

Storytelling as Stewardship:
Minimizing The Harmful Impact of the Film Industry on Local Environment, Ecology,
and Economics

Susie Hardie
Northwest University Spring 2022
International Community Development
Master's Thesis

Table of Contents

INTRODUCTION 3

 ABSTRACT..... 3

 THESIS PARAGRAPH..... 3

FIELDWORK 6

THE PROBLEM: HISTORY 9

 STEWARDSHIP 10

 MATERIAL WASTE 13

 ENERGY WASTE 16

THE BALANCE: HOW 19

 COMMUNITY IMPACT 20

THE SOLUTIONS: HOPE 23

 INVEST LOCALLY 23

 SOCIAL ENTERPRISE 25

Ecoset model..... 29

CONCLUSION 30

APPENDIX A 34

APPENDIX B 35

 FILM PRODUCTION DEPARTMENTS AND GLOSSARY OF TERMS 35

WORKS CITED 37

Introduction

Abstract

This written thesis and correlating documentary film seek to provide a background to the film industry in Atlanta, GA, the problem of preventable waste/natural resources, and the balance of corporate accountability and individual responsibility. There are multiple ways to address the issue of preventable waste in the film industry, but the most promising involve creating relationships with existing non-profit or non-government organizations (NGOs) and community partners. Ideally, this would result in the creation of a social enterprise liaison between these organizations and the film industry.

In exploring the origins of this issue, I attempt to show the importance of corporate stewardship of resources, as well as ways that individual crew members and community members outside of the film industry can create a culture of stewardship with a focus on sustainability by collaborating in social enterprise. The role of storyteller in any culture has a great responsibility as a cultural gatekeeper and preserver of heritage. When that responsibility is abused or neglected, the entire culture and society suffers. What does this gatekeeping role look like when the storyteller is a business? For this reason, stewardship in the film industry is crucial. Defining and developing a standard of stewardship is the first step toward creating productive community partnerships.

Thesis Paragraph

The initial question that drove the early stages of development of my thesis project and subsequent paper was “what is the role of the film industry in the local environment (which, for

the purpose of this argument, includes economy, ecology, and culture), and what impact does it have?” I first sought to answer this by interviewing stakeholders within the industry and local NGOs to get their perspective on what type of local impact the film industry has. I used a qualitative approach which provided an intimate look into the way the film industry affects the lives of both insiders and community members. Because “qualitative research is based on the belief that knowledge is constructed by people in an ongoing fashion as they engage in and make meaning of an activity, experience, or phenomenon” it was important to use an inclusive approach (Merriam and Tisdell 23). For collaboration between industry and community to work, it is imperative that all stakeholders can participate throughout multiple phases of design, including both the research and implementation phases. This creates a sense of agency in the stakeholders making them more likely to take ownership of the solution. In their book *Creative Confidence*, the Kelley brothers explain that innovative design must be “human centered”, and the creative process should be fueled by “an empathetic approach” because we must never forget that we are “designing for real people” (21). When people feel like they are part of a solution and have agency in the design it is more sustainable and effective in the long term. Professor Katie Willis explains that “to be fully participatory, the agenda needs to be set by the communities involved, rather than outside agencies deciding on the priorities to be addressed” (115). Participatory research must be intentional from the beginning in order to allow community voices to contribute to the design and implementation.

Action Research is a highly participatory qualitative methodology that I employed in both the research phase as well as the planning phase. This is a method which largely hinges on the involvement of participants. A pioneer of this model, Ernest Stringer explains that the focus of the research should remain on the participants’ interpretation of their phenomenological

experience, not on the interpretation of the researcher. Action research is unique because it recognizes the complexities of human interaction and embraces them to come up with a solution in collaboration with participants (Stringer 40). While it is certainly important to recognize and acknowledge these lived experiences, hard data is also needed in order to quantify the tangible effects of the industry on its local environment. For this information I looked to government data, housing reports, and industry reports. It was important to me to seek a variety of perspectives on the issue in order to paint a broader picture of how the film industry operates and its impact.

It was clear from my research that insiders in the film industry are aware of the impact they have on both local ecology and local infrastructure such as landfills. It was also clear that industry insiders as well as community members are concerned that this impact is often negative and would like to minimize it. One way forward that requires little effort on the industry side and works with existing facilities is to partner with local NGOs and businesses so that film productions can divert leftover materials that would otherwise be wasted. These materials include, but are not limited to set decoration, lumber, paint, props, and wardrobe material. My goal is to develop a social enterprise that will help keep these items out of landfills and put them into the hands and homes of community members who can use it through partnerships with local, existing NGOs.

The film industry in Georgia has an annual economic impact of billions of dollars which contributes heavily to local economies. The industry also has a tremendous impact on the local environment because of the amount of strain they can put on infrastructure and resources (Georgia.gov). It will take change at both the policy level and community level to create this type of collaboration. From there a balance between corporate accountability and individual

responsibility can be established in order to minimize the negative impact of the film industry and increase the potential of partnerships with community members and NGOs. An important part of this balance involves shifting the industry from storytelling as profit to responsible storytelling that can influence people for good. Studios can learn to use the great social capital of their industry to empower and collaborate with communities in order to create a more sustainable working relationship as well as a healthier and more socially productive culture. We need to start telling stories that matter, stories that are universal, and stories that connect us to the important work of taking care of one another and stewarding the earth. The premiere voice on mythological and narrative tradition, Joseph Campbell, emphasizes the importance of storytelling in all civilizations stating that “it has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward” (11). When our civilizational stories do not accomplish this, but instead promote non-universal values that are not reflective of the people, they hold us back and prevent shared progress. It is a lot to ask of an industry to be the gatekeeper for society, so I set out to uncover if this was possible in my fieldwork.

Fieldwork

I knew I wanted my fieldwork to be a topic that I was intimately involved in daily; something that I could tangibly affect in my microcosmic existence. Working in the film industry provided a backdrop for a general issue that I was already concerned with, the lack of stewardship on an individual corporate level. My eventual research question became, what does stewardship look like in the entertainment industry and why does it matter? The first stage of my research was securing interviews with three groups of stakeholders: insiders (people who work within the film industry), potential community partners (people/organizations who are already working in stewardship), and community members (people who may be affected by stewardship

choices made by the film industry). Another important part of the research was to record my own “subjective responses” throughout the process. These responses allowed me to “formulate hypotheses about what is important” in this topic (Chiseri-Strater and Sunstein 18). Some of the key points that arose from these interviews were that 1: most crew members are generally aware of the tremendous amount of waste generated on every production, 2: they would like to do something about it if they knew how/what to do, and 3: they are trying to be better stewards in their personal lives. For example, in my interview with Gloria Camacho, a TV and Film producer in Atlanta, she described the ways in which her experiences working as a producer for feature films and series helped illuminate the throwaway culture in which we lived and brought her to alter her personal consumer habits (Camacho). Her story gives me hope that if more people are given ways to actively participate in change, they will happily do so.

Because I am an insider in the context of my research, I knew that bias would be an obstacle for me. I was surprised at how it manifested throughout the fieldwork process. While I thought I would be biased toward the good that is already being done, I found myself leaning toward cynicism and wondering why the industry doesn’t do more in the area of sustainability. For an industry full of people who claim to be champions of equality and justice, the practices taking place on the industry inside do not reflect these values. The ethics of storytelling were always on my mind and there were a few key factors that I tried to apply before every interview or editing stage. First, I needed to remind myself what my framework or worldview is coming into this project because every aspect of our interaction in the world is informed by our framework and worldview. While I am insider in the film industry, professionally, in many ways I am an outsider because I live in a way contrary to what is promoted in and by the industry. I try to live as simply as possible, watching minimal television and movies (although I enjoy both)

because I feel that this is the clearest path to spiritual health for me. Thus, while I benefit from the industry directly, it is easy for me to see the flaws in its structure and methodology. I identified with the framework of “resistance and rebuilding” as outlined by author Cynthia Moe-Lobeda. This framework acknowledges the parts of a system that are flawed or broken, but instead of replacing them entirely, seeks to rebuild them in a more sustainable way (260). In the film industry, for example, while the system is fully functioning from a financial standpoint, the storytelling and social components are not reaching their full potential.

According to qualitative research experts Merriam and Tisdell, “one of the clearest ways to identify your theoretical framework is to attend to the literature you are reading that is related to your topic of interest” (66). For me, this meant looking at the key words I used to search for articles, examining the types of documentaries I was watching, and getting outsiders to review my interview questions to make sure I wasn’t trying to lead responses in a certain direction. Maintaining constant awareness of my own bias, motivation, and agenda was crucial to ensure that I wasn’t guiding interviews a certain way to elicit the answers I wanted.

An additional layer to the ethical considerations of my fieldwork is that I recorded all my interviews on video and edited them into a documentary. This documentary became the project portion of my thesis, serving as a visual companion to the written thesis. Editing people’s words is a great responsibility which must be handled with great transparency and diligence to maintain the integrity of what was said. Consistent notetaking, voice memos, photos, and video recordings helped me keep a log of every interview and maintain that overall intention behind each subject’s contribution. In a study of the effects of participatory documentary research, Heather Brandt observed that “successful documentary films use compelling stories to influence positive individual and environmental changes” (2). While my documentary is not yet intended for public

use, I do believe that exposing people to ways they can actively be part of change in their own place of work, community, or church is highly effective and engaging. For me, turning my research into a practical teaching tool revealed the strengths and weaknesses of my research and enabled me to pivot toward or away from various discoveries. Media scholar and Professor Candace Doerr-Stevens argues that documentarians should see their projects not in the traditional "pre-production," "production," and "post-production". Instead, we need to look at the project as three distinct stories: one is the story you want to tell, the other is what arrives as you interview, and the third (ideal) version is what arises during the editing process (55). She argues that we should be seeking to create that third movie throughout the entire process. That third and idealized version of the project is what I hope will become clear as I lay out the issue of preventable waste in the film industry and the potential for community partnership and collaboration it provides.

The Problem: History

As we prepared the recipe and made the food look "camera-ready", I asked the food stylist/chef what I should do with the food that was left from the scene we had just finished recording. She directed me to throw it away. Confused, I asked if I could box it up so that we could give it to some of the people outside who would likely be sleeping on the sidewalk that night. "No. We are not allowed to donate food that isn't individually packed and prepared". On this particular job, I was hired as an assistant director, so I was involved in all aspects of production from hiring to props to creating the production schedule. At the end of the day or at "wrap" (see Appendix B), I was responsible for making sure everything was disposed of properly and fully so that we could finish the production on time. The amount of chicken I threw away that day was not only a disgrace because of the nutrition and comfort it could have

provided for the humans sitting along the sidewalk right outside the studio entrance, but also because of that vast amount of energy that went into growing, feeding, housing, butchering, and then preparing the dozens of chickens we used on those three days of shooting. That I had to, albeit unwillingly, take part in this immense waste of resources forever shifted the way I see film productions. I became complicit in a misuse of and disregard for precious resources in order to create a chicken commercial which encouraged people to buy even more of these same animals and thus continue the cycle of waste. Since that day, I have had a heightened awareness of how much the entertainment industry and our individual need to consume streaming content impacts the world around us. The entertainment industry has created a seemingly bottomless well of desire for quickly and efficiently produce media content for the masses, leading to misuse of resources and neglecting our role as stewards.

Stewardship

In her book *Everyday Justice*, Julie Clawson shows how we need to look at our lives and “choose a few ways you can seek justice in the everyday” (186). For me, one way of doing that was to take a deep look into my workplace and try to understand the ways in which, as an industry, we were failing to seek justice and the ways we could begin to do so. One of the small ways I chose to seek justice was to be aware of my own contributions to both stewardship and waste, often occurring simultaneously. I took pictures of my meals and the various single use plastics and Styrofoam that held them. From there, I thought about the wasted paper scripts and call sheets, the gas used in commuting, the electricity to power my equipment, and the consumption of streaming media I enjoyed on my off time. From there, extrapolating that to the ~92,000 individuals employed by the film industry provided a startling image of what the true amount of waste is (and that’s not including physical materials used to create “movie magic”)

(“Overview and Current Climate”). Jobs of all kinds can be transitioned into working in the industry and it is overall a good thing to have a state that brings in business. But there is no need for progress to stop there. Industries with as much social, political, and financial capital as this can directly improve communities where they establish themselves. This is the higher call that I hope the film industry is ready to answer.

Film production requires a great deal of input which in turn creates a great deal of output. Every department has specific requirements in order to make the story come to life visually. What is seen on camera is merely a fraction of what takes place behind the scenes. Film productions are typically broken down into multiple departments, such as camera, art, wardrobe, and lighting. Every member of every department has a specific role in film production (Appendix B), yet they all must share a similar vision for the final product to be effective. In this way, it is a similar process to effective community development. If we allow one person’s vision and perspective to dictate the entire process and development, it will lack the ability to be universally applicable and adaptable, which directly affects the story being told.

Over the past decade I have worked in almost every department of film production in at least some capacity. As an assistant on feature films and television shows I saw the seemingly limitless resources get poured into an industry that is often so focused on churning out products that it ignores the responsibility to tell meaningful stories. The role of storyteller is one that every society throughout time has held in high esteem and one that has come with great responsibility. It is somewhat unfortunate that this role has been handed over to multi-billion-dollar industries at this point and the stories therefore are not always reflective of our shared values, history, and lived experiences. Crises like the COVID-19 pandemic illuminate the importance of our beliefs and heritage, while upending many of our more surface level principles. It is therefore even more

vital that stories reflecting and rejoicing in the best parts of us are told during these times. Croatian researchers Karzen and Demonja explored the relationship between storytelling and building resilience during the pandemic. They pointed out that “Since the COVID-19 pandemic, storytelling as one of the most used tools in creating experience became more important than ever in creating a sense of belonging and identity, while at the same time bringing a sense, education and entertainment” (656). It is the duty of the filmmaking community to continue developing these stories to create belonging and build a sense of resilience, especially in communities who have little other recourse for doing so. Creating ways for individuals and communities to tell their stories is the idealized role of the storytelling industry. In his study of how many Holocaust survivors became mute after their experiences in the labor camps, Rodolphe Gasché emphasizes the cultural and social importance of storytelling and the societal dangers when people are unable to tell their stories. He explains that “the loss of the art of storytelling is testimony, therefore, not only to the fact that experiences are no longer made, but also to the disintegration of the fabric of human interrelations that it presupposes and fosters. The loss of storytelling reflects a complete isolation of the individual human being (61). Storytelling in this sense is a natural right granted to all humans through their unique experiences on earth. The voice of the grandmother who lives in a holler in rural Kentucky is no less valid than the voice of a politician running for President of the United States. The accepted value of each is only done so because external sources place one higher than the other. It has nothing to do with their innate value. Stewardship for the film industry, then, begins with an acknowledgement of the human need to tell real stories and an understanding of the impact the industry has on local resources. Stewardship is both a sociological responsibility and an ecological one.

Material Waste

On smaller productions as a producer, I got to feel the pressure of meeting the bottom line on a tight production schedule. Because we didn't have an extensive budget, it was cheaper to buy and dispose than to find recycling or reuse options for items such as electronics (printers, coffee makers, etc.), custom props, and especially catering. During the wrap of a production, it is important for accounting purposes to keep track of every item purchased for each department. However, "if you don't have someone assigned to thinking about where that product goes...it's going to probably end up being thrown away" (Camacho). Although there have been some measures to do a better job with assets remaining after wrap, there is still a lot of physical material that gets thrown in landfills. Through the variety of roles I have had in the film industry, it has become impossible to ignore the waste problem. At first it was mainly the obvious items such as food and water bottles that bothered me. But as I started to take account of the variety of ways in which waste was being created, I learned that virtually every department at every stage of film production, from development to distribution, generates a great deal of waste.

There are certain items that are more likely than others to be repurposed, recycled, or sold after the production wraps. In the costuming department, for example, oftentimes the pieces worn by main characters are kept for future productions or given to that cast member or even auctioned off. There is a meticulous tracking process by which every item purchased is tagged and tracked throughout the production. Once the show is wrapped, the department has a set amount of time to make sure every item is accounted for or gotten rid of. A 25-year costume veteran, Vanessa Nirode, explained in an interview with "Racked", that because their wardrobe department's budget didn't always include auction or selling the items after wrap, she was told to "light them [the remaining pieces] on fire" at one point [she didn't go through with this]. She

also added that because of these same budget restraints, “finding someone who could benefit from the clothes and pick them up was crucial” (Racked). While auctions or donating leftover materials are important ways to ensure materials are not going into the trash, I would argue productions can go a step further. By partnering with local organizations whose focus is to repurpose or recycle certain items, otherwise wasted materials can be used and given directly back to community members who can use them.

In almost every one of my fieldwork interviews, the response to “what is the most wasted item you see on set” was quite simply “food”. In the catering/craft services departments, the two departments that deal directly with food for the crew and cast, the waste is largely preventable. Documentary filmmaker Grant Baldwin explores food waste in his project “Just Eat It”. He and his partner live for 6 months on food that would have been otherwise wasted, including food from dumpsters. He explores the policies around donating superfluous food and discovers through interviews with authors and food waste scholars that wealthy nations have “150-200% of the food they actually need” (“Just Eat It”). There is almost no place I’ve seen this illustrated more clearly than in the film industry. Because of the liability issues regarding food safety and contamination, catering services almost always toss the leftover food rather than donating to food pantries or individuals in the community. As Maria Sager, an actor in Atlanta, pointed out, “the amount of food that’s wasted on set, it’s just mind-blowing”. She went on to describe the enormous population of people experiencing homelessness in Atlanta and how irreconcilable it is to see so much good food wasted every day that could directly help solve this problem. But like so many of us in the film industry, she sighed with resignation, “what can we do about it?” (Sager). Maria is not alone in her feeling of helplessness regarding how to handle the issue of food waste. Wasting precious resources that might help a suffering person in the community is

unconscionable and should be unacceptable. But for an industry to make a wholesale paradigm shift, there needs to be more motivating factors than just the social benefits.

From a business perspective, there are two primary reasons why a corporation would want to practice stewardship. The first is to increase stakeholder engagement - people want to feel like their money's going to something positive and not just to buy goods and services (Carroll and Olegario 1). People want to be part of something meaningful. The second reason is that businesses are reliant on having a good reputation. It is crucial to gaining customer trust and loyalty (Carroll and Olegario 1). For these two reasons alone, it stands to reason that if corporations and entire industries would incorporate stewardship and sustainability into their model, they would increase new engagement and loyalty of existing customers. From a sociological perspective, which is more important for the sake of my argument, corporations have been given the rights of a person through the 14th Amendment and therefore should be bound to the general expectations of stewardship that individuals are. This means that they are accountable for their actions that affect individuals and communities around them, and they are held to certain societal expectations, just like we all are. To eradicate waste in the film industry is a lofty goal, but an attempt at accountability from an executive level can directly impact the communities where productions find themselves working.

Understanding what is necessary versus what is preventable waste is often a largely subjective decision based on the specific needs of that production. These categories can and should be determined in pre-production planning so that productions can be aware of the available outlets for re-distributing these items. In his dissertation on the importance of the role of sustainability personnel on film sets, Jonathan Victory explains that “The raw materials needed for production technologies, not to mention the power required for film shoots, can lead

to a substantial environmental impact when one considers how feature films often take many weeks, if not months, of production” (5). This is why pre-production around a sustainability plan is so important for film productions who want to minimize their local impact. Contextualizing the issue of sustainability at the beginning of production in this way builds stewarding practices into the very foundation of the production and allows for community collaboration throughout the entire life of the project.

Energy Waste

Up to this point, the waste and resources discussed here are physical resources used in film productions. This waste is composed of material objects and goods, used in direct connection with the development of film projects, particularly in pre-production and filming, whether television shows or feature films. These are tangible materials that are easily observable and able to be monitored. There is another significant type of energy used in film production that is not often considered in this conversation and is a bit more difficult to recognize because it is largely hidden. This is also the only type of energy used and waste created in film production that consumers are also responsible for. Researcher Laura Marks shows how researchers are “gaining a solid understanding of the energy consumption, water usage, toxicity, and waste of media that belie corporate myths that digital media are immaterial and the “cloud” is made of fluffy vapor” (46). In numbers, streaming media and communications technology accounts for 1% of greenhouse emissions (45). There is clearly a great impact from our personal media consumption.

As media has moved to primarily digital formats, the storage of data seemed to somehow magically disappear from our concerns. No longer do we need shelves for DVDs or cabinets for our various players. Instead, the content just floats above of us in this magical cloud for us to

access whenever we like, from whatever device we choose. Professor and author of *Finite Media*, Sean Cubitt, argues that “immaterial media” is a myth that we need to dispel in our minds and our practices (13). Content is not simply out there with no physical tethers. The innocuous “cloud” is far too benign a term for the amount of space and energy it takes to store and stream all our media. Cubitt goes on to point out that there will eventually be a discrepancy between the limitlessness of human creativity and our ability to “elaborate new utterances out of old tongues” and the limited amount of energy and space to store our growing consumer needs (14). The overwhelming ubiquity of our need to consume media whenever and wherever we want will surely be the biggest hindrance to dispelling the myth of resource-free streaming. Even people on the inside of the industry, the ones creating the products to be streamed, we are not actively aware of the depth of impact of the products we make. Environmental Scholar and author of *Hollywood’s Dirtiest Secrets*, Hunter Vaughan, gives a tangible view of the resources it takes to keep our screen addictions functioning:

“In an age when most Americans have at least one screen on their persons at all times and are connected to the internet on a daily basis, the use of natural resources and the navigation of environmental elements have become integral not only to production practices, discursive tool kit, sociocultural contract of popular film history...From precious metal mines to the virtual shooting set, the online trailer, the server farm, and the digital dumping ground, a vast material industry powers our global digital screen culture” (92).

It is hard to picture a connection directly from the TV in our living room to a server farm somewhere in the middle of the Nevada desert, but that is the reality. This layer of the issue is perhaps the most complex to unpack. It requires a deep look at ourselves and our culture to

uncover why we are dependent on entertainment throughout so much of our daily lives. While that philosophical question is not the focus of this paper, it is important to note that our constant need for entertainment at our fingertips is part of the driving force behind the film industry and their need to produce content quickly and cheaply. In that way, we all play a part in the material and energy waste created by the insatiable need to create and consume media.

As I developed the documentary portion of my thesis, I needed to maintain a constant awareness of how that process might contribute to my role in this issue of preventable waste. I traveled from Georgia to California for one of my site visits and drove hundreds of miles, collectively, to capture other interviews. These were decisions that I made because I wanted a certain diversity of perspectives, but also in order to keep the documentary visually interesting. As my documentary was meant to be reflexive and self-conscious, it was important that I include my ongoing internal conversation into the filmmaking process. I incorporated footage of myself discussing the issue, interspersed with the other interviews and b-roll footage, as well as some of my fieldwork research and photos in the documentary to bring the viewer along through that dialogue. Documentary scholar, Bill Nichols, writes that

“Reflexivity and consciousness-raising go hand in hand because it is through an awareness of form and structure and its determining effects that new forms and structures can be brought into being, not only in theory, or aesthetically, but in practice, socially.

What *is* need not be [emphasis mine]” (67).

In other words, change can be wrought through every choice made along the way in filmmaking. From whom is interviewed to where it takes place to the selections the editor chooses to keep in the final cut. All of these must be considered not just from an aesthetic standpoint, but also from a social and cultural standpoint. We are called to be stewards in every decision we make.

Theologian Richard Foster asserts that when we do not recognize our human agency in the spiritual world and reject our moral obligation in the physical one, we begin to be affected by the “fractured and fragmented” modern world which only wants us as a consumer and not as a fulfilled human being (Foster 80). To end this unhealthy relationship to media consumption, a balance must be made between corporate accountability and individual responsibility, within the film industry and within our personal lives.

The Balance: How

The conversation around ecological stewardship has gone through various stages since it began in earnest in the 1960's. Shifting from a focus on individual responsibility to corporate accountability to the importance of policy change, it is difficult to know where we all fall in these categories. The idea of individual responsibility being the most effective way out of ecological catastrophe is grossly exaggerated if not altogether impossible. It is important to be aware of our individual role in stewardship, but it is also crucial to “deconstruct the neoliberal myth of individual green consumerism...it really has to be a much larger industry shift” (Vaughan). This myth really started to take hold with the birth of catchy slogans such as “reduce, reuse, recycle”, which became a popular mantra in the early 1970's, possibly even at the first Earth Day rally (Recycle Nation). From that point, it has been one consumer campaign after another, placing the responsibility for ecological stewardship at the feet of individual citizens who are largely unable to make the kinds of changes necessary to create a healthy and sustainable society. Of course, it is not a bad thing to take personal responsibility for the ways in which we contribute to a culture of consumerism and materialism, but unless every single person made the same change across the board, there is no way for individuals to create the drastic cultural shift that needs to take place in order to solve this issue.

These principles are true in the film industry just as much as they are in other sectors of society and industry. In my fieldwork, I interviewed a variety of crew members from different departments in film production. Many of them had already been thinking about the vast amount of waste created on the average film set and were not content to be complicit in the extreme impact of their industry. But how are they supposed to impose the changes they want to see happen when they have little agency in the sustainability decisions of a given production? These types of cultural changes usually need to be made at an executive level because they will likely involve a revised budget to implement. Over the past several years, a new position has been created on a lot of bigger productions: Sustainability Manager or Eco-Manager. These roles play a part in ensuring that productions make ecologically sound decisions when prepping for shoots. For example, they could hire a zero-waste company to set up recycling/composting bins across the studio or use compostable catering boxes. These types of top-down initiatives help shift the cultural awareness of a production crew and implant ecological values in the project. As Victory points out, “The advantage of assigning these duties to a specific role is that responsibility can be delegated to a crew member of expertise who can monitor the progress of green initiatives in order to audit savings in energy, waste and finances and to identify the practices that would be most effective when applied elsewhere in the industry (26). Initiatives that affect the film industry internally are important, but so is the affect it has on the surrounding community.

Community Impact

Author David Naguib Pellow describes Ulrich Beck’s concept of a “risk society” in which for the sake of modernization and progress, we – especially poor neighborhoods – must take on the necessary risks. Pellow argues that “to be modern is to live in a risk society”. These risks are manifest in the human body, social institutions, and the natural world (23). Because of

this inevitability of risk, it is easy to shrug off our role in maintaining healthy communities and even easier for corporations and industries who are not intimately connected to these communities to do so. While the film industry does not necessarily impact all these in the sense that Pellow is arguing, there are still significant impacts on each of these areas that are directly caused by the industry.

First, risk associated with modernity is manifest in the human body via the film industry because of the intense demands of personal time and energy required to produce entertainment. The industry standard is 10 hours, but it is quite common to work multiple twelve-to-fifteen-hour days in a row with a less than twelve-hour turnaround. Issues like this are among the reasons unions are often threatening strikes or walkouts if their wellbeing is not taken into consideration. In 2021, upwards of 60,000 IATSE union members were threatening to walkout if their working conditions were not addressed. COVID-19 exacerbated an already present issue of overwork and lack of safety on sets (Reuters). No one should feel so unsafe or unappreciated in their workplace that they must threaten to leave unless their basic human needs and safety are met.

Second, the industry affects social institutions by greatly impacting the local economy surrounding their productions. One such example is the housing market in Atlanta. States often compete for the film industry because of the rich economic and cultural benefits it brings to a local economy. Atlanta has been extremely successful in this effort and has effectively moved the industry from California and New York to Georgia to create “The Hollywood of the South”. Zahirovic-Herbert and Gibler cite a 2019 study that shows how “the location of cultural industries in urban industrial districts surrounded by low-value housing may lead to affordability problems, displacement of working-class residents and eventual displacement of other industrial tenants (Zahirovic-Herbert and Gibler 775). Their findings overall “provide evidence that the

establishment of film production studios results in significant and positive effects on nearby residential property values” (783). While there are certainly economic benefits to revitalizing neglected parts of a city, the issue arises when no contingency plan is in place for the probable displacement of communities currently living there. Housing unavailability or rising property tax based on industry influence is an issue that urgently needs to find a balance of community response and corporate responsibility; one in which the residents have a say in their future and industries steward their surrounding economy wisely.

Finally, the film industry affects the natural world in multiple ways. As I’ve already discussed in some detail, streaming digital media requires a tremendous amount of energy both in the storage of media and digital distribution. Another way that the film industry impacts local ecology is through the disruption to natural spaces. While examples like *The Beach* are more widely discussed, on a local level it is even more frequent. In public spaces like city streets and parks, the industry can close them for use in scenes, episodes, or features. During our conversation at a busy Atlanta park, Hunter Vaughan explained the way in which productions often cause “interruption to local spaces” when they shoot on location and it is difficult if not impossible for large-scale productions to step into a natural space, be it wild or inhabited by people, and not leave a footprint (Personal interview). Ideally, these footprints will be easily covered up by the crew before they leave a location, but unfortunately that is not always the case.

Because of the multifaceted effect of the film industry on its surrounding environment, including the people in nearby communities and its own employees, there must be some checkpoints for ensuring productions minimize their harmful impact. While regulating what they can do is certainly one way, regulating corporations and industry does not have a great track record of being successful. Instead, I propose that changing the way in which the industry sees

and then partners with the existing community infrastructure, can provide a path of least resistance for them to implement more sustainable practices while incentivizing stewardship.

The Solutions: Hope

An important part of understanding this issue is contextualizing the film industry within local ecologies and communities. Peace practitioners and authors Katongole and Rice explain how “we all live in a world of powers” through which we are “navigating the messy realities of ruling authorities, economic interests and armed forces that powerfully shape life and loyalties for every human person” (103). Because of the reality of this dynamic, it is important for industries and individuals to understand the ways their actions impact both the people and environment around them if we are to create healthy communities. The two main ways that film production can encourage positive change in the communities they impact are to invest in local economies and ecologies and/or partner with local NGOs.

Invest Locally

First, when film productions invest in local economies rather than abusing resources, communities are positively impacted. There are examples throughout the history of filmmaking that show how much of a negative impact film production can have for local communities, both economically and ecologically. The 2000 movie *The Beach*, starring Leonardo DiCaprio, was filmed primarily at Phi Phi Island in Thailand which subsequently made it an incredibly popular tourist spot. As visitors began flocking to the beach to experience its cinematic appeal in real life, the beauty which drew them there was destroyed. As Vaughan so succinctly put it, “our images do not come from nothing, and they do not vanish into the air” (3). In other words, there is a cost for every image we see on screen, some higher than others. In the case of *The Beach*, they came

at the expense of Phi Phi island's natural dunes which had to close for over 3 years due to the tourists who didn't comprehend the ecological value of this space (Reuters). Because the film industry didn't partner with local tourist agencies or communicate to tourists the fragile importance of this beach, the dunes and local economy suffered unnecessary harm. The destruction of the dunes came as a direct result of the neglect from the film industry to do its job as a steward of the spaces it uses to tell stories. While Phi Phi Island offers a grim look at the damage a production can have on a public space, there are other examples that highlight the positive impact productions can have.

When a production comes to a city or town, they require a great deal of input from that area, both spatially and in resources. For example, additional landfill space will likely be used by larger productions, public spaces such as parks or city streets are often the chosen shoot locations, and for long term productions, traffic and accommodations may be affected by crew's temporary housing. But productions also bring revenue and incentivize tourism to some areas, causing a revitalization of neglected communities. The small town of Senoia, Georgia is a great example of this.

In 2009, *The Walking Dead* started production in Senoia and other small towns across central Georgia. Until this point, Senoia, like many other small downtown areas across the United States, was full of vacant buildings reminiscent of its past life. As the show started to gain a massive following and become a multi-season success, Senoia began to experience a rush of interest and rejuvenation. Restaurants and shops, some of them *Walking Dead* themed, opened and tourists began to flock in to take walking tours of all the locations where the show had filmed. In this case, the film industry was able to use their resources and social capital to revive a struggling economy rather than draining it.

These case studies show the overwhelming impact for good or harm that the film industry can have on local communities and their environment. Understanding the connection that industry has to the ecology in which it operates is paramount to developing solutions that can make this a positive relationship and not one based in exploitation, neglect or mismanagement. Corporations and industries like the film industry should be aware of the existing sociological issues faced by the local communities and use their resources to address those rather than adding to them. Minimizing the harmful impact of industries is a multi-step process that begins with acknowledgement and continues through engagement with the community and those already doing impactful work therein. Another way for the film industry to create a healthy community is through partnerships with existing NGOs via social enterprise.

Social Enterprise

Before I started my research, I had a hunch that a business model which incentivized and benefited all stakeholders would be the best route for solving this problem. A corporate model is incapable of accomplishing this because it doesn't necessarily benefit the stakeholders who are vulnerable or negatively impacted by its existence. While corporations are granted the rights of personhood thanks to the 14th Amendment, they are "free of the social and legal forces that ensure good behavior from real people, such as empathy, public disapproval, and the threat of imprisonment" (Bornstein and Davis 4). There is a positive aspect of the corporate model and that is the fundamental understanding of bottom line and success. While this is not enough to bring about social change, it is vital to industries' life and their employees' livelihood so it cannot be ignored. A nonprofit model is also not ideal as a solution for the issue of preventable waste because there is no reason that a partner working with a multibillion-dollar industry

shouldn't be able to financially support itself without asking for donations. As authors Kevin Lynch and Julius Walls saliently explain

The very phrase “nonprofit” is actually an unfortunate accident of vocabulary that we wish would disappear altogether. It's a moniker that seems to imply that “not profitable” is an acceptable condition for a social enterprise or that “not striving to be profitable is an acceptable strategy”. Regardless of organizational form, profit is the most undirty word in the world when it is said in the context of social enterprise. (52)

Thus, social entrepreneurship, a blend of mission-oriented work and profitable business that supports both its employees and the surrounding community is the ideal model for solving this issue. In fact, a social entrepreneurship model can exemplify the way in which the film industry itself can redefine its relationship to the community and environment in which it operates. Social enterprises (SE) are a sort of hybrid between traditional business and missional nonprofit. In *Mission, Inc.*, authors Lynch and Walls explain that companies are starting to fundamentally understand that “being good is good for shareholder value” (115). While it would be ideal if companies or individuals wanted to be good for goodness' sake, economics and financial welfare are also important considerations for businesses. Being concerned with a company's success does not mean they must be unconcerned with the success and health of the communities surrounding them. Author Simone Joyaux teaches the purpose of NGOs is to create healthy communities and that healthy communities are ones that support each other. Trusting relationships and loyalty must be built between community members and the film industry to build this healthy relationship (26). SEs support both the community and the business.

The potential for negative impact of corporations is becoming more commonly known to people and they want to support companies that have a mission. Many successful social

entrepreneurships create positive change because they “came about in response to problems created by the successes of business and were financed by the philanthropy of industrialists and the pooled wages of their workers” (Bornstein and Davis 6). Additionally, a social enterprise (SE) is more flexible and adaptable and can be designed to work in the industrial framework of the film industry, the intimate framework of the nonprofit sector, and the individual framework of the community members. These partnerships will be key to designing solutions for waste in the film industry.

In Atlanta, there are organizations that already work toward minimizing preventable waste in the general public and through corporate partnerships. Harnessing the power of these types of organizations is a key step in correcting the course of multinational industry. One such organization is re:loom, who works to give women who have experienced or are currently experiencing homelessness both “supplemental housing” and “supplemental social services” in order to get them to a stable place both in their personal lives and their community. I spoke with their executive director, Lisa Wise, who explained their holistic approach to creating sustainable future (Personal interview). Their model also focuses on ecological stewardship through the reuse of textile material that would have otherwise been wasted. Their weaving program provides multi-layered skills to these women that extend beyond the loom. These women and their children have been abandoned by society and are vulnerable to joblessness and homelessness. Their community is also at high risk for negative impact from ecological and industrial harm. Unfortunately, the communities who contribute the least to ecological destruction are those most likely to suffer from the consequences of it. Pellow warns that we “cannot approach conversations from a “class blind” framework wherein we do not acknowledge the vast differences in realities and lived experience between class groups. This understanding

and approach are crucial to getting the work done and making real change across class lines” (232). Acknowledgement of the varying degree of barriers people face in different classes is a necessary place to start building the social framework of the SE that will bridge the gap between vulnerable communities and the film industry.

Re:loom provides a sense of agency for these women as well as providing a bridge between local industries and vulnerable communities. Organizations like re:loom work to combine the strengths of the women in their program as well as the resources of the partners within the community in order to create sustainable change. Author Bryant Meyers states the importance of affirming human worth through institutions that must be “assessed in terms of their contribution to enhancing (or not) the dignity of all humankind” (53). From this framework, a model like re:loom is able to leverage the resources of corporations and industry with the learned and inherent skills found in community members. This model differs from empowerment because one party is not in control of the outcome. Instead, both parties bring their own resources and skills to the table and can use them collaboratively. Author and environmental scholar Forrest Inslee calls this model “copowerment” and describes it as "a dynamic of mutual exchange through which both sides of a social equation are made stronger and more effective by the other" (Inslee ICD). The film industry can practice copowerment by partnering with other organizations in the community that are already practicing sustainability in some way. Rather than wasting materials, they can pass them over to someone who can use them for a greater purpose.

Another important component of the copowerment model is trust between stakeholders. Airbnb is a perfect example of how a company created a “platform of trust” in which each stakeholder cooperates in a high trust relationship with each other (Friedman 118). This level of

interdependence without exploitation is ideal in any transaction-based relationship. Trust is the crux of that dynamic. Author Steven M. R. Covey explains that “trust is a function of two things: character and competence...and both are vital” (30). It is not enough to *want* to create change yet not be able to implement ideas and get results. The combination of integrity, intention, and capability is crucial for creating social change through dynamic relationships.

Ecoset model

The ideal way for this SE to function would be as a service that could be added into production budgets as a sort of “green incentive”. Production companies could either hire the SE directly or pay an extra fee to the studio rental. The primary service offered would be to pick up (or receive if they didn’t want to pay for pickup) any leftover materials that were unable to be returned or sold after wrap. Ecoset in Los Angeles operates in a similar model. They do not pickup unless it is a special case, but productions are able to make appointments and bring these materials to them directly. Ecoset then categorizes the materials by type and redistributes them into the community or sells them to other productions. The most common materials they receive are set pieces (lumber and paint primarily), clothing, props, and packing material such as Styrofoam and plastic wrap. I paid them a visit as part of my fieldwork and was impressed by the organization in the warehouse and the ease with which their service operated. A representative showed me around the warehouse and explained how working there has had a tremendous impact in his personal life. Seeing all the waste produced by the film industry and then diverted to be repurposed at Ecoset has made him alter many of his daily habits in order to live more sustainably and steward resources. This is a powerful example of how important it is to model sustainability industry wide.

This model could work well in Atlanta, and we already have some partnerships that could help make it a reality. Lifecycle Building Center in South Atlanta is a lumber recycling facility that already works directly with the film industry to repurpose set pieces and leftover construction materials. Their mission is to create “Sustainable communities where the built environment supports the natural environment” (Lifecycle “Mission and Vision”). A social enterprise that was able to directly connect partners such as Lifecycle and re:loom to the film industry would be both successful financially and beneficial in minimizing preventable waste materials that go into the local landfill.

I have conducted informal surveys on multiple sets to gauge interest in this type of service and almost everyone has agreed that it is something the Atlanta film industry needs. Camacho explained that “until a line producer, knowing that he’s only got three days to wrap, knows that it’s going to be relatively easy to get rid of everything without just throwing it in a dumpster, he probably won’t do it” (Personal interview). If a system of sustainability is built into the production plan, crew members would be much more likely to take part in the program. The awareness of the issue is growing, and the network is ready to be established.

Conclusion

In an industry that focuses on telling the stories of humanity in all their beauty and pain, there needs to be a higher accountability to tell the real stories of those living in the most vulnerable of communities, especially if they are directly impacted by that industry. As we talked about the role of the entertainment industry in creating sustainable communities, Atlanta producer Chelsea Phillips-Tafoya explained to me that we have a unique opportunity to “get sustainability out there visually and put it in a way that is a story that people can...experience...and allow it to affect them” (Personal interview). The potential of the industry

to accomplish good is virtually limitless given their resources and social capital. How then do we begin to shift the mentality of an entire industry? Certainly, to create this level of structural and regulatory change, some disruption is necessary. In her *Roadmap to Reconciliation 2.0*, author Brenda Salter McNeil explains that “chaos is a necessary stage in the community-building process” (55). This is true also in the process of finding balance between corporate accountability and individual responsibility.

Calling for change at a policy level is something that must be done with planning and intentionality because unless executives see that sustainability is beneficial to the bottom line, ultimately, they are unlikely to change their filmmaking process. Profitability and community responsibility are not mutually exclusive and are not out of reach for industries. Henri Nouwen, author and theologian, writes of a “new way of relating to resources” which allows all stakeholders and even outsiders to take part in social and paradigmatical change (19). Some companies have already taken this approach with their products and shifted their mentality to more of a focus on what their resources can accomplish than how much profit they can make.

Examples like Seventh Generation and Newman’s Own show the public’s appreciation of corporations with a purpose. The challenging part is that the film industry is selling a different type of product, one that functions more like an experience than a tangible good. Therefore, its mission is less able to be narrowed down or focused, as the type of experience or story being sold varies widely. Innovative change in industry is not something of the past. Complex solutions are still found on the path of innovation and creativity. Petra Kuenkel gives hope that “thanks to the last innovative cycle, which brought us the digital revolution, there is an increasing chance that people will realize what Plato suggested: that we are all connected in a “single visible living entity containing all other living entities, which by nature are all related”” (xi). Sustainable

development and effective community work must be done not for the “other” but for the “us” because whether we like it or not, through globalization, we are all intimately connected.

For me, this means I must become a leader in my field, not in skill and pay, but in example. Parker Palmer writes that “authentic leaders in every setting – from families to nation-states – aim at liberating the heart, their own and others’, so that its powers can liberate the world” (76). Changes of heart is where the root of all effective social change lies because until you can empathize with someone else’s reality, you are unable to care about their ultimate wellbeing. This is an important aspect of having difficult conversations that might make people uncomfortable. As authors Peter Boghossian and James Lindsay explain in their book *How to Have Impossible Conversations*, “the way to change minds, influence people, build relationships, and maintain friendships is through kindness, compassion, empathy, treating individuals with dignity and respect, and exercising these considerations in psychologically safe environments” (4). This approach is vital not only for community development, but also for healthy human interaction and personal relationships. When we lose the ability to interact in meaningful ways because of differences or misunderstandings, there is no place for empathy and compassion, both of which are vital in globalized societies. In his studies on conflict transformation and community building, John Paul Lederach discovered that “the key to transformation is a proactive bias toward seeing conflict as a potential catalyst for growth” (15). Addressing the issue of waste and a lack of stewardship will create conflict between those proponents and the resisters. To address this conflict and minimize its negative impact, empathy and compassion are crucial every step of the way from each stakeholder.

We must continue to be adaptable as we develop solutions for complex social issues and work to find balance between corporate accountability and individual responsibility. To create a

sweeping mission statement for the industry is practically impossible. But for a single city such as Atlanta to create change at a structural level to ensure that the industry benefits the environment it impacts rather than harming them, is both possible and attainable.

Appendix A

The documentary film project was a result of my fieldwork interviews and site visits. The resulting data came together in order to provide a visual companion to the written thesis paper. Those interviewed were primarily insiders in the film industry to grasp the level of impact this issue has had in the consciousness of everyday crew members. I also interviewed environmental media scholars in order to gain an academic perspective on the issue. Finally, I interviewed community members and NGOs to understand what they wish the film industry would do in their communities and the impact from their perspective. The goal of this documentary is to use the very medium that is a key contributor to this issue to tell an important story and to call upon industry professionals to be good stewards of their craft.

LINK TO DOCUMENTARY: https://drive.google.com/drive/folders/1u-84_qdPOPS9IQWD6px0TCDSqBj-RX-d?usp=sharing



Appendix B

Film Production Departments and Glossary of Terms

Camera: Responsible for operating, maintaining and moving camera equipment such as dollies, lenses, jibs, and the cameras themselves.

- Ranges from 2-20 people depending on the size of the production
- Primary material input: Electricity, batteries

Sound: Responsible for recording all dialogue and ambient noise used throughout the production.

- Ranges from 1-10 people depending on the size of the production
- Primary material input: Electricity, batteries, tape, disposable sanitizing wipes, internet

Wardrobe: Responsible for everything worn by any actor seen on screen.

- Ranges from 1-20 people depending on the size of the production
- Primary material input: textiles, thread, clothing
- Most wasted items: same?

Production: Responsible for any production related needs such as billing, human resources, shooting schedule, locations, payroll, and more.

- Ranges from 5-100 people depending on the size of the production
- Primary material input: paper, electronics (printers, computers, etc.)

Catering: Responsible for cast and crew food throughout the duration of the production. They usually provide at least 2 meals a day with varying dietary options and multiple courses.

- Ranges from 2-30 people depending on the size of the production
- Primary material input: disposable dinnerware, single use plastics, food, disposable baking sheets
- Most wasted item: food, single use plastic

Construction: Responsible for large set pieces such as buildings, rooms, custom made furniture or large props.

- Ranges from approximately 5-30 people depending on size of production
- Primary material input: lumber, paint, nails, miscellaneous construction materials
- Most wasted item: lumber, paint

Art Department: Responsible for everything seen on screen. They design the look of each set and work closely with the props department to ensure the proper materials are used to create the desired look.

- Primary material input: electricity, set pieces (furniture, rugs, lighting, etc.)
- Most wasted item: decorative items, custom made pieces, paint

Props Department: Responsible for anything the actors interact with or hold

- Primary material input: Accessories, furniture, dishes, clothing, anything that the actors touch
- Most wasted item: see above

Shoot: An individual production or portion of a production.

Wrap: The end of a shoot.

Rolling: When the camera and audio are recording; also known as “speeding”.

Talent: Any actor or person featured in a film, series, or commercial. The person in front of the camera.

Works Cited

- Baldwin, Grant, director. *Just Eat It*, Apr. 2014, <https://www.hulu.com/watch/34ad6685-c936-4df3-93c0-03da78d37d73>. Accessed June 2021.
- Boghossian, Peter G., and James A. Lindsay. *How to Have Impossible Conversations: A Very Practical Guide*. Hachette Go, 2020.
- *Bornstein, David, and Susan Davis. *Social Entrepreneurship: What Everyone Needs to Know*. Oxford University Press, 2020.
- Brandt, Heather M., et al. "Planting Healthy Roots: Using Documentary Film to Evaluate and Disseminate Community-Based Participatory Research." *Family & Community Health: The Journal of Health Promotion & Maintenance*, vol. 39, no. 4, Oct. 2016, pp. 242–250.
- Camacho, Gloria. Personal interview. 14 August 2021.
- Campbell, Joseph. *The Hero with a Thousand Faces (Mythos Books)*. Princeton University Press, 1972.
- *Clawson, Julie, and Tom Sine. *Everyday Justice: The Global Impact of Our Daily Choices*, InterVarsity Press, 2009. *ProQuest Ebook Central*.
- Covey, Stephen M. R. *The Speed of Trust*. Free Press, 2006.
- Cubitt, Sean. *Finite Media: Environmental Implications of Digital Technologies*, Duke University Press, 2017. *ProQuest Ebook Central*
- Doerr-Stevens, Candance. "Embracing the Messiness of Research: Documentary Video Composing as Embodied, Critical Media Literacy." *The English Journal*, vol. 106, no. 3, 2017, pp. 56–62. *JSTOR*, www.jstor.org/stable/26359288. Accessed 4 Mar. 2021.
- E. Carroll, Craig, and Rowena Olegario. "Pathways to Corporate Accountability: Corporate

Reputation and Its Alternatives.” *Journal of Business Ethics*, vol. 163, no. 2, May 2020, pp. 173–81.

*Foster, Richard. “The Discipline of Simplicity.” *Celebration of Discipline: The Path to Spiritual Growth*, HarperCollins, 1998, pp. 79-95

*Friedman, Thomas L. *Thank You for Being Late*. Picador, 2017

Gasché, Rodolphe. *Storytelling: The Destruction of the Inalienable in the Age of the Holocaust*. SUNY Press, 2018.

Georgia Senate Film Tax Credit Report 2017. “Overview and Current Climate”.

https://www.senate.ga.gov/sro/Documents/StudyCommRpts/AppendixH_GDEcDFilmTaxCreditReport.pdf

*Inslee, Forrest. “Copowerment Values for Collaborative Development.” International Community Development Program Launch, 21 August 2017, Wadham College, Oxford, UK.

*Joyaux, Simone. *Strategic Fund Development + Website: Building Profitable Relationship that Last*. 3rd ed. Hoboken, NJ: Wiley, 2011.

Karzen, Mirna and Damir Demonja. “Importance of Storytelling: How to Create More Resilient Cultural Heritage?” *Nova Pristnost*, vol. XVIII, no. 3, Jan. 2020, pp. 653–67. EBSCOhost.

*Katongole, Emmanuel, and Chris Rice. *Reconciling All Things: A Christian Vision for Justice, Peace and Healing*. InterVarsity Press, 2008.

*Kelley, Tom, and Kelley, David. *Creative Confidence: Unleashing the Creative Potential Within Us All*. United States, Crown, 2013.

- *Kuenkel, Petra. *The Art of Leading Collectively: Co-Creating a Sustainable, Socially Just Future*. Chelsea Green Publishing, 2016.
- *Lederach, John Paul. *The Little Book of Conflict Transformation Clear Articulation of the Guiding Principles by a Pioneer in the Field*. Good Books, 2003.
- *Lynch, Kevin, and Julius Walls. *Mission, Inc a Practitioner's Guide to Social Enterprise*. Berrett-Koehler Publishers, Inc., 2009.
- Marks, Laura U. "Let's Deal with the Carbon Footprint of Streaming Media." *Afterimage*, vol. 47, no. 2, June 2020, pp. 46–52. *EBSCOhost*.
- *Merriam, Sharan B., and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. 4th ed., Jossey-Bass. 2016.
- *Myers, Bryant L. *Walking with the Poor: Principles and Practices of Transformational Development*. Orbis Books, 2014.
- "Mission and Vision: Lifecycle Building Center: Atlanta." *Lifecycle Building Center*, <https://www.lifecyclebuildingcenter.org/>.
- *Moe-Lobeda, Cynthia D. *Resisting Structural Evil: Love as Ecological-Economic Vocation*. Fortress Press, 2013.
- Nichols, Bill. *Documentary Modes of Representation*. Accessed 20 April 2022. Pages 32-75. http://artsites.ucsc.edu/sdaniel/177_2015/bill-nichols-modes.pdf
- Nirobe, Vanessa. "The Afterlife of Movie Wardrobes." *Racked.com*, Racked, 16 Mar. 2018, <https://www.racked.com/2018/3/16/17072356/movie-and-tv-wardrobes-after>.
- *Nouwen, Henri. *The Spirituality of Fundraising*. Nashville, TN: Upper Room, 2011.
- *Palmer, Parker. *Let Your Life Speak: Listening for the Voice of Vocation*. San Francisco, CA: Jossey-Bass, 1999.

*Pellow, David N. *Resisting Global Toxics: Transnational Movements for Environmental Justice*. MIT Press, 2007.

Phillips-Tafoya, Chelsea. Personal interview. 31 July 2021.

Recycle Nation “The History of the 3 R’s” –

<https://recyclenation.com/2015/05/history-of-threeer-s/>

Richwine, Lisa, and Barghav Acharya. “Hollywood Film-Crew Union Reaches Tentative Deal, Averting Strike.” *Reuters.com*, Reuters, 18 Oct. 2021, <https://www.reuters.com/world/us/hollywood-film-crew-union-reaches-tentative-deal-averting-strike-2021-10-17/>.

Sager, Maria. Personal interview. 1 July 2021.

*Salter McNeil, Brenda. *Roadmap to Reconciliation 2.0: Moving Communities into Unity, Wholeness and Justice*. InterVarsity Press, 2020.

Silva, Jorge, and Patpicha Tanakasempipat. “Thailand Allows Visitors Back to Beach Made Famous by Movie.” *Reuters*, Thomson Reuters, 4 Jan. 2022, <https://www.reuters.com/world/asia-pacific/thailand-allows-visitors-back-beach-made-famous-by-movie-2022-01-04/>.

*Stringer, Ernest T. *Action Research*. 4th ed., Sage Publications, 2007.

Vaughan, Hunter. *Hollywood’s Dirtiest Secret: The Hidden Environmental Costs of the Movies*. Columbia University Press, 2019. *EBSCOhost*.

Vaughan, Hunter. Personal Interview 31 July 2021.

Victory, Jonathan. “Green Shoots: The Role of the Eco-Manager in Sustainable Film Production.” *SCREENGREENING*, *Staffordshire University*, 14 Aug. 2014,

http://www.screengreening.com/uploads/7/9/0/8/79084908/jonathan_thesis.pdf. Accessed
1 Mar. 2022.

*Willis, Katie. *Theories and Practices of Development*. London: Routledge, 2011. Print.

Wise, Lisa. Personal Interview 16 August 2021.

Zahirovic-Herbert, Velma, and Karen M. Gibler. "The Effect of Film Production Studios on
Housing Prices in Atlanta, the Hollywood of the South." *Urban Studies* (Sage
Publications, Ltd.), July 2021, p. 1. *EBSCOhost*.