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# POLICY BRIEF

**POLICY RECOMMENDATIONS  
FOR A GREENER FILM SECTOR:  
LESSONS FROM  
BITOLA AND SARAJEVO**



PROJECT:  
**GREEN FILM CITIES**  
EMPOWERING SUSTAINABLE  
CREATIVE CITIES **2025**



# CULTURE AND Creativity FOR THE WESTERN BALKANS



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## **I. EXECUTIVE SUMMARY**

This policy brief is a product of the Green Film Cities: Empowering Sustainable Creative Cities project, a joint initiative by the Bitola Film Center (North Macedonia) and Obala Art Center Association Sarajevo (Bosnia and Herzegovina), under the framework of UNESCO Creative Cities of Film. The brief captures the project's key findings, policy analysis, and actionable recommendations derived from local forums, stakeholder consultations, desk research, and interviews.

The objective of this brief is to guide policymakers, municipal leaders and creative industry stakeholders toward a sustainable, eco-conscious transformation of film and creative sectors in Bitola and Sarajevo.

Survey responses from 30 stakeholders including producers, filmmakers, cultural managers and creative professionals show high awareness of sustainable practices (80%), with half already applying them in projects such as sustainable set design, energy-efficient lighting, digital workflows, organized transport, carbon offsetting and sustainable catering. Innovative examples included bicycle-generated electricity for screenings and climate-conscious creative themes.

Barriers to wider adoption include limited funding, knowledge gaps, higher costs, logistical challenges and insufficient public or governmental support. Familiarity with green standards and eco-certification is moderate, emphasizing the need for capacity-building. The need for training programs, targeted funding, green infrastructure and policy incentives is emphasized by the cultural and film professionals, as well as regional and international cooperation through UNESCO networks.

The interviewed film professionals highlighted that while sustainable filmmaking can improve environmental responsibility and economic efficiency, consistent implementation requires systemic support, policy alignment and infrastructure. Overall, the survey and interviews show growing awareness and initial adoption, with coordinated efforts needed to foster a greener, resilient and innovative creative sector in Bitola and Sarajevo as film cities.

## **II. BACKGROUND AND RATIONALE**

The film and creative industries have a significant environmental footprint, ranging from energy-intensive production and material consumption to waste generation. Promoting sustainability within these sectors is not only an environmental imperative but also a driver for creativity, innovation and community engagement. The adoption of eco-friendly practices such as energy-efficient equipment, sustainable set construction, digital workflows and environmentally conscious storytelling reduces environmental impacts, lowers costs, mitigates reputational risks and opens new market and funding opportunities. At the same time, cultural and creative industries (CCIs) act as engines for local development, employment, and social cohesion, meaning that improving their environmental performance brings both cultural and broader socio-economic benefits.

In the Western Balkans the cities of Bitola and Sarajevo occupy complementary and strategic positions in the regional film ecosystem. Bitola, as a UNESCO Creative City of Film, plays a driving role in fostering sustainable practices at the municipal level and among smaller creative communities. Sarajevo, also part of the UNESCO Creative City of Film Network family, acts as a major national production hub, hosting flagship industry events such as Sarajevo Film Festival that increasingly champion green measures and provide incentives for sustainable production. Together, these cities represent key points

for mainstreaming environmentally sustainable practices across local and national film sectors and for transferring good practices through the UNESCO Creative Cities network.

The need for a dedicated policy brief arises from several interlinked challenges. CCIs in the Western Balkans face limited institutional coordination and lack of dedicated mechanisms to support environmentally sustainable production. Creative practitioners and professionals, particularly young people, women and marginalized groups often do not have access to targeted capacity-building programs or locally adapted guidance for green production. Furthermore, baseline data on current environmental practices and awareness in the film sectors in North Macedonia and Bosna & Herzegovina are limited constraining evidence-based policymaking.

This policy brief addresses these gaps by consolidating findings from stakeholder questionnaire, interviews with local authorities and producers in Bitola and Sarajevo and also complemented with the conclusions from the two events – the 5th International Forum of UNESCO Creative Cities of Film: Sustainability and Eco-practices in Film and the Panel Discussion in Sarajevo: Greener Festivals in a High-Footprint Business: What We Can (and Can't) Control that brought together international specialists and local practitioners to map good practices and identify barriers to adoption. By combining capacity-building initiatives, practical tools and guidelines, and strategies for enhanced city-to-city and national alignment, the brief reflects the objectives of the Green Film Cities: Empowering Sustainable Creative Cities project. It provides actionable recommendations to policymakers, industry stakeholders and creative professionals, highlighting policy needs, collaboration opportunities and examples of successful eco-practices. Ultimately, the brief aims to guide the development of sustainable, environmentally conscious film and creative sectors in Bitola, Sarajevo and the broader region, supporting long-term cultural, economic, and environmental development.

### **III. OVERVIEW OF EXISTING LOCAL AND NATIONAL POLICIES**

#### **North Macedonia**

##### **A. Cultural Policies**

Cultural policies in North Macedonia provide the broad framework for development, support and promotion of arts and creative industries, including film. These policies aim to enhance cultural participation, support local artists and strengthen cultural institutions. While they address general aspects of cultural growth and accessibility, they currently do not include specific provisions or incentives to promote environmental sustainability or eco-friendly practices within the film and creative sectors.

- National Strategy for Culture (2018–2022)

This strategy outlines the development of culture in North Macedonia, emphasizing accessibility, participation, and decentralization. However, it does not specifically address sustainable or eco-friendly practices within the film and creative industries.

- Law on Culture (2020 update)

The updated law governs cultural activities and institutions in North Macedonia. While it provides a framework for cultural development, it lacks provisions or incentives for integrating environmental sustainability into film production.

## **B. Environmental Policies**

- Law on Environment (2020 revision)

This law aims to protect and improve the environment, ensuring citizens right to a healthy environment. It includes guidelines for climate change mitigation but does not specifically address the environmental impact of the film and creative industries

- Local Environmental Action Plan (LEAP) – Bitola

The LEAP outlines municipal environmental priorities and strategies, focusing on energy efficiency and waste reduction. While it sets a framework for sustainable practices, it does not include specific measures for integrating sustainability into film production activities.

## **C. Other regulations/documents**

- Annual Cultural Program of Bitola, for 2024 and 2025

This program defines cultural events and funding opportunities in Bitola. While it supports creative activities, including film, it currently provides minimal guidance or incentives for eco-conscious production methods.

## **City of Sarajevo – Bosnia and Herzegovina**

### **A. Cultural Policies**

- Sarajevo Canton Cultural Development Strategy until 2027

Cultural policies in Bosnia and Herzegovina, with a focus on Sarajevo Canton, provide a broad spectrum for the development, promotion, and support of culture. Sarajevo Canton has adopted the Sarajevo Canton Development Strategy 2021–2027 as an integrated, multi-sectoral strategic document that defines public policies and guides the development of the Canton's territory, serving as a roadmap for overall development.

### **B. Environmental Policies**

- Sustainable Urban Mobility Plan of Sarajevo Canton and the City of Sarajevo

Sustainable mobility management is a concept that refers to the creation of a long-term sustainable transport system that ensures a high level of mobility for the largest possible number of citizens in a given area.

### **C. Other regulations/ documents**

- Sarajevo Film Festival - Sustainability report 2024

The Sarajevo Film Festival and Cinelink Industry Days commit to sustainable development, establishing an industry ecosystem that promotes professional growth while prioritizing environmental responsibility. By aligning with the UN's 2030 Agenda, the 17 Sustainable Development Goals, and the European Commission's 100 Net Zero Emission Cities mission, SFF and CID aim to create a positive impact on skill development, employment, and responsible industry practices.

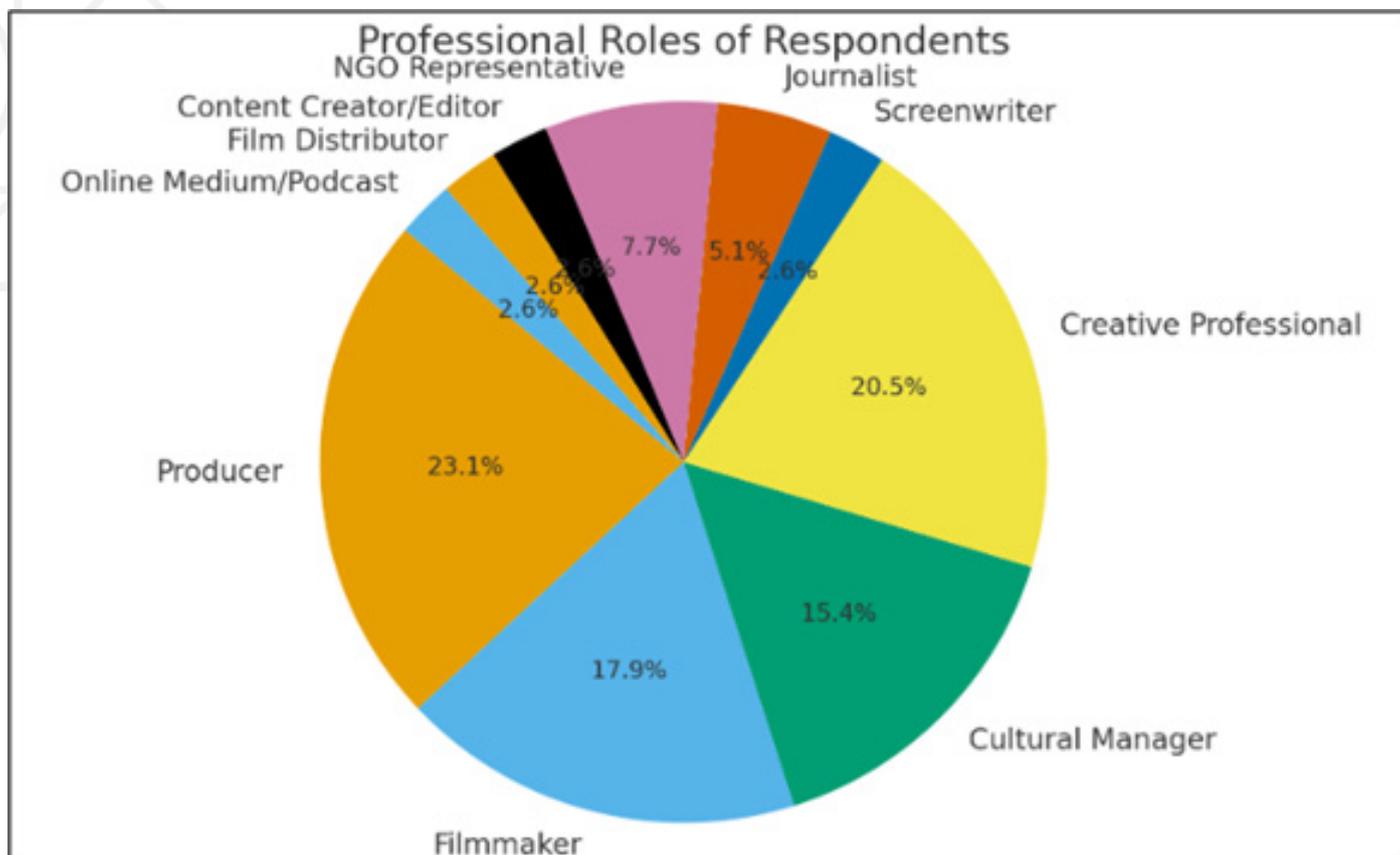
- Green Leaf Excellence Certificate for Cinelink Industry Days 2024

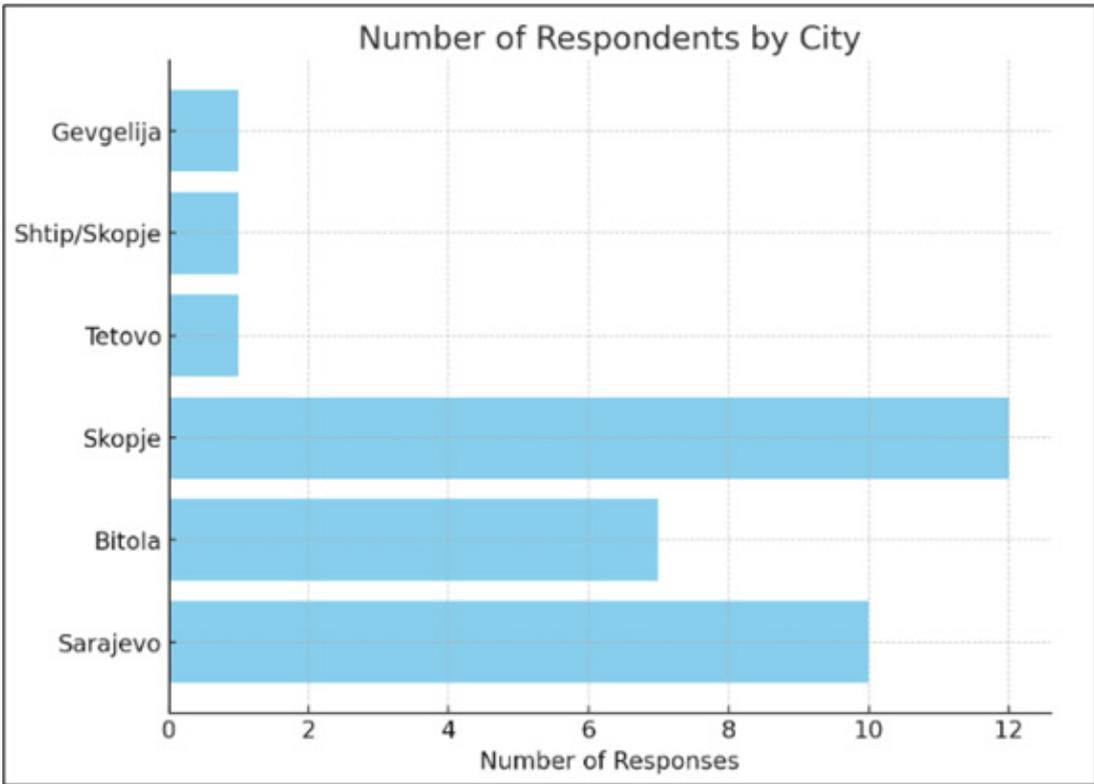
The Green Leaf Excellence Certificate is an international recognition awarded by Green Leaf Excellence, an organization promoting sustainability in event management and operations from Zagreb, Croatia. It acknowledges events that demonstrate

exceptional commitment to environmental responsibility, social inclusion and economic sustainability. The Cinelink Industry Days 2024 held from August 17 to 22, 2024, in Sarajevo, Bosnia and Herzegovina received this certification for successfully implementing eco-friendly practices, reducing waste, promoting green standards within the film industry and setting a model for responsible event management in the regional audiovisual sector. Namely, any organization or team involved in planning and organizing events can apply for this kind of certification. Specifically, it is aimed at event organizers, institutions, companies or associations that wish to evaluate and improve the sustainability of their events by minimizing negative impacts on society, the environment and budgets, while maximizing positive effects. More information can be found on their web page [www.greenleafexcellence.com](http://www.greenleafexcellence.com).

#### **IV. KEY FINDINGS FROM SURVEY**

The survey included responses from 30 stakeholders across the creative and film industries in both partnering countries, N. Macedonia and Bosnia and Herzegovina. Respondents represented a diverse range of professional backgrounds as shown on the following pie charts, showing proportions of producers, filmmakers, cultural managers, creative professionals, etc. from which part/city of the countries work in.

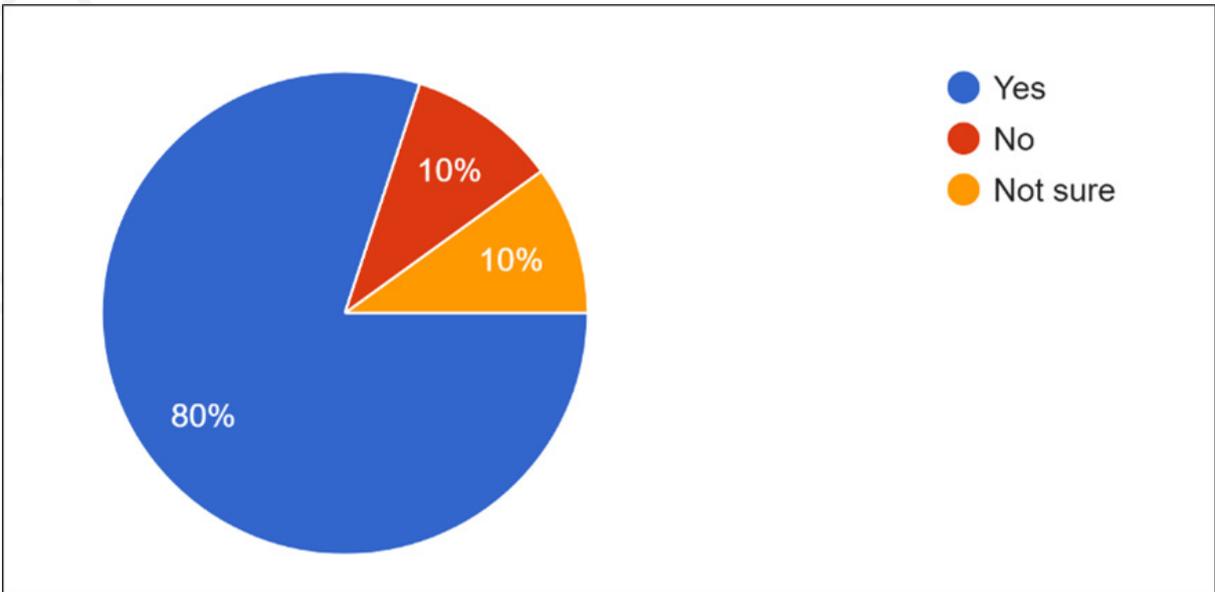




This diversity provides a broad perspective on current practices, awareness and challenges related to sustainability in the regional film and creative sectors.

**Awareness and Current Practices**

A majority of respondents 80% (24 respondents) as shown on the pie chart below indicated awareness of green or sustainable practices within the film and creative industries. Which represents potential and willingness among the cultural professionals for further adoption and accession of green practices in film industry. Moreover, half of the respondents already have been involved in projects that applied sustainable practices.



Practices mentioned include sustainable set design using long-lasting or recycled materials, energy-efficient lighting, digital workflows to reduce paper usage, organized transportation to reduce emissions, carbon offsetting and sustainable catering with local and biodegradable products. While some respondents are actively implementing environmentally sustainable practices measures in ongoing projects—such as the Sarajevo Film Festival’s extensive sustainability initiatives, others reported planning or considering such practices for future projects. The precise numbers are presented in the following chart:

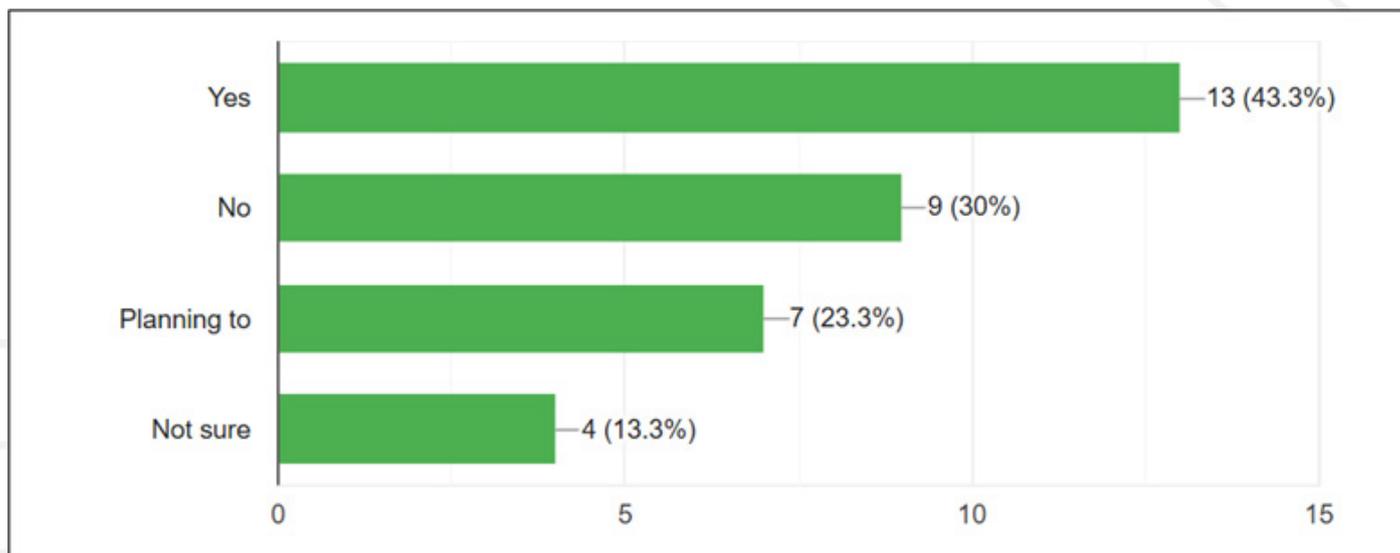


Chart: Respondents implementing environmentally sustainable practices in their work

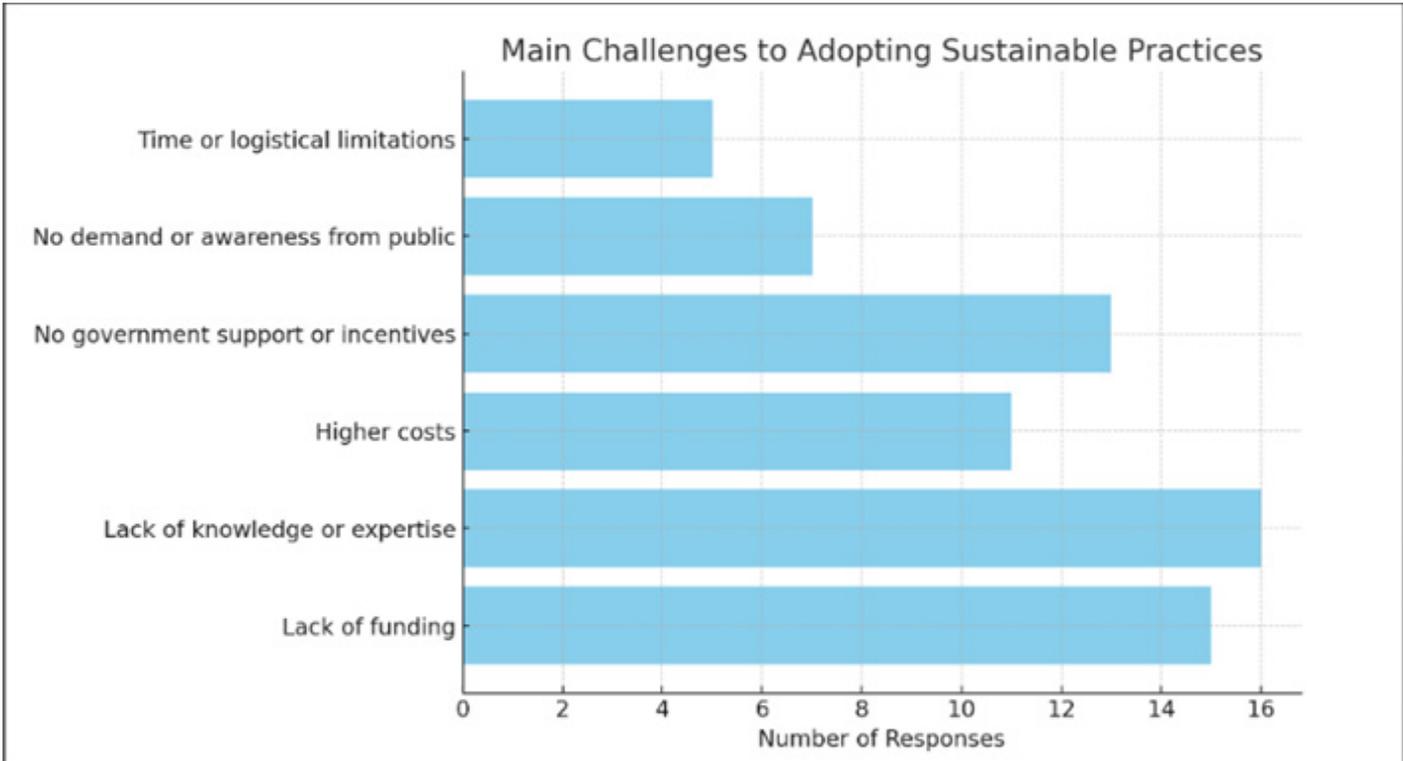
**Specific examples highlighted by respondents include:**

- Use of bicycles to generate electricity for film screenings.
- Integration of climate-conscious themes into creative projects.
- Digital distribution and reduction of physical materials in film marketing and reporting.
- Waste reduction, recycling and reuse of set materials.
- Workshops and educational initiatives to raise awareness among professionals.

**Challenges to Adoption**

Respondents identified several barriers that limit wider adoption of sustainable practices:

- Funding limitations: A lack of financial resources was frequently cited as a major constraint.
- Knowledge gaps: Many stakeholders lack expertise or training in sustainable filmmaking techniques.
- Higher costs and logistical challenges: Eco-friendly materials and technologies are often more expensive and implementing them can require additional time and coordination.
- Limited public demand and government support: Some noted that insufficient awareness among audiences and lack of incentives from authorities hinder broader adoption.

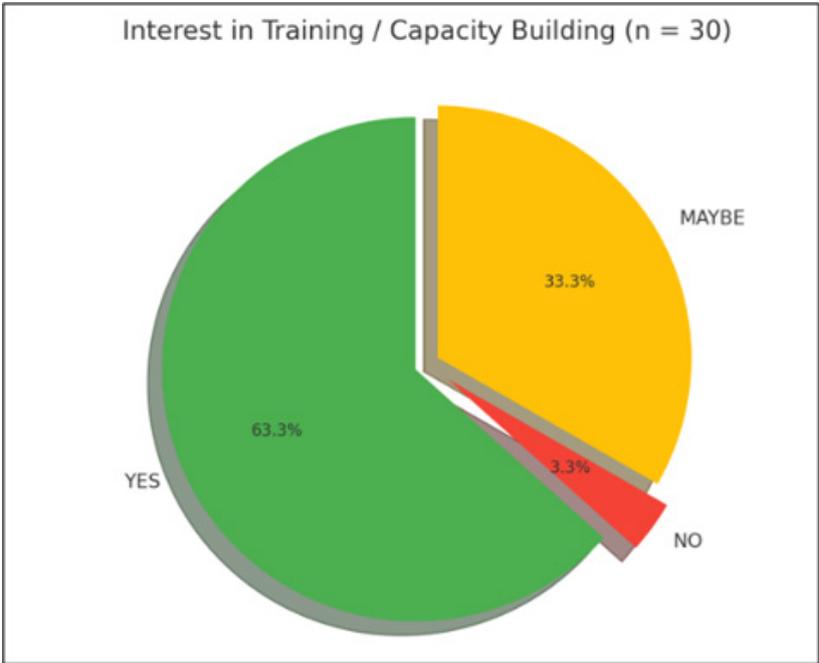


### Familiarity with Standards and Certification

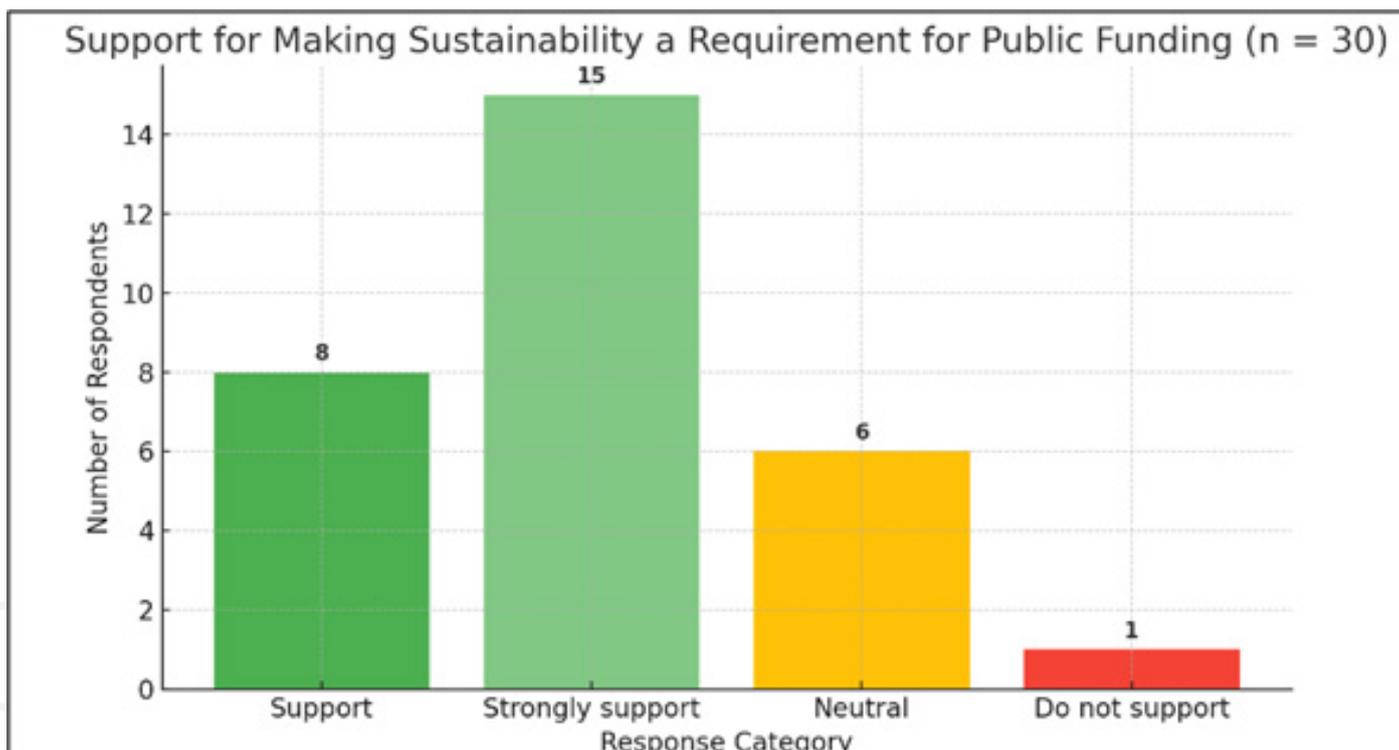
Familiarity with green standards or eco-certification varied, with most respondents (21 person) being somewhat familiar. A smaller proportion, 5 people reported being very familiar, highlighting a need for further capacity-building and dissemination of certification programs to standardize eco-friendly practices. Only 4 of the respondents are not familiar at all with the green standards and eco certification in film or creative production.

### Interest in Capacity Building and Policy Support

Most respondents expressed interest in attending training or capacity-building programs focused on sustainable filmmaking, as the pie chart below shows:



Additionally, there is strong support for integrating sustainability requirements into public funding for cultural or film projects as the following chart of responses shows:



Respondents recommended local and national authorities to:

- Include sustainability goals in cultural strategies.
- Provide targeted public grants or subsidies for green productions.
- Invest in green infrastructure such as energy-efficient studios and waste management systems.
- Offer training, mentoring, and capacity-building programs.
- Develop support platforms, awareness campaigns, and eco-certification schemes.
- Encourage regional and international cooperation, particularly within UNESCO Creative Cities networks.

### **Perceived Impact on Cities**

Most respondents believe that sustainable practices in creative sectors can contribute to greener, more inclusive urban development. They highlighted that embedding sustainability into the film and creative industries can promote environmental responsibility, social inclusion, innovation, and economic resilience.

Several respondents emphasized that achieving sustainability requires action across the entire supply chain, including contractors, suppliers and partners. They stressed that increased awareness campaigns, consistent training, financial support and monitoring mechanisms are necessary to foster meaningful change. Examples of “green sets” provided by respondents included energy-efficient lighting, recycled set materials, organized crew transport, sustainable catering, and comprehensive recycling or donation of production materials.

Overall, the survey indicates that while awareness of sustainability practices is growing and several local initiatives are already in place, systemic support, dedicated funding, training and policy alignment are essential for wider adoption and long-term impact.

## Interviews with film professionals

Green film production is a smart, forward-thinking evolution in an industry that's historically been a bit of a resource hog. Film sets can generate massive waste, from single-use props and catering disposables to high energy consumption for lighting and transportation. But adopting eco-friendly practices isn't just about saving the planet (though that's a big plus); it often saves money too, through efficiencies like reusable materials or renewable energy sources. I've seen how the industry is shifting—think virtual production reducing the need for location shoots or LED lighting slashing power use—and I think it's essential. It's not perfect yet; there's still resistance due to upfront costs or habit, but the momentum is building, especially with incentives and certifications like the GREEN FILM rating system. In a world where climate change is no joke, green filmmaking aligns creativity with responsibility, turning stories about the environment into real-world action. Globally, the film industry could improve by standardizing green certifications, offering more training (e.g., workshops on sustainable tech), and integrating AI tools for optimizing resource use.

On local level, Bitola shines with initiatives like the UNESCO Forum on sustainability, but it's missing consistent implementation—many events discuss green practices, yet there's little evidence of mandated eco-standards for all local productions or festivals. Locally, there's a gap in infrastructure, like widespread access to renewable energy setups or recycling facilities tailored for film waste. Awareness among smaller crews might be low, without dedicated funding for eco-training.

Nationally, North Macedonia lacks a unified green film policy; while general incentives exist, they're not explicitly tied to sustainability, unlike in places with targeted rebates. There's no apparent national database for green vendors or metrics to measure industry-wide impact. Compared to EU neighbors, Macedonia misses out on integrated funding for green tech and broader collaborations with environmental groups. Films like *Honeyland* highlight sustainability themes, but the industry itself isn't fully walking the talk—more emphasis on eco-tourism tie-ins could bridge this, but it's sporadic. Overall, the foundation is there (festivals, forums), but scaling systemic change with policies, funding, and enforcement would make a huge difference.

*Sasha Stanishik, Film director and professor, N. Macedonia*

Sustainable and eco-friendly practices have started to be implemented on film sets, and I can confidently say that awareness among film workers has increased. We pay attention to what we use and how constantly seek ways to improve our approach to sustainability with each new production. We would like institutions in Bosnia and Herzegovina to provide greater support for sustainable and environmentally conscious filmmaking, as we need incentives to ensure the highest quality film sets.

*Ishak Jalimam, Film Producer, B&H*

## **V. KEY CONCLUSIONS AND RECOMMENDATIONS FROM THE PROJECT EVENTS**

### **Bitola International Forum**

The International Forum of UNESCO Creative Cities of Film, held in Bitola, brought together over 30 participants from eight UNESCO Creative Cities of Film—Sarajevo, Potsdam, Galway, Valladolid, Łódź, Terrassa and Bitola, alongside with local professionals. The event, spanning two days, served as a platform for in-depth discussions on sustainability and eco-practices in the film and creative industries, highlighting both global trends and locally applicable solutions. Participants exchanged experiences, showcased successful initiatives, and discussed strategies for reducing the environmental footprint of audiovisual production, from energy-intensive processes to material use and waste management.

A key component of the forum was the contributions from international cities, particularly Galway, Potsdam and Valladolid, which provided concrete recommendations and shared best practices. Galway emphasized the need to embed sustainability as a core component of film production policies, including setting clear benchmarks for energy use, waste reduction, and responsible sourcing of materials. Potsdam highlighted practical tools for filmmakers, such as checklists, sustainability guidelines, and eco-certification programs that support environmentally conscious decisions throughout production cycles. Valladolid focused on policy alignment and funding mechanisms, underlining the importance of integrating eco-practices into local and national cultural strategies, as well as ensuring that incentives reward sustainable production choices.

The forum highlighted several cross-cutting lessons. First, capacity-building programs for young filmmakers and emerging professionals are crucial to ensure that eco-practices are widely understood and implemented, particularly in smaller creative communities. Second, inter-city and transnational collaboration enable the exchange of knowledge, replication of successful models, and adaptation of strategies to local contexts. Third, festivals and cultural events were recognized as effective platforms for promoting sustainability, demonstrating how film can raise environmental awareness and foster community engagement without compromising artistic quality.

Local examples from North Macedonia reinforced these insights. Presentations included the eco-conscious production of the film *Stela*, which illustrated practical applications of sustainable standards in a local context, as well as contributions from the Bitola Cultural Center and the Cinematheque of North Macedonia. These examples demonstrated that even smaller cities can implement meaningful eco-practices and become role models for regional creative industries.

In addition, discussions emphasized the need for policy and institutional support, including frameworks that incentivize green production, provide technical guidance, and monitor compliance with sustainability standards. Delegates highlighted that sustainability in film is not only an environmental imperative but also a driver for innovation, cost reduction, reputational benefits, and long-term cultural and economic development.

Overall, the Bitola forum concluded that mainstreaming sustainable practices in the film sector requires a combination of capacity-building initiatives, practical tools, policy guidance, and strong collaboration across cities and institutions. The insights shared by Bristol, Potsdam, and Terrassa, together with local experiences, provide a roadmap for the Western Balkans to strengthen eco-conscious practices in film production, festivals, and creative industries, supporting both environmental sustainability and resilient cultural ecosystems.

## Panel discussion in Sarajevo

The panel entitled Greener Festivals in a High-Footprint Business: What We Can (and Can't) Control was held on August 18 in the Festival Garden during the 31st Sarajevo Film Festival. The panelists were Sabine Gebetsroither (Crossing Europe Film Festival, Austria), Karen Arikian (Hamptons Doc Fest and Green Vision Festival), and Marek Hovorka (Jihlava International Documentary Film Festival). The discussion was moderated by Maša Marković (Head of Industry, Sarajevo Film Festival).

The audience included partners and students from Bitola, guests from the Sarajevo City Administration, two employees from the UNESCO office in Bosnia and Herzegovina, as well as other Sarajevo Film Festival guests.

During the panel, they discussed how festivals reconcile their ambition to reduce environmental impact with the realities of temporary infrastructure, extensive travel, and limited control over third-party suppliers. The conversation examined the difficult trade-offs and costs that come with choosing environmentally conscious suppliers. The panel also addressed the structural limitations festivals face when trying to encourage systemic change.

In addition to practical challenges, the discussion touched on the importance of exploring collective approaches, sharing knowledge among peers, and developing long-term strategies that could help the festival industry adopt more sustainable practices without compromising its cultural mission. This panel contributed to sharing information about the practices of different festivals that can be applied to other festivals and similar events.

## VI. GENERAL RECOMMENDATIONS

### I. Policy recommendations

The policy recommendations are designed to provide guidance for national and local authorities, UNESCO Creative Cities networks and cultural institutions to support sustainable film production and creative industries. To enable environmentally sustainable practices in the film and creative industries in North Macedonia and Bosnia and Herzegovina, local and national authorities can focus on:

- **Incorporate Sustainability into Cultural Strategies:** Update national and municipal cultural policies to explicitly include environmental sustainability in audiovisual production. For example, integrate eco-friendly practices into the Annual Cultural Program of Bitola and similar Sarajevo's cultural plans.
- **Adopt Harmonized Standards:** The establishment of standardized sustainability criteria across the Balkan region will facilitate joint productions and promote policy coherence, enabling the region to present a unified front in its commitment to sustainability.
- **Introduce Targeted Funding and Incentives:** Create grant programs or tax incentives specifically for film projects that reduce energy consumption, minimize waste, or adopt sustainable production methods. Small and medium-sized production companies in Bitola and Sarajevo often lack resources to implement green practices without financial support.
- **Develop Practical Eco-Guidelines for Local Producers:** Collaborate with film centers, cultural institutions, and universities to create regionally adapted toolkits for sustainable film production, including low-energy lighting, set recycling, green digital workflows, and transportation management for local productions.

- **Strengthen Training and Knowledge Exchange:** Support workshops, mentorships, and exchange programs that build green production capacities. Focus on engaging young filmmakers, women, and emerging creatives who may not have access to international networks.
- **Promote Inter-City and Regional Collaboration:** Facilitate partnerships between Bitola, Sarajevo, and other regional UNESCO Creative Cities of Film. Joint programs could share best practices, coordinate green festivals, and implement collaborative eco-projects.
- **Monitor Environmental Impact in Production:** Encourage local authorities to develop reporting and monitoring frameworks to measure energy use, emissions, and waste in local film productions. This evidence can inform future policy improvements and local sustainability strategies.

## II. Film industry recommendations

Filmmakers, producers, festivals, and cultural organizations in Bitola and Sarajevo might consider adopting the following measures:

- **Adopt Local Eco-Friendly Production Practices:** Use energy-efficient lighting, minimize travel by working with local crews, recycle set materials, and prioritize digital production workflows. For example, productions like *Stela* demonstrate that eco-practices are feasible in North Macedonia.
- **Integrate Environmental Themes in Films:** Develop storytelling that emphasizes local environmental issues, sustainable urban development, or cultural heritage preservation, which resonates with both regional and international audiences.
- **Engage in Regional Capacity-Building Programs:** Participate in workshops, international forums, and city-to-city exchange programs. Young filmmakers from Bitola and Sarajevo can gain knowledge from more established film hubs like Potsdam, Bristol, or Terrassa.
- **Foster Festival Leadership in Sustainability:** Leverage festivals (e.g., Sarajevo Film Festival) as platforms for green practices, such as eco-friendly catering, reduced travel emissions, sustainable infrastructure, and awareness campaigns. Festivals can serve as pilots for innovative sustainable practices.
- **Encourage Collaboration Across the Creative Sector:** Share knowledge, resources, and best practices with other cultural institutions, production companies, and municipalities in the region. This helps build a network of sustainable creative professionals.
- **Ensure Inclusion and Diversity in Green Initiatives:** Promote gender equality and the participation of marginalized groups in all sustainability programs, panels, and production teams, strengthening both social and environmental impacts.
- **Measure and Communicate Progress:** Track the environmental footprint of productions, panels, and festivals, and publicly share results to inspire broader adoption of eco-practices across the region.

### III. Other relevant recommendations (incentives, funding, collaborations)

#### Financial and Fiscal Incentives

Financial support is crucial for incentivizing sustainable practices within the AV industry. Recommendations in this domain include:

- **Introduce Tax Relief Schemes:** Implement tax incentives, subsidies, or green grants for productions that adopt energy-efficient technologies, sustainable transportation options, and carbon offset measures. Such financial support can significantly alleviate the upfront costs associated with transitioning to greener practices.
- **Allocate Dedicated Funding:** Designate specific funding streams for green innovation within the audiovisual sector, focusing on investments in digital production solutions and circular set design practices.
- **Promote Cross-Sector Collaboration:** Encourage partnerships with environmental and technological entities to co-finance green infrastructure initiatives, ensuring that the AV sector benefits from innovations developed in other fields.

#### Capacity Building and Education

Investing in education and training is essential for equipping industry stakeholders with the knowledge and skills necessary to embrace sustainability. Recommendations include:

- **Embed Sustainability in Education:** Integrate comprehensive sustainability modules into film education and training curricula, supported by regional institutions and Creative Europe frameworks. This would ensure that future generations of filmmakers are well-versed in green practices.
- **Develop Certified Training Programs:** Create and promote training programs specifically designed for green production managers, technical crew, and administrative staff to enhance expertise in sustainable practices.
- **Establish Regional Learning Hubs:** Foster the creation of regional hubs dedicated to sharing tools, case studies, and best practices in sustainable production, facilitating knowledge transfer across borders.

#### Production Guidelines and Tools

To support the practical implementation of sustainable practices, the following measures are recommended:

- **Develop a Regional Green Production Guide:** This guide should offer practical recommendations on various aspects of production, including set construction and dismantling, transport and accommodation logistics, energy consumption monitoring, and waste minimization and recycling. Such a resource would serve as an invaluable tool for producers.
- **Encourage Environmental Impact Assessments:** Implement mandatory environmental impact assessments for high-budget or publicly funded productions to evaluate and mitigate potential environmental impacts before production begins.

## Regional Cooperation and Networks

Collaboration across the region is crucial for creating a cohesive approach to sustainability. The following recommendations aim to enhance regional cooperation:

- **Create a Balkan Green Screen Network:** This network would facilitate policy dialogue and advocacy, promote shared infrastructure and resources, and coordinate joint training events and collaborative green productions.
- **Engage with European Initiatives:** Position the Balkan region as an active participant in European sustainable media initiatives by collaborating with platforms such as Ecoprod, Green Screen Europe, and relevant EU environmental programs. This engagement would elevate the region's profile in the context of sustainable filmmaking.

