

4

THE SUSTAINABLE AUDIOVISUAL INDUSTRY IN CATALONIA SEEN THROUGH THE GREEN SHOOTING INITIATIVE

Marta Lopera-Mármol and Manel Jiménez-Morales

Introduction

Globalization has undoubtedly caused diverse challenges. It has entailed rapid and complex environmental stewardship and raised questions about social inequality, progress, and inclusion, as well as economic and demographic changes (Pattberg 2007, 1–2). Consequently, to manage these consequences and effects, institutions, businesses, and administrations worldwide are encouraging actions and discourses that align with a commitment to sustainable development. In fact, the European Union and the United Nations are partnering in efforts to achieve, within the implementation of the 2030 Agenda framework, a practical, multilateral approach and a rules-based international order in which Sustainable Development Goals (SDGs) act as a valuable vehicle for projecting the EU's values and objectives on a global scale, as well as facilitating a shared framework for forging international partnerships (United Nations 2015). These actions have implications for global political stability in their effort to meet the diverse socioeconomic and environmental needs of different communities.

Unquestionably, mass media echoes this sustainability phenomenon, placing discourses within sustainability's three major components – economic, social, and environmental – on the public agenda and in audiences' social imaginary (Berglez 2008). Hence, mass media's *agenda-setting* (Berglez and Olausson 2014, 54) presents a public discourse cross-media on the subject of sustainable development. For scholars, “there has never been a greater need for analyzing and understanding the roles of media and communication in the politics of the environment” (Hansen 2019, 1), which they attend to along with attention to media's societal and economic interrelationships (Hansen 2019; Hickel 2020; Hornsey et al. 2016; Starosielski 2016). In this

junction between societal action, economic context, and mass media impact, a great deal of communication research focuses on how the media covers and reports socioeconomic and environmental issues (Hansen 2019, 106). Nevertheless, less attention has focused on how the UN “pillars and SDGs seem to have forgotten one main goal: culture and its industry” (Lopera-Mármol and Jiménez-Morales 2021, 1). Media culture not only allows us to create environmental imagery but also a social agenda that could lead to changes in other SDGs. The media industry needs to scan and rethink its *raison d’être*, its practices, the institutions that finance its products publicly, and whether they are local, national, European, or global.

Current data about the lack of sustainability measures throughout all sectors is worrying, and media culture is not isolated from that reality. Research has shown that, unfortunately, media industries, particularly film and television, have many negative impacts on sustainability. In this setting, the European Union launched a proposal in 2017 titled “Green Screen,” with a five-year development plan and a budget of 2.2 million euros, which attempted to apply, at the regional level, environmental European policies to reduce the carbon footprint and enhance the best practices of the audiovisual industry (Sáez 2019). In addition, the Technology and Innovation department of the European Broadcasting Union (EBU-Tech) has launched a section dedicated to sustainable media workshops, reports, news, events, and publications (European Broadcasting Union 2022).

In this context, the concept of Green Shooting is conceived to describe “a countercultural concept linked to the financial, health, social, professional and educational concerns of the audiovisual field and its sustainable well-being” (Lopera-Mármol and Jiménez-Morales 2021, 4). Green Shooting attempts to define and disseminate collective sustainable practices from the preproduction to consumption phases of the audiovisual field and aims to foster sustainable awareness among newer generations of professionals and scholars. Green Shooting was chosen as it evokes the idea of “green” as a synonym for “sustainable,” “ecological,” “equitable” and “social,” among others – and also appeals to and aligns with the European Union’s Green Deal, “an ambitious package of measures ranging from ambitiously cutting greenhouse gas emissions, to investing in cutting-edge research and innovation, to preserving Europe’s natural environment” (European Commission 2020). Thus, the concept takes on sustainable practices beyond an ecological imaginary. Green Shooting also deals with “social sustainability” and “brings us to the real heart of a post-capitalist economy ending planned obsolescence, capping resource issues, shortening the working week, reducing inequality, and expanding public goods. These are all essential steps to reducing energy demand,” as Hickel has pointed out (2020, 232). In other words, Green Shooting is framed on the premise that to achieve degrowth and environmental balance, social and economic players need to be accounted for. There is a need for highly specialized, integrated bottom-up

approaches and associated experts to achieve transformative results. Nonetheless, due to the audiovisual industry's heterogeneous nature, there is no one-size-fits-all solution when it comes to addressing its impact. The audiovisual sector is a multifaceted arena in which many profiles and several production practices hamper the creation of clear policies on Green Shooting.

Unsurprisingly, policies and practices of Green Shooting have been approached differently depending on the EU country where these audiovisual productions have been produced. Sustainable measures are timidly but nonetheless rapidly reaching Hollywood and European screen culture. Many countries have already implemented and systematized these practices, such as Belgium with entities including the Flanders Audiovisual Fund (VAF) and CineEuro; the United Kingdom, with the industry-wide BAFTA Albert Consortium that includes the British Broadcasting Corporation (BBC), the non-profit group Julie's Bicycle, and others; and the Nordic countries with such initiatives as the Nordic Eco Media Alliance (NEMA) (Kääpä 2018). Norway has the Northern Norway Film Commission and Sweden has a collaboration between Film I Väst, Filmpool Nord, and the Öresund Film Commission that launched, thanks to regional funds, a sustainable digital tool titled Hållbar Film that tries to improve the working conditions for the production companies while at the same time tracking and documenting the industry's impact. In Denmark, Sustainable Film and TV Production is an alliance that strikes for media sustainability initiated by Vision Denmark.

These sustainability practices across Europe are mainly enacted by a conscious and involved niche of individual professionals, and rarely through institutional policies. Unfortunately, this situation shows that the environmental sustainability movement is still a subculture within the entertainment industry, challenging the implementation of Green Shooting effectively. First, public detachment and cognitive dissonance tend to push threats such as socioeconomic inequality and climate change into the background. Climate researchers are "urging us to wake up and act right now, but at the same time, they imply that the trauma is not yet fully here, that there is still time to avert a disaster" (Hickel 2020, 17). These threats, more often than not, seem to be distant or not linked to people's everyday personal worries, or to an understanding of how their own actions, including those of media production and consumption impact the environment (Hornsey et al. 2016). Second, despite the EU's Green Screen funding, there is a general lack of academic studies, specific policies, institutional aid, and funds devoted to promoting sustainable media practices. This provokes a paucity of incitements to improve practices. Sustainability should be regarded as a non-negotiable axis, and not as a complementary or added value as it has been so far.

Furthermore, there is an avoidable yet prevalent confusion about the concept of sustainability, which is often understood as solely focused on the environment, but in fact, merges within cultural and socioeconomic discourses and

considers policies oriented to values like equity, social democracy, and prosperity, as theories like the Triple Bottom Line (TBL) propose.

Despite these challenges, as mentioned, the sector is changing its roots and philosophy. This chapter attempts to provide a diagnosis of the current situation of the Catalan cinematographic sector, identify the centers of action, and detect some individual phenomena that have recently emerged in the industry of this Spanish region. By attending to Catalan cinema as ecocinema, this chapter contributes to research on the current state of this national industry while underlining some necessary practices and aiming to inspire new policies.

The Current Status of Catalan Cinema

“Catalan cinema,” although difficult to define accurately, typically relates to productions produced and/or acted by Catalonians or dealing with Catalan issues. In the 1990s, certain individual films or filmmakers became known and led to what we know today as Catalan cinema (Allum 2016). In the 2000s, Catalan cinema began to be framed internationally as a particular industry due to the rise of co-productions, which boosted its presence beyond Spain’s borders. The foundation of the *Acadèmia del Cinema Català*¹ (ACC) in 2008, a non-profit cinematography association created to bring together the entire Catalan film sector within a solvent and prestigious entity, was another step in the consolidation of the Catalan cultural and creative industry. Also, the Catalan language plays an important role (Jiménez-Morales and Balló 2020), despite the fact that Catalan film doesn’t have the requirement that it should be spoken in the Catalan language. Catalan cinema “cuts across regional, national and international borders” (Allum 2016); it can also refer to multilingual productions, as with films such as *La vida secreta de las palabras* (Isabel Coixet 2005), *El cant dels ocells* (Albert Serra 2008), *Pa negre* (Agustí Villaronga 2010) *Les amigues de l’Àgata* (Laia Alabart, Alba Cros, Laura Rius and Marta Verheyen 2015) and *Júlia ist* (Elena Martín 2017).

Catalonia cinema is currently one of Spain’s two most dynamic audiovisual industries (alongside Madrid) and has become highly competitive in Europe. However, the main challenge Catalan cinema now faces is the lack of investment, as Judith Colell, president of the ACC, explained in a recent interview with *Crónica Global* (Colás 2022). This lack of investment leaves Green Shooting policies on the back burner. In fact, it was not until 2017 that the Institut Català de les Empreses Culturals² (ICEC) began to show interest in sustainable practices. From 2019, it began to consider ecology or the environment (though leaving aside economic and social axes of sustainability) as an evaluation criterion for the purpose of subsidies, but not as a requirement. The Catalan cinema and cultural industry often present the confusion over sustainability as solely an ecological issue, as CreArsa (a consultant company specialized in Audiovisual Social Responsibility) points out, Catalan

cinema features many policies and lists of good practices, although scarce compared with other countries, provided by institutions or businesses, and mainly focused on environmental aspects. Moreover, they mistakenly use some of the tools and resources to present their social responsibility as a marketing value when other countries are already one step ahead. For instance, there seems to be competition over which carbon footprint calculator needs to be used, since some businesses require payment to use them, an issue the United Kingdom, for example, has already addressed (Calawerts 2022).

Cultural industries in Catalonia present a lack of specific policies, aid, and knowledge about sustainability for both audiences and practitioners. In fact, the *Consell Nacional de la Cultura i de les Arts*³ (CoNCA), which acts as an adviser to the Catalan Government on cultural policies, recognizes that the cultural, media, artistic, and cultural community in Catalonia has room for improvement and that it requires procedures to better embody a sustainable transition and to promote mechanisms, models and tools to meet current sustainable challenges (CoNCA 2020). Green Shooting is a niche market, primarily because while sustainable media measures are well-received, the misconception still exists that applying them makes productions more expensive (Lopera-Mármol and Jiménez-Morales 2021). A small number of businesses and particular production companies have started work on Green Shooting policies and applied them to their audiovisual products. For example, *Jurassic World: Fallen Kingdom* (2018), can be considered an example of sustainable filming (Calawerts 2022) within the Spanish film industry if we take into account the nationality of the film's director (Antonio Bayona), coproducer (Belén Atienza), and several crew members (including cinematographer Óscar Faura and editor Bernat Vilaplana), although it is generally considered a Hollywood production.

To improve the present situation, there is a need for institutions to support Green Shooting policies to promote greater cooperation at the national and international levels, rather than opting for internal competition. In this context, European projects such as the above-mentioned Agenda 2030 play a considerable role. Moreover, it is fundamental that, both at an enterprise and an institutional level, the industry should consider cultural and social rights that protect gender, diversity, and minorities in the sustainability framework (in other words, create regulations that benefit people both in and outside the audiovisual industry) because the cultural and creative sector has the capacity and, up to a certain point, the responsibility to help citizens understand the challenges facing humanity (CoNCA 2020).

The focus of this chapter is the cinema industry, but other current Catalan proposals exist in other sectors that link sustainability to other creative and cultural industries. Many exciting ideas are being advanced by publishers, video gamers, and in the scenic arts and at festivals, among others. For example, Pol·len Editions promotes the concept of eco-publishing, the management of

environmentally sound publications, which consists of an analysis of the book's life cycle, its ecological backpack space, eco-designs, and monthly activities that revolve around issues of contemporary thought. La Central del Circ – which offers a creative space for experimentation, research, and creation among professionals in the field of the live performing arts – holds days for reflection featuring workshops and joint laboratories to help many companies improve their contribution to environmental responsibility. Centris, a promoter of music festivals, attempts to convey values that will be useful throughout life, such as recycling. Finally, Herobeat Studios, through its game *Endling*, presents an eco-aware adventure narrative.

Green Shooting: Steps toward a Sustainable Catalan Film Industry

The current artistic paradigm of sustainability, although far from being an example to follow, does welcome change because artistic procedures and creativity can be the key to innovation. In these areas, Catalan universities and other higher education institutions are starting to lead some of the research on media sustainability regionally, through attention to the work that researchers such as Seán Cubitt, Toby Miller, Anders Hansen, Stephen Rust, Nicole Starosielski, and Janet Walker, to name just a few, have been working on for 15 or 20 years. Catalonia's universities can promote collaborations and build on prior works by devoting more resources to education on environmental and sustainable materials and procedures, investing in research in all the various fields and sectors that play a role in the cinema industry, and promoting the development of sustainable technologies that meet the sector's needs and sanction poor practices. To do this, Universities such as Pompeu Fabra (UPF) and the University of Barcelona (UB) are applying certain results of this research to particular subjects in their curricula, with the awareness that they are training the future professionals of the industry.

Specifically, from 2020 to the present, an educational initiative titled “Green Shooting: Sustainable Culture,” from which the concept previously mentioned was conceived, has been promoted by UPF under the “Planetary Wellbeing” framework. The latter term corresponds to an institutional proposal to ensure that sustainability is applied to all disciplines across the university. The initiative considers the established idea of planetary health, as proposed by the Rockefeller-*Lancet* initiative. Thus, the extension was deliberate since it corresponds to an amalgamation of more concepts aligned with the three pillars of sustainability and the 17 SDG. Hence, “Planetary Wellbeing” is a normative concept; it sets a regulative ideal for all of humanity and the planet. “Securing the complete wellbeing of every living being is unattainable but is a guiding aspiration” (Antó et al. 2021, 5). The aim of this institutional proposal, which was

clearly inspired by international initiatives committed to a sustainable culture in economic, social, and environmental terms, is envisaged as “an overarching concept, providing institutional impetus and top-down support for an integrated understanding of the unprecedented challenges that our planet faces concerning the Anthropocene and the climate crisis” (Antó et al. 2021, 9). As this initiative shows, while a great deal of international research has been done, sustainability is still a niche of academics and policymakers, which is worrying since information and communications technologies (ICTs) and their developments and impacts are increasingly palpable. There is still a lack of mandatory implementation by the Spanish Ministry of Education to establish a long-term strategy in the public media sector.

It is also important to note that filmmaking practices, typically those of regional cinemas and specific genres like documentaries, due to their already small scale and low budget, already adopt measures that are somewhat sustainable. For instance, documentaries, often tend to consider how to tackle socioeconomic and environmental issues or themes in their ideation. However, although they tend to fall under a de-growth model necessary for cinema as a global industry, they still need measures and guidelines to better inform and help them adopt more sustainable filmmaking practices. The Green Shooting project enabled us to analyze the current status of the audiovisual industry in Catalonia and the steps the industry should take to move toward a sustainable future, which we outline below.

Incentives to Promote Green Shooting, such as Funds or Valuable Recognition for the Productions That Apply to Funds

As we have seen, there is a need for clear regulations that genuinely inform the current situation and the actual measures of action that can be taken. In addition, an incentive or public aid plan could be developed to encourage sustainability in all the cultural industries in the Catalonia region (CoNCA 2020). Although understandings exist of the different framings and cultural packages as to how to tackle these issues, they do not solve the root problem. Unfortunately, instead of pushing forward socioeconomic and environmental change, many enterprises and public/private organizations are mistakenly falling for the well-known phenomena of greenwashing, purplewashing, redwashing, etc. Behind these terms lurk extremely complex issues that require a great deal of engagement – scientific, philosophical, ethical, moral, and economic. In the case of the film industry, many studios fall for the fallacy that they are being sustainable by switching their scripts from paper to digital, hiring women in managerial roles, opting for a flexitarian diet, etc. However, the truth is that a transparent investigation needs to be carried out to confirm whether such changes are making an impact, real or not, at a structural and systematic level.

Promotion and Dissemination of the Notion of Green Shooting

In the Catalan film industry, there is still a long way to go in terms of political leadership, budgets, and strategy for investment in sustainability that would significantly impact the field, despite the efforts that have been devoted to this goal. Hopefully, practitioners who attended the workshops will continue to create networks by sharing experiences, knowledge, and tools to encourage others to join them in the challenge to build a sustainable cinema, as in the cases of *Fresco Films*, *Promálaga*, *PAC*, *CFFF*, etc. However, this training, advice, and assistance should be offered and provided by the funding institutions of Catalan cinema, which are primarily public.

Visibilization of Green Shooting Practices

Audiences draw most of their knowledge on scientific and sustainable issues from mediated communication, and consequently, this acts as a primary source of information (Hansen 2019, xviii). Hence, portrayals of media sustainability on- and off-screen significantly influence policy discourse at the national and international levels (Anderson 2011). The influence of artists and the community must play a key role in fostering a change of mindset. In this context, celebrities play a significant part, particularly actors/actresses, athletes, influencers, musicians, and artists. In recent decades, they have become claim-makers and advocates for sustainable issues and discourses ranging from the #MeToo Movement to the climate change debate. In fact, in the last ten years, “special attention is paid to the *celebrification* of climate change as research indicates that it is of growing significance and constitutes a newly-emerging area of academic interest” (Boykoff and Goodman 2009). Celebrity possesses a certain cultural power and acts at a symbolic level. Celebrities can provide a human-interest angle to themes that would otherwise be perceived as remote from audiences’ everyday lives. Consequently, stars can offer greater visibility, grab the attention of the public, and reach out to people thanks to their high-profile status and persuasive power. By doing so, they can shine a light on specific sustainability issues for the purpose of agenda-setting and help to shape public opinion. However, celebrities can function as a double-edged sword. On the one hand, they can act as a valuable means for sustainable groups – both at a state or NGO level – to mobilize and promote a particular discourse in the public arena. On the other hand, as Weiskel argues, “celebrity politics is a deception that distracts people from dealing with fundamental issues concerning democracy and social change” (2005, 397). Hence, their involvement in sustainable politics can be perceived as either a democratization process or a distraction. Consequently, while NGOs can benefit from a celebrity spokesperson, due to their excellent public relations function, the message they are providing and its legitimacy may eventually be questioned. Even so, the audiovisual industry

should commit to fostering a content that is sustainable, restorative, inclusive, equitable, intersectional, and circular. Many authors and creators maintain that “the forces of supply and demand should be freed from interventions by regulation authorities” (Hornsey et al. 2016, 2).

In the case of Catalan cinema, there is a lack of celebrification, though female directors have been taking a bigger role in the last 20 years, thereby allowing a different kind of sensitivity and gaze to emerge, but still far from the promotion and dissemination of other Green Shooting policies that go beyond intersectional gender initiatives. The fact that the Catalan star system clearly intersects with the Spanish one makes it difficult to see if the celebrification strategies target specifically Catalan audiences or a broader spectrum. At the same time, the Catalan industry is well-known for the greater multimedia activity of its artists, and their media impact chiefly depends on the impact of the production they are working for, not on their own charisma.

Guidelines for Applying Green Shooting

Catalan cinematographic and media institutions need to draw up a catalog of comprehensive measures related to sustainable production with which actors in the sector must comply to access the corresponding grants. Current guidelines launched by different enterprises and businesses already exist, but they are simplified and outdated in comparison to the measures that other countries have already devised and applied such as *The Green Production Guide*. There are two main shortcomings in this regard: first, sustainable measures need to be applied from the very start, and that includes the creative, storytelling, and narrative processes. Second, the absence of the figure of eco-consultant/eco-assistant/eco-supervisor.

The inclusion of these measures as a requirement to obtain specific, competitive funds from public institutions to develop audiovisual productions can make a difference from the point of view of promoting the Green Shooting culture. At this moment, the ICEC is in charge of the regional aid for the Catalan audiovisual projects. Among the requirements for any production applying for an ICEC-funded grant, there are no explicit allusions to anything related to sustainable production, probably because the attribution of these funds is mainly content-driven and because Green Shooting policies are still a pending issue. The progressive inclusion of certain requirements for promoting socially and environmentally responsible productions can help to foster a more effective public policy.

Institutionalization of the Figure of the Eco-Consultant

An eco-consultant, also known as eco-assistant is a representative or go-to person responsible for the sustainability of film production. They educate and assist

production staff and employees on everything from pre-production conceptualization to on-set practicalities, as well as contributing to the final strategy of distributing and exhibiting the film according to the principles of sustainability. They can act on their own or, if the production is big enough, the eco-consultant can have an eco-supervisor/eco-manager responsible for monitoring and reducing the film's carbon footprint. This role is well-established in specific productions, mainly in the United States, but it has not yet become an established figure like that of director, art director, screenwriter, etc. This role needs to be institutionalized to guarantee a smooth transition to sustainability policies and Green Shooting practices.

In the specific case of the Catalan industry, it's not just that there is a lack of institutionalization of this particular role, the problem is that there are not, at present, enough professionals capable of taking it on. It is indeed an emerging profession and needs to be recognized, made visible, and promoted in terms of training and education. The inclusion of this figure in professional unions could also help to promote this role. Again, from the perspective of the higher education industries, full training should be offered for these specific profiles.

Awards and Prizes for Green Shooting Perspectives

Currently, the Catalan Cinema has no recognition in the form of awards or prizes for productions that have applied a strong Green Shooting policy or social minority representation (gender, race, LGBT+, etc.) (Lopera-Mármol and Jiménez-Morales 2021, 3). This is particularly significant when we consider that the Catalan context depends on public finance. Catalonia has at least 25 festivals and screenings of film and audiovisual creations using different approaches and genres. None of them take this issue into account. The two main festivals, the D'A film festival and Sitges Festival, have not created such an award category, nor does it feature among the categories of the ACC's *Premís Gaudí*. Nonetheless, it is important to note that there are international festivals, such as *Suncine Fest*, devoted exclusively to Green Shooting practices and content, though unfortunately their viewer numbers are less significant than those of other festivals, partly due to the ways in which local government promotes these different kinds of festivals, but also because theme-focused festivals have tended to be less popular than their generalist counterparts.

Education for Future Professionals, Current Professionals, and Audiences (Inclusion in Media Literacy Practices)

Finally, the Green Shooting initiative encompassed within the Planetary Well-being framework at Pompeu Fabra University aims to create a solid, expandable program about sustainable productions in which undergraduate and graduate students come to grasp the importance of this crucial issue and understand how

to demand it as an audience by fundraising and raising awareness campaigns and how to apply it as future filmmakers, no matter what role they are playing in a production. The educational program currently seeks to link the academic practice to industrial agents to establish a connection with the real concerns of the Catalan industry. For example, the project facilitates a conceptual scientific, social, and educational dissemination of media sustainability through face-to-face workshops aimed at 20 UPF students and ten professionals from the media industry. The curriculum includes an introductory explanation of Green Political Thinking followed by case studies that detailed planning and communication of the sustainability strategy from pre-production topics such as logbook of meetings, inclusion, and diversity in the cast and the crew, production topics such as strategic waste management, the introduction of an eco-consultant (who advises production companies at all stages of a film's production) as a permanent crew member on set, to post-production topics such as promotion. Finally, an exercise invites participants to evaluate their own impact and that of their productions and to create a rough action plan for additional feedback.

Researchers need to identify the best spheres of commitment, in the absence of any educational consensus, while documenting the practices and developments that favor sustainable spaces and practices. Educational research in Green Shooting should range from short-term policy and local challenges to long-term visions of sustainable societies since, as Ralph and Stubbs point out “research and community involvement can produce long-lasting environmental effects and societal change” (2013, 71).

Conclusions

Research shows that Green Shooting in the Catalan film industry is regarded as a subculture community of involved practitioners who are applying its measures in a *modus operandi* that has not yet been systemized. Therefore, the need exists to create and support a pedagogy based on sustainable literacy, in which universities and public institutions should be at the center of its conceptualization and research, thus creating a school of thought. The amateur movement in the Catalan industry and the emergence of new forms of communication mediated through audiovisual tools require the promotion of new training policies and the dissemination of a culture of respect for Green Shooting practices that go beyond the professional industry. In addition, as we have analyzed throughout this chapter, the Catalan audiovisual industry needs to catch up with some of the fascinatingly skillful ways that other sectors, industries, and claim-makers (large corporations, governments, and public institutions) have managed, thanks to enlarged resources, to influence audiences on sustainability. For instance, the Catalan industry could make use of the advantages afforded by the digital media landscape or use well-researched and open access guidelines

that have been applied successfully in previous media texts around the world with similar scales and budgets.

Sustainability policies in the film industry need to be tackled as a joint, coherent strategy that adopts standardized measurement tools, because while some individual institutional measures do help and their continuation is essential for the foreseeable future, education plays a significant role in the shift of attitudes and behavior toward a sustainable future in the media industry, as well as being an effective microphone for criticizing malpractice. Media plays a huge role in highlighting the wrongdoings of other industries, such as those of food and fashion as seen in documentaries like *Cowspiracy: The Sustainability Secret* (Kip Andersen and Keegan Kuhn 2014), climate change as seen in series such as those of David Attenborough, and socioeconomic issues including films and TV series such as *Dear White People* (Netflix 2017–21), *Get Out* (Jordan Peele 2017), *On the Basis of Sex* (Mimi Leder 2018), *The Bold Type* (Universal Television 2017–), and others. So, while we are not saying that these media texts should not continue to be produced (quite the opposite), we do need to recognize the material impacts the film industry plays on our planetary well-being. The industry must examine more in-depth its socioeconomic and environmental impact and rectify its current shortcomings. For this reason, universities and film schools should undertake the transformational changes necessary to embed environmental sustainability into all areas (theoretical, research, and practice) and into the general policies of the institution in question. Furthermore, educating and building sustainability awareness for future generations will prove crucial for a successful social citizenship strategy, since they will be tomorrow's leaders and advocates of sustainability. The aim of this strategy is to move the industry forward, thanks to the emerging talent and the new professionals who, little by little, will become incorporated into more established companies, teams, and crews.

In conclusion, if Catalan cinema wants to carry out a comprehensive, updated transformation of its sector, it should place sustainable recovery at its epicenter and champion the promotion of Green Shooting practices; systematic and well-prepared guidelines that are currently available and examples of other countries or regions to the media industry can serve as inspirational guidance for a very specific and effective application, awards that acknowledge these type of initiatives to funds that incentivize the adoption of green practices, and the development of pedagogical tools like the Planetary Wellbeing initiative to train future filmmakers. In addition, the actions of other creative and cultural industries that operate in similar ways could help the Catalan media sector find a way to implement these changes. A responsible cultural ecosystem should be fostered, and, above all, new practices elsewhere should be communicated and highlighted as an exemplary source of inspiration. By doing so, there might be a chance that an effective paradigm shift can be achieved,

however, the industry first requires intelligent, strategic planning, with a solid and determined motivational system based on fiscal incentives.

Notes

- 1 English Translation: Catalan Film Academy.
- 2 English Translation: Catalan Institute of Culture Enterprises.
- 3 English Translation: The National Council of Culture and the Arts

Works Cited

- Allum, Stephanie. 2016. "The New Catalan Cinema: Regional/National Film Production in a Globalized Context." PhD diss., Northumbria University Newcastle.
- Anderson, Alison. 2011. "Sources, Media, and Modes of Climate Change Communication: The Role of Celebrities." *WIREs Climate Change* 2: 535–546. <https://doi.org/10.1002/wcc.119>.
- Antó, Josep Maria, et al. 2021. "The Planetary Wellbeing Initiative: Pursuing the Sustainable Development Goals in Higher Education." *Sustainability* 13.6: 3372. <https://doi.org/10.3390/su13063372>.
- Berglez, Peter. 2008. What Is Global Journalism? *Journalism Studies* 9.6: 845–858. <https://doi.org/10.1080/14616700802337727>.
- Berglez, Peter and Ulrika Olausson. 2014. "The Post-Political Condition of Climate Change: An Ideology Approach." *Capitalism Nature Socialism* 25.1: 54–71. <https://doi.org/10.1080/10455752.2013.845588>.
- Boykoff, Max and Michael Goodman. 2009. "Conspicuous Redemption: Promises and Perils of Celebrity Involvement in Climate Change." *Geoforum* 40: 395–406.
- Calawerts, Georgia. 2022. "The Impact of Emerging Sustainable Practices in the Film Industry." *Arts Management and Technology Laboratory*, March 1, 2022. <https://amt-lab.org/blog/2021/12/what-does-sustainability-look-like-in-the-film-industry>.
- Colás, Joan. 2022. "Judith Colell: La salud del cine catalán es mala, no por talento, sino por la falta de inversión." *Crónica Global*, January 9, 2022. https://cronicaglobal.elespanol.com/creacion/judith-colell-salud-cine-catalan-mala-talento-falta-inversion_586630_102.html.
- CoNCA. 2020. "Lideratge mediambiental en el sector cultural i creatiu català." Accessed January 14, 2022. <https://conca.gencat.cat/ca/detall/publicacio/sostenibilitat-00001>
- European Broadcasting Union. 2022. "EBU Technology & Innovation." Accessed May 7 2022. <https://tech.ebu.ch/groups/spsm>
- European Commission. 2020. "European Green Deal." Accessed January 14, 2022. https://ec.europa.eu/clima/eu-action/european-green-deal_en.
- Hansen, Anders. 2019. *Environment, Media and Communication*. Abingdon & New York: Routledge.
- Hickel, Jason. 2020. *Less Is More: How Degrowth Will Save the World*. London: Windmill Books.
- Hornsey, Matthew, Emily Harris, Paul Bain, and Kelly Fielding. 2016. "Meta-Analyses of the Determinants and Outcomes of Belief in Climate Change." *Nature Climate Change* 6: 622–626. doi.org/10.1038/nclimate2943.

- Jiménez-Morales, Manel and Jordi Balló. 2022. "The Real and the Spoken: How the Use of Language in Catalan Films Contributed to the Construction of a Sense of Reality." *Journal of Catalan Studies* 1.23: 171–186.
- Kääpä, Pietari. 2018. *Environmental Management of the Media*. London: Routledge.
- Lopera-Mármol, Marta and Manel Jiménez-Morales. 2021. "Green Shooting: Media Sustainability, A New Trend." *Sustainability* 13.6: 3001. <https://doi.org/10.3390/su13063001>
- Pattberg, Philipp. 2007. "Conquest, Domination and Control: Europe's Mastery of Nature in Historic Perspective." *Journal of Political Ecology* 14.1: 1–9. <https://doi.org/10.2458/v14i1.21681>.
- Ralph, Meredith and Wendy Stubbs. 2013. "Integrating Environmental Sustainability into Universities." *Higher Education* 67: 71–90.
- Sáez, Cristina. 2019. "Eco-Friendly Practices in the Film Industry." *CCCB Lab*, January 28, 2019. <https://lab.cccb.org/en/eco-friendly-practices-in-the-film-industry/>.
- Starosielski, Nicole. 2016. "Pipeline Ecologies." In *Sustainable Media: Critical Approaches to Media and Environment*, edited by Nicole Starosielski and Janet Walker, 38–55. New York: Routledge.
- United Nations. 2015. "Transforming Our World: The 2030 Agenda for Sustainable Development." Accessed January 14, 2022. https://www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/1&Lang=E.
- Weiskel, Timothy C. 2005. "From Sidekick to Sideshow—Celebrity, Entertainment, and the Politics of Distraction: Why Americans Are 'Sleepwalking Toward the End of the Earth.'" *American Behavioral Scientist* 49.3: 393–409. <https://doi.org/10.1177/0002764205280203>.