.

5. On a scale from 1-10, how well has economic sustainability been taken into consideration in the company's productions?	We have not taken it into consideration at all									We have taken it into consideration excellently
	1	2	3	4	5	6	7	8	9	10
Production company A	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company B	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒
Production company C	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company D	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company E	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
Production company F	☐	☐	☐	☐	☒	☐	☐	☐	☐	☐
Production company G	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐

On average the interviewees evaluated their production companies' economic sustainability in productions as 7. One of the interviewees commented that they do take economic sustainability into consideration, but the reality can sometimes be incoherent. Another interviewee commented that the production company aims for being profitable enough to stay afloat, but they do not strive for business growth or profits.

Table 12. Positioning of the production companies in relation to other companies in the field.

6. On a scale from 1-10, how do you position your company in relation to other companies in Finnish film production regarding sustainability?	A follower 1	2	3	4	5	6	7	8	9	A trailblazer 10
Production company A	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
Production company B	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company C	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company D	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
Production company E	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
Production company F	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐
Production company G	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐

On average the interviewees positioned their production companies' sustainability in relation to other companies in the field as 8. All the replies are leaning more towards being a trailblazer rather than a follower. One of the interviewees considers the company to be a trailblazer, as they were one of the first production companies to use an environmental management system and they piloted Albert. Another one said that they consider themselves to be average as small and young production companies are a lot ahead of them, but some bigger companies might be behind them. One of the interviewees considers that the film industry has two ways to affect – with how they operate and with their content and that at least with content, their production company is a trailblazer. One of the production companies considers themselves to be a trailblazer with social sustainability and personnel. One of the interviewees commented on how apart from one production they have not heard that sustainability would have been especially highlighted in any production in Finland.

Table 13. Sustainability statements based on The Five Stages of Organizational Learning by Zadek, 2004.

7. Which of the following statements best describes the current situation in the production company?	Production company A	Production company B	Production company C	Production company D	Production company E	Production company F	Production company G
a. Sustainability practices are not a part of film production	☐	☐	☐	☐	☐	☐	☐
b. The production company has incorporated sustainability practices in productions as a cost of doing business	☒	☐	☐	☐	☐	☐	☒
c. Sustainability is recognized as an important part of doing business at the management level	☐	☐	☐	☒	☐	☐	☐
d. Sustainability is a part of the production company's strategy	☐	☒	☒	☐	☒	☒	☐
e. The production company encourages the whole industry to incorporate sustainability	☐	☐	☐	☐	☐	☐	☐

Most of the interviewees replied that sustainability is a part of the production company's strategy, but when all replies are taken into account and average reply is calculated, the average reply is C. One of the production companies acknowledges that sustainability is a part of productions, the importance of sustainability is recognized at management level, and sustainability is part of the production company's strategy. They aim to lead by example, but do not actively encourage the whole industry to participate in sustainability. They tell new employees about their values, and they hope that when the freelancers working in their productions work in other companies' productions the way of doing will spread around. Another interviewee said that they hope that soon they will encourage the whole field to incorporate sustainability. One of the production companies encourages the whole field to incorporate sustainability, but it does not distinctively show. They do not have sustainability

included in their strategies, but the management recognizes sustainability as an important part of doing business and considers it to be a part of the company's future. According to one of the interviewees, sustainability is part of the production company's strategy both in operations and in content. A lot of the people working in productions have internalized sustainability and if a sustainable choice costs approximately 5% more than the non-sustainable choice, they automatically choose the sustainable one. One production company has invested money into sustainability through trainings for example and finances are especially invested into social sustainability. However, the importance of sustainability as a part of doing business is not yet recognized at management level.

5.2 Drivers

Five of the interviewees discussed climate change as a driver for sustainability. Many discussed how environmental sustainability is discussed everywhere, awareness and knowledge are increasing, and there is no avoiding the consequences if it is not acted on.

> "Probably what everyone else in the world is also motivated by. If one takes a dystopian approach, if how the world is currently operating goes on forever, then at some point - no one knows when – the world will turn into chaos which easily results in a situation where there no longer is such thing as films. Or if films would still exist, there would no longer be audiences to the same extent as now, or audiences would only exist in some parts of the world. Entertainment is always needed, but to upkeep the type of structure we currently have the world needs to remain peaceful. We are motivated by wanting to do our bit." – Interviewee E

Another production mentioned that there is also a pressure from the society which is a good thing, and some actions simply have to be done and habits have to change. Throughout the interview of one production company, they discussed how sustainability thinking is incorporated into everything they do and for them it is a must to slow down climate change. One of the interviewees has lately focused a lot on environmental sustainability and is guided by the fact that they want to be able to work in the field until retirement age. They think about the future – what are the resources for example in ten years. They have to consider what is left after a few years and have to think about concrete solutions such as where to buy

clothes for productions. According to the interviewee, there are a lot of grassroots level decisions which have to be made.

Two interviewees discussed well-being at work and its implications for future.

> "The generation of new producers is motivated in sustainable film production by wanting to transform the industry into one where people can work until the regular retirement age. Normal workplace regulations, ground rules and well-being at work should be introduced to the field." – Interviewee A

The other interviewee discussed how the field is based on freelancer work which creates uncertainty when future work is not guaranteed. During filming things can change quickly and people need to be able to react to the changes which requires a lot of flexibility from the employees. Flexible attitude is needed, but there should be limits to flexibility and no matter in which situation a person is in their life, a person should be able to work in the field. There are a lot of issues to be solved regarding limits and the requirements from work. The production company wants people to feel well at work and for the interviewee, it has been a personal goal that to be able to work in the field in the future as well. Most of the other interviewees discussed issues with well-being at work, but they did not bring it up as a driver. Additionally, throughout one interview the interviewee discussed how it is self-evident for the production company to pay attention to and take care of well-being at work.

Three interviewees brought up the values of the production companies. According to one interviewee, the production company's values have always aligned with sustainability. Implementing sustainability starts from the people at the company - when they have a sustainable lifestyle, it becomes more natural to implement sustainability. They added that financiers such as Yleisradio Oy (Yle) have sustainability requirements. For the other production company, currently the motivation for environmental sustainability comes from people's own values and the common values in the company. The interviewee stated that for all the producers in the company sustainability is an important value in their private life, which resonates in their work in the production company. Additionally for one production

company, both environmental and social sustainability is a bottom line for their business, their values are reflected in their strategy.

One of the production companies considers sustainability to be economically sustainable in the sense that by being sustainable, they will attract the best employees and best scripts. They acknowledge that the employees in the field value sustainability and the employees consider sustainability to be the initial situation of the production company.

> "Environmental and social sustainability effect economic sustainability in the long run, because they position the company differently and can thereby either attract or repel certain factors which are sensitive to sustainability issues. It can at best bring competitive advantage." – Interviewee D

One production company is motivated by the possibility of learning new. They can find new ways to lighten cost structures and aim to cut down their costs with sustainable actions. The interviewee believes that cutting down costs is a big motivator for production companies to implement environmental sustainability, in addition to saving the planet. There are new financing forms being developed in which certain aspects are being brought up, and investigating those aspects and possible new financing opportunities motives the production company. The production company is also motivated by the fact that other production companies pay attention to sustainability, and they want to be a part of it, do their bit and share knowledge on the subject.

5.3 Production phases

Two interviewees discussed that the script has to be feasible for filming, and the script directs the sustainability of the production. Producers are responsible for ensuring this, and they have to make sure that the available resources and the content are aligned. According to one interviewee, when the producer receives the script, they have to plan how it will be resourced, gather the resources and possibly fix the script to match the available resources so that it is possible to begin with to produce the film. In the script phase it is much easier to change plans as the producer can ask the script writer to change or delete scenes and the time

and money it requires is a fraction of what it would be if the change would be made in the filming phase. There is a lot of variations between productions in how well sustainability is taken into consideration in the different production phases. In some productions it is clear in the script phase that with the available resources it is not possible to produce the film sustainably, but then there are productions which work well because they were planned well. The interviewee highlights the responsibility of the producer because they are the only person involved in the production from start to finish, and it does not make sense to agree to produce a film which requires too much resources, because there are limits to how much financial resources a film production in Finland can have. Some producers do not care about sustainability which often leads to them wondering why the production did not go well. If a production results in financial losses, it is because the was no sound and thereby sustainable planning involved. Poor or non-existent planning leads to burn outs and weak well-being at work. The interviewee compares the three dimensions related to film production as spider web – if one string is cut, the other side of the web collapses as well.

Another interviewee similarly said that in the script phase they consider if it is for example necessary to film a scene abroad or in domestic remote locations because costs may rise, and at the same time the environmental point of view can be checked. One interviewee discussed how sustainability is kept in mind throughout the production:

> "Sustainability is discussed from script phase to marketing and it further helps when the marketing people are involved in planning or at least commenting on the content so that these factors are clearly considered. We try to make it a natural internal process to incorporate sustainability." – Interviewee E

In production meetings they emphasize that each decision has to be thought with sustainability and if anything rings the alarm bells they try to find a better and sustainable solution, and if a sustainable solution costs as much as a non-sustainable one, but takes a little bit more effort, they should choose the sustainable solution. They believe they have employed people who are aware of sustainability and therefore it is easier to justify sustainable actions. One interviewee said that from social sustainability aspect, production companies have to plan ahead working times and the filming schedule in the most convenient way for all departments involved, for example in which order different locations are filmed

in. There are also other factors such as the aim to film in an efficient schedule to save costs which steers towards rational planning. One interviewee added that in pre-production it is planned how to execute the logistics of the production to avoid unnecessary travelling and everything is calculated precisely. The crew is hired, and discussions are underway to form the perfect team for the production.

According to one interviewee, the filming period has a minute-by-minute schedule, and it is the most expensive phase of film production because the materials are there, everything that has been rented is there and the people are there.

> "In the filming phase there should not be any planning or second guessing anymore as the focus and main point is on the expression of the actors when camera is rolling." – Interviewee A

Another interviewee commented that there are a lot of factors also during filming which the production company cannot affect, and they want to focus on the things they can affect. One interviewee discussed how filming requires a lot of effort and is similar to organizing a big event it is the most challenging part of film production, because it requires a lot of planning ahead to make sure the production is feasible. Another interviewee said that filming is the execution of the plans made in pre-production, meaning that no new elements are brought into production during filming.

When discussing post-production, one situation an interviewee thought of where sustainability issues might come up is if the production has budgeted for example 50 editing days, but what has been filmed has not been planned well and it has not been clear in the script phase what the film is about, the budgeted editing days might not be enough. This leads to extra editing days and the budget stretches. Otherwise, post-production is quite trouble-free regarding sustainability.

> "Post-production is a more controllable phase because much less people and only certain departments work during it. From an environmental sustainability point of view, in an office building where an editing office is located there are

certain things we can ask for, but there are factors which we cannot affect." – Interviewee C

A third interviewee mentioned that unless it's about internal affairs within the production company, actions in post-production cannot be affected as the work tasks and steps require a lot of technical work.

One interviewee gave an example of a case where the director was not able to plan the filming ahead and they wanted to film as much as possible and leave choosing the material for editing. This meant that different departments had to use a lot of extra resources which did not end up in the final cut. When the production was supposed to be focused on filming, as the director did not know what they wanted, it led to financial losses as the filming part of a production is the most expensive and time intensive part of a production – two difficult concepts combined and wasted in this case. Normally the focus should become clearer and clearer as the production phases move forward, but in this case, it went the opposite way.

5.4 Standard guidelines

With three interviewees thoughts on standard sustainability guidelines for the field were discussed. One interviewee said that they feel the standardized guidelines might turn out too vague as film productions are very different from each other. They differ with how the production is done, where the production is done, who are in the production, and how long the productions are. If the guidelines are vague, they might not lead anywhere or make a difference. If resources would be used for improving sustainability the most important, though challenging, aspect would be to have an attitude change in the industry - to provoke thoughts about sustainability and the importance of it.

> "There would not be any harm in having them. In fact, it would be good if someone would compile them - the more the guidelines have been thought upfront and the more there are on paper, the easier it is to familiarize with the concepts." – Interviewee D

One interviewee replied that it is a difficult question, because there are so many different types of productions, and everything affects everything. If there would be guidelines and regulations from above, they would of course comply with them. There already are financiers who require certain documentation regarding sustainability, and thus the first steps towards sustainability requirements from financiers has already been taken and the direction towards sustainable film production is evident. If the guidelines would concretely serve its purpose and they would be beneficial it would be good to have them, but it would take a lot of consideration and reflection.

One interviewee has attended a seminar where a company which calculates carbon footprints presented about sustainable development in concrete way. According to the interviewee, such seminars are an eye-opening experience on sustainability. There should be more similar seminars, as often they are organized so rarely that if a person is not able to attend, they easily miss their chance. The interviewee discusses the possibility of attending sustainability seminars or trainings being a compulsory requirement for receiving funds. Trainings and courses are a valuable way of receiving concrete information and learning about sustainable film production, which would otherwise require a lot of resources and dedication from a production company themselves. It is more convenient to attend a training where people are told which types of sustainability actions could apply in their work rather than everyone searching for the information themselves. Written guidelines are good, but people may not actively look for them, the concrete information should be more approachable. Film production is a special field and vague guidelines do not serve its cause.

> "Quite easily guidance often comes from officials who do not understand the industry. This leads to people in the field to shake their heads towards utopistic ideas. Guidance should come from people who concretely know how the field works, in what type of circumstances the work is done, and from that point of view think about the sustainability of the field. If someone who does not understand the work teaches people in the field, it results in frustration." – Interviewee G

5.5 Environmental sustainability

In this subchapter findings on environmental sustainability in Finnish feature film productions are presented. The findings are divided into themes of guidelines, eco-coordinator, practices, content, and challenges.

5.5.1 Guidelines

Many production companies know about Ekosetti guidelines, and two interviewees said that they directly use them. Four production companies have their own environmental guidelines, one of which has reflected their own against Ekosetti to make sure that they align.

> "We have written guidelines which in principle we must have, but with factors which relate to the carbon footprint of film productions we discuss them together with people, especially in more detail with employees who have not worked with us before." - Interviewee F

They have constructed their own guidelines throughout the years and update it when necessary, as each production is different and may require its own considerations. In one production company, they think Ekosetti is too broad, so they have made their own guidelines including actions everyone can do. One of the production company's permanent employees takes care of environmental sustainability and has put together guidelines which everyone involved in the production must follow. The production consists of many departments, and some departments may take the production company's guidelines completely into practice and some may not. Also, within departments there are some parts where it is easier to be environmentally sustainable. They gave an example on how costume department looks for secondhand costumes, but then make-up department has to have a heated space during winter. They add that at the end of the day, the choices and actions individuals make are crucial, as the production company cannot monitor if the guidelines are followed. One production company has tried many approaches and it is a work in progress:

> "Last year we made a checklist on concrete practices everyone can follow with a low threshold, such as using their own refillable water bottles and reusable coffee mugs, checking where the smoking area is and only smoking there, and sorting waste." – Interviewee C

In contrast to other production companies who use some type of environmental guidelines, in one production company Ekosetti is mentioned in production info and the production company does have their own guidelines, but they are never used.

5.5.2 Eco-coordinator

Out of the seven production companies, in one production company one of their permanent staff works as an eco-coordinator. Additionally, in one production company they have a dedicated person in their permanent staff who takes care of environmental sustainability such as forming environmental guidelines everyone can follow, but they do not have a specified person taking care of environmental sustainability present during filming and one has tried to employ an eco-coordinator, but they run into financial difficulties. The rest of the production companies have not used eco-coordinators so far, but all are interested in the possibility of hiring an eco-coordinator for their productions. One interviewee had not heard that eco-coordinators would have been used anywhere in Finland yet, but that some of the tasks of an eco-coordinator might have been included in someone else's work tasks. Two interviewees discussed how an eco-coordinator could make sure environmental sustainability is not compromised under pressure and that to properly incorporate environmental sustainability into productions it would require a dedicated person hired to manage it. They believe an eco-coordinator would provide valuable information and ideas on sustainable practices and they estimate that the greatest advantage from employing an eco-coordinator comes from being involved in pre-production, where they should be presented in most meetings and with each department.

One interviewee was concerned of what type of atmosphere it would create if one person would "police" others, as they want to maintain a good team spirit. The amount of monitoring and feedback would have to be subtle. Still, they thought that someone needs to

have the assigned responsibility to for example put up recycling instructions at locations. They figure it should be someone in the crew who is interested in the task and to whose responsibilities it can be fitted into without causing overtime work. They discussed how it would cost less to assign the task to someone in the crew and compensate them for it rather than resourcing a completely new employee specifically for this task. It might not be financially possible to hire an extra person. According to one interviewee, in other countries such as Germany it is already a common aspect of film productions to hire an eco-coordinator, and in other countries environmental sustainability of film productions is reported precisely. In Finland such practice is not yet incorporated to productions, but there are financiers who require written statements on environmental sustainability. Two production companies commented on the employability of eco-coordinators in Finland. One eco-coordinator would have to work part-time on multiple productions at the same time, so there will not be many positions needed in Finnish film production.

Most of the interviewees brought up financial resources as the threshold issue for hiring eco-coordinators. According to one production company, budgets for film productions in Finland are small. When production companies can barely make the film happen with the current inflation and pay rises, everything extra has to be cut out. Therefore, if a production considers hiring an eco-coordinator, they are not able to because they can barely hire the other crew. Another interviewee discussed how if there are issues with a production's resources, eco-coordinator is the first position which the production company disregards.

> "Now we have reached a point where we can have progress with financial resources and people would have a positive attitude towards the extra work. If 10 years ago hiring an eco-coordinator would have been suggested, people would have wondered if they want a person included in productions to change filming plans or affect filming from a sustainability aspect. I think that now we are in a situation where the question is what the next step is and do we want to take it or continue with this general track to make people more aware and train them and have the biggest benefit from that. I would say that for now it is beneficial, but there will come a point where the next step must be taken – if we want to take it and if we have the financial resources for it." – Interviewee E

One interviewee wondered that if production companies would receive funds for environmental sustainability, they could possibly hire an eco-coordinator who would supervise the productions from that aspect. Another brought up similar suggestions – the production company would tentatively be interested in hiring an eco-coordinator if they would receive financing for it, because it would be wiser to have a committed and motivated person to work on sustainability in production, rather than it being a half of a though in the backs of the heads of the people in the production company, which sometimes leads to easy non-sustainable decisions. One interviewee discussed how some type of body should be developed and founded to support hiring an eco-coordinator. There are a few experts in the field who have studied implementing environmental sustainability to productions, but with the current resources it is not possible to hire them.

One interviewee discussed how when intimacy coordinators were first introduced in the field it was thought of as extra work and extra costs, but as there was no choice but to start hiring intimacy coordinators, they quickly became a norm in the field. The compulsion guided the practice. There was no additional financing for intimacy coordinators and the production company had to organize the budget in a way that hiring an intimacy coordinator was possible. The same type of compulsion would be needed for environmental sustainability and hiring eco-coordinators. When it would become a norm through compulsion, they would not be thought of as extra work and extra costs, instead budgeting them for productions would become a natural part of the process. They give an example of how if a scene includes extreme acting such as jumping of the roof of a car, a stunt double is automatically included in the budget and there is no question of it or if a scene includes diving rescue swimmers have to be budgeted, and how the same type of automation should apply for budgeting eco-coordinators. So far, the compulsion for hiring eco-coordinators is not enough to guide practice.

5.5.3 Practices

The environmental sustainability practices of the production companies related to catering and other suppliers, recycling and office related practices, costume and set design, fuel and

energy use, and carbon footprint. None of the interviewees said that their production companies do not pay any attention to environmental sustainability. One interviewee believes that actions should be decided based on sustainability and that it is not extremely difficult, it just requires some interest. According to one interviewee, the limited resources in Finland have steered film production as whole towards sustainability and it characterizes the field, especially when compared to film production in other countries. Many commented that while they have put effort into some aspects of environmental practices, they lack in others. One interviewee said that decision making in favor of sustainability becomes easier and easier when it is kept in mind all the time, and they do not necessarily bid for the cheapest price after they have figured out a sustainable solution which a lot of the time is a cost effective and an altogether better option. Some interviewees pointed out that locations vary, and they evaluate the possibilities for sustainability practices case by case. One interviewee said that they would like to think that environmentally sustainable choices are simultaneously economically sustainable. This would in a longer period result in social sustainability as well because the field would be more sustainable altogether. The interviewee sees that all the dimensions are linked to each other and possibly in many ways in which the production company has not thought of yet. One production company uses an environmental management system.

Catering and other suppliers

Before using Albert one production company had drawn a line that, when possible, they will offer only vegetarian catering in productions and they sometimes use restaurants' leftover foods. They give an example when a production was done in northern Finland and vegetarian catering was not available. Another production company uses vegan catering. In one production company the catering is vegetarian, and they commented that having vegetarian catering does not reduce CO_2 emissions a lot in the big picture, but it can encourage the people working the production to eat less meat in their personal lives. They feel it is good to have regulations and certificates if people themselves will not realize the need for decreasing meat consumption. Two interviewees commented that their production companies have to put more effort into decreasing food waste and guiding employees towards more sustainable actions. Relating to suppliers, at this point one production company does not consider ensuring environmentally sustainable suppliers. Additionally, one interviewee said that there

are new aspects to consider with which partners are fitting for productions and how the partners' and the production company's values and sustainability thinking meet each other.

Recycling and office related practices

Recycling is the most common environmental practice in the production companies, but there is still room for improvement, such as decreasing the use of disposable bottles and cups. In comparison one interviewee does not think that any production would bring plastic bottles to productions and in a previous production, they bought reusable mugs for everyone. Some commented that they aim to reduce printing, and technology has decreased the need for it, for example filming schedules are now shared on cloud services. According to one interviewee, with recycling employees have a lot of knowledge themselves. Recently, one company had a production where they shortly discussed with each department head what actions they can do in their departments. For example, in the makeup buss they could have their own recycling bins and evaluate what type of waste they have. One interviewee brought up how in a hurry people will not necessarily sort waste properly if there is no compulsion for it. Mixed waste is the most expensive form of waste which is why it is more apparent for the production company how important it is to recycle to avoid it. In their office they do not make unnecessary purchases and the necessary equipment is second hand, which is both economically and environmentally sustainable. They give materials to charities and financially donate to disaster funds or donate secondhand equipment. Actions after deconstructing sets have changed, one production company aims to find a new home for all the materials after filming. The interviewee gives an example of how a few years ago all production companies had collections of thermos bottles and now production companies think what type of service purchases should be done to have positive multiplier effects for everyone, so that all companies do not have to buy their own cheap versions of each equipment. This type of action is present all the time and production companies cannot escape it.

Costume and set design

Most interviewees discussed how costume and set design departments have always been at the forefront of environmental sustainability in Finnish film production, and it has been

natural for those departments to be sustainable as the sustainable practices cost less which is a strong incentive. The interviewees discussed how costume and set designers rent a lot of materials, use secondhand equipment, and resell them, take them to recycling centers, or reuse the materials themselves. One production company has increased the amount of planning for the departments in pre-production. In a current production, one production company discussed beforehand with each department head on the sourcing of materials, what are the materials used for, how they are handled during production and how they will be handled after production. They think that the most important element in incorporating sustainability into productions is to properly communicate with the crew and plan and discuss the implementation with them. They figure that the employees themselves have good ideas on implementing sustainability and they have wide networks within which they organize swap meets when productions end and other crews come and buy the materials secondhand. Brainstorming and discussing together with the crew is needed and done a lot in the production company.

> "Through the ages people have conjured up things from nowhere and costume designers use a lot of secondhand materials. The market for that has grown and there are more options to choose from. It is better to use secondhand clothes, because new clothes would have to be made to look worn." – Interviewee B

The designers also in some cases store materials themselves to avoid costs and waste. Some companies reuse props in their office spaces. According to one interviewee, rental companies have become more common again, and renting is a way to save costs and waste. Another commented how currently there are Facebook groups where crews exchange information on reusable equipment – one production saves in landfill charges and the other one in material costs. When sets are built, there are a lot of construction materials such as boards and paint left after filming is done. Another interviewee discussed how there is an on-going process to create a platform for exchanging and buying secondhand props, to be able to use circular economy model with it. They comment that rental places would require a lot of space and sound logistics for it to work well. The challenge is that storage space costs a lot – therefore, the production company tries to quickly resell or recycle the props. The interviewee comments on how it is painful to see props being taken to landfills, because it costs less than storing. They also consider how when costumes are recycled, sometimes it is important that

the costume is not shown in other content before the original film it was created for is published though they do acknowledge that it is not sustainable to create an outfit for a week's worth of filming.

Fuel and energy use

One interviewee discussed how the largest contributor in CO_2 emissions in film production is transportation, especially transporting people, and how it should be the priority of focus and action in reducing emissions as other areas are less impactful. In international co-productions they use direct flights to reduce emissions and use this as an example of making choices which have great impacts. Another production company aims for as sustainably sensible travelling as possible in international co-productions when pre-production and post-production are done in different countries. In one production company if there are festivals to attend to, they discuss if it is necessary to participate and with which assembly they will go. If festivals require flying, only one of them will go and they make sure that the person has a necessary agenda to participate in the festival. One interviewee mentioned how people in general fly to film festivals which is unsustainable. One production company has for 10 years used renewable energy contracts when possible. They also use as few backup power devices such as generators, and instead use base load power and they choose filming locations based on the availability of electricity. One production company has inspected the energy use and heating mode of the office building and aimed to improve them. In comparison, one interviewee commented that as the production company's offices are in an office building, they are not able to affect which type of electricity contract is used in the building.

One interviewee feels that the environmental sustainability of their operations is almost always in conflict with economic sustainability. They discuss the example of travelling – they first consider whether to travel at all, and if they choose to travel, whether to travel by train or flying. Travelling by train can be more time consuming and thereby more expensive, but it is the more environmentally sustainable option. If the slower option requires two workdays, they consider do they pay the employees half for each travel day. They do not necessarily make exact calculations on the two options but note that in many cases it is clear

that economic sustainability is challenging. With travelling they feel that they could affect environmental sustainability, but economically it is challenging to execute. Slow travel can have multiplier effect which increases the total budget as much as 5%, and therefore it is not used. If they choose to skip this factor in environmental sustainability, they consider what are the other factors where they can improve environmental sustainability. One production company gave an example of a production where fuel costs were thought to be an issue, because they have increased a lot due to the Russo-Ukrainian War.

> "We had to budget a lot for fuels due to the sky-high prices. When we gave fuel cards for people, we advised everyone to drive moderately, use carpooling, and plan routes because fuel costs are so high, they can bring down the entire production. We have never had so little amount of fuel costs. People were committed when we steered them towards it. Also as usual, everyone had to keep driving logbooks." – Interviewee B

Most of the shooting were done in the same location and there was no need for a makeup bus generator, but in this production the fuel costs were the lowest they had ever been. They had consciously decided to have most of the shooting in one location to decrease fuel costs. It used to be the norm to use the fuel cards for personal needs, but for this production no one asked if they could borrow the cards for personal needs. The production company noticed that some sort of compulsion was needed for decreasing fuel costs. One production company had a production where they were not able to use electric cars, because they did not charge fast enough to be used in film production. Another production company has switched company cars to electric cars and arranged charging stations. One interviewee discussed how they minimize the need for driving as much as possible and use a minibus to transport people to and from locations instead of everyone using their own cars. Another production company uses one bigger car where everyone fits for location scouting instead of everyone driving their own cars. It is also practical from the perspective of being able to discuss while everyone travels together. One interviewee discussed how their offices are located in a place with easy public transport access. There were also discussions on how the digitalization of the field reduces fuel use. According to one interviewee, the field has changed a lot due to digitality, as equipment becomes lighter, less vehicles is needed to transport them. Another interviewee said that changes in the field such as switching from film stock to digital cinematography have decreased transportation needs. The interviewee notes that digital

cinematography does require electricity in the data centers and wonders if it uses altogether less energy, but that at least it decreases transportation needs. The use of drones has also decreased the need for transportation. Instead of sending out a big crew for filming, filming with a drone can require just two persons and the footage can later be edited in the studio. The interviewee says that this is an example of an action which both simplifies the operations and saves the environment.

Carbon footprint

One of the production companies were involved in piloting Albert in Finland and at the time of the interview, they were calculating the carbon footprint for one production, but for one for which the calculations were ready the carbon footprint was equal to 3 to 4 persons yearly carbon footprint, and it was a fairly small production. The production company has to think about environmental sustainability, because they use a lot of resources out of which logistics produces a lot of emissions. One production company will calculate the carbon footprint of their upcoming productions using Albert. The rest of the production companies do not calculate the carbon footprint of their productions, but some have had talks about possibly using Albert. In a current production in one production company, they tried to do a carbon footprint calculation and prepared documents and applications, but they did not receive any support or funding for it, and therefore they had to give up on it. The production is big, and it would have been interesting and beneficial to gather information on its environmental impacts. According to the interviewee, this speaks for how resource shortage in the field is a challenge for sustainability. One interviewee said that in the United Kingdom where Albert was developed, the BBC requires the use of Albert in all its productions. Similarly, the interviewee hopes that Yle would require all its productions to calculate their carbon footprint. According to the interviewee with environmental sustainability compulsion steers productions. If a financier would require environmental sustainability from productions, there would be greater motivation for productions to commit to it. One interviewee discussed how carbon offsetting is surprisingly inexpensive, and wonders why it is not done more, but they do not consider it the primary or best practice.

5.5.4 Content

Two interviewees discussed how the film industry can affect specifically environmental sustainability through themes. According to one interviewee, the CO_2 emissions from the Finnish film industry are minuscule when compared to other industries and the most effective way for the film industry to positively impact environmental sustainability is through content. They comment on how each film should have a message which points to the core issues. Another production company has made a film with an environmental theme, and they discuss how it is challenging to balance the theme with what audiences want to see. They discuss how the topic might be dull on the other hand and too grim on the other. The one main global issue is the earth's capacity to sustain life with the way humans live and when compared to the scale of the problem only a few films are made on it. The production company has started to include the issue in its content. The production company aims to produce content on environmental sustainability without preaching about it. They have had situations where it has come to light that the content does not fulfill any sustainability criteria and then they negotiate whether the content should remain as it was first scripted. In many cases they find that no one has questioned the content before and there is no reason not to change it. When asked about how they feel about sustainability and artistic freedom, one interviewee explained how the point of producing a film is to build a world from nothing and how film making is art of exaggeration. They give an example of how in the finest art films, the determinant factor is to make great things with the smallest possible unit.

> "When we have a certain sized shot, and we think what is the smallest and the most efficient way to portray what we want within that shot, and we plan well and know exactly what we want to artistically portray, it creates sustainability. If we have a 90-page script which has to be turned into a one-and-a-half-hour film, the focus should become clearer with each production phase. If a lot of resources are wasted it is because people do not know what they are doing, when in the end only what is shown on screen is needed. When you realize that the shot is defining limit to what can be portrayed, it is enough to portray just that. This means that the more sustainable the production is, the better art it is."
> – Interviewee A

Another interviewee similarly said that artistic freedom and sustainability go well together - they rent a lot of equipment and materials and it has always been natural to the field in

general to use rental companies. According to one interviewee, when people start to internalize sustainability, they consciously start to reduce environmentally harmful content from scripts. For example, they do not believe that anyone would write scripts anymore where thousands of liters of gasoline would be exploded for nothing. If such effects would be included in scripts, they would have to be justified well. So far, environmental sustainability has not come to the point where people would feel it diminishes their artistic freedom, or at least the interviewee has not come across such thinking. However, there are some considerations with content such as the conflict between filming in places which interest audiences and how sustainable it is. They discuss how the point is to take audiences to new places and if all content would be produced locally, there would not be any versatility in it. There are a lot of inherent internal structures with content which challenge environmental sustainability. Another interviewee gave an example of smaller scale - they have thought that next time in a script a character can shop in a secondhand store or travel in a bus, or if it is too expensive to shoot in a bus, to have a character wait at a bus stop.

One interviewee feels that content creators should remind themselves of the fact that they shape the way people see the world and it applies to both environmental and social sustainability. Film productions steer people's world views, and at best films can bring something new, teach and broaden the world view of the audiences and at worst they can do a lot of harm. They gave an example how in many 1960's and 1970's films people used to stump cigarettes on the ground all the time and smoke a lot. When asked about artistic freedom and sustainability, one interviewee replied that with environmental sustainability everyone understands the need to pay attention to it and to produce according to environmental guidelines, but they do wonder how they can discuss environmental sustainability in their content. Implementing environmental sustainability has so far not complicated anyone's work and it has been accepted as a necessity because of the direction the world is going in.

5.5.5 Challenges

According to one interviewee, in general the issue with sustainability is that people like to talk about it, but not take it to action.

> "What irritates me in the discussion on sustainability is that topics are discussed which have no effect on anything and though people like to be on the good side of things they do not interfere with the core issues." – Interviewee F

Another interviewee noted that sustainability is to some extent dependent on willingness to act and learned habits. At first people will feel it is difficult and burdensome and takes a lot of resources, but once people have become accustomed to it, they will notice implementing sustainability improves production quality and it becomes a norm. Environmental sustainability actions in productions have to be planned carefully so that they are easy to implement, for example garbage cans have to be located in places where employees have an easy access to them. They listed time, resources, training, awareness, and commitment as challenges. Similarly, one production company has noticed that people are very different in how naturally it comes to them to follow environmental practices. The interviewee wonders if people's own values affect how they follow the actions. If it is part of a person's everyday life to recycle, it comes naturally for them to recycle in the productions as well. If a person does not recycle at home, it takes more focus and work to recycle in the productions. They gave the example the of use of disposable coffee cups. In productions a lot of coffee is consumed, which according to the interviewee is environmental issue in itself, and for some people it is an ingrained habit to use disposable cups and leave them around. One interviewee noted that people have to be committed to sustainability to avoid giving in to the easier non-sustainable actions. One interviewee had heard that change happens through catastrophes.

> "There should be some form of external force for implementing sustainability from the society in addition to the force from the production companies, and the force must be strong enough." – Interviewee B

One interviewee brought up the challenge of measurability as in many sustainability guidelines it is said that the production company's improvement in sustainability actions should be measured. They discussed how measuring productions is difficult because they are not comparable as each production is different from each other. They conclude that the measurability might have been already solved, but they are not aware of it yet.

In one interview, they said that information, discussions, and visibility is important to bring about change and at this time the communication about sustainability within the field is in its infancy. One interviewee raised a point that the more the people in the field discuss sustainability, the better the field can become, and three interviewees said that they are ready to discuss solutions to sustainability with other production companies. If more and more production companies would commit to environmental sustainability there would be strength in numbers, and it would create a pressure for a body which can demand environmental sustainability from the whole field, and thereby the whole field would work towards environmental sustainability together. There also has to be patience in the sense that changes take time. If everything would be expected to change immediately, it would quickly become green washing so there needs to be understanding towards incompleteness. The latest direct feedback they received was when an employee in a production said that topics were discussed with them which had never been discussed with them in other productions, regarding for example environmental sustainability.

There were also some concrete examples of challenges for environmental sustainability. Two interviewees mentioned the long distances and the weather. Travelling takes time and to have a change of scenery, travelling a few hundred kilometers is often required. If other locations would be staged within the metropolitan area, it would in the worst-case scenario look bad for Finnish audiences. They recall a seminar in Berlin discussing sustainability in film production from 10 to 5 years ago and the topic was quite new back then. A film was presented in the seminar in which all the materials shown on screen were secondhand and the studio in which the film was shot in was distinctive and it served that production. The interviewee argued that if all productions would be produced in such way, films would start to look alike at some point. When compared to filming in warmer climates, in Finland during

winter productions need heated spaces which requires electricity and fuels. Sometimes even during summer heated spaces are needed. Contrarily, another interviewee does not consider the different seasons in Finland as a challenge to sustainability, because they are an inherent part of living and working in Finland. One interviewee mentioned that when filming abroad for international co-productions, other countries might not have as good recycling infrastructures as in Finland. Also, in general there might not be sustainable options available such as special electric vehicles or the suppliers do not clearly present options such as vegan catering.

5.6 Social sustainability

In this subchapter findings on social sustainability in Finnish feature film productions are presented. The findings are divided into themes of MeToo movement, guidelines, intimacy coordinator, well-being at work, content, and challenges.

5.6.1 MeToo movement

In six interviews the importance and significance of the MeToo movement was discussed. According to one interviewee the movement, which started in 2017, had a huge influence on improving social sustainability in film productions and it started discussions on how people are treated. In Finland, a lot of cases where employees were for example yelled at came up. When the movement rushed over, people woke up and realized how they had endured improper behavior at work and how they should not have to deal with it. One production company actively worked in favor of the movement in Finland, and similarly another reacted to the issues brought up in the movement with strictness and high volume. One interviewee feels that it has become easier for young women to bravely be in leading positions in the field, when compared to the situation five or ten years ago.

> "The MeToo movement has changed people's attitudes and views both domestically and globally which has been remarkably important. It is good that the field is changing and some aspects of it change faster and some slower. A

concrete example of what the MeToo movement has brought to the field is that the field has started to use intimacy coordinators to plan intimate scenes."

– Interviewee C

However, there is still a lot of work to be done regarding equality, and the interviewee notes that a lot of the time when equality is discussed, the discussion revolves around binary female-male equality. When viewed on a larger spectrum, there is still a lot of work to be done to achieve equality. According to one interviewee, before the MeToo movement, there had been extreme cases of harassment which were discussed and mediated back then. For a long time, people did not know their actions were harassing and now the issue has become more public and visible. They bring up how the harassment is not just sexual harassment, but inappropriate behavior such as belittling subordinates. Another interviewee mentioned the larger context of awareness after the movement such as knowledge on cultural appropriation and how it has affected the production company. They feel it is easy to make mistakes which lead to cancelling, and they want to avoid these mistakes. The MeToo movement was a wakeup call on what the field has been like. They note that ignorance is a bliss in the way that now people know how they may have not acted properly in the past. They discuss an example of how the production company may not have realized some way of acting is an issue before someone presents them a script on it.

5.6.2 Guidelines

Two production companies use Guidelines for doing intimacy scenes in camera work and a third one is aware of the guidelines. According to one interviewee, APFI has made guidelines on equality, inclusivity and preventing harassment. In one production company they share Guidelines for preventing sexual harassment in film- and tv industries in the production info and in another production company at the beginning of a productions everyone is given instructions on how to behave on set and the instructions are given both in written form and verbally. In one production company they have a contract term in which they disclose their commitment to prevent all types of harassment and that all harassment cases have to be reported immediately. One production company has their own feminist checklist for scripts.

"We made a film with a child actor, and we had to put a lot of thought into making sure that all processes are clear as possible so that if something happens, we know what to do." – Interviewee D

Relating to an upcoming LGBT+ film, one production company has made their own guidelines for how to address people and which terms to use and they will have a discussion session for the whole crew on how to behave on set. Even though LGBT+ rights have been on display recently, it is necessary to ensure that for example correct terms are used. This is also reinforced by including a member of the minority in the script phase and collaborating with the community. According to the interviewee, there are no existing guidelines for LGBT+ content in film productions, and they wonder how much work it would be to publish some sort of checklist at least after their production for everyone to use.

5.6.3 Intimacy coordinator

As one of the interviewees stated, intimacy coordinators are here to stay. Most of the production companies either use intimacy coordinators or consult them. One production company has not yet used intimacy coordinators, because when they have asked the actors if they want to use one, they have declined the offer. They commented that sometimes actors do not want an intimacy coordinator involved in a scene, because it makes the scene somehow more special than it needs to be and the older generation of actors have understood these scenes as a part of the work. They discuss with the actors themselves with what they are comfortable with, and the actors' decisions are respected, and the actors have felt safe without the coordinator. Similarly, in another production company an intimacy coordinator is provided if an actor wants one to be involved in the production. They trust that the actors themselves know best what makes them feel safe, and therefore an intimacy coordinator is not automatically involved, and the important thing is to make the actors feel safe and openly discuss with them about the possibility of using an intimacy coordinator.

One interviewee said that they have not used intimacy coordinators so far, but they have been and are extremely cautious with filming intimate scenes. They have worked a lot with young actors, which requires even more attention. They have discussed the way they work

with an intimacy coordinator and received positive feedback from an intimacy coordinator on how they work on the scenes correctly. The interviewee points out how common sense should be used in this regard as well as with environmental sustainability. As an example, it has always been clear to them that intimate scenes should be filmed with as few people as possible on set.

> "It is very good to have guidelines on filming intimate scenes, because clearly there people who do not for example understand that when intimate scenes are filmed, there should be the least number of people present." – Interviewee F

> "If in any company there are people in leading positions who do not care about people then I think guidelines and intimacy coordinators are more than necessary." – Interviewee F

The interviewee discusses the necessity of including intimate scenes - they talked about a case where they decided that using audio recording for a scene was enough and filming the intimate scene was not necessary to portray what happened. Consequently, they only had the director, recorder, and actor present in recording the scene, and only the script supervisor was listening to the scene outside of the set. One interviewee feels that at least consulting an intimacy coordinator is necessary. The current challenge is that there are only a few trained intimacy coordinators in Finland. Therefore, sometimes it is not possible to have the intimacy coordinator physically present during filming, but they are committed to at least consulting a coordinator beforehand. This is an example of a case where the production company would want to develop the field more and be a part of the development, but it is not possible in the extent in which they would like to due to resource shortage. However, they have noticed that even the guidance given by an intimacy coordinator during consultation has helped producing the scenes. A Nordic intimacy coordinator training is being developed, which should help with the shortage. They give an example of a good experience of a production where they worked with young actors and how using an intimacy coordinator made a difference in creating a safe space for everyone and sharing the responsibility. The interviewee sees the use of intimacy coordinators as a good development direction and trend, and the fact that the use of them is being discussed.

One interviewee discussed how before intimacy coordinators were introduced in the field, people were at most asked if everything was well after filming and reflecting back, such way of handling intimate scenes was never appropriate. Using an intimacy coordinator for intimate scenes is extremely important, because then there is a person in the production dedicated and focused on those scenes and making sure that the nature of film production where haste and easy decisions might be made under pressure does not affect the appropriate handling of filming intimate scenes. Another interviewee said that when the script is read through it is checked what type of scenes it includes, and an intimacy coordinator is hired for the production if intimate scenes are included, and all intimate scenes are done by the book. As stated in the chapter about eco-coordinators, there are no extra budgets for intimacy coordinators. Producers have to arrange the budget in a way that hiring an intimacy coordinator is possible.

5.6.4 Well-being at work

Well-being at work was discussed in most interviews and there are a lot of concerns of how people are able to cope at work until retirement age. Relating to coping at work, the interviewees discussed abuse of power and harassment, communication, collective agreements, treatment of minorities, planning of well-being, and work culture in the field. Two interviewees shortly mentioned the use of alcohol in productions when celebrating the hundredth filmed shot and celebrating the end of filming, and how it is a topic of its own to change the alcohol culture in the field. One interview mentioned a yearly Nostradamus report published in the film and tv industries and last year it focused on social sustainability. It was a wake-up call about the ticking time bomb globally in the field on how people cannot cope working in the field because the work is too exhausting and the demands for the employees are growing.

Coping at work

One interviewee said that production companies have to think about who will work in the field in 10 years to not lose expertise. It is already a challenge in the field, because there are a lot of productions in Finland and people who do not yet have enough experience are

recruited for tasks with too much responsibility too quickly. This leads to big risks of burnouts when people want to show that they can execute these tasks and see it as a moment of truth to show their capabilities - as a work of passion, people work hard and there has to be some balance to it. All the producers in the company feel that making sure people are able to work in the field in the long run is an extremely important and a prevailing topic. In one production company, they make sure that people are able to work until retirement age. There have been a lot of talk in the field about burnouts, workloads, and the burden of the work. Because efforts have been put into overcoming these issues, the production company has had many productions where people have a smile on their face when the production is finished, and they are not exhausted from the work. In one production company lot of issues with well-being at work has emerged when the company has quickly grown and employed a lot more people. However, they have recognized these issues and want to solve them and currently the employees are waiting if the situation will improve. One production company is currently working on the company values – who they are, how they treat people and what image they want people to have of them. They also consider what is the process when a person, for example an employee or a scriptwriter, first contacts the production company.

One interviewee calls for the responsibility of producers, as producer is the person who is included in the production from start to finish, they are responsible for the whole production, they are the decision maker, and the one who enables everything. If a producer performs their duties poorly it affects the whole production, and everyone involved. Professional film production has short traditions in Finland - the education of professional producers started as late as in the 1990's, and at least up until that point film production was not done professionally. This has led to people retiring from the field already in their 40's, because they could not mentally or physically cope at work.

> "I do not believe than in Finland if a production has had huge financial losses the people in the production were satisfied with how it was produced. The sustainability dimensions go hand in hand. If the financial look correct, then the people involved are happy with the way the film was produced."
>
> – Interviewee A

Two interviewees said that in production kickoffs everyone is instructed on how to behave on set such as adapting safe space terms and that there is a low threshold for bringing up issues and interfering them. There was also a remark on how there are differences between how producers even within the company operate, and that there are people who do not care about these matters. There is a generational division between how things are done - for the new generation, issues that deal with social sustainability are self-evident, but for the older generations they are not.

Abuse of power and harassment

Following the MeToo movement, one production company made reporting forms which were shared with employees to easily inform about sexual harassment, misconduct, or poor working conditions. One production company has a contract term in which they disclose their commitment to prevent all types of harassment and that all harassment cases have to be reported immediately. They want to make everyone involved in their productions committed to the cause – all types of harassment have to be weeded out. The actions taken when misconduct occurs are evaluated case by case and they emphasize how important it is to have an open discussion in productions and for production companies to be easily approachable, because if a producer hears about misconduct a long time after it has happened, it makes it more difficult to interfere with the issue and react to it. There needs to be a cultural shift in the way crews and production companies communicate with each other.

One interviewee discussed that abuse of power can lead to financial losses. If a person in power turns out difficult to work with or abuses their power, it can cause production delays, have bad influence on well-being at work, and lead to the crew terminating their employments. Before people would have kept quiet and tried to endure these issues, but today employees will voice their discontent and even terminate their employments. There has been a massive attitude shift in the field towards these matters and it has concretized in productions. One interviewee discussed an example of a production where the director and the assistant director behaved badly, and the producer did not intervene until the crew said that they will terminate their contracts. This made the production company realize that such situations are unsustainable. One interviewee said that they have not had issues with

harassment or abuse of power so far, but if they will, it would mean their contract would be terminated. They have a zero tolerance for misconduct, and they make it clear for the employees that it has to be reported and add how important it is that the representatives of the production company are present throughout the production when possible.

Production planning

To ensure well-being at work, many interviewees discussed the importance of planning the construct of productions.

> "There has been lots of talks on burnouts and the burden of the work, but we have had a lot of productions after which people have a smile on their face even after 60 days of filming and they say they could have worked another 60 days. We put effort in work time planning, for example we have an assistant director who knows how demanding filming days can be and how to ease them, starting with workdays of actors. If elderly actors are involved, we make sure their days are not too burdensome." – Interviewee B

> "When we sometimes have challenging locations and people are at their limits, in our production company we aim to make working conditions as good as possible to ensure well-being at work. We calculate long periods of work in a way that they include breaks and proper rest times, and that the production is humane. We cannot just work with in the name of art at any price." – Interviewee G

They have received feedback in a current production on how well they have executed logistics and schedules to enable proper rest times for employees. In addition, working conditions have been arranged to guarantee proper facilities such as heated dining spaces. They comment on how there are production companies which do not consider such factors and for example film in cold weathers without providing any heated spaces. They also started to pay attention to how crews are put together - they know they are under scrutiny regarding these issues which also affects how they are being paid attention to. The interviewee gives an example of how if the crew includes even one person who speaks English, the working language is English to make everyone equal. To support planning and interfering misconduct, many production companies conduct well-being questionnaires after productions.

One interviewee discussed how sometimes the content requires filming in extreme conditions demanding flexibility from the employees, as working in the field will never be a nine-to-five office job - if it would be, it would be difficult to produce interesting and rich content. There is a lot of work to balance the requirements from the content and working conditions and it is related to economic and social sustainability, because a production company can commit to many things, but it requires financial resources. If and when the field is developed into a more socially sustainable one, it requires shorter workdays, which leads to longer shooting periods, which requires more financial resources. It is a question of where to compromise because production companies already make compromises with content due to budgets. For producers balancing content and budgets is a challenge because they want to artistically vision great things instead of thinking about how to produce content in the smallest and lightest possible way.

Minorities

According to one interviewee, work culture in the field has become better and safer, but it is still not safe for everyone. The field is homogeneous, and it has to become more accessible for people with different backgrounds. Currently the field can be described as privileged and white, and the field is beyond reach for many. A lot of the time when equality is discussed, the discussion revolves around binary female-male equality. Many discussed that film schools have to become more accessible for people with different backgrounds. If the field is inward-looking, how can people be interested to work in the field. Film schools have realized the diversity issues quite late and there is a need for change to have diverse professionals and currently it is easier to find minorities behind the camera than in front of the camera. One interviewee mentioned that the field often suffers from labor shortage which has brought foreign professionals who live in Finland into the field. According to one interviewee it is becoming more common not to use gendered work titles, for example they use the term light technician, not light man. Another one mentioned that productions have reached a point where people no longer pay attention to female crew members in technical departments such as shooting or lighting, but the situation was not the same around five years ago. One interviewee commented that technical crew has traditionally been male dominated, and for one production they consciously chose a female crew member, because most of the hired crew were males. They note that their motto is to hire people and other

factors do not matter. Many production companies mentioned that they aim to hire people in different situations regardless of their backgrounds and want to ensure people feel welcome to work either in front or behind the camera no matter their background. One interviewee commented that the production company has realized they have to pay attention to representation through casting and crew hiring decisions in every production instead of casting or hiring crew they are used to work with. They should take a moment to think if this would be a place to hire someone else. According to one interviewee, ingrained habits can be seen in relation to social sustainability.

> "People have to be thought which words not to use, and minorities have to be protected also in the sense that they do not have to always teach people themselves. I want to defend minorities and do not want them to be treated as Others. It requires constant work." – Interviewee C

One production company is producing a film about an LGBT+ main character and they aim to have a crew of LGBT+ friendly people to make the production safe for the main actor who themselves is part of the minority they are playing. In a recent production, one production company aimed to hire People of Color as half of the artistic department heads, but they were not successful in the attempt. However, they managed to hire People of Color as half of the whole crew. They tried to find people who had not been able to work in the field yet or enter the industry and they aim to continue the process.

Collective agreements

Four interviewees discussed the importance of collective agreements and one mentioned that the film industry does not have a universally binding collective agreement, which according to the interviewee would be a necessity for the field. The challenge is that there are lots of different types of productions under the same agreement and there are different rules which apply to each one. Their production company follows the collective agreement, and they mention that with working conditions a lot of factors in Finland are exceptional, and it should be highlighted more. In Finland the commitment to collective agreements is high and the number of blatant violations of employees' rights is low. One interviewee said that their production company aims to operate according to laws and collective agreements, which is

not self-evident in the field. During the time of the interview, there were ongoing collective agreement negotiations in the film and television industries. There is a pressure to increase wages, but at the same time financiers do not have more funds to cover the costs. There are valuable elements in Finnish work life such as strict working time laws and collective agreements, but when considered in relation to the financial resources, it can be challenging to balance these factors to be able to make an economically sustainable film. One interviewee said that their production company is transparent with how everyone's pay is formed, and they pay at least the minimum of what is stated in collective agreements, and everything above they openly discuss in the production company. One interviewee mentioned that their production company is a part of employer union, and they prefer to have collective agreements. They comment on how the collective bargaining between the Finnish Actors Union and APFI is completely stuck at the moment. In early March 2023 the parties in the collective agreement on film and television productions reached an agreement which increased pays.

5.6.5 Content

With social sustainability and content, many interviewees discussed the conflict of reflecting reality and affecting reality. One interviewee acknowledges that films reflect the reality, but that they also shape the reality. They say that the use of slurs for example cannot be justified in 2023, because films should not reinforce such actions even if it would reflect the reality. Documentaries are a bit different from fictional films because the approach is different, but in fiction, they see no reason to reinforce outdated social structures which violate minorities, and the interviewee would like to see such content abandoned. Another interviewee pointed out the difficulty of films having to reflect and make observations on reality. According to the interviewee, there are a lot of racist people in Finland and people who behave poorly, and it should be possible to present these people without reinforcing them. They discuss a film which dealt with drug use and how they had to consider how to address the topic without reinforcing it. The way one production company handles the conflict is that if the content describes past times, they believe they should be able to depict that time as it was, but if the content describes current times, it is a different case, and they believe common sense will go a long way. The interviewee mentioned that in contrast to how people have accepted the

implementation of environmental sustainability regarding artistic freedom and sustainability, some directors have reacted negatively when the production company has interfered with social sustainability issues.

The interviewees discussed the script choices and content of scripts in the production companies, and they consider what the films are about and what they communicate or portray about topics. One production company encourages script writers to pay attention to social sustainability and they decline to produce discriminatory scripts. One interviewee said that discussion on representation in films started through the MeToo movement. One interviewee mentioned that the script has to be read from the perspective of what type of world view it has and if the script involves anything that could cause misunderstandings. The production company has to have a trust and an understanding with the director of sharing the same open world view of what is okay and what is not. One production company has formed its own diversity team to discuss and solve these issues. When the team was first formed, they aimed to map out what the current situation is first to be able to later compare if they have been able to improve the situation or if the situation has gotten worse. With representation, both the amount of representation and the quality of it have to be taken into account. The diversity team has taken a stand on how the productions in the company should operate. One production company has a feminist checklist for scripts, and they discussed that it is necessary to ensure that for example correct terms are used. This is reinforced by including a member of the minority in the script phase and collaborating with the community. One interviewee has not come across guidelines on how to film minorities on screen, but instead they recall a moment where the television channel who bought rights for content wanted to edit out some of the wording referring to minorities.

One interviewee brought up APFI's research on diversity in Finnish feature films, and how the production company did their own research and found out that they had better than average representation with sexual minorities, but other than that the results were similar to APFI's research. According to the interviewee, the people most often represented on film are white, cis, straight men without disabilities. When discussing diversity, one production company has produced content with the Sámi, and two of the interviewees mentioned

portraying characters with disabilities. Most of the discussion with other interviewees related to the representation and portrayal of sexual minorities, gender minorities, and People of Color and how production companies aim to increase the representation and the quality of it. Two interviewees brought up that they are conscious of the issues with how minorities are portrayed in films, and they want to avoid scandals.

> "International platforms greatly emphasize the inclusion of minorities in content. It is not possible to make films in Finland without any minority representation. If we are brutal, some bodies have requirements towards representation which can lead to overrepresentation. Representation is increasing and it should increase, probably in the future in Finland we will reach circumstances where people will no longer wonder representation. 10 years ago, if content had for example People of Color, it was reported on the news. In Finland we have to be skillful with representation for it to not be superimposed." – Interviewee E

In one production company, each one of their productions has tried to influence social matters such as marginalization or sexual minorities and have been based on difficult topics the production company has been bothered by and wants to discuss through film. Their values and business strategy are reflected on the content they produce. As they believe people still want to be entertained, they try to provoke audiences to think about the matters through content and entertainment. It is easier to address challenging and difficult topics towards which people have strong value-based feelings on with entertainment and sometimes with humor. However, they do not use these topics as selling points for audiences. They include minorities in their productions without highlighting that the characters are parts of minorities - the characters' attributes consist of other factors. They note that while producing content on social issues is important, it should not be boasted about. In an upcoming LGBT+ film of one production company, the film is made from the standpoint that it is important to react to how the minority is treated in Finland and increase understanding and open-mindedness and make it visible.

5.6.6 Challenges

One interviewee said that the biggest challenge in Finnish film productions which has to be resolved is social sustainability, because everything else arises from that. If the people do not have the assets and resources for day-to-day work, they will not have the resources to think how productions are executed environmentally and economically sustainably. They say that the good and the bad things in the field come from social sustainability. Similarly, according to one interviewee, a freelancer-based field is a challenge as people change from production to production and the individual production companies have a lot of responsibility on conveying the knowledge on sustainability. With each production, the production company has to start the training from the beginning. The bigger the general obligation to be sustainable, the easier implementation of sustainability becomes in many aspects. The interviewee gives the example that if the previous production has been exhausting and difficult, people to the next production with their fists already up which makes it more difficult to work and put down the fists and make employees understand that each production company is different. The production company aims to have an open discussion between the production company and the crew to work on the prevailing culture in which the production company and the crew are against each other. The interviewee understands where the confrontation comes from and says that it is very humane for people to act in that way, and if the production companies would work in a more coherent way, it would be easier on the employees. The interviewee hopes that people would approach productions as a collaboration and that the crew and the production company together would work towards making the field into a better one and a more sustainable one. With the younger generations attitudes are changing and the industry itself has developed into a more systematic one. They also raise a point how rarely it is the fault of a single person in a production if challenging issues happen, and they are the sum of many things. The interviewee concludes that production companies do require a lot of flexibility from their employees, and it is a challenge to transform the whole field into a more sustainable one in that sense. They added that despite the factors which have to improved, Finland has a lot of opportunities, resources, and power to operate better than in many other countries and improve working conditions.

> "For the Finnish Film Foundation, we have to report the gender of each employee and how much they have been paid. The thing is, we cannot know for certain the gender of each employee because as the employer we do not have the right to inquire it. It puts us in a conflicting position – what can we as employers inquire and what can we not. There are contradictions such as this one in the field." – Interviewee G

One interviewee said that because Finland is a small country there are limitations to the number of professional actors and there might be cases where a production requires casting for actors who speak a certain language, and they might have to be flown into Finland from other countries. Also, if there are no professional actors suitable for a role, the production company will approach amateurs.

5.7 Economic sustainability

In this subchapter findings on economic sustainability in Finnish feature film productions are presented. The findings are divided into themes of financial resources, funding and international co-productions, guidance from state level, and challenges.

5.7.1 Financial resources

According to one interviewee, in Finland the financial resources for film productions are limited and everything culminates to that. Another interviewee said that financing film productions has become more challenging in time as financial resources have not followed the cost development in the same proportion. They compare film production to television productions where current television programs might look better than films that were made 15 years ago. Financial resources were referred to in many aspects of incorporating environmental sustainability in productions and in some aspects of incorporating social sustainability in productions. In one interviewee it was mentioned that the company is economically prosperous, and it is based on long term planning. The company does not plan one production at a time but makes sure that they can overcome times when there are less productions and keep the permanent workers employed. Another interviewee similarly said that they have made long term plans in which they make investments that are momentarily

expensive, but which have long lasting effects. One production company aims to have the business running as long as possible. They do not take big financial risks, they pay their employees in time and as agreed. It is important for them to agree everything beforehand in written form, so the terms are clear for everyone. They consider themselves to be a small company and the owners withdraw their salaries according to possibilities, to keep the business running. They aim to keep the fixed costs such as office rent as low as possible to be able to use the finances for producing films and thereby increase the quality of the business. In one production company they make environmentally and socially sustainable choices which require financial resources, but do not aim for business growth or profits. One interviewee gave an example of a production where the financial base is built from the point of view that it takes into consideration environmental sustainability as well. They have thought of what the produced product will look like also from environmental perspective so that the production will not require unnecessary resources.

Some of the interviewees brought up the current and recent global situations regarding the COVID-19 pandemic and the Russo-Ukrainian War and how those have brought additional financial difficulties in productions. According to one interviewee, the pandemic and the war have increased costs in film productions a lot. As the shooting period of a film production is scheduled from minute to minute, if many people fell ill, it had a massive impact and added hassle on the production and in some cases financial costs if the shooting period delayed. These events made the company realize, that some change had to be made. Historically, film production in Finland has been in a sorry state, as it has been very risky due to scarcity of available finances. Now that there have been external circumstances such as the pandemic and the war, it has added to the already challenging circumstances. The Russo-Ukrainian War and the COVID-19 pandemic have brought difficulties into the cash flow of the film industry. The production company has had a good financial performance throughout the years, but suddenly due to the global circumstances the situation has mixed up rapidly. Another interviewee mentioned increased fuel prices which have had the possibility to bring down productions. One interviewee said that as production companies are a business, one has to be very particular. Especially during the last year due to the Russo-Ukrainian war, the inflation has had a quick impact on the film industry and the funding is falling behind. Production companies have to be aware of the global economic situation and think of the

possible consequences as productions have to be economically sound and profitable and sustainable in many respects.

5.7.2 Funding and international co-productions

Many interviewees called for increased funding. According to one interviewee, production budgets in film and tv industries should increase, because there have been barely any increases during the years the interviewee has worked in the field. Wages have increased and that increase has been systematically big, even if the current inflation would not be considered. Production companies are in more and more challenging situations with what they can execute with the budgets they have, and funding is not up to date with the demands of the field. One interviewee commented that environmental sustainability is not an attractive theme for financiers, which reflects on the core issues. Some interviewees mentioned that financiers such as Yle and the Finnish Film Foundation have requirements for social sustainability and Business Finland has requirements for environmental sustainability.

Two interviewees discussed how the shortage of financial resources guides production companies towards international co-productions, which bring additional environmental concerns due to added travel. One production company has produced films abroad and they do acknowledge how environmentally unsustainable it is. When there are international co-productions, some part of the crew most of the time has to fly. Filming abroad comes down to funding, as sometimes to be able to financially produce a film the production has to go abroad. Many countries have financial incentives where the state pays part of the production costs when a film is produced in that country. For example, in Finland the cash rebate is 25% of the production costs. It may also be otherwise cheaper to film in another country which enables hiring a bigger crew. When a Finnish production company produces a film abroad, the Finnish state also loses money. With international co-productions, the issue is that part of the funding requirement is that the film is produced in another country and that part of the crew is from the other country so there are no options for the production company.

One interviewee discussed the international co-production structure in Europe, which is based on non-governmental, governmental, or transnational subsidy structures. For economic and financial reasons, some productions are international co-productions, and the system does not support environmental sustainability in the co-productions. The system requires consumption, hiring people, filming, and other factors in places where production companies would not go in if they were not co-productions. International co-productions almost always mean negative impacts for environmental sustainability. The interviewee describes it as a structural fault. They have had to think if it makes sense at all to partake in international co-productions, because the way they have to construct the production, moving people between the production countries leads to challenges in balancing financial, time, and sustainability aspects of travelling. Additionally, international co-productions most of the time include working with unfamiliar people, which requires socializing and presence. After co-productions are over, the production company often concludes that sustainability-wise, the production did not make sense. If the production would have been done in Finland with international financing, they would have been able to produce the film with less financial resources, more effectively and more sustainably. The financial structure of international co-productions prevents and complicates sustainable film production. They mention that in 2017 there was a convention on European co-productions, and the interviewee feels that it is already the time for a new convention with a sustainability approach. They feel that with how sustainable film production is developing, the international co-productions are an exception to the development.

5.7.3 Guidance from state level

The interviewees were asked how they feel about sustainability guidance from state level and were given an example of a subsidy with a requirement of sustainable film production. Most interviewees thought that there should be guidance from state level or other financiers, and two interviewees added how such development can already be seen in Europe and Finland should follow the same direction. Contrarily to other interviewees, one of them replied that at least from state level, the efforts should be put to fields which pollute more. According to the interviewees, currently the Finnish Film Foundation follows the economic sustainability of productions and has a term in their contracts which requires

productions/producers to work to prevent harassment and the production companies have to prove that they have instructed the employees in productions on the issue. For Business Finland, there are written statements required from production companies regarding both environmental and social sustainability in addition economic sustainability. One interviewee commented that the statements do not require a lot of time from the production company.

Most interviewees argued that a sustainability subsidy would be the most efficient form of to have results and have production companies commit to sustainability. One interviewee said that a sustainability subsidy would be the fastest, easiest, and clearest instrument to advance the implementation of sustainability in the field. Additionally, they propose that the subsidy should be granted through positive reinforcement – a production has the possibility to receive the additional sustainability funding if they fulfill certain requirements, but the funding would not be decreased if production would not want to implement sustainability. Productions could choose to implement sustainability and with the sustainability funding they would also know that they can cover the possible additional costs with it. Similarly, another interviewee said that for a sustainability subsidy condition sounds better than a requirement. One interviewee replied that unfortunately compulsion directs and affects actions. In a way it is awful if sustainability would have to be implemented through force, but as an example, people have not saved electricity before the energy crisis. People do not make necessary actions unless there is guidance towards it. If there would be some type of verbalized sustainability precept for a subsidy, it should be precise and easy to prove - otherwise, anyone can say that they operate sustainably. They give an example how it is easy to prove that a film was made in Finland, and the crew was not flown to another country for filming.

Many interviewees brought up the possibility of hiring an eco-coordinator if they would receive funds for it. One interviewee said that a subsidy with requirements for sustainable film production would be a natural way to implement sustainability, because then the possible costs such as hiring an eco-coordinator would become an acceptable expense to use the funding for. Another to another interviewee there is a lack of incentives and common rules on what is environmentally sustainable and therefore the best option would be if a

financier such as the Finnish Film Foundation would cover the costs for hiring an eco-coordinator. The incorporation of environmental sustainability would then be done consciously. In comparison, if a production would have to budget an eco-coordinator to receive funds, they predict there would be a temptation to hire the eco-coordinator to receive the fund, but not actually listen to them. The level of commitment to the work of the eco-coordinator would be higher if the initiative for hiring an eco-coordinator would come from the production company, and then the financier would enable the hiring. Two interviewees brought up the following:

> "A sustainability subsidy should apply to and be equally possible for each production company as there are big and small companies in the field. There are big media companies and companies which employ 1 to 2 people, so the subsidy should be organized in a way that it is possible for everyone to execute with the same volume." – Interviewee G

> "It should be done in a way that also allows productions with small budgets, such as short films, to take sustainability into account without complicating the production. A sustainability subsidy would be the easiest, fastest, and clearest instrument to advance sustainability in the field." – Interviewee D

Two interviewees discussed that currently, for a feature film a production might receive hundreds of thousands of euros regardless of whether the production has put any thought into environmental sustainability and how there is no control over how socially and environmentally sustainable productions are. There should be some sort of way to follow up what happens in the production after the funds are given, and even though it is difficult to oversee it, it should be done. According to one interviewee, it is a common thought that when the Finnish Film Foundation publishes the information about which films have received production funds from them, the people in the field wonder how some people receive funds year after year when they wear out crews and production companies by being unprofessional, behaving badly, and wasting money and resources. There are cases where funds have been given to people who make films after which employees change fields, adding to the number of employees film industry is losing. Though both are needed, the interviewee would prioritize monitoring social sustainability over environmental sustainability. They also discussed that there are films which are produced in an economically, socially, and environmentally sustainable way, but it is not valued in funding decisions. A sustainability subsidy would make it easier for people with odd jobs in the field

to choose to work in productions that are sustainable as they have received the fund and increase their well-being at work. There are cases where people endure unsustainable productions for a few months at a time. Most of the people working in the field want to work appropriately and professionally and it would be great if these people received the treatment they deserve. Contrarily to what others said regarding environmental sustainability, one interviewee thinks that on a state level the focus should be on the largest contributors to CO2 emissions such as the steel industry and regulations should apply to those.

> "If you think about CO2 emissions, the emissions from the film industry are a drop in the ocean. The focus from state level should rather be on more polluting fields such as the steel industry." – Interviewee F

They consider the impacts of storytelling in the film industry to have greater possibility to reduce CO2 emissions than the productions themselves. If environmental sustainability regulations would be put in place in film production, they feel that it would be easy for their production company to follow the regulations. They point out that the regulations should never apply to the content, only on the production. The interviewee does not believe that it would be sensible to put efforts from the state level on defining environmental regulations for the field, because the resources of planning such regulations should be used on more impactful industries. They add that of course any efforts help, but on a state level, the resources should be put to more effective uses.

5.7.4 Challenges

All but one interviewee brought up the limited financial resources as a challenge for sustainability. One interviewee discusses how the field has adopted sustainability thinking and what the field would currently need to improve sustainability are tools. They are responsive to all types of ideas and would like to implement them, but they do not have the resources themselves to investigate all possible options. Another interviewee said that if financing instruments would guide towards sustainability and demand it, people would have to commit to sustainability. Compulsion is a strong word, but some issues need compulsion to make them work and systematic. According to one interviewee, the scarcity of resource

adds haste, because when productions are operated in short time periods and in a hurry, there may not be time to consider solutions thoroughly. They add that on the other hand, the scarcity of resources can steer towards sustainable actions. As mentioned in the chapter about eco-coordinators, many feel that the lack of financial resources brings a challenge to implement sustainability properly and efficiently in productions, such as hiring someone to concretely focus on it. Another interviewee added that everything above the bare minimum would be more possible if productions had more financial resources. One interviewee mentioned that there are a lot of state level issues which should be solved. The film culture field in Finland is small and acknowledging the importance of it is in progress. The culture of going to the movies in Finland lacks behind other Nordic countries and it should be boosted, but the interviewee does not know how.

6 Conclusions

In this chapter the results of the research are discussed and reflected against the existing theory. Then, practical implications, limitations to the study and future research suggestions are reviewed.

6.1 Summary

The aim of the research was to study the current state of sustainability in Finnish feature film productions. To be able to answer the main question the sub-questions are first answered.
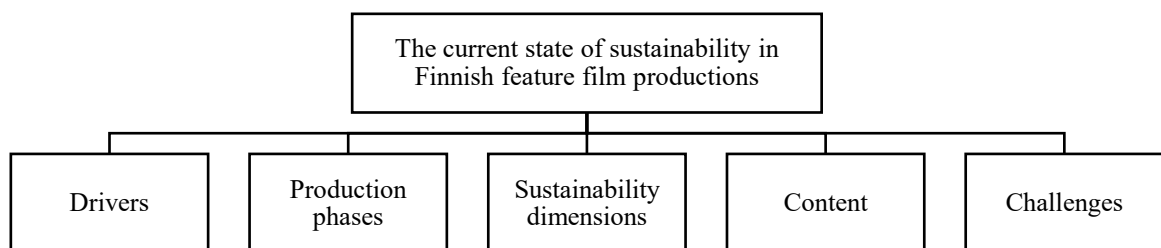
Figure 9. Answers to research questions.

6.1.1 Sustainability drivers

The first sub-question was "What motivates production companies to implement sustainability?". The interviewees mentioned climate change, well-being at work, company values, competitive advantage through attracting employees and keeping up with competitors, and the possibility of new opportunities as sustainability drivers. In addition to the direct answers to the interview question of what motives the production companies, the want to maintain reputation was mentioned in some of the interviews. For one production company, the driver for sustainability through their strategy was clear, they prioritize environmental and social sustainability in their decision making.

Well-being at work (trust, ethics, and attracting and maintaining labor)

Company values (employee's shared values, personal engagement, and culture)

Competitive advantage (attracting and maintaining labor)

New opportunities (resources and cost savings)

Strategy (business case)

Internal drivers

Climate change (environmental crisis)

Well-being at work (stakeholder expectations and social crisis)

Reputation (corporate and brand reputation)

Pressure from society (stakeholder expectations)

Connecting drivers

Competitive advantage (competitors benchmarking)

New opportunities (alliances and partenrships)

External drivers

Drivers

Figure 10. Answers to research questions - drivers.

When reflected against the drivers mentioned by Lozano (2015, p.42) climate change is an environmental crisis and well-being at work is a social crisis in the field. Well-being at work is related to trust, ethics, stakeholder expectations, and attracting and maintaining labor. Production companies want employees to trust in them to take care of well-being at work, and work ethically, meeting stakeholder expectations. By doing this, they can attract and maintain labor. Also, employees' shared values, personal engagement, and culture are

closely related. Operating according to the sustainable values the employees' share and their personal attendance to sustainability helps create a sustainable work culture. Pressure from society which was mentioned by one interviewee, is related to stakeholder expectations. The possibility of new opportunities is linked to resources and cost savings, and future alliances and partnerships. By incorporating sustainability, production companies can save resources and decrease costs. Sustainability can also bring new financing opportunities, as financiers start to include it in requirements. Strategy can be thought of as business case, as the production company who has sustainability as a strategy initiates productions based on social and environmental issues.

According to Lozano (2015, p.42), environmental and social crises, corporate and brand reputation, and stakeholder expectations are connecting drivers. Trust, ethics, attracting and maintaining labor, values, company culture, and resources and cost savings, and business case are internal drivers. Competitors benchmarking, and future alliances and partnerships are the only external drivers mentioned by the interviewees. Currently, the production companies are mostly motivated by internal and connecting drivers, and that there is not yet enough external motivation to implement sustainability into productions. Surprisingly, financial resources were not pinpointed more as a driver for sustainability, even though it was mentioned in many other occasions as a challenge. Özdemirci (2016, p.7) expected that growing public awareness would become a reputational incentive for the field, which it is for social sustainability but for environmental sustainability the pressure is not yet enough to become a driver. This can result from what Cubitt (2023, p.22-28) and Vaughan (2019, p.2) deliberated on – it is not visible to the audiences what goes into film productions.

6.1.2 Production phases

The second sub-question was "How is sustainability taken into consideration in each phase of production?". The importance of planning and decision-making in pre-production emerged as an essential factor for sustainable production and most of the discussion when asked about how sustainability is taken into consideration in different production phases revolved around pre-production. First, the script has to be modified to be feasible for

production, because it determines how the production will be executed. At that time, they also have the greatest possibilities to affect the environmental, social, and economic of the production and some parts of post-production, both through script choices and the in the execution of production, for example through location choices and work time planning. The results align with what Özdemirci (2016, p.7) and Corbett and Turco (2006, p.36) discussed about the importance of pre-production to incorporate sustainability throughout the production phases.

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┌──────────────────┐   ┌──────────────────────────┐        ┌──────────────────────────┐
│                  │   │                          │        │ Production - execution of plans │
│ Production phases │───│ Pre-production - script choices, │────────│  made in pre-production phase   │
│                  │   │ modifying the script, and planning │        └──────────────────────────┘
└──────────────────┘   └──────────────────────────┘        ┌──────────────────────────┐
                                                            │ Post-production - execution of  │
                                                            │ plans made in pre-production and │
                                                            │   office related practices      │
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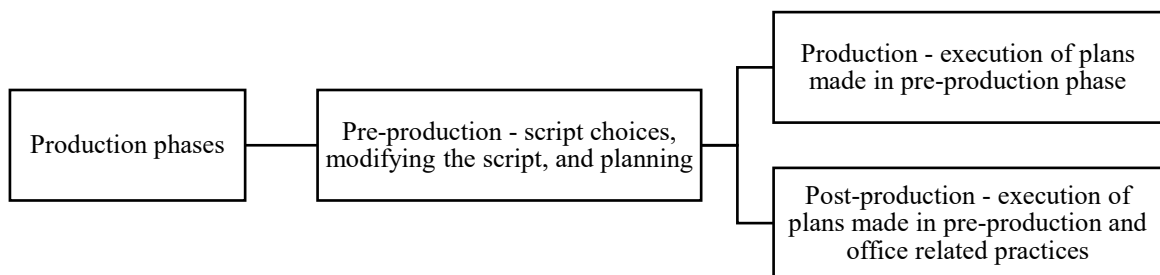
Figure 11. Answers to research questions - production phases.

The filming phase is planned in pre-production and many interviewees brought up the point that filming should only consist of implementing the plans made in pre-production and it is not a place for second guessing as filming is the most expensive and time-intensive part of the whole production. Due to the nature of the field, there still are daily issues during filming which have to be solved. This would mean that also regarding environmental and social sustainability, the decisions have to be made and planned and tasks assigned carefully enough in pre-production. Many felt that the production company had few possibilities to affect the sustainability of post-production. Both pre-production and post-production were often referred to as consisting of mostly office work with considerations on electricity use, office spaces, paper use, and remote meetings. For example, when production companies use editing firms, the interviewees felt they cannot affect how sustainable they are.

6.1.3 Sustainability dimensions

The third sub-question was "How is each sustainability dimension – environmental, social, and economic – taken into consideration in film productions?". Özdemirci (2016, p.10) said that environmental sustainability should be seen as necessary as social sustainability is seen and that it should become a standard, which it is not yet. Even though there are guidelines available, there are no set standard ways of implementing environmental sustainability so far. Many interviewees did point out that standardizing environmental practices in the field is challenging as each production is different. With social sustainability, the existing guidelines are more generally adopted, and there are more requirements from the financiers for production companies to implement. The production companies have a more pressing urgency to be socially sustainable than environmentally sustainable. This was reflected in the interviewee's responses when they were asked to grade how well their production companies' take environmental and social sustainability into consideration. The average score for social sustainability was 8, while for environmental sustainability it was 6.

The MeToo movement profoundly affected social sustainability in the field, and for many production companies it was a starting point for social sustainability practices. The movement brought a lot of pressure for production companies to correct their approach, actions, and interference on social sustainability issues, and it seems that similar external force is needed for better incorporation of environmental sustainability. In general, it seems that social sustainability practices are more acceptable to implement in productions even if they require more financial resources. With environmental sustainability practices, in general it seems acceptable to implement them when they require less or the equal number of financial resources than non-sustainable practices. However, the resource scarcity in the field has throughout the history of Finnish film production steered productions towards sustainability.
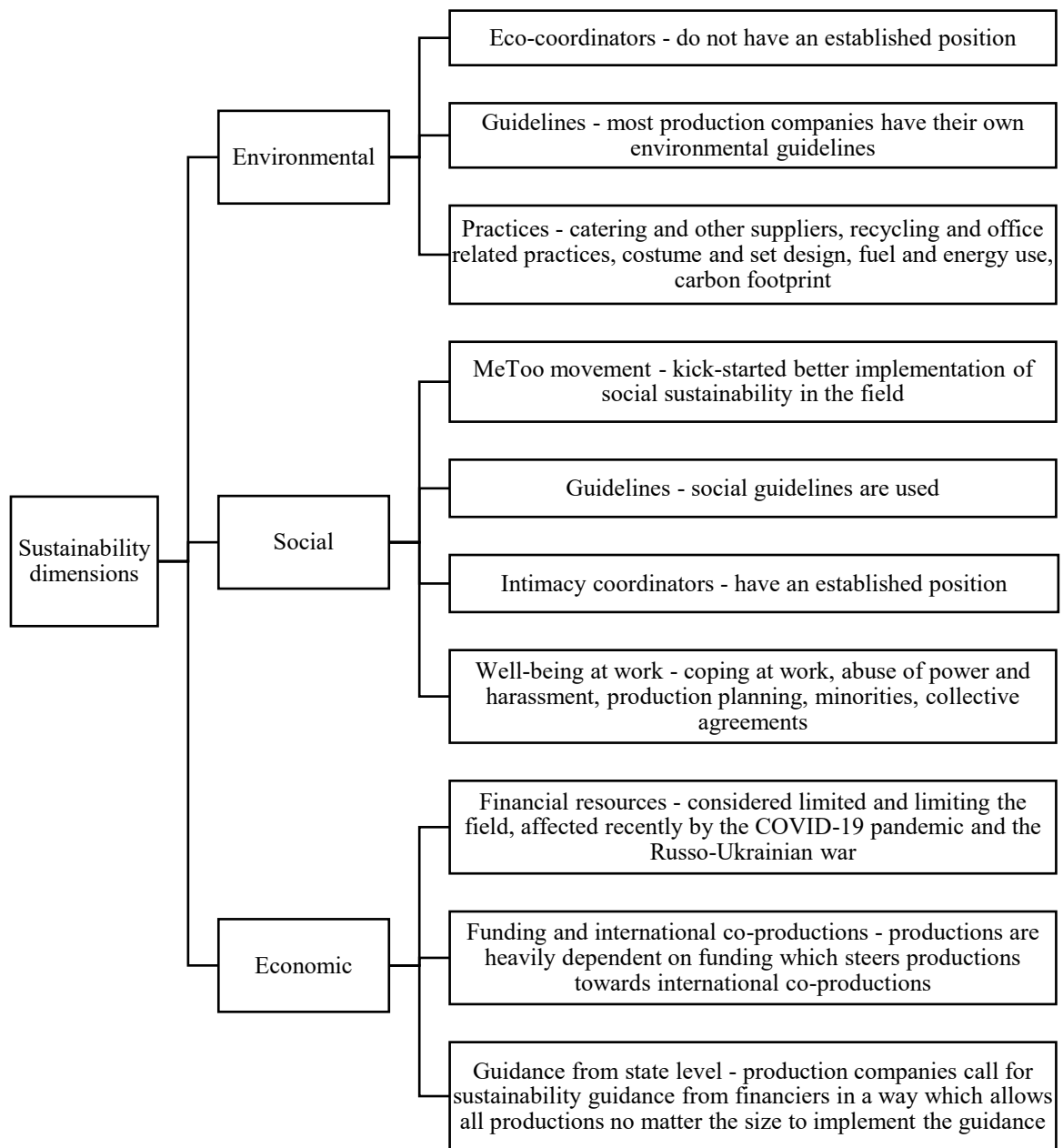
Figure 12. Answers to research questions – sustainability dimensions.

Victory (2015, p.64-65) and Lopera-Mármol and Jiménez-Morales (p.5&12), discussed the emergence of eco-coordinators in the field. As one of the interviewees discussed, when intimacy coordinators were first introduced in the field, there were no additional financial resources granted to hire them. Instead, production companies and producers had to organize productions and budgets in a way that it was possible to hire intimacy coordinators without extra resources. There is a greater and clearer public pressure for production companies to apply social sustainability practices, and there is not yet similar pressure for environmental

practices and to budget an eco-coordinator. Eco-coordinators do not have an established position in Finnish feature film production, but all interviewees were familiar what eco-coordinators do. In the statistics released by APFI (Puolanne, p.11) distinctively the most polluting sector of television productions was travel and transport, and within that sector air travel was the most polluting form. As there are not yet such statistics for feature film productions, these statistics will be used as a proxy for this research. One interviewee acknowledged that travel and transport sector is the biggest CO_2 emission contributor and that focusing on it should be prioritized in environmental sustainability practices. They gave an example of favouring direct flights to decrease fuel use. As some interviewees discussed, the development of technology enables decreasing fuel consumption when equipment is lighter, and drones can be used for filming aerial footage. Some interviewees discussed practices such as using minibuses for transporting people and one production company had good results from taking the time to emphasize the importance of paying attention to economic driving and minimizing fuel use from the standpoint of economic sustainability of the production. This is an example of tying environmental and economic sustainability together through measurable incentives discussed by Schaltegger, Lüdeke-Freund and Hansen (2012, p.98). It can be concluded that there are measures in the field which can be taken and some of them have economic incentives.

Though social sustainability is better implemented and related to than environmental sustainability, there still are issues. The interviewees discussed similar issues brought up by Viertola (2019) in their article. There were examples in the interviews of recent abuses of power, and points were made regarding issues in coping at work. However, production companies have become better at preparing social sustainability practices and reacting to misconduct and many interviewees said that just a few years back, the situation was very different. Production companies put effort into instructing everyone involved in productions about how to act properly, and they follow up the actions both by interfering them immediately and by well-being at work questionnaires. Some interviewees discussed how they have received positive feedback when they have invested in proper planning of work schedules. Remarks were made about generational differences and differences between producers in how social sustainability is approached, and one interviewee called for the responsibility of producers. There was also discussion regarding minorities, and how there

is a lot of work to be done regarding inclusivity. One interviewee said that equality is often discussed through binary female-male lens, and that while work culture has improved, the field is not safe for all. Some interviewees discussed how their production companies actively work towards improving inclusivity through casting and crew choices, and by educating people.

The average score for economic sustainability was 7. Most of the financing for productions comes from outside of the production companies and the biggest financier for feature films in Finland is the Finnish Film Foundation (Suomen Elokuvasäätiö, 2022, p.10), whose funds come directly from the state's budget (Muhonen 2022). Özdemirci (2016, p.10) called for legal action from governments and consequently, when discussing sustainability practices most interviewees called for support and involvement from the financiers, while one argued that such resources and efforts should be focused on more polluting fields. For this production company economic sustainability has not prevented implementing environmental and social sustainability. Especially when discussing incorporating environmental sustainability in productions, in many interviews concerns on economic sustainability were raised. A lot of implemented environmental sustainability practices had direct causalities with economic benefits, similar to what Schaltegger, Lüdeke-Freund and Hansen (2012, p.98) argued for. According to the research by Brien et al. (2015, p.1,3&7) and Ortiz-De-Mandojana and Bansal (2016, p.1615&1628), sustainable companies survive better in long-term, and that even though investing in environmental and social practices can require financial resources, it does not equal to poor short-term performance. There were some indications in the interviews towards seeing the economic prosperity of implementing environmental and social sustainability, but not to the extent that, especially environmental practices, would become standardized in the field soon. This is greatly affected by the field's dependence on outside financiers, but also when compared to the one production company who does not see that economic sustainability hinders the incorporation of the other two dimensions, and to the comments by one interviewee on the hiring intimacy coordinators versus eco-coordinators, attitudes and views affect it as well.

6.1.4 Content

The fourth sub-question was "How is sustainability taken into consideration in content?". All interviewees discussed both social sustainability and environmental sustainability aspect of content.
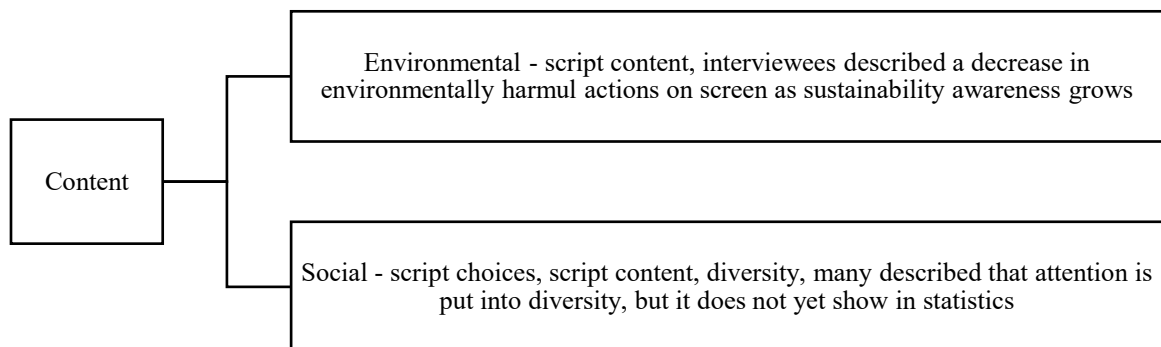
Figure 13. Answers to research questions – content.

They were discussed related to script choices, script content, how what is shown on screen is built, and diversity. Lopera-Mármol and Jiménez-Morales (2021, p.6) discussed that script choices is a way to implement sustainability, and both them and Sinnerbrink (2016, p.22) discussed how films have the power to change people's ethics and shape people beliefs, and the interviewees also discussed how to balance the power films have in affecting reality but also the need to reflect reality, regarding both social and environmental sustainability. Victory (2015, p.55) suggested that films could pioneer in addressing environmental sustainability issues through content. Two interviewees discussed this, but concerns were raised in how audiences and financiers are interested in such themes. Hossain et.al. (2019, p.3, 12 & 21) researched unsustainable and sustainable on-screen behaviours and concluded that the number of sustainable behaviours has not significantly increased over time. In contrast, many interviewees brought up that harmful actions on screen have naturally decreased as environmental consciousness has grown. Also, there is an increasing need to question and justify the harmful actions for plot reasons. According to Lopera-Mármol and Jiménez-Morales (2021, p.4), sustainable practices can be in conflict with artistic freedom. All interviewees said that so far that has not been the case except for one comment where

the interviewee said that there are some directors who have negatively reacted to social sustainability practices. Lopera-Mármol and Jiménez-Morales (2021, p.6) discussed incorporating diversity in content when possible plot-wise. The statistics published by APFI (APFI & Metropolia 2021a, and APFI & Metropolia 2021b) revealed that straight white cis-gender men without disabilities dominate feature film contents. All interviewed production companies are aware of this, and there are efforts made and discussed about increasing diversity in contents, but if reflected against the statistics, it does not significantly show yet.

6.1.5 Challenges

The fifth sub-question was "What sustainability challenges there are in film productions?". Özdemirci (2016, p.5 & 10) listed freelance contracts, packed production times, and last-minute changes as barriers to environmental sustainability, and similar challenges came up in this research. When the sustainability challenges discussed by the interviewees are mirrored against the three resisting discourses by Cherrier, Russell and Fielding (2012, p.523-530), first it can be concluded that none of the production companies are distinctively resistant to incorporating sustainability in productions. However, similarly to the challenges with the pragmatist (Cherrier, Russell and Fielding, 2012, p.523-530) if there are no concrete short-term financial benefits, the environmental sustainability practices in general are seen as more challenging when compared to practices with concrete short-term financial benefits. Also, with the pragmatist discourse (Cherrier, Russell and Fielding, 2012, p.523-530) implementing sustainability practices is seen to interfere with current practices, and similarly the interviewees brought up how incorporating sustainability is partly subject to willingness to act and interfere learned behaviors and is seen to require additional time and resources or take them away from current practices. Similarly, mirroring the personal reasons by Rosenberg and Mosca, (2011, p.140-141) increased workload and its influence on disruption of routine were discussed in the interview, and if lack of rewards from incorporating sustainability practices are perceived production companies are then more hesitant to implement such practices.

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                                    ┌──────────────────────────────┐
                                    │       Time and resources      │
                                    └──────────────────────────────┘
                                    ┌──────────────────────────────┐
                                    │     Training and awareness    │
                                    └──────────────────────────────┘
                                    ┌──────────────────────────────┐
                                    │ Commitment, learned habits,   │
                    ┌─────────────┐ │  and willingness to           │
                    │ Environmental │ │   act and learn              │
                    └─────────────┘ └──────────────────────────────┘
                                    ┌──────────────────────────────┐
                                    │    Lack of external pressure   │
                                    └──────────────────────────────┘
                                    ┌──────────────────────────────┐
                                    │ Lack of communication within   │
                                    │         the field              │
                                    └──────────────────────────────┘
                                    ┌──────────────────────────────┐
                                    │     Weather and distances     │
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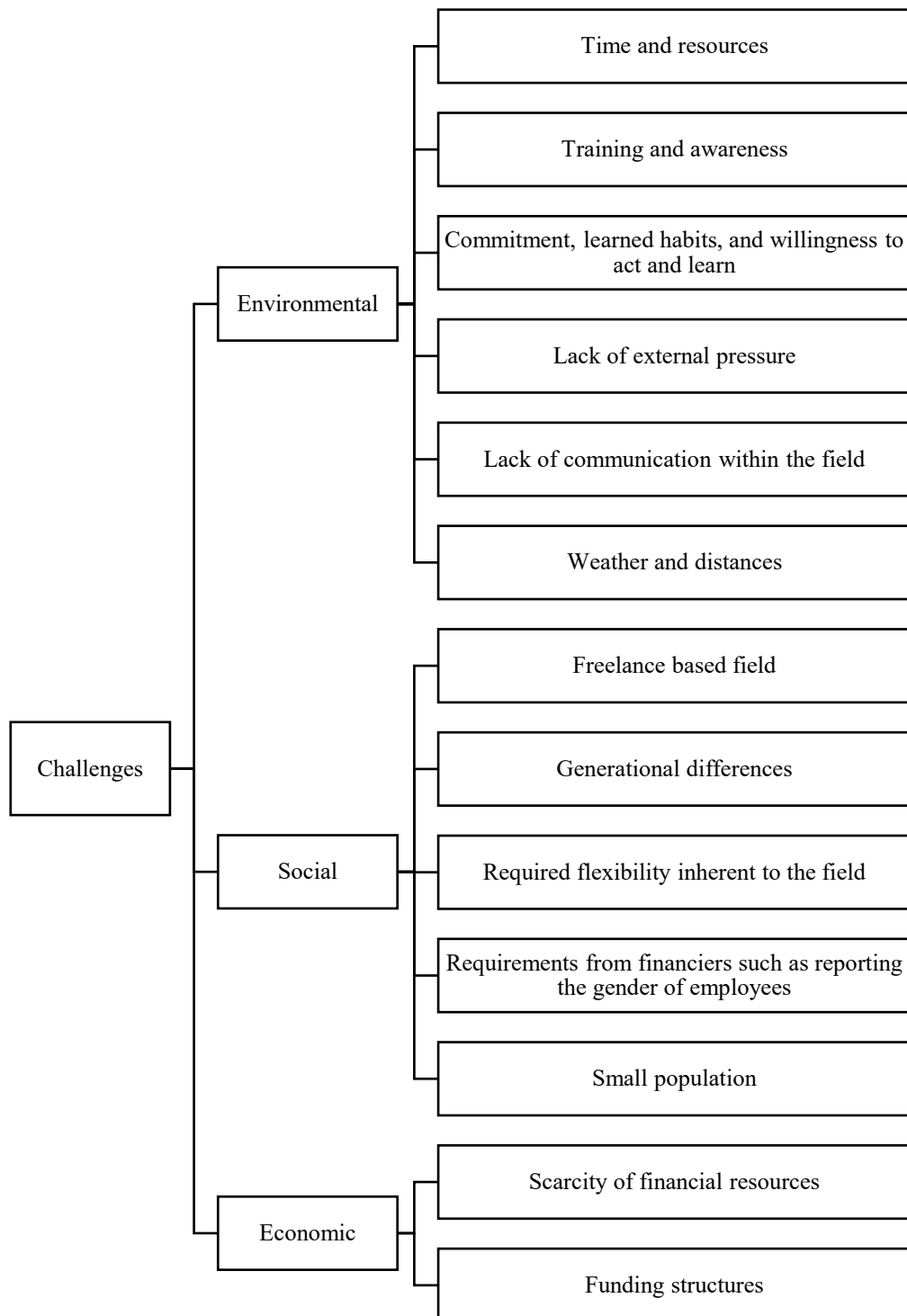
Figure 14. Answers to research questions – challenges.

When reflected against the organizational reasons for resisting change by Rosenberg and Mosca (2011, p.140-141), resulting from generational differences, freelance based field, and lack of communication within the field, there are challenges with poor leadership,

dysfunctionalities in organization cultures, lack of management support, and lack of trust between management and employees. Also, the lack of external pressure mirrors the lack of consequences for inadequate or poor performance. When reflected against the reasons due to change (Rosenberg and Mosca, 2011, p.140-141), the lack of time and resources can result in poor implementation planning.

Despite the challenges, views and practices was discussed in the interviews which correspond with the supportive discourses. There were many practices discussed which the interviewees saw to have direct benefits to the production companies, similar to the technocentrist discourse (Cherrier, Russell and Fielding, 2012, p.523-530). Some had similar thoughts with the holist discourse (Cherrier, Russell and Fielding, 2012, p.523-530), where all sustainability dimensions are interconnected, and environmental sustainability is not separate from the business. There were also similar views with the ecopreneur discourse (Cherrier, Russell and Fielding, 2012, p.523-530), as some interviewees discussed that in their production companies' sustainability is a personal goal for many and it is reflected on some operations of the production company.

Most interviewees argued that the amount of financial resources is a challenge for incorporating sustainability and many felt that financiers should support the cause. Also, lack of sustainability communication within the field was discussed as an issue. Sørensen and Noonan (2022, p.179-180) suggested re-evaluating funding structures, the current way of doing things and the production chain and adding communication through collective practices. Similarly Özdemirci (2016, p.5 & 10) suggested a reconstitution of the industry. Two interviewees also raised concerns on how such improvements can be made in a way that enables same level of incorporation to all productions and Sørensen and Noonan (2022, p.179-180) discussed the same issue, how to incorporate sustainability throughout the field without letting the power imbalances affect it.

Production companies have started to implement some ways to overcome the challenges, for example the recognition of the importance of communicating with employees (Rosenberg and Mosca, 2011, p.143) is present in many companies. To further enable overcoming the

challenges, production companies could examine their processes and then manage them and find opportunities to incorporate sustainable innovations and design, and develop fitting strategies (Rosenberg and Mosca, 2011, p.143-144 and Sroufe, 2017, p.324). Such work could be done by an eco-coordinator.

6.1.6 The state of sustainability in Finnish feature film productions

The main research question was "What is the current state of sustainability in Finnish feature film productions?". The interviewees were directly asked which of the following statements best describes the production company at the moment to have an idea how the production companies see themselves. The options were based on Zadek's (2004) Five Stages of Organizational learning. For all production companies, sustainability practices are a part of film productions. However, according to Zadek (2004) in the first stage companies deny their responsibility and blame others. The production companies do not deny their responsibility, but due to the financing structure of Finnish feature film productions, they call for responsibility and support from the financiers. Regarding the role of eco-coordinators, many felt that they would need additional financial resources to hire them. As said before, one interviewee mentioned that it might be the case that there is not yet enough pressure to organize budgets in a way that hiring eco-coordinators is possible the same way that hiring intimacy coordinators is possible.

With social sustainability, some interviewees raised concerns of reputation risks if appropriate social sustainability practices such as using intimacy coordinators or carefully reviewing content would not be implemented. Such concerns align with compliance stage of Zadek (2004) where one defining feature of the stage was implementing sustainability practices to avoid damage to reputation and thereby cause loss of economic value. According to two interviewees the statement "the production company has incorporated sustainability practices in productions as a cost of doing business" best suited their production companies. The managerial stage requires that sustainability thinking is a part of everyday operations (Zadek, 2004), and in most production companies it is in some sectors of productions, but in others even though the sustainable option might be recognized it is not possible to implement

it. One interviewee chose the option "sustainability is recognized as an important part of doing business at the management level". Four interviewees chose the option "sustainability is a part of the production company's strategy". It is most likely that out of these production companies, most have recently started to introduce sustainability as a strategic choice. As said by Zadek (2004) companies can overlap between the stages, which explains how in some respects there are production companies who have reached the strategic stage while working on other issues in earlier stages. None of the interviewees chose the option where production companies would encourage the whole field to participate in sustainability, although there were hints in the interviews for a few production companies to take their first steps of the civil stage in the near future.

As Corbett and Turco (2006, p.68-69) said, there were mentions in the interviews in which the film industry is thought to be a special field, and this has to be taken into consideration if and when standard sustainability guidelines would be developed. Corbett and Turco (2006, p.68-69) also noticed in their research that film industry is conservative towards adopting new practices and discussing them with the public, but the results of this thesis indicate a change happening in the field. Many interviewees recalled that not too many years ago, the attitudes in the field would have been reluctant towards sustainability practices. Now production companies are open to changing their ways of thinking and operating, though many are concerned about how to balance financial resources with the changes.

Silvestre, Antunes, and Filho (2018, p.523-525) presented a sustainability level scale from incipient to progressive to inclusive sustainability. All but one production company are on the progressive level of sustainability (Table 14). One production company is in some respects on the progressive and in some respects on the inclusive level of sustainability. All production companies take all sustainability dimensions into account. The implementation capability is not yet at a comprehensive level and results of sustainability practices do not yet effectively address sustainability issues, though practices have been put in place. With lifecycle thinking there are practices which aim for cradle-to-cradle rather than cradle-to-grave, such as reusing materials. Sustainable value is created, but not yet comprehensively.

Even though all interviewees positioned their production companies on the trailblazer side of sustainability, when the actions and views of the interviewed production companies are considered, it can be concluded that out of three sustainability levels defined by Robinson and Boulle (2012, p.43), most of the production companies are on the level of weak sustainability (Table 14). The interviewed production companies pass the level of weak sustainability, as they do consider and make efforts to both environmental and social sustainability. None of the production companies disregard environmental and social sustainability, nor have a short-term view on economic sustainability. However, environmental, and social sustainability are not the highest priority except for one of interviewed production companies.

Table 14. Level of sustainability in each interviewed production company.

	Stage of Organizational Learning (Zadek 2004), determined by the interviewees	Sustainability level (Silvestre, Antunes, and Filho, 2018, p.523)	Sustainability level (Robinson and Boulle, 2012, p.43)
Production company A	Compliance	Progressive	Weak sustainability
Production company B	Strategic	Progressive	Weak sustainability
Production company C	Strategic	Progressive	Weak sustainability
Production company D	Managerial	Progressive	Weak sustainability
Production company E	Strategic	Progressive	Weak sustainability
Production company F	Strategic	Progressive/Inclusive	Strong sustainability
Production company G	Compliance	Progressive	Weak sustainability

The research was approached and constructed with based on the nested spheres model by Willard (2010). In the current sustainability situation in the field, the spheres are finding their places and their importance in relation to each other is under transition. Therefore, currently sustainability in the field resembles the overlapping spheres model (Willard, 2010 & Kraaijenbrink, 2019).

6.2 Results compared to previous theory

When the sustainability drivers which came up in this research are compared to the most important drivers by Lozano and von Haartman (2018, p.51), Sroufe (2017, p.321), Silvestre,

Antunes and Filho (2018, p.519), and Schrettle et. al., (2014, p.76-77), similarities can be found. The drivers which came up in this research are bolded (Table 15).

Table 15. Results compared to theory on sustainability drivers.

	Lozano and von Haartman (2018, p.51)	Sroufe (2017, p.321)	Silvestre, Antunes and Filho (2018, p.519)	Schrettle *et. al.*, (2014, p.76-77)
Internal drivers	Proactive leadership **Company culture Moral and ethical obligations**	Sustainable growth Leadership **Long term goals Environmental impacts** Change initiative	**Strategy Organizational culture Resources**	**Strategy Culture Resource base**
Connecting drivers	**Reputation**	-	-	-
External drivers	Regulation and legislation	**Stakeholders Minimizing environmental impacts Reputation**	Rules and regulations **Social values and norms** Market	Environmental regulation **Societal values and norms** Market

In this research culture and resources were mentioned as internal drivers for some production companies and for one production company strategy was a clear sustainability driver. Many interviewees did choose the option of sustainability is included in the production company's strategy when asked which of the following statements best describes the production company, but it did not come up as a motivation for most production companies. Moral and ethical obligations and long-term goals were discussed through employee's shared values, personal engagement, trust, and ethics. Environmental impacts and minimizing environmental impacts were discussed both through internal and external aspects of reducing waste and the urgency coming from climate change. Reputation and social values and norms were discussed in the interviews regarding social sustainability, but it did not surface as the most important driver. Stakeholders were discussed mainly with a focus on employees most of which are freelancers.

6.3 Practical implications

As Astikainen and Puolanne (2019, p.3) said, to be able to transform the field to become more sustainable the current situation should be studied. This research provides indications to what the situation is, and it can be used to aid the field to incorporate sustainability. With a lack of communication within the field about sustainability, with the results of this research the people in the field can see what views production companies have, what practices have been implemented, and what are the shared challenges among the practitioners in the field. When the challenges to incorporating sustainability are recognized, work can start to overcome the challenges. With these results production companies can better reflect their sustainability efforts and compare their own efforts to those of competitors and at the same time the results can add and encourage communication on sustainability between different stakeholders in the field. Also, production companies can see what collectively already works in favor of sustainability and how many opportunities to influence sustainability production companies have. If standard guidelines would be developed or developed further, these results provide insights into what production companies expect from the guidelines.

Stakeholders such as production crew members, actors and suppliers can see what point of view production companies have. The findings and results of this research can provoke thoughts within different stakeholders in the field and encourage action. APFI is developing strategies for environmental, social, and economic sustainability (APFI, 2023a) and this research can provide them with information on what the current sustainability practices are, to which level they are implemented, and what are production companies struggling with regarding sustainability. As many challenges were tied to the financial resources, financiers of feature film productions can have a better understanding of what are the issues related to them within the field, and what expectations production companies have for them. Even though this thesis focuses on feature film productions, it can provide information on the production of television dramas and documentaries.

6.4 Limitations and future research

As the research progressed, there were issues with the scope of the study. To be able to cover all three sustainability dimensions, it was difficult to predetermine what to focus on, as when researching a phenomenon, the results are dependent on the content of the interviews. When studying a current state of a situation, to be able to include all necessary topics related to the phenomenon the results can end up quite superficial, not delving deep enough and widely enough to the root reasons of issues. There were also time constraints in the interviews, and some questions had to be prioritized. Therefore, the interviewees views on standard guidelines were discussed in only three interviews. Otherwise, even when some questions were not asked from each interviewee, they mostly discussed the replies to those within the replies to other questions. Contrary to the original goal of ten interviews, there were seven interviews in this research.

To have a wider understanding of the current state of sustainability in Finnish film productions, other stakeholders such as actors and production crew could be interviewed. Also, how audiences relate to sustainability of the films they view could be studied, as currently it is not viewed as a driver for sustainability. This research focused on feature films and future research could focus on documentaries or television productions such as reality and entertainment shows, and the differences in sustainability implementation between those and feature films. Also, as this research aimed to map out the current sustainability situation, future research can more deeply get to the bottom of specific aspects such as challenges with social sustainability. As most of the financial resources of production come from outside of the production companies, the responsibility of the financiers should be researched through environmental, social, and corporate governance. The challenge of sustainability in international co-productions came up in the research, and it could be research how to overcome those challenges and develop international co-productions and their financing structures towards a more sustainable future. Some interviewees brought up the need to add sustainability training in film schools and for film schools to become more diverse, and it could be researched how to realize these needs. Also, strategies to incorporate sustainability specifically in Finnish feature film productions could be studied.

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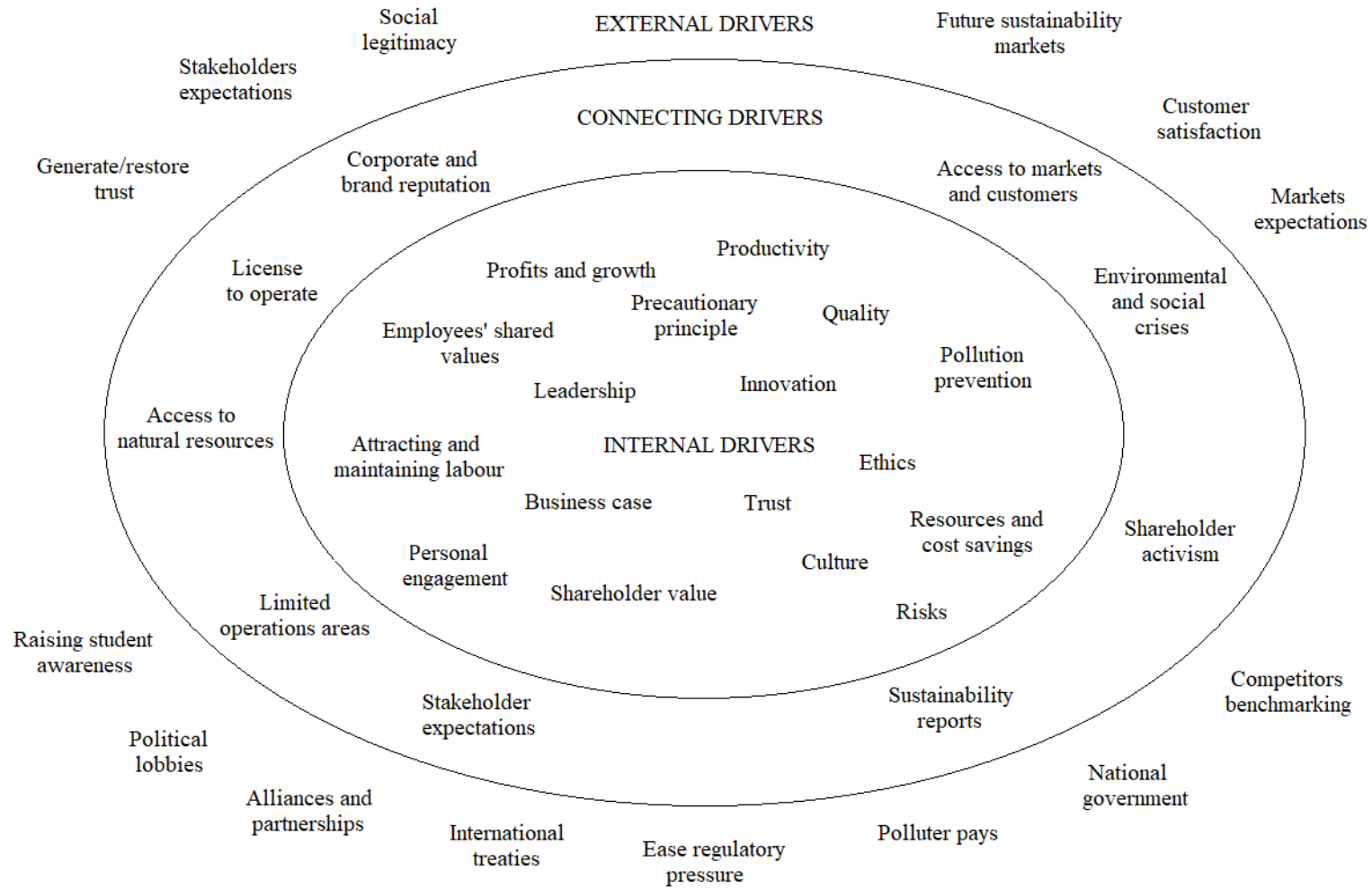Vaughan, H. (2019) *Hollywood's Dirtiest Secret: The Hidden Environmental Costs of the Movies*. New York: Columbia University Press.

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Appendix 1. The sustainability driver model

Social legitimacy — EXTERNAL DRIVERS — Future sustainability markets

Stakeholders expectations

CONNECTING DRIVERS

Customer satisfaction

Generate/restore trust

Corporate and brand reputation

Access to markets and customers

Markets expectations

License to operate

Productivity

Profits and growth

Precautionary principle

Quality

Environmental and social crises

Employees' shared values

Pollution prevention

Leadership

Innovation

Access to natural resources

Attracting and maintaining labour

INTERNAL DRIVERS

Ethics

Business case

Trust

Personal engagement

Resources and cost savings

Culture

Shareholder activism

Shareholder value

Risks

Limited operations areas

Raising student awareness

Stakeholder expectations

Sustainability reports

Competitors benchmarking

Political lobbies

National government

Alliances and partnerships

International treaties

Ease regulatory pressure

Polluter pays

Appendix 2. Interview questions in English

1. Please introduce yourself and your company.

2. On a scale from 1-10, how well has sustainability been taken into consideration in the company's productions?

> 1 – we have not taken it into consideration at all and 10 – we have taken it into consideration excellently

3. On a scale from 1-10, how well has environmental sustainability been taken into consideration in the company's productions?

> 1 – we have not taken it into consideration at all and 10 – we have taken it into consideration excellently

4. On a scale from 1-10, how well has social sustainability been taken into consideration in the company's productions?

> 1 – we have not taken it into consideration at all and 10 – we have taken it into consideration excellently

5. On a scale from 1-10, how well has economic sustainability been taken into consideration in the company's productions?

> 1 – we have not taken it into consideration at all and 10 – we have taken it into consideration excellently

6. On a scale from 1-10, how do you position your company in relation to other companies in Finnish film production regarding sustainability?

> 1 – a follower and 10 – a trailblazer

7. Which of the following statements best describes the current situation in the production company?

> a. Sustainability practices are not a part of film production

> b. The production company has incorporated sustainability practices in productions as a cost of doing business

c. Sustainability is recognized as an important part of doing business at the management level

d. Sustainability is part of the production company's strategy

e. The production company encourages the whole industry to incorporate sustainability

8. Please justify your answers.

9. What does sustainability mean in your company?

a. When did the company start to include sustainability into productions? What was the reason for it?

c. How does the company feel about sustainability as a part of film production?

10. What currently motivates the production company to include sustainability as a part of productions?

11. How are the different dimensions of sustainability been taken into consideration?

a. How has environmental sustainability been taken into consideration?

b. How has social sustainability been taken into consideration?

c. How has economic sustainability been taken into consideration?

12. How are sustainability issues which have been surfacing in the recent years been taken into consideration? How are they reacted to?

a. For example MeToo movement

b. For example minorities such as the Sámi

13. What type of guidance do you use for sustainability in productions?

a. Have you heard of, and do you use the below guidebooks?

i. Ekosetti

ii. Guidelines for doing intimate scenes in camera work

iii. Film Lapland

        iv. Guidelines for responsible filmmaking with the Sámi people and culture

        v. Guidelines abroad

    b. Do you use an eco-coordinator in productions? How?

    c. Do you use an intimate scene coordinator in productions? How?

    d. Do you feel a need for standardized guidelines for film productions in Finland? What kind of guidelines?

    e. What type of sustainability guidelines of your own do you have for productions?

14. How do you feel about artistic freedom and sustainability?

15. What challenges or barriers to sustainability are there in film productions?

    a. What kind of specific challenges does Finland as a production country present?

16. Can you give some examples of situations in productions where sustainability has come up?

    a. What type of situations has there been from environmental, social, and economic point of view?

17. How do you feel about sustainability guidance from state level, should it exist?

    a. For example, a subsidy with a requirement for a more sustainable film production.

18. How is sustainability taken into consideration in each production phase?

    a. Pre-production

    b. Production

    c. Post-production

19. What are the specific sustainability aspects and challenges in each production phase?

20. In the context of Finnish film production, how do you think the different dimensions of sustainability relate to each other

      a. What type of influence does sustainable practices have on the economy of the company?

21. Does something else come into mind, is there something to ask?

Thank you for the interview!

Appendix 3. Interview questions in Finnish

1. Esittele itsesi ja yrityksesi.

2. Asteikolla 1–10, kuinka hyvin kestävyys on otettu huomioon yrityksen tuotannoissa?

> 1 – emme ole ottaneet ollenkaan huomioon ja 10 olemme ottaneet huomioon erinomaisesti

3. Asteikolla 1–10, kuinka hyvin ympäristöllinen kestävyys on otettu huomioon yrityksen tuotannoissa?

> 1 – emme ole ottaneet ollenkaan huomioon ja 10 olemme ottaneet huomioon erinomaisesti

4. Asteikolla 1–10, kuinka hyvin sosiaalinen kestävyys on otettu huomioon yrityksen tuotannoissa?

> 1 – emme ole ottaneet ollenkaan huomioon ja 10 olemme ottaneet huomioon erinomaisesti

5. Asteikolla 1–10, kuinka hyvin taloudellinen kestävyys on otettu huomioon yrityksen tuotannoissa?

> 1 – emme ole ottaneet ollenkaan huomioon ja 10 olemme ottaneet huomioon erinomaisesti

6. Asteikolla 1–10, koetko että yritys on suomalaisessa elokuvatuotannossa kestävyyden osalta muihin alan toimijoihin verrattuna edelläkävijä vai perässä kulkija?

> 1 – perässä kulkija ja 10 – edelläkävijä

7. Mikä seuraavista väittämistä kuvaa yritystä parhaiten kestävyyden osalta?

> a. Kestävyyskäytännöt eivät ole osa elokuvatuotantoa

> b. Tuotantoyhtiö on ottanut kestävyyskäytäntöjä osaksi tuotantoja liiketoimintakuluna

> c. Kestävyys tunnistetaan tärkeänä osana liiketoimintaa johtotasolla

> d. Kestävyys on osa yrityksen strategiaa

e. Tuotantoyhtiö kannustaa koko alaa kestävyyteen

8. Perustele valinnat.

9. Mitä kestävyys tarkoittaa yrityksessäsi?

    a. Milloin yritys alkoi ottamaan kestävyyttä osaksi tuotantoja? Mikä oli syynä?

    c. Miten yritys suhtautuu kestävyyteen osana tuotantoja?

10. Mikä tällä hetkellä motivoi tuotantoyhtiötä ottamaan kestävyydettä osaksi tuotantoja?

11. Miten eri kestävyyden osa-alueet on otettu huomioon?

    a. Miten ympäristöllinen kestävyys on otettu huomioon?

    b. Miten sosiaalinen kestävyys on otettu huomioon?

    c. Miten taloudellinen kestävyys on otettu huomioon?

12. Miten viime vuosina pinnalla olevia kestävyysasioita on otettu huomioon? Miten niihin reagoidaan?

    a. Esimerkiksi Me Too -liike

    b. Esimerkiksi vähemmistöt kuten saamelaiset

13. Millaista kestävyysohjeistusta käytätte tuotannoissa?

    a. Oletteko kuulleet näistä ohjeistuksista ja käytättekö näitä ohjeistuksia?

        i. Ekosetti

        ii. Ohjeistus intiimikohtausten kuvaamiseen

        iii. Lapin elokuvakomission ohjeistus

        iv. Ohjeistus elokuvatuotantoon saamelaisten ja saamelaisen kulttuurin kanssa

        v. Ulkomailla olevat ohjeistukset

    b. Käytättekö tuotannoissa ekokoordinaattoria? Miten?

    c. Käytättekö tuotannoissa intiimikohtauskoordinaattoria? Miten?

d. Koetteko tarvetta standardisoidulle ohjeistukselle elokuvatuotannoille Suomessa? Millaisia?

e. Millaisia omia ohjeistuksia teillä on kestävyyteen tuotannoissa?

14. Miten koette taiteellisen vapauden ja kestävyyden?

15. Mitä haasteita tai esteitä kestävyydelle elokuvatuotannoissa on?

a. Millaisia erityisiä haasteita Suomi tuotantomaana tuo?

16. Voitteko kertoa jotain esimerkkejä tilanteista, joissa kestävyysasiat on tullut tuotannoissa vastaan?

a. Millaisia tilanteita on ollut ekologisesta, sosiaalisesta ja taloudellisesta näkökulmasta?

17. Miten koet kestävyysohjauksen valtiotasolta, tulisiko sitä olla?

a. Esimerkiksi tukimuoto, jossa vaatimuksena on kestävämpään elokuvatuotantoon pyrkiminen.

18. Miten kestävyys on otettu huomioon jokaisessa tuotantovaiheissa?

a. Esituotanto

b. Kuvaus

c. Jälkituotanto

19. Mitä erityisiä kestävyystekijöitä ja haasteita on jokaisessa tuotantovaiheessa?

20. Kun kontekstina on suomalainen elokuvatuotanto, miten näet kestävyyden eri osa-alueiden suhteen toisiinsa?

a. Millainen vaikutus kestävyystoiminnoilla on yrityksen talouteen?

21. Tuleeko jotain vielä mieleen tai onko jotain kysyttävää?

Kiitos haastattelusta!

Appendix 4. Coding

SU = Sustainability	SU-SCA	= Scaling
	SU-MOT	= Motivation
	SU-COM	= Communication within the field
	SU-GUI	= Guidelines
	SU-CHA	= Challenges
	SU-STA	= Guidance from state level
	SU-PRO	= Production phases
	SU-DIM	= Dimensions
EN = Environmental sustainability	EN-SCA	= Scaling
	EN-CAR	= Carbon footprint
	EN-ALB	= Albert
	EN-GUI	= Guidelines
	EN-ACT	= Actions
	EN-COO	= Eco-coordinator
	EN-CON	= Content
	EN-CHA	= Challenges
SO = Social sustainability	SO-SCA	= Scaling
	SO-WEL	= Wellbeing at work
	SO-COL	= Collective agreements
	SO-MET	= MeToo movement
	SO-DIV	= Diversity
	SO-CON	= Content
	SO-GUI	= Guidelines
	SO-INT	= Intimacy coordinator
	SO-CHA	= Challenges
EC = Economic sustainability	EC-SCA	= Scaling
	EC-GLO	= Global situation
	EC-FUN	= Funding
	EC-FIN	= Financial resources
	EC-CHA	= Challenges