



**GREEN ICE
CAMERA**

Green Ice Camera Guide



www.greenicecamera.net

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PARTNERS:





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Introduction Green Ice C

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Introduction to Green Ice Camera

Green Ice Camera is a project initiated by an international team consisting of Ice-9 (media/arts producers, NO), Lapland University of Applied Sciences (FI), Webbon (media producer, SE) and LLC Art Media Service (media producer, Russia).

The project officially started in November 2020 and was financed by Kolarctic CBC EU Finland, Norway, Russia, Sweden, The Norwegian Barents Secretariat, the SkatteFUNN scheme, the regional governments of Västerbotten and Norrbotten and the partners themselves (Lapland University of Applied Sciences, Webbon, LLC Media Service and Ice-9). It emerged from a recognition of the special needs and conditions in the north of Norway, Sweden, Finland and Russia. The team wanted to provide information, resources and tools for media producers to help them plan for and adapt their productions to be more considerate of vulnerable ecosystems and local communities.

Our ecosystems need to be treated with care, and, for the Barents region, cooperation across borders is essential to deal with issues like habitat loss, carbon emissions, and pollution while working with media productions. Indigenous communities have leading roles to play in these collective efforts and, consequently, all actions must be respectful of their cultural and economic needs.

Several sustainable production initiatives are slowly emerging in capital cities. The guides they offer are not necessarily appropriate for northern production companies and freelancers, who are generally smaller and less numerous. We have experienced increased international media interest in the North due to climate change, and this project hopes to facilitate increased cooperation and decrease negative socio-ecological impacts that include, but are not limited to, carbon emissions.

Although the Green Ice Camera project was initiated with a focus on the Barents region, we include information, resources and tools that we hope will be useful for people working in other parts of the Arctic, like Greenland, Northern Canada, and Alaska.

The Barents region consists of subregional areas in the north of Norway, Sweden, Finland and Russia, as shown in map 1. Around 5.5 million people live here, with an average population density of 3.5 inhabitants per square kilometres.

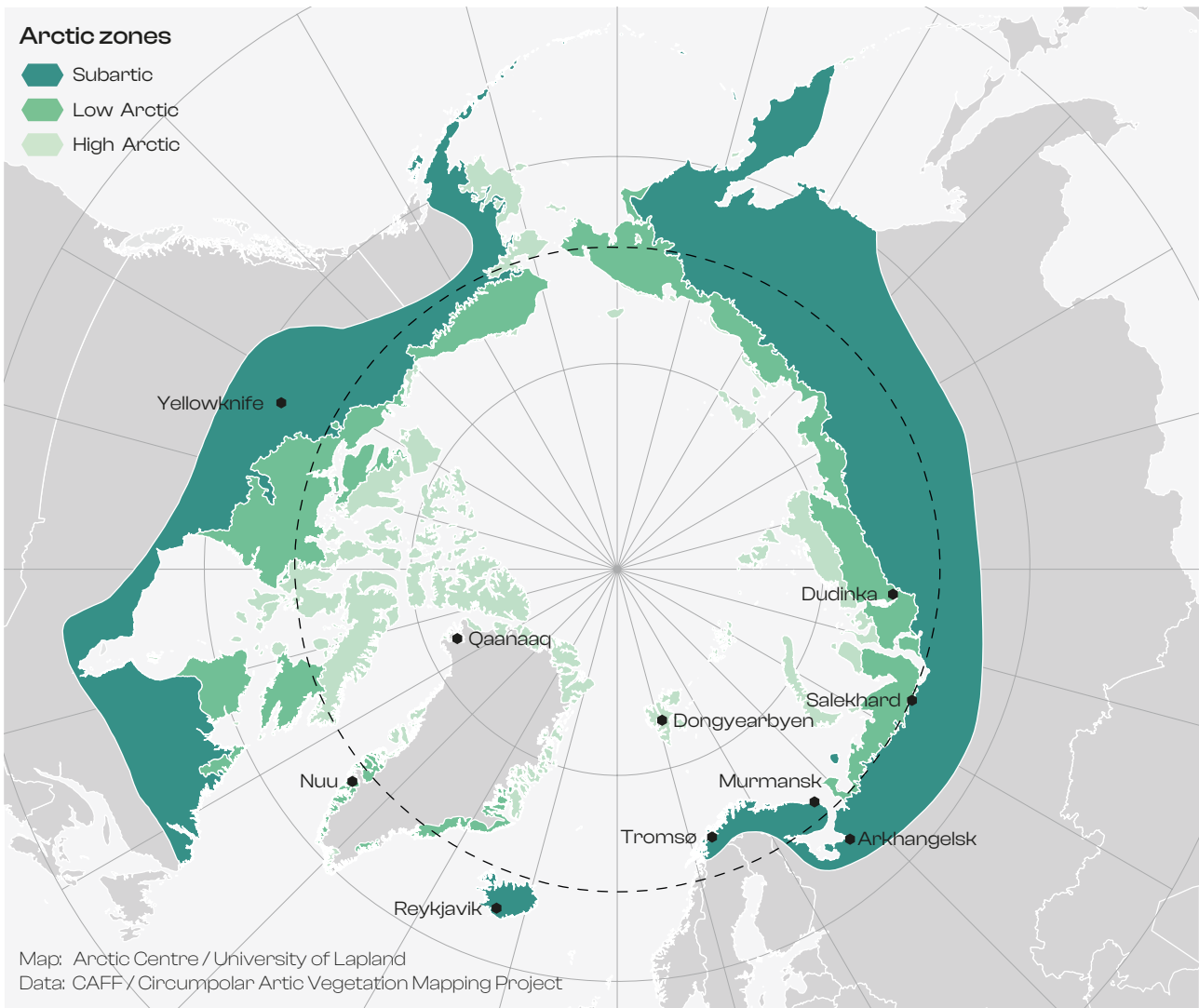
The majority of the Barents region belongs to the temperate conifer zone, but the Scandinavian mountain range, the northern parts of the Kola Peninsula, the Nenets area and Novaja Zemlja are part of the Arctic tundra.⁽¹⁾

1) From The Norwegian Barents Secretariat.

1. Map of the Barents region, The Norwegian Barents Secretariat



2. Map of the Arctic defined by vegetation zones, Arctic Centre / University of Lapland



The Green Ice Camera guide is inspired by, and has built upon, the following documents and tools:

- Film Lapland Code of Conduct & Production Guide developed by The Finnish Lapland Film Commission
- Standard for sustainable travel destinations developed by the Innovation Norway and Bærekraftige Reiser
- Pathfinder - guide for responsible filmmaking with the Sámi people and Culture created by the International Sámi Film Institute
- Visitor Guidelines, Community Guidelines, Template for Development of Community Specific Guidelines, Vegetation Guidelines, Wildlife Guidelines, developed by The Association of Arctic Expedition Cruise Operators (AECO)
- <https://wearealbert.org> - Governed by an industry consortium in the UK, albert supports everyone working in film and TV to understand their opportunities to create positive environmental change, by offering free training and tools.

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Green Ice Camera guide



Sustainable production in the Arctic - Barents edition

The objective of this guide is to give media producers some information, tools and resources to better understand the Arctic region, its geographical, social and marine ecosystems and what to consider when planning for more sustainable productions. We hope this will make it easier for media teams to manage their impact on vulnerable ecosystems and local communities, and minimise their carbon footprint when filming in the Arctic.

Northern ecosystems are home to many vulnerable plants and animals. Small, remote communities and large distances between locations mean that location research and cooperation with locals are essential to making any sustainable activity in the region.

Respect towards people living in these areas is just as important as anywhere else.

Taking sustainable actions means to act in a way which is not harmful to local ecosystems and their ability to recover from disturbances or change, small or big. We extend this to also include the social context, meaning that a media production should make sure that people, their dignity and their livelihoods are not experiencing any harm.

The guide includes the albert carbon action plan to drive the reduction of your production's carbon emissions (read more about albert in Carbon footprint and waste chapter). It also goes beyond emissions to cover biodiversity, local resilience, cultural sensitivity and social values. The Arctic is diverse ecologically and socially, so in many cases media producers are advised (through 'action steps') to find regional advisors so that you can contact knowledgeable locals on the ground. It is essential to research local issues and conditions as early in production planning as possible.

Keep in mind that this guide provides a general framework designed to help producers create their own unique plans. It is not yet possible to provide all the information needed for each country or region in one document. Green Ice Camera will offer structured 'action steps' and self-assessment questions in clear categories, and tips on where to find more information and links to other relevant guides. The Green Ice Camera guide is in open development, and will continue to evolve as producers (like you!) give feedback.







Our online tool

To help you follow the relevant actions steps and self-assessment questions from the guide, you can use our digital online production tool to create a free customised action plan, which you can find on our website: <https://greenicecamera.net/>

At the moment, Green Ice Camera gives you the possibility to receive a badge, a mark of distinction awarded by our team for making an effort to reduce your emissions and make a positive social impact. Keep in mind that this badge is not a formal certification. When resources are available to create a permanent infrastructure for evaluation, we hope that a formal certification may be made available.

To receive the Green Ice Camera badge, make an evaluation at the end of your project on our online platform. In addition, we want you to include a certification on carbon emission reductions using a free platform called albert. You will find more information on albert in the chapter 'Carbon footprint and waste'.

For tools, evaluation form, information and updates, check out our website at <https://greenicecamera.net/>





How to use this guide?

This guide is divided thematically into six chapters. Each chapter concludes with a set of action steps and, if appropriate, self-assessment questions. Action steps are practical actions the producers are encouraged to take. Self-assessment questions are designed to facilitate reflection on the principles and issues outlined in the guide, and help lead to innovation through a deeper awareness. Not all action steps and questions might be relevant for each production, nor geographical region and environmental setting.





Background

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Background

Key organisations and initiatives in the Barents region

Finland

- **Lapland Film Commission** - regional body which offers recommendations for green production and a directory of local service providers (film-friendly partners).
- **Audiovisual Producers Finland APFI** - association of producers, which recently has employed a sustainable production coordinator to develop a green production standard for Finland.
- **Lapin Liitto** - regional government which has put in place the Lapland Green Deal policy.
- **EKOSETTI** Film network has created EKOSETTI, a green production guidebook for Finland.
- **AVEK The Promotion Centre for Audiovisual Culture** - funding body, which offers the EKO film finance incentive.
- **SET** - trade union for film workers which has published articles related to green production and organised seminars.
- **YLE** - national public broadcaster which has started a collaboration with albert to create a sustainability policy.
- **SES (The Finnish Film Foundation)** - no green standards in place yet.
- **NEMA** - Nordic Eco Media Alliance - has a partner in Finland.
- **Festivals:** Skabmagovat Indigenous Film Festival (Inari), Midnight Sun Film Festival (Sodankylä).

Norway

- **NRK** - national broadcaster which has created a sustainability department and entered a deal with albert to develop green policy.
- Newly established **Northern Norway Film Commission** has a sustainability focus.
- **Nordnorsk Filmsenter** - local film fund which has organised seminars and events around sustainability in film production.
- **Filmfond Nord** provides private equity and public support to feature films, documentaries, tv-series and games.
- **Filmklynge Nord** - network of 46 organisations based in Northern Norway.
- **TIFF (Tromsø International Film Festival)** - hosted seminars and events on sustainable filmmaking.
- **NFI (Norwegian Film Institute)** - introduced new criteria. In addition to a sustainability plan, all productions applying for funding need to submit the sustainability profile of the company. In order to receive the last payment, companies need to provide a report on actions from the sustainability plan.
- **Virke (The Federation of Norwegian Enterprise)** - has launched a green roadmap for companies in the cultural sector.
- **NEMA (Nordic Eco Media Alliance)** has a partner in Norway.

Sweden

- Several sustainable production initiatives are gradually being rolled out in the South of Sweden and Stockholm. They conduct research, offer educational programs and facilitate experience exchange.
- **Filmpool Nord** - film fund in Norrbotten engaged in research on the current state of sustainability in the film industry, and is planning to organise an educational gathering in Luleå in October 2021 with Ronny Fritsche.
- **SVT** - Swedish public broadcaster which does not yet have a green manual for film production.
- **Naturskyddsförening** - conservation society which hosts the Ljusglimt, an annual environmental film festival.
- Regional governments of Västerbotten and Norrbotten supported the Green Ice Camera project.
- Film i Väst, together with Greentime created a webtool **Hallbarfilm** with the goal to make the Swedish film industry more sustainable.
- **NEMA (Nordic Eco Media Alliance)** has a partner in Sweden.

Russia

- Sustainable filmmaking is mainly the topic of environmental film festivals.
- **ECOCUP** International Green Documentary Film Festival organised by Anastasia Laukkanen for 9 years in a row.
- The theme of green cinema is also raised at the Northern Character: Green Screen International Film Festival, which is held for 4 years in Nikel, Russia and Kirkenes, Norway.
- **Nordfilm (Film Production Development Center of the Murmansk Region)** has been assisting the regional film commission in its operations since 2020, helping both Russian and foreign film crews to work successfully in the region.
- **Northern Character Production Center** implements the activities of this centre, supported by the Government of the Murmansk region. Information and counselling by the Center are free of charge for filmmakers. The Center is the operator of the rebate competition, which are subsidies to partially cover the costs incurred by Russian film companies in the region. The government of the Murmansk region is interested in the development of green film projects in the region.









The Indigenous Arctic

The Arctic has been attracting people for centuries. It occupies a special place in our minds. When many hear the word 'Arctic', we can immediately picture vast areas of snow and ice, beauty and ruggedness. Less well-known is maybe the diversity of politics, cultures and ecosystems. This combination makes it an exciting destination for filmmakers from all over the world.

Looking back at the history of the Arctic it has been a place of interest for many seeking adventure and money. For many 'The Arctic' was about resource extraction from what were deemed as 'empty' lands, free to take without consideration of the people actually originating from and living in these areas. Green Ice Camera acknowledges indigenous experience in the Arctic and the indigenous Arctic, as distinct from the uses of 'Arctic' to describe 'empty lands' ready for resource extraction. We believe that this is important to be mindful of and to discuss. We hope that the film industry can take part in this discussion and contribute to engagement, mutual benefits, economic development and local ownership in the region where they are shooting. Just as important is letting people tell their own stories, letting them take part in deciding how they are portrayed on screen.

There are many different indigenous people who live in ecosystems in what is called simply, the Arctic. There are Sámi in the circumpolar areas of Finland, Sweden, Norway and Northwest Russia, Nenets, Khanty, Evenk and Chukchi in Russia, Aleut, Yupik and Inuit (Iñupiat) in Alaska, Inuit (Inuvialuit) in Canada and Inuit (Kalaallit) in Greenland'.⁽²⁾



Change the story

Part of the motivation behind the Green Ice Camera project is reflecting on not only changing the way we do things, but also being mindful of the stories we tell each other. This chapter will cover some of the issues we consider as important for why Green Ice Camera was initiated.

As media producers, we see it as being important and vital that the media content we produce and enjoy reflects the truth about the key social and ecological crisis of our time, and aim to help others in this goal. There are different ways to address these issues within content. Creatives can feature the issues or simply include appropriate behavior (such as taking a bus instead of a private car) in the background of the main action.

Content producers have a special role to play in shifting local and global culture towards a sustainable future. Research shows there is still a long way to go in making the world on-screen reflect the demands of a changing world.

2) Arctic Centre, University of Lapland.

Attitudes towards drunk driving and other destructive, but historically acceptable, habits have been shifted through changes in the way they are projected in TV, films, and social media. Producers have an opportunity to 'be the change' by transforming old-fashioned habits in dramatic, innovative and fun ways in their creative productions.

“

It has taken decades to find on-screen smoking strange, sexism affronting and no seatbelts insane. But we don't have decades. We have to react right now to take the high carbon lifestyles out of our scripts and consider a new, aspirational approach to our storylines instead.”

— Krishnendu Majumdar, Chair of BAFTA

Links:

<https://wearealbert.org/editorial/why/>

<https://www.nrdc.org/RewriteTheFuture>

Climate change

Global temperatures in 2020 are already 1.2 degrees celsius above pre-industrial levels and the level of carbon dioxide in the atmosphere has reached levels not experienced on earth in the last 1.5 - 2 million years.

Media producers are increasingly aware of their role in reducing climate change. Slowly, coverage on the impacts of our climate emissions and sustainable behaviors is increasing. We still have a long way to go. Earth is getting hotter. This is especially true in the far north, where tree lines are rising and permafrost is melting. Storms, floods, droughts, and fires are more devastating, and more common every year. The costs of inaction are rising. In 2019, millions of young people took to the streets to demand that society 'listen to the science' and act on climate change. How can your creative team use style, drama and humor to help us re-story the role of humans on Earth?

Links:

<https://wearealbert.org/editorial/>

<https://www.nrdc.org/RewriteTheFuture>

<https://youtu.be/wX9V0XZYYjY> Beyond Apocalypse: Alternative Climate Futures in Film and TV virtual panel at Sundance 2021

https://climate.nasa.gov/climate_resources/24/graphic-the-relentless-rise-of-carbon-dioxide/

Biodiversity loss

‘

Biodiversity is the variety of all living things on Earth, and how they fit together in the web of life, bringing oxygen, water, food and countless other benefits’.

Scientists confirm we are experiencing a dramatic loss of animals, plants, fungi, and even bacteria due to habitat loss, overuse of resources, pollution, and climate change. All life is interconnected. Every time we lose another species, the health of the entire biospheric system declines. Pandemics like Covid-19 are more likely as biodiversity decreases. As with climate change, media producers play a big role in changing the narrative on how people relate to biodiversity in their daily lives.

Extreme temperature and sun exposure in northern ecosystems means that overall biodiversity is less than in lower latitudes. This means that the loss of a few keystone species can transform the entire web of life in the north. For example, lack of snow in early winter can lead to frozen lichens and other food sources for reindeer and lemmings, which can reduce the numbers who survive in winter. This in turn changes the demands put on reindeer herders and reduces the population of snowy owls and other predators who rely on lemmings as prey.

How can you raise the issues and introduce exemplary behaviour to your audiences?

Links:

<https://www.bbc.com/news/science-environment-54357899>

<https://blog.nationalgeographic.org/2019/09/23/global-biodiversity-is-in-crisis-but-there-is-hope-for-recovery/>

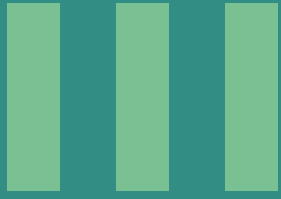
Structural violence and social divides

Besides environmental issues, the Arctic also has challenges related to social inequalities and structural violence. “Structural violence is violence exerted systematically—that is, indirectly—by everyone who belongs to a certain social order” (Farmer 2004, ‘Anthropology of Structural Violence’). Media presentations, both factual and fiction, are vital in maintaining and evolving society. Mainstream cultural presentations legitimize and enforce dominant power structures, historically and in the present. Often the reinforcement of structural violence is invisible and includes the subconscious proliferation of stereotypes. Producers who are less mindful of how their work may amplify destructive behaviors can inadvertently maintain or increase inequality in the Arctic, and wherever their work is distributed.

If we intend to heal existing social divides driven by racism, sexism, and other biases, media producers are responsible to tell the truth about historical oppression and current inequalities. This can be done by featuring issues or by ensuring that behaviors projected on-screen include real-world efforts to heal and bridge divides. In the Arctic, this may include taking time to research de-colonization and indigenous cultural revitalization, as well as movements led by women, immigrants and those in LGBTQ+ communities. Last but not least, it is very important that local communities are involved and people themselves are able to decide how they are represented on the screen.







The guide

The guide

The next chapters will cover different topics and information about both worldwide and Arctic specific conditions. A general introduction will be followed by action steps and self-assessment questions for your production.



Northern ecosystems

Northern ecosystems include tundra (treeless regions including mountaintops), montane birch and evergreen boreal forests (or 'taiga'), coastal areas, sea ice, and deep sea marine regions. The main principle of filming in the North: LEAVE NO TRACE.

Vulnerable areas

Step carefully! Soils in the North and Arctic are fragile and take many hundreds of years to form. Plants grow slowly and healing damaged areas can take decades (or even centuries). In winter, frozen plants are vulnerable. In spring, waterlogged soil can be compacted by walking or driving. This in turn can lead to plant death and erosion from heavy rains and meltwater. In summer, plants that are covered or blocked may not survive because they have such a short growth period. Coastal and marine ecosystems may also be vulnerable during nesting and fish spawning periods. These guides are general because each area has unique ecosystem features and vulnerabilities. Each country or region may have different regulations. In addition, national parks and nature reserves may have their own guide.

Encountering animals and plants

Northern ecosystems can be teeming with life, especially in spring and summer. Animals like reindeer and salmon may be core elements of indigenous culture and local economies. Many Arctic species like the arctic fox and snowy owl are listed as endangered or threatened. The same is true for plants. Each country and region may feature different lists of rare or endangered wildlife.

Work together with local wildlife and environmental experts during pre-production and production to make sure you take the right steps. If you shoot in a protected area, you need to have a local guide on board to get the team safely through the area. Local governments, film institutions and/or wildlife organisations could be a good place to start to find the right experts and guides.

For a general overview of plants and animals that are normal to encounter in the Arctic we recommend reading the Vegetation Guidelines and Wildlife Guidelines from The Association of Arctic Expedition Cruise Operator's (AECO). Although some animals and plants may not be relevant in the particular region you are shooting, these guides also contain general advice which is helpful.

Action steps



Action Step	In-depth explanation
1. Conduct your research on an area before deciding where to go and when to go	Get contacts for local representatives who can give you detailed guidance and in-depth local knowledge. You can find relevant information through the regional film commissions in Norway and Finland, FilmPool Nord in Sweden and Nordfilm in Russia.
2. Show your script and rough cut to the regional film commission	They can connect you with scientists, and climate and conservation organisations, for feedback on accuracy and messaging. In countries where there is no regional film commission contact a film centre or film fund. FilmPool Nord in Sweden and Nordfilm in Russia.
3. Create a “flora and fauna memo”	A memo is an info-sheet to inform your crew of appropriate behavior and precautions before and during shooting. This should be made in collaboration with a local partner (location professional, line/co- producer). Templates are available here.
4. Hire local line producers and guides	Ask if they have any sustainability certification (for example related to green tourism).
5. Become familiar with local guidelines for protected areas	This is crucial when you are not able to hire a local guide or line producer.
6. If you’d like to film with animals that are owned, like reindeer or sled dogs, make an agreement with the owner	
7. If you have accidentally caused harm in an area, please report this to a community representative	Consider actions that may help the community heal the area, such as participating in a crew-led planting initiative or restoration projects led by local community organisations.
8. Check back with local community representatives about the impact you had on the area	You can do so via film commissioners or from your own research.







Carbon footprint and waste

The world's media industry is growing rapidly and so do its carbon emissions. The amount of carbon dioxide in the atmosphere is one of the main drivers of climate change. The latest IPCC report AR6 Climate Change 2021 provides new estimates of the chances of crossing the global warming level of 1.5°C in the next decades, and finds that unless there are immediate, rapid and large-scale reductions in greenhouse gas emissions, limiting warming to close to 1.5°C or even 2°C will be beyond reach.⁽³⁾

This means that all industries, including ours, need to find ways to radically reduce their emissions. Knowing your footprint is the first step. Carbon footprint is the amount of carbon dioxide emissions associated with all the activities of a person or other entity like companies, and countries. The second step is to take action to reduce your emissions to a minimum. Only then should you offset emissions you absolutely could not avoid. Generally, transport is responsible for about 70% of total carbon emissions. We acknowledge that in the Arctic, limited infrastructure makes flying often unavoidable. Therefore it is essential to take actions that can limit the number of crew members traveling by attracting local resources and reducing the amount of luggage.

albert

We would like you to use the albert carbon calculator to calculate your anticipated carbon footprint in advance. albert is an organisation which was founded in 2011 and is governed by an industry consortium. Their aim is to support everyone working in film and TV to understand their opportunities to create positive environmental change, by providing resources and tools like free sustainability training and a carbon calculator:

Include an offsetting amount in your budget. albert defines offsetting as an act of purchasing carbon credits to compensate for greenhouse gas emissions released into the atmosphere. Each carbon credit represents one tonne of carbon that has been reduced by a verified carbon finance project.⁽⁴⁾

Remember that offsetting is highly recommended for receiving a Green Ice Camera badge. To assess your carbon footprint and make your carbon action plan, you need to register for an albert login here: <https://calc.wearealbert.org/request-account>.

The calculation is based on carbon factors adapted to the local conditions and will help you find your offsetting amount. Certification can be achieved by completing a Carbon Action Plan. Upon successful completion of a Carbon Action Plan production can use the albert logo which can be displayed in the end credits of a film.

The albert action plan at the time of writing is not yet available in Russia. In order to make the carbon action plan available to all media producers in Russia, a broadcaster or major production company needs to become a member of albert.

3) IPCC <https://www.ipcc.ch/2021/08/09/ar6-wg1-20210809-pr/>

4) Albert Creative Offsets <https://wearealbert.org/creative-offsets/>

Action steps



Action Step	In-depth explanation
1. Help normalise sustainable behaviours on set by including them in your production plan	Sustainable behaviours can include using reused and upcycled materials, getting local food from regenerative farming.
2. Calculate your production's footprint with albert https://calc.wearealbert.org/login	Your draft footprint is a rough estimation of emissions your production will have. It helps you see which areas are likely to have the highest carbon impact and which data you need to collect in order to calculate your actual footprint.
3. Make your albert Action Plan	It usually takes about an hour and a half to fill out the form but this can vary a lot depending on your production. The form can act as a check list of actions that your production can take so go through the list carefully and think about what your production can do. Make sure to invite other team members.
4. Upload evidence	You will need to provide evidence for a minimum of 10 actions to show that the production has completed them. Your evidence should consist of official documents such as invoices, contracts, kit lists etc.
5. Provide proof of offsetting	Offsetting means purchasing carbon credits to compensate for emissions you couldn't reduce. You can use albert's Creative Offsets hub, Mossy Earth or another reliable service.

Additional resources and information

- For both hopeful and disturbing story ideas related to these issues see albert's 'Raise the issues' page.
- For an overview on climate change specific for the Arctic visit: <https://www.arcticcentre.org/EN/arcticregion/climatechange>
- For a full list of general actions to include in your production plan, see albert's 'Show the actions' page.

IV

Local resiliency

ence

Local resilience

Resilience is defined as 'the capacity to recover quickly from difficulties; toughness.'

Here in the North, we are already facing dramatic changes to our natural environment. Climate change puts our local communities at risk of experiencing even higher degrees of instability posed by extreme weather conditions and disruptions in food supply. As a visitor in the Arctic you can help reduce the harm of human-induced changes and increase local resilience. You can do this by supporting the local industries and economies, food systems and activities aimed at mitigating climate change.



Local economy

Stimulating local media industry

Media industry in the North consists mainly of small businesses and freelancers. It constantly experiences the outflow of professionals, who are moving south, where the bigger production companies are located.

To support and develop the local media industry, you are encouraged to hire staff and equipment locally. In addition, it can decrease your carbon footprint dramatically and help you save money. Regional film commissions in Norway and Finland can assist you in finding the right partner for your production. Use our digital map to find local collaborators and don't forget to register your company. This will help us build a network of creative companies in the region and encourage cross-border collaboration.

Support local service providers

Regional location scouts and location managers are the key. They have practical knowledge about the area and can help you plan your production.

Engaging local service providers can reduce your carbon emissions and stimulate the local economy. This is especially important in regards to the food producers. In the Arctic food often comes with a high carbon footprint due to transportation. Be aware of that and choose local products if possible. Local service providers might have access to local materials and help you find more sustainable solutions.

Communication

Clear and transparent communication is important. Tell the others about your experience with hiring locally and rate the service providers you worked with.

Action steps



Action Step	In-depth explanation
1. Get advice on local collaborators	Contact regional film commissions (NO, FI), FilmPool Nord (SE), Nordfilm (RU)
2. Consider renting equipment locally	Use the digital map on the official Green Ice Camera website (greenicecamera.net) to contact local production companies and inquire about renting equipment.
3. Get advice on local service providers from regional location scouts/location managers	Give preference to the ones with sustainability certification.
4. Include locally grown and seasonal food in your catering	Prioritise organic and locally produced food when possible.
5. Recommend your local collaborators and service providers to others	Tell a story on your social media about using local services and people in the area where you filmed. You can also do this by leaving a review and rating them on Tripadvisor or similar platforms.
6. Give credits to your local collaborators and service providers in titles to final film	







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Social cons & cultural s

Considerations sensitivity

Social considerations and cultural sensitivity

When working in the Arctic, imagine you're stepping into somebody's home for the first time. The people who belong to a particular place or what may happen there at other times is rarely obvious. Despite media impressions of vast 'wilderness' and 'untouched' nature, people have lived in and used these places for thousands of years. The falsehood of 'empty lands' or 'terra nullius' legitimised colonial land grabs in the North, as elsewhere.

There are many different languages, cultures and nations in the Arctic. Some areas may have particular social norms or conditions which are important for the production crew to know about beforehand (for example, disagreements between the local population and national government over land use and permits), in order for the crew to behave in a respectful, caring and conscious manner.

All cultures need to be treated respectfully. Show consideration and give ownership of what is presented in the film to the people in the area of your production.

Particular sensitivity is needed in relation to the history of the many indigenous groups who have had to fight against systemic racism to keep their cultures and languages. Indigenous groups in the Arctic include Sámi in Sápmi (northern areas of Norway, Sweden, Finland, Russia), the Nenets, Khanty, Evenk and Chukchi in Russia, Aleut, Yupik and Inuit (Iñupiat) in Alaska, Inuit (Inuvialuit) in Canada and Inuit (Kalaallit) in Greenland.



Self-assessment

- How might we consider the perspectives and opinions of people who have had to fight against racism and structural violence?
- How might we raise issues of inequality and/or show behaviors that address structural violence in our programme?
- Have we considered diversity in our editorial team?
- How is our media production affecting the local community in the film location?
- How can we engage and give back to the local community?







Action steps



Action Step	In-depth explanation
<p>1. Find ways to engage people you are portraying and let them take part in deciding how they are represented</p>	<p>When you are making a film about specific people, cultures and/or places, you should always find ways to let people tell their own stories and take part in deciding how they are represented. This can, for example, be done by inviting people to be consultants in different production phases, such as script writing or editing. This is especially important concerning those on the margins of the social system. An informal meeting, where the community is being listened to, could be a good start.</p>
<p>2. Notify and ask advice from community leaders and/or local governments in the places which are being portrayed or filmed in</p>	<p>Make sure to ask about:</p> <ul style="list-style-type: none"> • Special community conditions to take considerations of (for example concerning structural violence and inequality) • Social norms • Local history <p>Other people or places to ask for advice may be culture centres and research institutions.</p>
<p>3. Have a guide available for the crew on social conditions, culture and history for the place you are portraying or shooting in</p>	<p>In some cases there are existing relevant guides available online, for example on local/regional governments' websites, tourist offices or culture centres, which can provide a good foundation. If there is no available guide, make your own for your crew, based on the advice you receive while doing research. Inspired by the Association of Arctic Expedition Cruise Operators' (AECO) community guide for the tourist industry, which you can find here: https://www.aeco.no/guide/community-guide/community-specific-guide/</p> <p>Highlight what you consider to be particularly important information.</p> <p>Make sure it includes:</p> <ul style="list-style-type: none"> • Headline • Map of the place (mark particularly important spots) • Text about the historical background of the place and important social conditions, for example current inequalities. • Guide on special considerations and conduct. <p>Examples: a list of areas which have particularly vulnerable ecosystems or social norms that might not already be evident or familiar to the crew.</p>

Action Step

In-depth explanation

4. Research which areas you need permission to film in	You can get this information from the local film commission and/or local government.
5. Check shooting dates against regional and local big events	In case your shooting period overlaps with local events, make sure to inform community leaders or local government and find a solution together.
6. Give thanks to the community	Possible ways of giving thanks to a community can be: <ul style="list-style-type: none">• Arranging a 'thank you' event (e.g. music or food event) or a screening of the finished film, where you invite people from the local community.• Engaging in the work of, or give funding to, local non-profit organisations.• Making a post on social media or writing an article about the community you visited and/or important local initiative or case.

Additional resources and information

- Cultural sensitivity: <https://www.northernnorwayfilm.no/shooting-here/cultural-sensitivity>
- An overview of Arctic Indigenous Organisations with permanent participation in the work of the Arctic Council: <https://www.arcticcentre.org/EN/arcticregion/Maps/Indigenous-Peoples/Indigenous-Peoples-organizations>
- The Arctic Council, intergovernmental forum promoting cooperation in the Arctic: <https://arctic-council.org/en/>
- Arctic Centre, University of Lapland: <https://www.arcticcentre.org/EN>



Filming indigenous stories

There are some existing guides specifically for media productions that intend to include themes, topics or persons from some indigenous groups.

For productions on Sámi themes, topics and/or persons in your media production, you can use the International Sámi Film Institute (ISFI)'s "The pathfinder (Ofelaš) - guide for responsible filmmaking with Sámi culture and people". Their full guideline can be downloaded here:

<https://isfi.no/services/#download>.



5) <https://www.ivgja.org/en/sapmi.html>

The Sámi people are an indigenous people of the northern part of the Scandinavian Peninsula and large parts of the Kola Peninsula, a region spanning Sweden, Norway, Finland and Russia. They number between 50,000 and 100,000.⁽⁵⁾

For productions working in Canada, you can make use of the guide, First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories, developed by imagineNATIVE, supported by Canada Media Fund and the National Film Board of Canada, among others:
<https://imagineative.org/publications>

If you are aware of other protocols or guides for filming with indigenous people and indigenous stories in the Arctic which are not included in this document, please let us know.



VI

The pathfir

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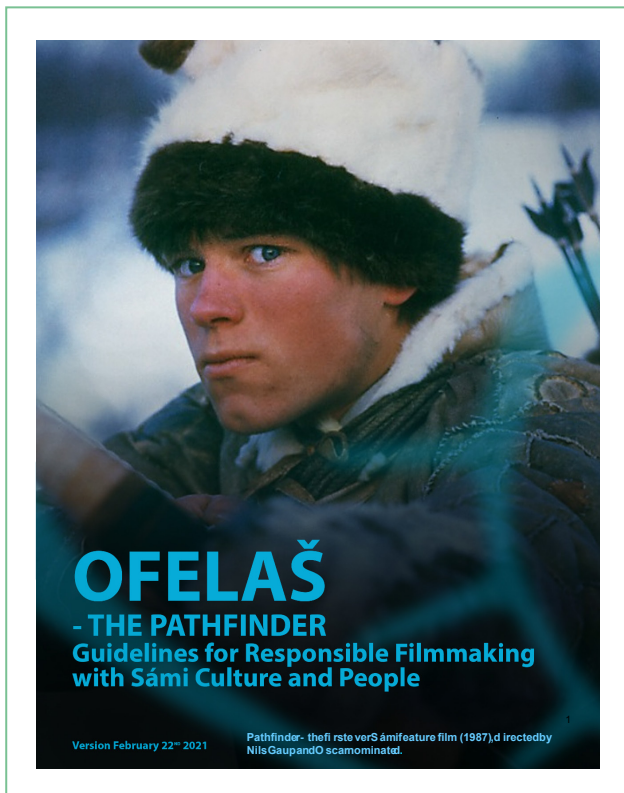
The pathfinder guide

As the Green Ice Camera guide is specifically made with a focus for the Barents region, we have a separate chapter on the International Sámi Film Institute's guide 'The Pathfinder' for productions working with Sámi themes, topics and/or persons. Below you will find their guide's action steps and self-assessment questions.



Why make extra considerations when including Sámi themes, topics and/or persons in your media production?

As the ISFI's The Pathfinder guide states: "Film productions involving Indigenous stories, communities and lands must be carried out with sensitivity and understanding for the particular history and contemporary reality of Indigenous people. To address questions of who can and should be telling Indigenous stories, the Indigenous community's experience with colonisation, the current political situation, and the imbalance in power structures surrounding the control of Indigenous narratives must be taken into account. This is as true in Sápmi and with Sámi stories as it is with other Indigenous nations."⁽⁶⁾



6) ISFI's The Pathfinder guide, p. 6.

7) See the ISFI's The pathfinder document for more information
<https://isfi.no/wp-content/uploads/2021/04/OFELAS%CC%8C-FINAL-2022.pdf>

Self-assessment from ISFI's The Pathfinder guide

To help you to consider cultural sensitivity, you may want to use this checklist from The Pathfinder:⁽⁷⁾

1. Does respect and cultural sensitivity take place in your production?
2. Does the project recognize and acknowledge the Sámi culture as the origin?
3. Do you have a Sámi co-producer or producer in the project to assure Sámi ownership of the film?
4. Is the script culturally sensitive?
5. Do you have Sámi writers in the project?
6. Have you meaningfully consulted the local Sámi community about your film?
7. Do Sámi play a decisive role in the production?
8. Does the Sámi community benefit from the project?
9. If a film depicts a Sámi, the actor in the film must be a Sámi
10. If the character is Sámi, do they speak Sámi in the film?
11. Has any Sámi person or organisation said 'No' to anything in your production?

Action steps from ISFI's The Pathfinder guide

1. Ensure Sámi ownership to the film (Producer or co-producer)
2. Ensure to give screening rights of the film to www.sapmifilm.com
3. Cross cultural learning opportunities for Sámi filmmakers
4. Trainee positions for Sámi film talents in film productions
5. Offering mentoring/film network to Sámi filmmakers
6. Sharing royalties from productions with Sámi communities
7. Dubbing and subtitles of the film to Sámi languages, supporting language retention
8. Donations to the Arctic Indigenous Film Fund
9. Include as many local workers as possible in your production
10. Donations to Sámi children film productions/workshops



Thank you

Thank you for taking the time to read the first edition of the Green Ice Camera guide. Please share it with your team and other people who might find it relevant. We strongly encourage filmmakers and producers, film-commissions and financiers as well as other stakeholders to give us feedback, so that the guide can evolve and adapt to the needs of the industry, the planet and all its inhabitants. It is only through real-life continuous testing of the guide that we can improve it. Get in touch with us by sending an email to info@greenicecamera.net.

Make sure to register your company to become a part of the growing movement. You will also get access to our Action Planner, which is a free tool that allows you to create action steps tailored to your production and to receive a Green Ice Camera badge upon evaluation.

Reading the latest UN's climate report released in August 2021, we are reminded of the urgency of changing the way we live and work. We hope that the guide can continue to develop and make it easier for you as media teams to find ways of working that are both good for you and for the world and ecosystems we are all a part of.





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