



report 01

Client:
DDB Remedy

Project:
Juvéderm / 07th - 10th Sept 2021

Photographer:
Heather Favell / LGA

Full shoot production
4 day shoot
11 talent
Stills and moving image
UK studio location

Juvéderm

By engaging in these three behaviour changes, we successfully reduced the impact of our shoot.

three things

Virtual Casting

Implemented a safer working environment during a pandemic. Additionally reducing cost on transport, studio time and catering.

Digitised Styling

Enabled a more efficient way of working between client and creative. Ensuring fewer product purchases and transport was reduced.

On-Set Live Streaming

Cut the numbers on set, reducing peoples travel, catering and waste. Ensuring tighter Pandemic Protocols.

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summary

Virtual Casting

Traditional methods of casting require a lot of people movement. The candidates travel to visit castings and recalls, and members of the casting, production, agency and client teams travel to attend. Travel = emissions and therefore, any reduction in the movement of people is a direct reduction in environmental impact.

The pandemic has pushed us towards remote and virtual approaches, which in the case of casting are also more sustainable. For this shoot we worked with a hybrid approach. Virtual in the earlier stages, and then in person, only when we reached the shortlist stage.

We worked with Kate and Lou + Ro Casting, who facilitated this way of working and helped us to find circa 500 applicants for 11 roles via a 'street cast' method. These were then reduced down to a shortlist of 3 per role, using headshots and self tapes. Shortlisted candidates located close to the casting studio were recalled for a live casting, and those located further afield were invited to a Zoom based casting. Remote viewing of the casting was available to all that required input and a WIP document was shared with the agency and with our client enabling live updates throughout.

This hybrid approach worked well for all involved and not only successfully reduced the carbon footprint of this part of the shoot but also provided a safer way of working during the pandemic. Not to mention it reduced costs, with less transport, studio time and catering being required.

Digitised Styling

The fashion industry accounts for nearly 10% of global carbon emissions, nearly 20% of wastewater and uses more energy than aviation and shipping combined. In the UK 350,000 tonnes of clothes end up in landfill each year.^[4]

Styling for shoots has traditionally been a very wasteful and inefficient process both in items purchased and in energy spent sourcing. It's often the case that more items are purchased ahead of the shoot, to allow the creative team to choose on the day. According to new research, it is suggested that items bought and returned online end up in landfill because of the costs involved with sorting and redistributing the returns. It is economically cheaper and easier for brands to waste the stock and to make and supply new garments.

With styling accounting for around one third of the carbon footprint of a shoot, it's an area we were keen to transform.

We partnered with stylist Sasha Barrie to focus on our intention. She came to us having heard we were prioritising reduction of the environmental impact of our shoots, which aligned with her own outlook and she was keen to work with us.

The focus of change was reduction of the quantity of sourced garments, along with finding better ways of sourcing, reducing transport and returning to store or reusing as much as possible post shoot. Traditionally stylists over-source wardrobe to provide more options on set because there isn't the time beforehand to refine and make decisions.

We flipped this on its head and gave Sasha time to virtually source and edit alongside the client, until choices were signed off. Both Sasha and the client worked with a live WIP styling deck which allowed Sasha to share suggestions and links and get direct feedback. The process was effectively digitised, with open communication flowing both ways. As a result far less was purchased and related transport was reduced, as was the time it took to return these items upon reconcile. So where Sasha had required more time beforehand, she required less post shoot.

Digitising styling successfully reduced the carbon footprint of this shoot, was more efficient for all involved and ended up costing less as fewer purchases were made and transported.

On-Set Live Streaming

The number of people on set directly affects the environmental impact of the shoot. Facilitating virtual attendance via 'on set live streaming' means that only those who need to be physically present attend. Therefore ensuring travel, catering and on set waste are additionally kept to a minimum.

On this shoot, we partnered with Laimonas of LS Digi. Laimonas is a very capable Digi and DIT who has cultivated his skills, invested in hardware and remodelled the way he works to suit the limitations of the pandemic, providing clients with live streaming and on set review services.

Laimonas fulfilled four roles on set. He was our DIT, our Playback Operator, he provided all our onset review tech and he managed our online streaming service. He worked from one central hub and created our review network. Those on set could review imagery as captured and those working remotely could review via a live feed.

Laimonas's involvement brought lots of efficiency to both the shoot and to our budgets. This not only meant we needed less crew on set (as he took on multiple roles) but also allowed agency and Juvéderm teams to work collaboratively remotely.

By cutting numbers on set, we reduced our carbon footprint with respect to travel, catering and produced waste. In addition embracing tighter Covid related restrictions.

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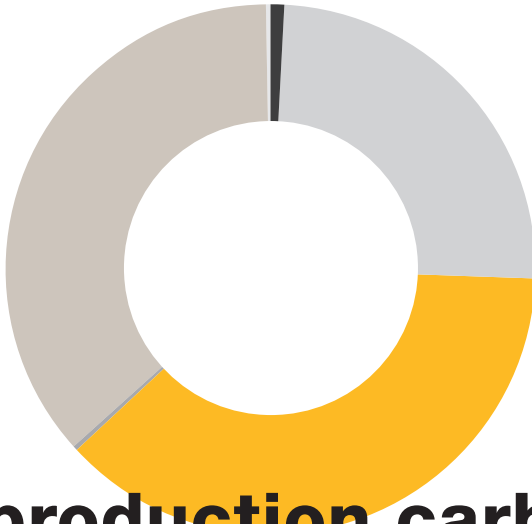
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Carbon Footprint

certificate

by perma collective



● Non-filming spaces	0.0232 tCO2e
● Filming spaces	0.5569 tCO2e
● Travel and transport	0.84 tCO2e
● Accommodation	0.0043 tCO2e
● Materials	0.819 tCO2e
● Disposals	0.0044 tCO2e

Our production carbon footprint was **2.24 tCo2e**

IN OTHER 'WORDS'



2.24 tonnes is about the same as the emissions used on a return flight from London to Singapore, that's 21,710km!^[2]



It would take 1120 mature trees a year to absorb this much CO2e^[3]



We have offset 3 tonnes through justonetree.life

Carbon saved

The average total carbon emissions for a UK based studio, stills and moving image shoot is 2.7 tonnes^[1]. This means that by making changes to the way we work,

we were able to save around 0.46 tonnes of CO2e on this project.

Thank you for working together with us to minimise the environmental impact of this shoot.





Sources:

[1] adassoc.org.uk/ad-net-zero

[2] travelnov.com

[3] help.bulb.co.uk/hc/en-us/articles/360038629732-How-we-calculate-our-carbon-impact

[4] bbc.com/future/article/20200310-sustainable-fashion-how-to-buy-clothes-good-for-the-climate

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