

# SUSTAINABLE MANAGEMENT IN AUDIOVISUAL ADVERTISING: GREEN-SHOOTINGS.

José Manuel López-Agulló Pérez-Caballero

Department of Marketing, Faculty of Economic and Business Sciences,  
Complutense University of Madrid, Pozuelo de Alarcon, Spain

Belén Ávila Rodríguez-de-Mier and

Fernando García-Chamizo Department of Communication,  
ESIC University – ESIC Business & Marketing School, Pozuelo de Alarcon, Spain

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**Purpose:** Analyze sustainability in Spanish audiovisual advertising production, focusing on professional perceptions and the implementation of sustainable measures, in order to identify the main opportunities and barriers in the sector.

**Design/methodology/approach:** Mixed methodology with an exploratory-descriptive approach. Data triangulation through literature review, in-depth interviews, and questionnaires aimed at professionals who hold key positions in audiovisual production.

**Findings:** Sustainability in Spanish audiovisual advertising production is in its early stages, with growing awareness but limited by a lack of resources, training, information, and regulation. Despite this, the sector sees it as an opportunity rather than a barrier, highlighting the need for support policies and training to promote sustainable change.

**Originality/value:** This study provides an interdisciplinary approach that combines theory, practical data and actionable proposals, relevant to both academia and industry. Its key contributions are: 1) Exploring the intersection between advertising and sustainability, an emerging issue with understudied implications; 2) Incorporating the professional perspective, identifying barriers and opportunities from everyday practice; 3) Providing a critical diagnosis that highlights the gap between regulation and implementation, attributed to gaps in training and information, and guides future research.

**Social implications:** The results and recommendations of this study can have a positive impact on both the advertising industry and society, promoting a shift towards more responsible and sustainable practices.

**KEY WORDS:** Sustainable advertising; Green Shooting; Eco-Management; Cross-cutting sustainability; Green Shooting.

## 1. INTRODUCTION

In 2023, the global audiovisual sector emitted more than one million tons of CO<sub>2</sub>, a quarter of which was directly related to the filming phase. According to Arup (2020) in its *Screen New Deal* report, a film produces an average of 2,840 tons of CO<sub>2</sub> during its production, more than half of which is related to transportation (30% air and 70% land) and the rest to energy consumption (34% electricity and gas, and 15% diesel generators) (Hoad, 2020).

In advertising, the production and filming phase also represents the greatest environmental impact. According to the *World Federation of Advertisers* (WFA), brands spend between 20% and 30% of their total advertising budget on audiovisual production, which requires effective measures to reduce emissions. For example, a single campaign can generate 70 tons of CO<sub>2</sub> (Pico, 2023), and a three-day advertising shoot emits, on average, 20 tons of CO<sub>2</sub>, which is equivalent to the carbon footprint of a family for three years (Creast, 2023).

Despite ongoing initiatives, such as sustainable policies driven by public and private entities - from the *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA) to the *European Commission's Green Deal* - the advertising industry faces unique challenges stemming from its operational structure. Traditional hierarchy, project-based workflows and high team turnover make it difficult to implement integrated sustainability strategies (Victory, 2015; Lupu *et al.*, 2023). In addition, criteria for selecting production companies often prioritise factors such as budget and experience over environmental commitment (La Torre, 2014).

In this context, the figure of the eco-manager arrives, an emerging industry professional in charge of applying sustainability strategies during the production and filming stages (Spain Audiovisual Hub, 2024). Although this position promises to revolutionise environmental management in the sector (Jiménez-Morales & Lopera-Mármol, 2022; Roger-Monzó, 2022; Sander *et al.*, 2021), its level of implementation remains moderate (Spain Film Commission, Red Española de Clústeres Audiovisuales & Centro Nacional de Energías Renovables, 2024). On the one hand, greater training in sustainability is still needed for these profiles (Asenjo-McCabe & Herrero Bernal, 2025); on the other, when it comes to eco-management, the particularities of the advertising sector continue to be overlooked.

From a management perspective, it is crucial not only to reduce CO<sub>2</sub> emissions, but also to transform the advertising value chain. This involves strategic management that integrates sustainability into creative processes, operational management that optimises resources and minimises impacts, and talent management that trains professionals in sustainable practices.

With global advertising investment set to exceed \$1 trillion by 2024 (Reason Why, 2023) and an estimated 6% of global CO<sub>2</sub> emissions attributable to this industry (Beyll, 2022), it is necessary to analyze:

1. The environmental awareness of the main players in advertising production: advertisers, agencies, production companies and consultancy firms.
2. The degree of involvement and coordination among professionals involved in the creation and production of advertising.
3. The effective adoption of sustainability measures and plans, with special attention to the role of the eco-manager.

This research seeks to delve deeper into the cracks in the current system and assess whether audiovisual advertising is transforming to align with the principles of environmental sustainability. Ultimately, its goal is to provide a strategic vision that contributes to structural change in the advertising sector, combining innovation, sustainability, and creative excellence.

## 2. CROSS-CUTTING SUSTAINABILITY

Since the publication of the Brundtland Commission report (4 August 1987), the concept of sustainability has been gaining notoriety in the academic field. This report represents a historic milestone, as for the first time the concept of "sustainable development" is highlighted, making visible an economic, social and environmental problem that affects all nations. It also explores the causes of environmental degradation and analyses the interconnections between social equality, economic growth and environmental sustainability.

However, it is often overlooked that sustainability is a cross-cutting concept that encompasses precisely these three pillars: social, environmental and economic (Kemper & Ballantine, 2019; Roger-Monzó, 2022; Simpson & Radford, 2014). This implies that any management model that seeks to be sustainable must integrate these three areas in its planning and decision-making (Rathee & Milfeld, 2023). For example, it is known that consumers perceive environmental and social sustainability differently (Catlin, Luchs & Phipps, 2017). While the former is linked to the protection of natural resources, the latter encompasses issues as diverse as equity, human rights, the well-being of local communities, cultural diversity, resilience or cultural competence. However, these two terms have often been used interchangeably by researchers, and there is a lack of consensus and uniformity amongst the various sub-dimensions of sustainability advertising (Verma & Shankar Mishra, 2025). What makes it necessary to define and empirically validate them in this specific area.

Advertising agencies play a strategic role as intermediaries in the communication of sustainable practices. However, they have historically focused their efforts on highlighting brands' sustainable initiatives, without thoroughly assessing the environmental impact of the production and dissemination of such messages (Catlin, Luchs & Phipps, 2017). To address this gap, the incorporation of sustainable management practices, such as "neolocalist" strategies (Avila *et al.*, 2024), is gaining prominence.

Neolocalism, understood as a focus on the local (Backston & Seaman, 2021), fosters a narrative based on cultural values associated with specific territories. This strategy strengthens local identity, and fosters cooperation between stakeholders, which is key to generating sustainable competitive advantages (Pol *et al.*, 2002). A paradigmatic example is the "Con mucho acento" campaign launched in January 2021 by the Spanish beer brand Cruzcampo (Heineken), which promoted values such as regional diversity, cultural empowerment and the fight against climate change. Despite its creative success and international recognition, this campaign lacked sustainable certifications in its production (Creast, 2025), which evidences the need for a more comprehensive management of sustainable resources in the advertising industry (Lopez-Agulló Pérez-Caballero, *et al.*, 2023). Social sustainability represented by neolocalist practices must go hand in hand with

environmental sustainability; that is, with the production of environmentally sustainable messages.

It is essential to adopt a 360° vision of sustainability that encompasses not only the messages communicated, but also the production processes that make those messages possible. The complexity of the advertising value chain, which involves advertisers, agencies and production companies, requires clear and coordinated leadership to implement sustainable standards at every stage (Boskovic, 2023). This includes from the initial strategic definition to production and broadcast, ensuring coherence between sustainable discourse and business practices.

For executives, sustainable advertising is an important marketing strategy that, when done well and ethically, can help brands obtain a positive assessment of their content, products, and services. Conversely, agencies that resist adopting more responsible business models will find it more difficult to maintain partnerships and customer loyalty (ESG, 2025). A credible sustainability policy is synonymous with integrity and offers a real return on investment. Therefore, executives must be careful when promoting their sustainability strategy, as eco-skepticism is a growing trend among consumers (Guo *et al.*, 2017). Eco-friendly advertising therefore requires executives to develop a proper understanding of consumer behavior and carefully position brands and their offerings (Kwon *et al.*, 2024).

Despite recent efforts by advertisers and agencies to incorporate sustainability into their strategies (Rathee & Milfeld, 2023), the production phase remains a challenge to develop truly cross-cutting practices. The green transformation of the advertising industry requires a joint commitment from all actors involved, aimed at reducing overall emissions and fostering a culture of sustainability embedded in organisational management (Lupu *et al.*, 2023).

It is encouraging to see the emergence of new professional figures in the sector, such as managers specialised in sustainable productions, known as Green Shootings (Roger-Monzó, 2022). However, for this trend to consolidate as a widespread practice, a cultural and structural change will be necessary, led by senior management, capable of integrating sustainability principles into the business models and strategic management of the advertising industry. Consumers actively seek out environmentally responsible businesses, and advertisers are under growing scrutiny (ESG, 2025). The fact is that there is still a long way to go before we understand that the advertising sector is different from the entertainment and media (E&M) industry.

### **3. GREEN SHOOTING AND ECO-MANAGEMENT**

Neolocalism, an advertising trend that seeks to reinforce the social component of sustainability through a sense of community, cultural respect, and pride in place, often neglects sustainability in the production of its messages. However, in the audiovisual field, Green Shootings have begun to establish themselves as a key strategy for integrating responsible practices into all stages of production. This concept encompasses not only environmental sustainability, but also principles of equity, social justice and redistribution of resources, essential elements in responsible management.

According to Lopera Mármol and Jiménez Morales (2021), Green Shootings seek to systematise good practices along the entire audiovisual value chain: pre-production, production, post-production, distribution, exhibition and consumption. This includes intangible components, such as team well-being, gender equality and respect for the environment; and tangible components related to sustainable execution, such as the use of electric vehicles, recycled materials or vegan make-up. These actions, in addition to reducing environmental impact, require strategic leadership capable of integrating sustainability as a cross-cutting theme in business decisions.

In the advertising sector, the challenge of sustainability is divided between operational emissions, derived from processes such as the production and distribution of advertisements, and additional emissions associated with the increase in consumption driven by advertising (Purpose Disruptors, 2024). Although there are initiatives aimed at measuring, reducing and offsetting the carbon footprint at each stage (IAB, 2023), the actual implementation of these measures is still limited. In this context, the figure of the eco-manager could help to transform the sector. But it remains to be seen: first, whether he really has the ability to influence during filming, and second, whether he has the right training to understand the complexity of the advertising sector.

The Spanish audiovisual industry leads in incentives for sustainable filming and in the incorporation of the eco-manager, a professional in charge of ensuring sustainability in audiovisual productions. Their tasks include designing sustainability plans, monitoring compliance and calculating the carbon footprint, as well as fostering a sustainable mindset in the industry. This figure not only acts as a process supervisor, but also as an agent of change, promoting responsible practices and a strategic approach to cultural and organisational transformation.

Cases such as Mrs. Greenfilm, a consultancy firm founded in 2019, stand out for offering services that enable good practice certifications to be obtained through criteria such as energy saving, sustainable transport, waste management and sustainability training. Meanwhile, companies such as Secuoya have defined specific tasks for the eco-manager, such as collecting data on carbon footprint, educating teams and monitoring the environmental performance of productions. These initiatives exemplify how strategic management can lead the integration of sustainable practices and ensure their effectiveness in operational and cultural terms.

The great challenge for the advertising industry is not only to reduce its carbon footprint, but to integrate sustainability as a competitive advantage within its business model (ESG, 2025). This requires investment in training, adoption of global standards and a joint commitment from all actors in the value chain. In this context, the eco-manager plays an essential role in balancing the control of immediate environmental impact with the promotion of broader cultural change. The industry's alignment with the Sustainable Development Goals (SDGs) and the consolidation of a truly responsible management model will depend to a large extent on their ability to articulate sustainable strategies. However, there are still gaps that need to be addressed by academia and professional practice; as mentioned above, these professionals do not have specific training in the audiovisual advertising sector.

#### **4. OBJECTIVES AND HYPOTHESES**

The aim of this article is to analyze the current state of sustainability in audiovisual advertising production, focusing on the perceptions of professionals and the practical application of sustainable measures. The goal is to identify the main opportunities and barriers to promoting sustainability in the sector. We have two specific objectives:

Objective 1: To analyze professionals' perceptions of sustainability in audiovisual advertising production. This objective addresses key questions to understand how industry leaders and teams perceive sustainability. To this end, issues such as: the relevance of sustainability in advertising; current practices in measuring and communicating environmental impact; the role of official regulation and economic support in promoting these practices; training needs in sustainability and its impact on creativity and daily work; or the main difficulties faced by professionals when integrating sustainable approaches will be explored.

Objective 2: To evaluate the actual implementation of sustainable practices in advertising shoots in Spain. This objective seeks to identify the degree of adoption of sustainable measures in audiovisual production, including: the frequency with which sustainable practices are applied; the use of specific tools for environmental management in filming; or the levels of training and certification in sustainability of the teams involved.

The hypothesis is that, while regulatory initiatives have established a solid basis for promoting sustainability in the sector, a significant gap remains due to a lack of training and information. This challenge represents a critical obstacle to the effective adoption of sustainable practices in audiovisual advertising production.

#### **5. METHODOLOGY**

To achieve the research objectives, a mixed methodological design with an exploratory-descriptive approach was used to identify patterns and trends in a novel context such as sustainability in audiovisual advertising production.

Data collection was carried out using three main techniques: (1) A review of recent literature, which provided the theoretical framework necessary for the development of the questionnaire; (2) In-depth interview with an expert in audiovisual advertising production, to validate and adjust the questionnaire in accordance with the reality of the sector and the initial objectives; and (3) Non-probabilistic and intentional questionnaire, previously validated by the expert and a third researcher, aimed at professionals who occupy key positions in the audiovisual production of advertising messages.

An expert in audiovisual production with experience in advertising was interviewed in order to validate and adjust the questionnaire to the reality of the sector and the objectives of the research. The interview, conducted in person, lasted approximately 70 minutes and was carried out in two phases: in the first, the real dynamics of sustainability in the filming of movies, series, and advertisements were addressed; in the second, the first draft of the

questionnaire was presented in order to receive suggestions that would allow it to be adapted more precisely to the needs and challenges of the sector.

The questionnaire was designed using Google Forms and was sent to a sample of 150 professionals in the audiovisual advertising sector, selected through purposive sampling. To ensure a more comprehensive view of the phenomenon under study, professionals from various subsectors were included. Participants were classified into five groups according to their professional roles: marketing-advertisers (representing the brand commissioning the advertising piece), creative teams (responsible for devising the advertising message), account executives (acting as account executives) and advertising executives (acting as brand representatives for the advertising piece), account executives (acting as a liaison between the agency and the advertiser, coordinating the entire advertising process), audiovisual production professionals (a diverse group including agency producers, directors, executive producers, filming technicians, filming services, and production and post-production companies), and green production consultants (mainly public Film Commission offices). Within this distribution, priority was given to creative and production professionals, followed by account executives, as they are the ones most directly involved in the production phase of the advertising message.

The sample was selected according to two main criteria: recent experience in audiovisual advertising projects and/or knowledge of sustainable practices in the sector. The questionnaire was distributed between March and April 2024, using email and the professional network LinkedIn as the main channels. To optimise the response rate, regular reminders were sent to participants.

Ethical considerations were taken into account, ensuring the confidentiality of the data collected, which were stored securely and used exclusively for the purposes of this research.

Of the 150 questionnaires sent out, 78 valid responses were obtained, representing 56% of the total. The distribution of responses according to professional role was as follows: creative team (28.2%), production (28.2%), account executives (21.8%), consultants (11.5%), and marketing-advertising (10.3%). In terms of business type, the results were segmented as follows: agency (52.6%), producer/post-producer/freelancer (25.6%), and consulting/advisory (11.5%).

The questionnaire was designed with a funnel-shaped structure, starting with general questions and progressively moving towards more specific questions related to knowledge and implementation of sustainable measures in the audiovisual advertising production value chain. It consists of 17 closed ordinal questions, which facilitated both its completion and subsequent analysis. To mitigate “social desirability” bias (Crowne and Marlowe, 1960), direct and indirect scales were used, which favored more objective responses (Table 1).

Although the questionnaire was based on the literature review, the in-depth interview made it possible to verify the coherence of the questions with the reality of the sector and to adjust the questionnaire to ensure its relevance. The questionnaire follows a sequential structure that reflects the gradual development of the research problem; the first block addresses sustainability in general, and the second focuses on the practices of Green Shootings. In the latter, the emerging role of the eco-manager, his or her responsibilities, decision-making

capacity and value within the organisational structure is explored (Wang *et al.*, 2020; Lupu *et al.*, 2023).

The audiovisual industry is a key actor in the dissemination of sustainable values (Hu *et al.*, 2022; Jiménez-Morales & Lopera-Mármol, 2022), and the questionnaire opened with a question about the role of the advertising sector in promoting such values. Despite this, there is currently no unified guide to best practices in sustainable audiovisual production, and existing recommendations focus on areas such as reducing transport, recycling, and responsible energy and water consumption (Roger-Monzó, 2022). Therefore, a question was included on the need for official regulation in sustainable audiovisual production, highlighting the relevance of the role of the eco-manager, as emphasized by the Spain Film Commission. In addition, the perception that eco-innovations may represent an additional cost in the short and medium term (Vasileiou *et al.*, 2022) was explored, which justifies the question about the need for aid for the ecological transition. The importance of advertising creatives having a “green mindset” when developing advertising campaigns was also explored, following the opinion of Lupu *et al.* (2023) that innovation in sustainability requires a mindset oriented towards more sustainable processes.

The second block of the questionnaire dealt with tools and measures that advertising companies can implement from a sustainability perspective. In this regard, the need for coordinated actions that integrate sustainable practice, education and policy in a cross-cutting manner was addressed (Kailbach & Spoler, 2022; Lund *et al.*, 2022). Despite the lack of clear regulation, actions taken in practice often depend more on personal conviction than collective responsibility (Chiarini & Khedachi, 2019). According to Sørensen *et al.* (2022), the diversity of actors in the sector has led to a fragmented understanding of sustainability, making it difficult to comply with uniform standards. The questionnaire also asked about obtaining sustainability certificates, using carbon footprint calculators, and applying sustainable techniques not only in production, but also in the pre-production and post-production phases, as reported by Lupu *et al.* (2023) (Table 1).

Table 1: Contents of the questionnaire

Thematic blocks	Questions
Perceptions of sustainability in the advertising industry	1)What role does the advertising sector play in raising awareness and promoting environmental sustainability?; 2) Do you agree with the statement that advertising is not yet a sustainable activity?; 3) Do you think that there is a need for official regulation on more sustainable advertising shoots?; 4) Do you agree that there is a lack of economic support for “green transition” in the advertising sector?; 5) Do you agree that there is a lack of sustainability training in the advertising and audiovisual production sector?; 6) Do you agree that sustainability limits creative capacity?; 7) How important is it for advertising creatives to have a "green mindset" when creating campaigns; 8) Sustainability hinders my work and that of my team; 9) How important is it for the advertising and audiovisual production sector to measure and communicate their environmental impact?; 10)

	In which phase of the production process (Pre-production, Shooting and Post-production) is it most important to apply sustainability techniques?; 11) Do you agree that professional profiles are changing as a result of the search for more sustainable communication?
Implementing sustainable measures on film shoots	12) Is there a requirement to monitor the environmental impact of advertising campaigns?; 13) How many times have you been involved in a sustainable advertising shoot?; 14) In how many of the advertising shoots where you were involved was there an eco-manager?; 15) Do any of the producers you work with have training in sustainable production?; 16) How many of the advertising shoots in which you have been involved have you used a CO2 calculator?; 17) How many advertising productions in which you have participated have obtained at least one sustainability certificate?

Source: Authors own work.

The data obtained were analyzed using univariate descriptive statistics. Indicators such as mode (Mo), mean (M), and coefficient of asymmetry (CS) were used to identify dominant patterns, central tendencies, and possible biases in the responses. This approach allowed for a clear and well-founded interpretation of the results.

The exploratory-descriptive approach and mixed design were selected for their ability to address awareness and the application of sustainable measures in audiovisual advertising production. The literature review provided a solid theoretical basis, while the in-depth interview ensured that the questionnaire accurately reflected the reality of the sector. The non-probability purposive questionnaire provided detailed, specific, and in-depth information on a specific group, and the questionnaire structure and statistical analysis facilitated a clear interpretation of the results. The absence of a sampling frame accessible to all active advertising professionals in the country justified the use of a purposive sample based on criteria of experience and availability.

## 6. RESULTS OF THE QUESTIONNAIRE

Regarding the first block of 11 questions related to the perception that professionals have of sustainability in the advertising industry the results show:

*Q1: What role does the advertising sector play in raising awareness and promoting environmental sustainability? (1= Not important; 2 = Not important; 3 = Moderately important; 4= Important; 5 = Very important).*

The results reflect a consensus on the relevance of the advertising industry for sustainability, with a mean of 4.2, ranking between "important" and "very important". The mode of 5 reinforces this perception. Creative (M=4.3) and Production (M=4.5) lead in positive assessment, while Marketing shows a more moderate perception (M=3.6).

*Q2: Do you agree with the statement that advertising is not yet a sustainable activity? (1= Strongly disagree; 2= Disagree; 3 = Neither agree nor disagree; 4 = Agree; 5= Strongly agree).*

Overall, respondents consider that advertising is not yet a sustainable activity (M=3.6), although this perception is not strong due to the neutral mode (3). The negative skewness (-0.996) suggests that some roles perceive more problems than others. Accounting and marketing-advertising: greater agreement (M = 3.9, Mo = 4-5). Production: moderate agreement, but with greater dispersion (CS = -0.753). Creative staff: neutral perspective (M = 3.5, Mo = 3), although the negative asymmetry (-1.339) indicates that a significant group disagrees. Advisors: least agreement (M = 2.7; Mo = 2-3).

*Q3: Do you think that there is a need for official regulation on more sustainable advertising shoots? (1 = Completely unnecessary; 2 = Not necessary; 3 = Neither necessary nor unnecessary; 4 = Necessary; 5 = Completely necessary).*

There is consensus on the need for official regulation for sustainable filming (M=3.7, Mo=4). Positive skewness (1.693) indicates a strong bias towards favorable responses: Consultants: Most supportive (M=4.0, CS=2.077); Marketing-Advertisers and Production: High perception (M=3.9 and M=3.7); Creative and Accounts: Views aligned with mean (M=3.6).

*Q4: Please rate the economic support for the "green transition" in the advertising sector (1 = Poor; 2 = Insufficient; 3 = Adequate; 4 = Fair; 5 = Outstanding; 6 = Don't know).*

The data reflect a mixed perception. Overall, the assessment is between "Insufficient" (2) and "Sufficient" (3), but with important differences between roles. Accounts and Production: Predominance of "insufficient". Creative and Marketing-Advertisers: More diverse opinions, with isolated cases considering the support sufficient or notable. In general, there is a clear need to strengthen and better communicate the resources allocated to the green transition.

*Q5. Do you agree that there is a lack of sustainability training in the advertising and audiovisual production sector? (1= Strongly disagree; 2= Disagree; 3 = Neither agree nor disagree; 4 = Agree; 5= Strongly agree).*

The overall perception suggests some agreement on the lack of training (M=3.1), with a slight bias towards low values (CS=0.631). By category: Creatives are the most critical group (M=3.9; Mo=4); Accounts and Consultants are the least likely to recognize the problem (M=2.6); and Production and Marketing-Advertisers are in between (M=2.9 and M=3.0).

*Q6. Do you agree that sustainability limits creative capacity? (1= Strongly disagree; 2= Disagree; 3 = Neither agree nor disagree; 4 = Agree; 5= Strongly agree).*

The results (M=2.8, Mo=2) reflect that, while some perceive limitations, the majority do not see sustainability as significantly constraining creativity. The Production and Marketing-Advertisers categories have divided opinions (Mo=2 and 5). Creative and Consultants perceive fewer constraints (M=2.6) and Accounts has the most critical opinion (M=3.1).

*Q7: How important is it for advertising creatives to have a "green mindset" when creating campaigns? (1 = Not important at all; 2 = Not very important; 3 = Not at all important or unimportant; 4 = Important; 5 = Very important).*

The importance of a "green mindset" is widely recognized (M=3.9; Mo=4), with a strong concentration at high levels (CS=1.726). Accounts and Consultants value it the most (M=4.1), followed by Creative (M=4.0) and Production: Significant Support (M=3.8). The perception of Marketing-Advertisers is somewhat more moderate (M=3.6).

*P8. Sustainability hinders my work and that of my team (1= Strongly disagree; 2= Disagree; 3 = Neither agree nor disagree; 4 = Agree; 5= Strongly agree).*

Although some perceive difficulties, most do not see sustainability as an insurmountable obstacle (M=2.9; Mo=3): The production area feels most strongly that sustainability hinders their work (M=3.4), possibly because of the direct operational implications (new tools, sustainable materials, etc.). Furthermore, the polarisation in this area (Mo=3 and 4; CS= - 0.05) reflects that opinions are divided, suggesting that individual experiences vary across teams and specific projects.

*Q9: How important is it for the advertising and audiovisual production sector to measure and communicate their environmental impact? (1 = Not important at all; 2 = Not very important; 3 = Not important or not very important; 4 = Important; 5 = Very important).*

Most consider it important to measure and communicate environmental impact (M=3.9, Mo=4), highlighting a strong perception of responsibility in the sector: Advisors have the highest rating (M=4.3) and Accounts the lowest (M=3.8).

*Q10: In which phase of the production process (Pre-production, Shooting and Post-production) is it most important to apply sustainability techniques? (1 not important at all - 5 very important).*

The phase where sustainability techniques are considered most important to apply is the shooting phase (55%), followed distantly by pre-production (24%) and post-production (10%).

*Q11: Do you agree that professional profiles are changing as a result of the search for more sustainable communication? (1 = Not at all; 2 = A little; 3 = Neither very much nor a little; 4 = Quite a lot; 5 = Completely).*

In general, most respondents perceive that professional profiles are changing due to the search for more sustainable communication, with a particular emphasis on Consultants (M=4.3) and Production (M=3.9). Advertising creatives show a more moderate perception of this change (M=2.7).

Regarding the second block of 6 questions related to the Implementation of sustainable measures in filming, the results are as follows:

*Q12. Is there a requirement to monitor the environmental impact of advertising campaigns? (1= No; 2 = Don't know; 3 = Yes).*

Most do not perceive a significant requirement to control environmental impact (M=1.7, Mo=1). Marketing-Advertisers show the greatest uncertainty (M=1.9). Production and Consultants have a moderate perception of demand (M=1.8-1.7), and Creativity and Accounts have a lower perception of demand (M=1.6).

*Q13. How many times have you been involved in a sustainable advertising shoot? (1 = Never; 2 = Few times; 3 = Sometime; 4 = Many times; 5 = Not aware).*

Most have not had frequent experience in sustainable filming (M=2.7, Mo=2). Creatives and Production have slightly more experience (M=2.8 and M=2.9).

*Q14. In how many of the advertising shoots where you were involved was there an eco-manager? (1 = I don't know; 2 = None; 3 = Very few; 4 = Some; 5 = Most).*

Most of the shootings had no eco-managers (M=1.9, Mo=2). The greatest perception of presence is by Advisors (M=2.3, Mo=3).

*Q15. Do any of the producers you work with have training in sustainable production? (1= No; 2 = Don't know; 3 = Yes).*

The majority do not perceive that producers are trained in sustainable production (M=1.8, Mo=1); Advisors have the most knowledge or contact with trained producers (M=2.0). The Marketing-Advertisers category has the most negative perception (M=1.5).

*Q16. How many of the advertising shoots in which you have been involved have you used a CO2 calculator? (1= Don't know; 2 = None; 3 = Some; 4 = Most).*

The use of CO<sub>2</sub> calculators remains limited (M=1.9, Mo=2). Production and Consultants have the most contact with these tools (M=2.0 and M=2.7). Marketing-Advertisers are the least involved in this type of practice (M=1.0).

*Q17. How many advertising productions in which you have participated have obtained at least one sustainability certificate? (1 = Don't know; 2 = None; 3 = Almost none; 4 = Some; 5 = Quite a lot).*

Few advertising productions manage to obtain sustainability certificates (M=2.1, Mo=2). Creative and Production are slightly more optimistic (M=2.3 and M=2.2). Marketing-Advertisers have the least knowledge or involvement (M=1.5).

## **7. DISCUSSION AND CONCLUSIONS**

Research has shown that sustainability in Spanish audiovisual advertising production is in its early stages, with growing awareness of its importance. This phase is characterized by the following shortcomings: insufficient resources, lack of training, lack of information, and lack of standardized regulations (Asenjo-McCabe and Herrero Bernal, 2025; Jiménez-Morales and Lopera-Mármol, 2022; Roger-Monzó, 2022).

Despite the obstacles, the sector shows a receptive attitude towards sustainability integration, perceiving it as an opportunity rather than a barrier to creativity or professional performance (Lupu *et al.*, 2023).

Obstacles to implementation include the diversity of carbon footprint calculators, the lack of consensus on quality certifications and the lack of methodological standards for sustainable filming (Cabeza, 2023). In addition, it is widely perceived that any eco-innovation carried out by a company entails an extra cost in the short and medium term (Vasileiou *et al.*, 2022).

In line with recent research (Asenjo-McCabe & Herrero Bernal, 2025; Verma & Shankar Mishra, 2025), we highlight the need for specific support and training policies to consolidate sustainable change in the industry. The main sustainable production policies in Spain emerge from public entities such as the *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA), the *Academia de Cine and the Spain Film Commission* (Roger-Monzó, 2022). At European level, the *European Commission's Green Deal* establishes specific guidelines to promote sustainability in the sector (Lupu *et al.*, 2023; Sørensen *et al.*, 2022). But all these policies are geared toward the entertainment and media (E&M) industry, overlooking the fact that there is also a growing conversation around “advertised emissions” (ESG, 2025)

The advertising world sits at the intersection of business strategy, consumer behaviour, and value-driven messaging (ESG, 2025). From a management perspective, sustainable advertising plays a strategic role in the decision-making process by influencing consumer choices while aligning brand actions with long-term corporate objectives. Furthermore, integrating sustainability into advertising management contributes to building brand trust and strengthening customer loyalty, supporting sustained competitive advantage (Çelikkaya, 2024). Despite all this, and as we have tried to demonstrate, sustainable advertising production remains in its infancy within academic research. While a growing body of literature examines how brands communicate sustainability through advertising messages, far less attention has been paid to the production processes behind these messages. As a result, the environmental and managerial implications of how advertising is conceived, produced, and executed remain largely underexplored.

In general terms, the questionnaire reveals the following current situation in relation to Spanish audiovisual advertising production: a) There is broad consensus that sustainability should be a central focus for the advertising industry, both strategically and operationally; b) Although there is awareness of the importance of sustainability, the data show that its implementation in filming is limited. The absence of green managers, the lack of use of tools such as CO<sub>2</sub> calculators, and the low number of certifications are key indicators; c) The lack of training in sustainability and insufficient financial support are significant obstacles limiting the ecological transition in the sector; d) There is a clear opportunity to establish official regulations, implement green managers, and increase training in sustainability. In addition, increased financial support could accelerate the adoption of sustainable practices; e) Advisors and production are positioned as key roles in driving sustainability, given their more critical perception and experience with sustainable practices; f) Although

sustainability presents challenges, it is not perceived as an insurmountable obstacle. The general attitude suggests openness to change, provided it is accompanied by adequate resources, training, and greater regulatory requirements.

In light of the results obtained, it is suggested that standardized regulations on protocols for sustainable management be developed, which would make it easier for professionals in the sector to work in a uniform manner, especially given the diversity of work teams and always taking into account the specific characteristics of the advertising sector.

This measure could be implemented officially or through professional self-regulation, a practice that has generated numerous benefits for Spanish advertising since the creation of Autocontrol de la publicidad in 1995.

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