# GEM – Expert Events Season 5 – Summaries & Transcripts

## Event Series: GEM Green Screen International Lecture

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# GEM – Expert Events Season 5

## Event Series: GEM Green Screen International Lecture

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# Event 1 / Season 5

## Green Film Production: Sustainable Practices from Script to Film Set

**Date/ Time: 04.03.2025 | 15:30 – 17:00**

This meeting marks the opening of a series of events dedicated to Environmental Impact of Media Production. In the fifth season (Spring 2025), curated by Małgorzata Kotlińska from Lodz Film School and Goram Pavlić from Zagreb, the focus is on film production.

This event brings three presentations focusing on multiple issues concerning social and political aspects of film and visual media production.

In the first one, Jagoda Mazepa - graduated Film Production at the Lodz Film School, film fund specialist at the Podkarpackie Film Commission since 2020, co-author of the first publication on sustainable film and audiovisual production in Poland (2022), will elaborate on the potential of film commissions in sustainable film production.

The second presentation by Aleksandra Leszczyńska - a film producer and advocate for sustainable film production. She is deeply involved in promoting sustainable production practices through her work with the intersectoral group FILM DLA KLIMATU and as a co-author of the first sustainable production guide for the Polish and Slovak audiovisual industries. She has collaborated with renowned film schools such as the Lodz Film School, Wajda School, and Warsaw Film School. Her expertise is frequently sought after for panels and discussions at major film festivals in Gdynia, Kraków, and Wrocław.
She'll explore how environmental consciousness can be woven into the very fabricof filmmaking, starting with the script. "I hope our session will inspire the scriptwriters to use the natural world as a source of inspiration, crafting compelling narratives that explore the complex relationship between humans and the environment, while also minimizing the ecological footprint of film production."

The third presentation by Dagna Kidoń, graduated Film Production at the Lodz Film School, where she later worked organizing international projects, exchanges, meetings, and workshops in Poland and worldwide. Since 2017, she has been working on film productions. At the Essay Film Studio she worked as a producer, supervising the creation of film essays, workshops, and seminars. As a doctor of sociology, she researches art reception using eye-tracking technology. Beyond her work in film production, she is also a lecturer at the Lodz Film School working at the Institute of Art Sciences. Dagna recently worked on the film "The Girl with the Needle" by Magnus von Horn, which premiered in the main competition at the Cannes Festival and is nominated for the Oscars.
She'll present **green-filming practices** applied in office work and on the film set of the Danish-Polish-Swedish co-production "The Girl with the Needle" by Magnus von Horn.

**Speakers:**

- Jagoda Mazepa (Film fund specialist, Podkarpackie Film Commission, Poland)
- Aleksandra Leszczyńska (Film producer, La Polaca Productions, Poland)
- Dagna Kidoń (Film producer and academic teacher, Poland)

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**Curator and Moderator:**

- Małgorzata Kotlińska, Lodz film School, Poland
- Goran Pavlić, Academy of Dramatic Art, Zagreb

## Summary of the Event 1

This transcript is a detailed discussion from a webinar or meeting focused on the Green Education in Media (GEM) project, an Erasmus+ Corporation Project, and various initiatives around green filmmaking and sustainability in media production.
The meeting focused on the implementation of sustainable practices in film production, from script development to on-set operations. Hosted by Małgorzata Kotlińska from the Łódź Film School and Goran Pavlić from the Academy of Dramatic Art in Zagreb, the session featured three main speakers.

Jagoda Mazepa, representing the Podkarpackie Film Commission, discussed the essential role of Film Commissions in supporting green production by promoting the use of local resources, assisting with permits, and facilitating the hiring of local crews and suppliers, all of which help reduce the industry's carbon footprint. She emphasized the importance of making even small, incremental changes and explained that while Polish Film Commissions are independent, they often collaborate with the national Polish Film Institute.
Aleksandra Leszczyńska, a film producer and advocate for sustainable filmmaking, introduced the concept of "planet placement"—the integration of ecological themes and positive environmental behaviors within scripts and screen stories. She identified three key levels: environmentally-focused narratives, subtle positive examples set by characters' everyday choices, and sustainable solutions on set, such as reducing waste, reusing props, and prioritizing local filming locations. She stressed that while environmental themes are important, the core of every project should remain a compelling story, with green elements introduced in a natural and unobtrusive way.
Dagna Kidoń, also a film producer and lecturer, shared a case study from the international co-production "The Girl with the Needle." She highlighted practical steps taken to ensure a greener set, including digitalizing documents, minimizing printing, using reusable dishes and bottles, sourcing costumes and props second-hand, relying on local transportation and accommodations, and optimizing shooting locations to reduce the need for building new sets.
Throughout the discussion, participants noted the lack of systemic sustainability training for screenwriters in Poland, though grassroots initiatives exist. The speakers agreed that implementing eco-friendly practices is not necessarily expensive and can, in fact, lead to significant savings.
The meeting concluded with encouragement for filmmakers to adopt sustainable approaches gradually and to seek the support of local Film commissions, with a promise to address social sustainability and human rights topics in future sessions.

## Transcript of the event 1

**00:00:00.570 Goran Pavlić:**

There is a significant amount already here, so not to wait anymore.

**00:00:08.090 Malgorzata Kotlinska:**

Hi, everyone! Good afternoon! Welcome to our next lecture on Green film production. Our today topic is called Sustainable Practices from script to insets. My name is Magłgorzata Kotlińska, and I'm from Lodz Film School, and I will be co-hosting this session with my colleague Goran Pavlić, from Academy of Dramatic Art in Zagreb.
Thank you to support me, Goran, and before we begin, let me introduce our distinguished speakers who will share their insights on sustainable film production.

We start from the topic which describe Jagoda Mazepa, a film found specialist at the Podkarpackie Film Commission. Since 2020 she has been promoting sustainable film production in Poland. Jagoda is co-author publication on this topic in 2022. Jagoda will talk about how film commissions support green filming. Jagoda welcome. It's very nice that you are with us. And next we welcome Aleksandra Leszczyńska, a film producer, and

I must say advocates for sustainable filmmaking. Aleksandra is actively involved in the Film dla Klimatu [Film for Climate] Initiative and co-authored the 1st sustainable production guide for the Polish and Slovak film industries. Aleksandra will discuss how environmental awareness can be included in filmmaking. Starting with the script. And I have great pleasure to welcome you, Alex.

**00:02:34.320 Alex Leszczyńska:**

Hello! Everyone nice to see you all. Thank you.

**00:02:38.080 Malgorzata Kotlinska:**

And finally, we have Dagna Kidoń, an experienced film producer and lecturer at the Lodz Film School, and she will share an interesting case study on green practices used in the Danish, Polish and Swedish co-production. Better with the needle directed by Magnus von Horn, and produced by Mariusz Włodarski. Dagna nice to have you here also.

**00:03:11.220 Dagna Kidoń:**

Hi! Thanks for the invitation.

**00:03:15.460 Malgorzata Kotlinska:**

So let's give the floor to our 1st guest, Jagoda Mazepa, who will discuss the role of the Film Commission in sustainable film production.

**00:03:31.290 Jagoda Mazepa:**

Yes, I will share my screen. I hope you guys can see it. Okay, hello, everyone once again. I would like to thank you Małgorzata Kotlińska for having me. I'm very glad I'm here, and I promise. I won't take a lot of your time, but I think it will be very short brief why, film commissions are very important in sustainable production, and once again. I would like to say that I'm very happy I'm here. I will say a few words about me for start. I graduated Lodz Film School. So that's why I'm very happy for this invitation. So it was a few years ago, and since 2020 I work in Podkarpackie Film Commission. I'm a film funds specialist. So this what you can see on your screen. It's something that we believe that Podkarpackie Region is an infinite film space. You can see also some pictures, and these are some films we have been co-produced and including 3 Oscar-nominated films, it's „IO", directed by Jerzy Skolimowski. It's Corpus Christi, directed by Jan Komasa, and Cold War, directed by Paweł Pawlikowski.

I work here for 5 years now, and this is something that I really like, because I think in film commissions we have a lot of potential and I love this construct really. So I'm very happy. I work here, and, as I said, for every day I am a film fund specialist. So when producers are looking for money, they can apply to our film fund, and then we decide which film we would like to co-produce. I manage whole the process since called the projects to picking the projects, then to negotiations, and then to signing an agreement, and last, but not least, to check if everything goes by the rules that our region has, and every region has their own rules, but they can be very similar.

This is what I do. But it's not our only task, because we have a lot of other tasks that we do every day, and it includes location databases and when producer want to shoot a movie in our region we can, of course, tell him where he can shoot something that he needs, some locations that he needs and stuff.

I am very interested if you guys know this, construct like film commissions, I hope you know, because it's very popular in Europe. But I also want to share some information how it works, because maybe not everybody knows how film commissions works. So this is about me.

So I also sometimes do a workshops about sustainable film production. I am a co-author of the guidelines that we prepare with Alex, who will be next. This was the 1st publication about sustainable production in Poland, and we are both very proud about it, so it makes me an opportunity to do a workshop, sometimes about sustainable production. And what I also want to tell you that thinking about climate changes, the thinking about global Warming, thinking about steps we should do to make our life our movie more sustainable. It can be very overwhelming, you know, because it's huge. It's a huge object, the global warming. It's everywhere. Every country struggles with it. So this subject is very much overwhelming. But what I would like you to remember that I can always think about when you do some green steps at your home, for example, switching off the light, turning off the water, managing your waste in a proper way you make the green change. What I would like you to remember that you can always think about these small changes, in case of your film project, you don't have to be huge on these changes, you can be very, very basic and it's enough. It makes the subject very much easier. So I think this is something that helps me to go through the process of making the film more sustainable.

You can see now the map of Poland, and you can see that we have 12 film commissions in Poland. It's very much often connected with film fund, but the Film Commission is

something bigger. We have 12 of them. I am under the 8 point, so greetings from Rzeszów. You can see that we have film commissions almost everywhere. And this is the very much potential I would like you to tell about, because making things local it's the very important step to make your film more sustainable. And in every Film Commission in our country you can find this potential to make things very much local and it will help you to reduce your carbon footprint and stuff.

I don't think we have time to discuss how much you guys know the film commissions, but I would like you to say that, let's think about a producer. When producer want to have some locations from I don't know, from Rzeszów maybe he can call us he can write us, and he can tell us what he needs. He needs maybe location, maybe he needs a crew member, maybe he needs some help with having a special permits, and maybe he have some other needs, and we can help them without him or her to coming here in person. I think it's very simple, but when you think about it, it can be very useful, and it can reduce a lot of transport and a lot of carbon footprint also. So this is Poland, we are almost everywhere like, I said.

And then I thought about countries that are taking a part in this every project. So we have Croatia. And look at that. We have 6 film commissions in Croatia. We have the main body that this is called Filming in Croatia. But you can also have 6 more film commissions that are all around the Croatia, and they can help you with every local needs that you can have connected with your film location that you would like to use in your movie. I would like to say that I love Croatia, and I'm in Croatia every year, because that's my favourite place to spend holiday.

Next we have Germany. I can't even count how much film commissions you have in Germany. It's amazing. And this is also something that can show you that you really have in almost every region you have some specialists that can help you with doing things very local.

Finland, you can see, this is from the website, it's not very important, this picture but you can see the film commissions listed. It's also a lot of places that know how to help you to find some things that you need without you involved in person.

Greece. In Greece you have a main body that is Hellenic Film Commission. Then you have smaller regional film offices, and there are a lot of them also, and in Greece you can find something that is dedicated to location scouting and this is called Location Scouting Support program. And it's very interesting. Sorry. And you can use this program to find your location, your best location that you need to your movie with special program that can help you in very, very complex way.

Malta: Malta Film Commission. This is something that is much more, you know, it's concentrated in one Film Commission. It's also very good because they are smaller country. So they can use one film commission to do all the tasks that you need in whole country.

So this is what I want to tell you. The firm commissions can be very helpful in a preproduction process. When you need a location scouting. When you need to do the research which region can offer you the best location, to compare the location, to find some varieties of location I will highly recommend to contact Film Commission in region

that can be potentially good for your movie. Because we and these people in film offices whole around the Europe are people who can find you almost everything. We know our region the best. So if you need, for example, I don't know, the lake and the old house that has red windows - we can find it so, believe me or not, we had a lot of ask about some very weird ideas because we are filmmakers. So we have very variety ideas, and we always can help them. And it's not only searching for location, it's making your film set more easier, because we can help you how to find your locations in a smaller areas. You don't have to travel so much. We know how to help you with every permit, and to who to call, who to write you don't have to spend your time and spend your money and your workers to do this because we can help you, and we make it for free. That's very important.

I'm speaking in behalf of Podkarpackie Film Commission. I know that maybe in other countries, in other regions the rules about the free help may be some different, but I think in many, many film commissions this help is offered for free.

Location databases. What I would like you to tell that every Film Commission have location databases on their website, but also do not hesitate to write us, because we have much more location to offer, and we don't always show them on website, because I don't want to talk about it, because it's a lot of things you don't need to hear, but we can offer you much, much more than you have on our websites. Permits Know how, like, I said, we can make this process much more easier because we also know people in our region and we can go to them without you, and to make a lot of permits without you involved. I think it's a very good thing to think about, because it don't consume your time so much and we just make it easier.

Local suppliers. This is something that we also can help you with, because a lot of film offices have a databases of local suppliers that are useful for a film industry, and you don't have to use a lot of suppliers from, I don't know another city to travel to, for example Rzeszów, to work on a film set. We can find you something local.

Local crew members this is something I already said, we can help you to find someone you really need to on your film set when you shoot in our region. And we know the people, like I said, and we can really make it easier for you.

So, to sum it up, if you don't know film commissions, please do. We are really friendly, and we can help you with many things not even listed here. And we make this process much easier because you don't have to be everywhere. We can show you it in email. We can call you and stuff. And you don't have to travel so much. And, as we know, transport is a big thing in a carbon footprint producing. So it's very important.

I think that's all. This is something I didn't want to translate in writing. But I would like you to say something that I really like:

We don't need a small group of people that live 100% ecological way. We need millions of people who are imperfect in being much more green in their lives,

and I would like you to be imperfect, but just try it and use a film commissions. Remember that if you would like you to write me or call me, please do. You can find me on Podkarpackie Film Commission website, and I will be very happy to help you guys.

And I guarantee that we have a very good guy to make your location scouting, and I hope we can maybe one day cooperate.

Thank you very much.

**00:21:20.340 Malgorzata Kotlinska:**

Thank you Jagoda for your presentation. It was very interesting this point of view, because we very often discuss about the film funds, but maybe not in those perspective. And thank you so much for giving us the perspective to all of our partners we have here during the meeting. So it's double, professional and perfect. And I would like to ask you if we also support the students. Film projects?

**00:21:57.470 Jagoda Mazepa:**

Unfortunately not. In our film fund we do not support students film, but we cooperate with students in this way I talk about. So this way we help them.

**00:22:12.210 Malgorzata Kotlinska:**

But maybe we might discuss, especially according the diplomas, which are much bigger movies. And you know, maybe this is also the way we might meet after this meeting. Maybe we will think of it. Super. Thank you.

**00:22:29.980 Jagoda Mazepa:**

We are discussing about it. So yeah, I think maybe in the future it can be possible when we will have more funds in our film fund. Maybe it is an option for us.

**00:22:43.670 Malgorzata Kotlinska:**

OK. So let's have a look if anyone wants to raise a hand, or maybe write a question on the chat.

**00:22:59.270 Goran Pavlić:**

I would like to pose a question. How is your relation with Polish Film Institute? Are you kind of part of it, or just an independent local institution that collaborates on particular occasions with the Institute. Do you even collaborate? How is it?

**00:23:14.880 Jagoda Mazepa:**

Independent, and every Film Commission in Poland is independent. But we cooperate it's too much to say. We coexist together. But I think we're independent is a good word.

**00:23:32.230 Goran Pavlić:**

Okay. But when a particular filmmaker producer search for his or her funds, so sure he applies for the Polish Film Institute, and does it have some kind of like support from them to address you to ask you. So do they suggest, okay, you can contact or ask for their help if you well, if you shoot at particular location, there are the people who are more professional about particular issues there. So contact them in order to lower your funds, let's say so because you're free.

**00:24:05.900 Jagoda Mazepa:**

I think it's not maybe working the way you said it. A lot of producers, of course, have funds from Polish Film Institute, and they have funds from our film fund. So we cooperate this way. But I think Polish Film Institute also is in the very point of changes now. Maybe in the future, because we also have many, many tries to make a Polish Film Institute, much more cooperated with us. Maybe one day it will happen, but for now we are independent and not much think we do together. But maybe in future.

**00:24:56.190 Goran Pavlić:**

Okay, thank you.

**00:24:57.410 Jagoda Mazepa:**

Thank you.

**00:25:03.150 Malgorzata Kotlinska:**

Okay. I can't see any questions, but if you would like to leave them on the chat, maybe during the next presentation, in the end we will have the opportunity to ask once again. Thank you, Jagoda. It was a great pleasure to see your presentation. And now let's give the floor to our next guest, Aleksandra Leszczyńska, who will talk about sustainable storytelling and eco-friendly scriptwriting.

**00:25:46.470 Alex Leszczyńska:**

Thank you very much Małgorzata for the invitation. Thank you all for coming here and listening to this conversation that we hope that can change little by little, small steps like Jagoda said. These presentations, or we ourselves might not be perfect. Mine is far from perfect. So apologize. I'm not the ninja of the PowerPoint. So this is very basic. But I try. I hope the content will speak for it. So I will share my screen. I have like very short presentation. I hope you can see. The sustainable script writing, that's my subject. It was also the chapter in the in the Guide that you have already mentioned. And yes, I agree with Jagoda. We are really proud about this publication. It was a huge work. There were 4 of us. There were other 2 friends, also Monica Głowacka, who was previously working for Lodz Film Commission, and Marta Krymarys, who was at that time also working at the Lodz Film Commission. Now, the girls don't work at the Film Commissions, but other places. But still the publication is there, and you are very welcome to use it. And also, maybe, if someone has some remarks on the on the publication, because it was the 1st one. It was experimental also. So many things, I think, might have changed. And we're looking to updating it. It takes time. And but we hope that we can do it one day.

So my chapter in the In the Guide was also about the sustainable script writing, and I can tell that I would have updated it now because it's changed. I've learned more things, and also there were more studies and more materials now to be inspired from. But let's get to the to the point.

I called this planet placement and the planet placement in the environmental friendly scriptwriting. We might think of it as a practice that we can access on 3 levels. First it would be environmental themes of the films, either fiction or documentaries. Later, it would be like a meta context so showcasing the positive action through the behaviour of the protagonists. It doesn't have to do with the subject of the film itself but it's something in the background. And then the 3rd one. It's sustainable solutions on the set, which also has 2 levels, because one is the technical one. Well, I will get into details just right now. So let's start with the content.

It's the content that means to speak about the things that are happening, and to raise the issue, to raise the awareness, to alarm, to speak about those stories. And I just gave you a few examples of the films from the recent or not so recent years. That speak about climate changes or the environmental themes. In the narrative, for example, film „Okja", I don't know if you know, this one is like a really masterpiece from the same director that directed „the Parasite", and it's like a dystopian story about it raises the subject of industrial production of meat. Which is also like in this film. „Okja" is like a fantastic animal that should be killed and reproduced to obtain, like the best quality meat, but it also explores it makes like this parable, and makes this comparison to the recent times. It's not very direct, but it speaks about our current problems. Of course, we all know „Avatar", where the problem of exploiting the resources and taking the ground from the native people and taking they soil just to make money out of it and to destroy the environment. It was already in 2009, and the Avatar, the second part that was released few years ago. They are also known as a film who were shot in the sustainable way and the consequences of environmental damage. That had a big consequences on the environment, but also on the health of people. This is the example in the film dark waters. Great role of Mark Ruffalo like one of the really best I do recommend to see, to watch all this films, so you can see all the examples that I'm speaking about. Then, for example, the social awareness, this is the parasite, the film that speaks about unprivileged people living also and serving in the house of the very rich one, and there is like this beautiful example of flood and the rain. And so for the rich people who has beautiful houses on the hills. It's just the rain who ruins their party. But afterwards the protagonist, the character in the film says, Oh! Like the rain, washed it all and cleared the skies, and now the air is so pure. But for this disadvantaged family, who are servants, the rain meant like flood all over the house, like the house was like up to here with water. So it shows also that the climate changes they touched the very unprivileged one. Great film, like very short anecdote about the parasite. I've seen this film in Madrid, and when I got out of the movies went back to the flat where I was living, it was a flat from my friends, and they were away for a weekend, too, they went to Poland, and when I arrived at home I found that one of the tubes in the house was broken, and there was the flood all over the place, so it was lucky me, and lucky them that I was at the apartment. And „Woman at War". Another beautiful example of like a hero, local hero who stands up to the big companies, to the big multinationals that exploit the land and then she actually sacrifices in this battle and in the end the consequences of the climate change, also that was like a metaphor, the film that I think most of us have seen don't look up like when it really portrays how the cry and the shout for the climate changes, and the cry for action to do something about it.

It's overlooked and silenced, and nobody's paying attention until it's too late. But it's like, I said, raising the issue. It's as important as giving the example.

So we go to the next point, how the sustainable script writing can be practiced, and it is something more that is in the texture of the film. It's not like the action or the story itself. But those are the examples of behaviours, lifestyle, choices of the characters that we can see in the screen. Those choices, or those props that the characters are using, or choosing like, for example, the public transport, or using the solar energy or choosing to buy local food or cook at home. This is not something that it's in the dramatic way in the film. Can be, but doesn't have to be. But this is something that it's in the background. It shows us examples to follow. But this one should also be done in a subtle way, this kind of planet placement, or showing. Also I don't have it here, but it also could be like showing beautiful places like the nature that we just amazed by it. And we come to appreciation. All this that will come very subtle way to influence the public. It's normally, if it's in the film, it's okay, I would say normally, it's advisable to do it in a series. I spoke yesterday to a friend of mine, and she's a scriptwriter. I also consulted her to ask her, because we also discuss these things about the ecological scriptwriting, and how the sustainability can influence the scriptwriting and stuff, so she always says, like the script and the story is the most important. Those things if someone wants to do, they will do, but she's not even teaching it, but I think it's important to mention it. And now I forgot why I was mentioning her. So we will. Then I will come back to that. Anyhow. This is, I know, I know why. So she said, this would be good to implement in the TV series like television, but everyday television, like, for example, in Poland, this is like, I don't know if it's still on „M jak miłość". But like, so, those are the like TV series, like the soap operas that goes on screen every day. Those examples of, for example, characters I don't know, using the bicycle instead of the car, or drinking filter water instead of buying the water in plastic bottles. Those behaviours, if we see them often enough, we try to then. You know, and it's something that this beloved characters from our series are doing. We are more eager to follow. It's even more, it's like parents who want to teach something their children. First they have to show them like by showing and giving the example they can teach them. So I believe we can do that, but we have to do it also in a subtle way. So it's not like too obvious that we are teaching them because people they don't like feel to be taught and to be like we say them that they have to improve something. This has to be subtle enough that they want to follow it. And I couldn't think of any examples here, but if any of you at this point have some example, you can write it in the chat. Maybe you have seen any film recently or series that you can think of that there were some good examples. But also, if you have seen something that are bad examples, it's also very well. I also have a bad example. For example. The last film, okay, but don't tell Almodovar, I told you that. Last film from Almodovar „Room next door". A very serious film. Well, we'll not discuss the film. But there is this scene, that 2 characters they walk by the lake or the river, or something, and one of this character it's prerogative on the climate change, and that we have to, you know, save the planet. Blah, blah blah! And that was too much even for me. I agree with the things that he might have said, but it was like a statement, and it was unnecessary, and it was, I don't know how to say that in English, but in Polish it's like „grubymi nićmi szyte" [as plain as the nose on your face] so it was too obvious and too direct. So I didn't like that, even if I agree with that, is like a case that we should think about and speak about. That was for example, too much.

Okay. And then we go to the to the 3rd part, which is sustainable set. I believe that Dagna will speak more about it, but just in theory what we think that this also could look like. Of

course again, a friend of mine, the scriptwriter, she says the scriptwriter writes a script, but then it's up to the producer, set designer, costume designer to decide what materials and what props and what set design they want to have, and it might be more or less sustainable. So what we are advocating for is renting like to make as sustainable production design as possible. Of course, if you have period pieces you have to have. It will be more difficult, probably because you will have to produce a lot of props and costumes. But if it's like a contemporary piece you can either rent or use some props that you can use afterwards after the shooting, also costumes. There are like, I know that producers they normally they rent if they can, they will rent costumes. But, for example, there are lots of, for example, it's not our case, but it's a big problem. Also in the when they are shooting the commercials, and many times they are buying basics. I speak a lot because it was also the chapter I wrote in the Guide. So I spoke to the costume designers, and they told me, like for the shooting of commercials, lots of, and lots of like new clothes, but you know, low quality, cheap, like fast fashion clothes are both, and afterwards they are just throwing it away instead of creating, I don't know, like a huge warehouse where they can rent like this basics. Because, you know, basic, I mean like a white top and beige trousers just like a basic. But it appears that they buy it every time for the commercials.

But well, let's come back to films, not let's leave the commercials. What also can be explored as a part of the script it's eco-conscious locations. Of course scriptwriter might write one thing, and then the location manager, the producer, the director they will choose the locations they want, like, when the scriptwriter hands in the script, and he's not the director, which is very often the case, but now I have an impression that it's more and more that the scriptwriter hands in the script, and then the somebody else is the director, so they will decide on this locations. But when someone wants to be really like conscious, he can write the locations, or describe the locations in the script as those who require minimal construction or the existing already. So if he, writing a contemporary scene or contemporary film. He might already think about locations where he would like to set the film action. That don't need many changes, because that also, when we have to build the set, where we have to dress everything in the studio that requires resources, and very often the set construction we use this cheap wood that is not wood, that plywood and toxic paints and glues and everything, and afterwards it's like one use, and then it's throw away, and I don't know if it's even recycled. That's something that could be taken into account when planning the shooting. Also, for example, locations that are not far away from the where the cast and crew is based, because it will also economize the kilometres and the consumption of fuel, and by that the CO2 print, for example. So that would be for the locations. But also that's another example from my friend, who's the scriptwriter. So she says she took part in writing „The 1899". That was the series that was shown on Netflix like a period series about the sheep and I didn't see the series, but the ship that goes around the world, and there are like some crazy adventures. So when they were writing the series they had in mind to go to every location they described in the script. But then COVID happened, and they shoot everything in one studio. She told me: the scriptwriter might write one thing, the director might want to do another thing, but then the life happens, and you have to choose the way to shoot it. So they shot the series in one place in a huge studio, and they didn't go anywhere. So that was really very efficient in a way that they didn't have to travel. The crew didn't have to travel, but that wasn't like a conscious decision that was like, I don't want to say coincidence, that was like necessity of the moment.

To finish this part also energy, efficient storytelling. It's one thing what the writer writes, but then it's also what DOP wants and how he wants to light the set. But also we have this example in „Dogma" (1999). It was in the manifest that they were saying that they were very ecological in a way, because they didn't use much light. They didn't use lighting at all, for example, and it was very, very ecological, because they didn't have to light the films. They were shooting with the daylight and avoiding night shots. But I know some films that they were shot at night, but with the use of very little night lights, and also in this way the scene when we were writing it, how much energy it will require, or if there are any special effects that will be excessive, and will require, I don't know, CGI, for example, CGI is also a way to avoid much energy spent or like pollution, because instead of burning something, we can do it in special in VFX no, or in CGI. But that's the sustainable set can be, and how script can be translated into practical solutions on the set. But yet, again, one thing is to write the story so, scriptwriter he should be really like focused on getting the story well. He might think of these things in the background if it's not interfering with the story itself, and in the end also, if the producer is conscious, and he wants to make a change and be sustainable and have a sustainable production. They could all get together and discuss all these things, and see how the script can be translated to the production, and what props, and what costumes, and what locations they will use. But very often it's not up to the scriptwriters. I have also negative example. I could easier think of negative examples than of positive, forgive me. But I don't know if you know the this TV, like Netflix series, „Emily in Paris". This American girl goes to Paris and works for advertising agency and she wears 3 different outfits a day like super fashion ones, and I just can't imagine how many outfits the whole like, and she's not the only one wearing like a fancy outfits. The half of the cast is wearing fancy outfits and changing it twice a day at least. I can't even imagine how many costumes they have to head. So one thing is like this sets like bad example on two occasions, like they had too many costumes, I think, and, on the other hand, they are showing like this fancy artificial world where people has to change 3 times a day in super fashion clothes. I don't get that like, really. This is for me a negative example of the how the script is translated into story.

To summarize this. What can we achieve with the planet placement which I encourage? If someone of you is a scriptwriter or knows a scriptwriter. He may advise him to take into consideration the planet placement, because film it's a very powerful media and film and audio visual sow, n series of course, they are very powerful platforms of transmitting the ideas, and if we show good stories, and if we set great examples and send eco-conscious messages the audience will be inspired and would like to follow our example. So I encourage you to write environmental friendly scripts and to enjoy environmental friendly movies.

Thank you very much. If someone has questions, please ask, or if not, you can also contact me later, please, if you want.

**00:51:24.570 Malgorzata Kotlinska:**

Okay, thank you. A huge thank you as well as Aleksandra. Maybe let's take a few minutes for the question we would before moving to our final presentation. Maybe you would like to ask the question on right on the chat. I think that maybe in the meantime it would be good if you would like to share this English version of the guides line which you describe. Maybe someone would like to inspire.

**00:52:17.000 Goran Pavlić:**

This is a good idea, I think, especially, I mean for the students who to know some of the issues. But it will be very useful for them to see the examples from practice. How does it function when the complete production is kind of coordinated that way?

**00:52:35.830 Alex Leszczyńska:**
Okay, I will send the link to the guide.

**00:52:41.950 Goran Pavlić:**
You can put it here in the chat.

I would like to pose a question if there are none until someone else pops up. So, being a dramaturg, I'm particularly interested in this type of script orientation towards the more ecological themes, and involving not only, let's say, technical aspects which are sustainable, but also narrative aspects which are sustainable. Do you have on the Polish national level or maybe some of the agencies does do they organize kind of workshops with these, let's say, skills. So are there any experiential scriptwriters who are holding workshops to teach younger, well, ambitious scriptwriters how to deal with ecological themes in their scriptwriting? We don't have it on the film level, but we do have it for theatre, which is kind of strange, because theatre is way more, let's say, conservative. But we did have in the last few years some of the workshops dedicated exactly to this. How to envisage I don't know more ecological reality, how to envisage more of a sustainable future, dealing with traditional aspects like family relations or some new problems like, I don't know intergenerational problems which revolve around the problem of ecological themes and stuff.

**00:54:14.760 Alex Leszczyńska:**
We don't have any workshops so far, or there's no experienced scriptwriter, because this friend of mine who I spoke about previously like few minutes ago. She's also teaching scriptwriting and she has like the school for scriptwriters, and sometimes I approach her, and I ask her if she sees the necessity if she wants me, for example, to conduct a workshop on this and she always says „no", because she thinks the most important is for her is to teach them how to write the story, if someone has this sensibility and this he's keen on writing in ecological way, he will learn it by himself, like he will introduce that in a natural way in his scripts because of his interests. That's her position, and I respect that. And you know I'm not asking her like very often about that, but it's only from time to time to see if she changes her mind. She doesn't change her mind, and I respect that because I can see the same for the producers. In Poland, for example, we don't have any law, or we don't have obligation to have eco- consultant to have sustainable production, to have this carbon calculators. Producers are not interested in this, who are not like sensible to the climate changes sensitive to the climate changes, they're not doing this. This is a problem for them. But if someone is conscious and someone cares about it then he, I think he, she will introduce the green solutions on screen.

I think that's a very good introduction to the next presentation, because I think that's the case of Mariusz and „The girl with the needle" like I don't know if you had to do some green. That's my already question to Dagna. If you were obliged by co-producers to have green shooting, or that was market decision to do it.

**00:56:43.480 Dagna Kidoń:**
That's a good question. Well, actually, Lodz Film Commission is giving extra points for green production. So they are, first, who are introducing this attitude. This is the 1st thing, and the 2nd is because it was a co-production with the Danish and Swedish co-production. Then you can imagine that their mindset is different. They are very aware of environmental solutions. I imagine that also it was inspired by them.

**00:57:28.750 Alex Leszczyńska:**
Yeah. So just to close my question, we don't have any training for scriptwriters. But if there is a need, I can create a training or a workshop for scriptwriters. I could lead a workshop because I think it could be interesting, but not telling them how, you know not indoctrinating, but just giving them some examples and something to think about, because sometimes, if you start thinking about the concept and you read about it, then it comes naturally to your life, to your script, to your production. So, we'll be happy to lead a workshop like this.

**00:58:16.640 Goran Pavlić:**
We have a question from Monika Masłowska. So please.

**00:58:19.680 Monika Masłowska:**
I totally agree what you're saying. I'm based in Malta, and I teach at the University of Malta. So I'm a lecture and a screenwriter, and you know everything you cover this is what I teach my students. But it depends on the cohort like last year the students were amazing. You know, the planet placement incorporating seamlessly the sustainability principles into the story, because, of course, we should never hijack the story, story is the main thing. This year, the cohort they don't really care. I had one student who, you know, the planet placement he totally misunderstood. He really wrote the script about the actual planets. Right? So I mean, it was cute. But you know, even though it's kind of the younger, you know, younger GenZ Generation. It's like, somehow this year they don't really care about the planet and sustainability.

**00:59:23.830 Alex Leszczyńska:**
The younger?

**00:59:25.160 Monika Masłowska:**
Yeah, I mean GenZ. I mean, there are, like, 20-21. This is what I mean. It's like I can't get through to them. Last year it was awesome.

**00:59:35.940 Alex Leszczyńska:**
Yeah, but that's interesting, because I've read also some studies saying that the young people now are very aware of the climate changes like this whole movement. Revolution X? No. How are they called that? They are going into streets and protesting. They're like young people.

**00:59:58.690 Monika Masłowska:**
Alpha, no.

**01:00:01.130 Alex Leszczyńska:**
But that's surprising for me. What are you saying? Because I thought the young people would be really interested in it.

**01:00:12.220 Monika Masłowska:**
Maybe it's actually just a fluke. I don't know. Maybe I mean, I there's Clint. I don't know, Clint if you can hear me. Honestly, I don't want to like put you on the spot, but Clint works for the ministry in Malta, and Clint is actually introducing the sustainability idea to what are the 15 year olds. I don't know if you're in a position to answer.

**01:00:37.000 Clint Gerald Attard:**
Yes, they are 14 to 15 years old.

**01:00:40.450 Monika Masłowska:**
He's doing an awesome job.

**01:00:43.030 Clint Gerald Attard:**
Thank you.

**01:00:46.950 Monika Masłowska:**
So, Clint, can you tell us a little bit?

**01:00:49.940 Clint Gerald Attard:**
So basically, the students have to produce a short movie and part of the assessment they have to like during the pitch they have to just at least mention one sustainable thing that they're going to do for the film. And also at the project they have to like evaluate their sustainability working in the film. I hope that at least we try to do something with the younger generation.

**01:01:22.230 Alex Leszczyńska:**
Okay.

**01:01:30.610 Goran Pavlić:**
We have questions from Kalina.

**01:01:34.640 Kalina:**
Thank you. Hello. So actually, I have a question, because for me, the cloud placement in script writing is really interesting. It's an interesting concept for me. But I also have like this, maybe philosophical question, and I don't really know the answer for this problem. Or maybe I just want to like, maybe let it out of me. But from the script point of view, when we put planet placement, maybe in the script, or like, as you said, the flood in parasite or any other movie, it's really good to show this kind of situations. But then, from the producing point of view, we actually have to, you know, like, use the water right and like show, like produce this, maybe not really ecological movie, the idea is really good. But then we have to actually use the water to shoot the scene. So I just I don't know, maybe for me when I see, and when I hear in the script the flood I'm already sceptical. I'm not really the fan, because I know how many water I have to use. And it's just my philosophical.

**01:03:05.200 Alex Leszczyńska:**
Yeah, but that's a fair observation. That's a very fair observation, Kalina. But also you can think well, you've seen parasite. Yes, or there is like there are lots of water like in parasite, and then the whole flat was flooded. But I can also think of showing the flood without actually using much water. That's you know the beauty of this. That's the magic of the screen. You can show the flood actually, without showing much water. So it's also

the genius of the later of the scriptwriter, or you also, director, how he's going to show it. And of course I agree with you. We also have to consider. You know the subject we're speaking about and the resources we might need to film that to put it on the set. But that's a great question. Thank you.

**01:04:02.730 Malgorzata Kotlinska:**
And we also have CGI, and we might support.

**01:04:07.200 Alex Leszczyńska:**
Of course.

**01:04:08.170 Malgorzata Kotlinska:**
Yeah, that's why we have the director and the idea how to film it. Yes, during the set and during the post-production. So I think that that's why this is the rethinking of how we might behave during the whole process. Not so obvious in one traditional way. It might be also the philosophical reflection. How we might change our thinking at the beginning.

Thank you for the question and great discussion. So, if anyone wants to leave the question, please do it on the chat.

But right now, we will move to Dagna Kidoń, who will discuss green practices on the film set. It will be the case study „The Girl with the needle". So Dagna, the floor is yours.

**01:05:15.810 Dagna Kidoń:**
I hope that with my example I can show that the screen filming can come not only in theory but also in practice. And I was working on „The girl with the needle". I was second ID there and it was a really big production. It was actually co-production - Danish, Polish and Swedish. So that's why I really think that every even small action, small idea in such big production counts. It makes sense. And then I don't really have a presentation. I have some pictures to illustrate what I would like to say.

We really have big crew. We were like, around 120-150 people plus sometimes we had also extras, then we could have even 200 people. It all happened in Denmark at the beginning of the 20th century, so also costumes, etc. That was a big logistics, that's for sure. And I hope that some of the solutions I will show you that we implemented can be an inspiration for you. We did have a eco-coordinator to consult some ideas at the beginning. I think it was a really good idea. As you can see this is our camp in Wrocław. We had to close this small street, because it was full of our cars. As you can see there are no private cars. It's all for equipment, lights, or camper for actors. This is from the top to the end; on the left you can see a bus. I will tell you later about this bus. It was really big. It was crowded. We had many solutions in the office and on the set and some might sound very obvious, but not every production does it. So, I think it's worth mentioning.

In the office we did have recycling. We also have recycled paper to print and scripts were only on demand so we didn't print a script for everyone which is really good, because really not everyone have to have it, to write something. People now use tablets so they can do some marks also in any other like computer or whatever. And also we had this rule that, we didn't print worksheets for every day, for everyone. That would be crazy. It would be like 100 worksheets every day. And you know, anyway, people lose them in 10 min, and they don't know where it was. They put it somewhere, and they leave. We just printed like 5 of them, and then we put them somewhere on the wall in some strategic

places. And also, of course, everyone has had it on the phone because I was sending it to everyone by email. So that's this, how it worked. On the set we had, of course, recycling. We had been, and we had, as you can see again on this, on the left this bus. It was catering bus. We could eat there during the break or outside, and we had normal plates. We had no plastic. Which is really cool, because no one likes to eat from plastic using notice, plastic forks that break every minute. So, we had real cutlery, etcetera. So, and then we were giving it back like in the canteen, and they have washing machine, and they clean it. So that was, I think, really nice solution. We all had bottles for water or some term caps. There was no bottle water, but there was like a big container with water, so you could just put it in your own bottle. Reusable bottle, of course, and we also had, like 50% of the food every day was vegetarian. At the beginning we had to declare if we are veggie or not and then it was like 50/50, and there were some days when there was 100% foods vegetarian. I also like it a lot, because I'm vegetarian. I really approved this idea. In production, when we had some props or costumes, if possible, it was reused fabrics and paint also was reused, or maybe there was some paint left from different production. It was taken as well for decoration to use it like here you can see a girl looking in some. She was looking for some clothes, so these were clothes taken from second-hand, or whatever, or maybe from the warehouse. Also, if we had some decoration, it was actually adopted from this kind of trailers, however, you call it, and then it was repainted, or sometimes the owner liked it so much that he wanted to leave it. No, don't paint it back. Just leave me this one. I like it. So, it also happened.
We had many shooting days actually in studio, which has a lot of advantages. By the way, actually, we had 2 shooting days at the film school, and this is Studio Old Atelier at the Lodz Film School. Actually, this is how the studio looks like. So, there was no adaptation. It's really great for such a story. This was also in studio, whole apartment. So, it's very useful because we didn't need to use power units, we could leave everything there on the spot, no need to transport it, hide, it was just faster or just easier. There's a lot of advantages of shooting in studio. And also, we had led lights. It was consulted with the best boy what is needed and what is not. And then, even if we had to go outside for another location, these locations were actually almost ready to use. Here is the attic of thanks to a great scout we had. He managed to find some really amazing places that were almost ready to use.
That was some old ethic. It was already extremely dirty with the pigeons and other leftovers you don't want to listen about. And even we had to order us someone to help us to clean it, because it was like too much. And so, it was really ready. And because the story is very heavy and dark this kind of places works really good - like the factory as well. We were nothing needed actually there, maybe some pile of potatoes. Location is easy to adapt. It's also a good solution. And not only because it's easier, but also you don't need to build all this decoration.

This is also a street in a small city. In Kłodzko, and the only problem, of course, when you make such a film is some contemporary elements like plastic windows, you have to hide somehow. But then you put some garbage or some props, and then it works.
Unfortunately, this city looks this way, or maybe now even worse because of the flood.

And also, the last thing important here was transport, because you can imagine that in this production, when we had crew from many countries and we had a lot of plane flights, unfortunately. But the logistic of transport was really well planned. There was separate coordinator only for transport. She was really thinking ahead how to coordinate everyone to make sense of it. And mainly we had hotels just next to the studio or to the set which is

very useful, because, of course, walking distance. So, you just have few minutes' walk, and you're on the set which means that you sleep a bit more and no need to order cars, etc. If we had to go somewhere to hotel because it was far, then we had to, of course, just group transport like bus. If we had to use taxi, we used a company that goes hybrid - all cars with reduced emission. And some department had electric bus pass. So, it was like even more ecological this way. And I really think that these solutions it's not only more ecological, but is cheaper solution. And it's also a great advantage in thinking about production where every penny counts. Because you have less cars, less trash, use less electricity because you use local connection. No, power units, so less petrol, etc. So, it's really makes sense in big production, of course, but I think even in small production, or if we talk about student production where really the budget is limited and you have to watch it. It's not a burden. It's not something that has to be heavy and difficult, but it's reasonable to do green filming.

That's I wanted to make it short to not excess the time but if you have any questions, then, so don't hesitate.

**01:21:29.560 Goran Pavlić:**
Thank you, Dagna. It was a nice view from the perspective of someone who actually participated in this very complex procedure of producing film in green way, or at least in sustainable way. So, as usual, we open the floor. Are there any questions, comments in this.

**01:21:54.570 Alex Leszczyńska:**
I have a question. I can't remember how to raise a hand, so I will just do it like this old way. I just wanted to ask Dagna if you in the end have you counted the carbon calculator and the carbon footprint, because I know that there were some attempts to do it, but I don't know if you eventually did it.

**01:22:20.280 Dagna Kidoń:**
That would be a question actually to production department. I have to say that I was, as I said, the second ID. So, it's a director department that was actually a new role for me to be in such a department. I don't know if they've done it.

**01:22:46.330 Malgorzata Kotlinska:**
We will try to figure out if they did or not.

**01:22:53.540 Jagoda Mazepa:**
I just wanted to say that I love „The girl with the needle", and I'm very sad that they don't have an Oscar.

**01:23:02.170 Dagna Kidoń:**
Thanks.

**01:23:02.680 Malgorzata Kotlinska:**
We count. But you know, sometimes happen. Some closing remarks. Someone would like to put any comments.

**01:23:18.110 Alex Leszczyńska:**
Thank you very much. It was very inspiring. I loved it.

**01:23:22.490 Malgorzata Kotlinska:**
Okay. Super.

**01:23:27.080 Goran Pavlić:**
I just wanted to thank all 3 our presenters. Their presentations were very useful, and I personally prefer this type of well, firsthand experience. So it's way more inspirational, I guess, than just like ex cathedra theoretical elaboration of some parts. So this was great. Thank you.

**01:23:46.840 Jagoda Mazepa:**
Thanks.

**01:23:47.630 Malgorzata Kotlinska:**
Thank you, Jagoda, Aleksandra and Dagna, for your interesting, inspiring, I think, for us presentation and I have lots of ideas on sustainable filmmaking. You gave us a lot to think about. I hope so. And we really appreciate your time and contribution. A big thank you to all of you and to our guests joining us. We hope this workshop has inspired you also to implement sustainable practice in your project. Goran, thank you for co-moderating, and see you. Next time we will focus on social sustainability and human rights, and we will have 3 more guests who will cover this space. So thank you very much.

## Event 2 / Season 5

### AI, Creativity, Ethics: Opportunities and Threats in the Digital Age

**Date/ Time: 18.03.2025 | 15:30 – 17:00**

This event brings together experts in AI, sustainability and film to discuss the impact of emerging technologies on copyright, human rights, and sustainable creative practices.

The first lecture will be held by Artur Modliński - a researcher specializing in AI, cybercommunication, and digital transformation. He leads the Center for Research on Artificial Intelligence and Cybercommunication at the University of Łódź and serves as a professor at research centers in Italy (ITIR) and Portugal (CITAD). His work explores human-technology interaction, automation, and digital ethics, integrating posthumanism and transhumanism to examine AI's impact on management and society. He actively supports businesses in digital transformation and AI strategy while shaping global academic discussions on emerging technologies. Artur Modliński will focus on AI as an Opportunity and Threat to Copyright in Creative Industries. We will explore how AI can support artists, writers, and designers while also challenging traditional notions of originality and ownership.

The second presentation is by Jacek Nagłowski - film producer and director, as well as researcher and creator in the field of new media. He has produced nearly thirty

documentaries and feature films, most of them international co-productions, and fourteen VR experiences presented at international festivals, including Sundance, Venice, Cannes and Leipzig. Head of the VR/AR Studio of the Visual Narratives Laboratory of the Łódź Film School (vnlab.org) where, in addition to production, projects related to the study and description of VR language are carried out. Since 2020, he has been working on issues related to artificial intelligence. In 2024, he completed the project AI Sideways which is a series of film essays co-produced with a variety of artificial intelligence systems on the social consequences of the proliferation of these systems along with a study of the social reception of AI in creative environments. The same year he finished his VR experience Conversations thematizing human relationships with AI systems and also co-created with generative models. Founder of AI Social Lab, a non-profit organization implementing artificial intelligence systems to solve social problems. He will present the convergence of neo-reactionary movement and AI - the biggest threat to individual and state sovereignty.

The third presentation is held by Agata Rudnicka – Expert in ESG and sustainability. Associated with the Faculty of Management at the University of Lodz, the Responsible Business Forum and the Polish Institute for Human Rights and Business. She cooperates with companies and business environment institutions on sustainable transformation. Professor Rudnicka will focus on answering the question: Why do we need human rights in the audiovisual industry?

**Speakers:**

- Artur Modliński (researcher and expert, Poland)
- Jacek Nagłowski (film producer and director, Poland)
- Agata Rudnicka-Reichel (researcher and expert, Poland)

**Curator and Moderator:**

- Małgorzata Kotlińska, Lodz film School, Poland
- Goran Pavlić, Academy of Dramatic Art, Zagreb, Croatia

## Summary of Event 2

The session, hosted by Małgorzata Kotlińska from Łódź Film School and Doran Pawlicz from the Academy of Dramatic Art in Zagreb, explored the multifaceted impact of artificial intelligence on creativity, ethics, human rights, and sustainability within the digital and media landscapes, particularly focusing on film. The discourse attracted experts who provided diverse viewpoints on AI's role in creative industries, addressing pivotal topics like copyright, authorship, and the societal and ethical implications of AI-driven creations.

Artur Modliński, an expert from the University of Łódź, delved into AI's influence on copyright within creative industries, outlining the challenges AI presents to traditional ownership and originality. Modliński explained AI's learning mechanisms, such as supervised and unsupervised learning, wherein AI systems require extensive data to generate content, whether it's distinguishing images of cats and dogs or producing art. He highlighted the importance of generative AI, which includes tools like ChatGPT and Midjourney, and noted how these systems can produce artwork by mimicking the styles of existing artists.

Modliński's research suggests that art perceived to be AI-generated is often valued less than human-crafted art, possibly due to a lack of emotional depth typically associated with human creations. Noteworthy examples include Randy Travis's use of AI to recreate his voice post-stroke, showing a positive application where AI complements human artistry, allowing Travis's audience to enjoy new music despite his health limitations.

He raised significant concerns regarding authorship and legal ownership when AI systems create content. The ambiguity over who owns the copyrights—be it the user, developers, or the contributors of the original data—poses substantial legal and ethical challenges. The revival of deceased artists like Whitney Houston through holograms and the confusion about financial rights further complicated these discussions.

Modliński concluded by emphasizing the key challenges in maintaining human identity in art amidst AI's rapid development. He acknowledged the need for clearer legal frameworks and suggested that human-created art might gain a premium status, providing a potential revaluation amidst increasingly prevalent AI-produced works.

Jacek Nagłowski's presentation concentrated on the socio-political landscape influencing AI, particularly in the United States under the Trump administration. He outlined disturbing implications of AI's growing role in government and corporate states, driven by ideologies from figures like Curtis Jarvin and the so-called "Paypal Mafia," comprising influential personalities such as Elon Musk and Peter Thiel.

Nagłowski painted a geopolitical picture where AI is being deployed to support authoritarian structures, enable increased surveillance, facilitate military applications, and replace administrative roles—a trajectory that could fundamentally alter societal freedoms. He suggested that the narrative surrounding AI should shift away from commodifying art as a product to preserving it as a medium of human communication and cultural expression. This reframing might protect against the dehumanizing trends he foresees with AI's integration into broader societal and political contexts.

Agata Rudnicka-Reichel focused on human rights within the audiovisual industry, emphasizing the need for ethical practices. She explored the internal and external aspects where human rights are critical, highlighting issues like discrimination, inclusivity, working conditions, and ethical content creation. With the industry's reliance on freelancers and small enterprises, implementing standards and ethical codes remains complex yet essential.

Rudnicka-Reichel underscored the importance of addressing human rights through proactive risk assessments, fair representation in media, and responsible marketing strategies, while maintaining transparency in operations. She acknowledged the empowering role of trade unions and collective guidelines to bolster fair practices across creative sectors.

The session, marked by insightful presentations and discussions, underscored the profound changes AI is driving in creative industries. It highlighted the urgent need for clear policies and ethical standards to navigate the nuanced challenges AI poses, ensuring that creativity continues to thrive with human-centered values and equitable practices at its core. The dialogue also stressed the importance of foresight and adaptation, urging participants to reflect on their roles in shaping the future where technology and human creativity coexist harmoniously.

## Transcript of Event 2

**Małgorzata Kotlińska:**
So, welcome. Good afternoon, everyone. Welcome to our next lecture. This time we are focused on the AI, creativity and ethics, opportunities and threats in the digital age. I hope this topic will be very interesting for you. My name is Małgorzata Kotlińska and I'm from Lodz Film School. I will be co-hosting this session with my colleague Doran Pawlicz from the Academy of Dramatic Art in Zagreb. Today we try to explore how AI is changing creativity and ethics in media and especially also in film, addressing copyrights, human rights, and of course the most important topic for us, sustainability. After each speaker, we will take a few questions. You can also type them in the chat or use the raise hand and we will coordinate it. At the end of the session, we will also open the floor for final questions and reflections, so we will have also the time for it. But before we begin, let me introduce our distinguished, and I'm very happy that you are with us, School. I will be co-hosting this session with my colleague Doran Pawlicz from the Academy of Dramatic Art in Zagreb. Today we try to explore how AI is changing creativity and ethics in media and especially also in film, addressing copyrights, human rights, and of course the most important topic for us, sustainability. After each speaker, we will take a few questions. You can also type them in the chat or use the raise hand and we will coordinate it. At the end of the session, we will also open the floor for final questions and reflections, so we will have also the time for it. But before we begin, let me introduce our distinguished, and I'm very happy that you are with us.

**Artur Modliński:**
Hi, hello.

**Małgorzata Kotlińska:**
Yes, with the topic AI and copyright in creative industries. Artur is an expert in AI, cyber communication, digital transformation at the University of Łódź. Artur leads research on human technology interaction and helps business adapt to AI. Today, Artur will explore how AI can help artists, writers, or designers, while also challenging traditional ideas of ownership and originality, which is very important according to this topic. I'm very happy that

**Artur Modliński:**
All right. Thank you, Małgorzata, very much. I just have to identify my presentation and probably you may see it in a second. I will just make the full scope. Małgosia, may you confirm that you see it? Yeah. All right. Everyone, I'm really very, very happy for having this, I would say, a short speech for you, because Małgosia has clearly outlined that we have like a very limited time for our discussion. Nevertheless, the topic that I want to present you is probably quite actual, because as Małgosia said, on a daily basis, I work in the Center for Artificial Intelligence and Cyber Communication Research. And one of the scope of our interest is how the art, what is the reception of art that is co-created by artificial intelligence, by social robots, how people perceive this kind of objects, as we may say. And, well, in general, how, well, what we may say about potential threats and challenges that are linked to this kind of the, now, the development. I know that we are, we may say in the artistic community, nevertheless, I feel somehow, I feel advised to give some, I would say, a short information about how we may understand this artificial intelligence in general, in, I would say, in very easy words. So, first of all, before we will come to, I would say, the main point to the generative artificial intelligence, I would love

to focus on two things, right? So, the very first thing is the supervised learning, when artificial intelligence is prepared. So, in other words, if we wish to the system to recognize some patterns, to show us something out of the sources that already exist, and also to make the sources intelligent, we have to fit the algorithm with data, right? So, when we have the supervised learning, and we wish, for instance, that artificial intelligence is differentiating between cats and the dogs. So, we have a lot of pictures of cats and dogs. We have to write, sorry, it's in Polish, but generally, like, PS is dog, as you assume, and cat is a cat, and it's got. So, just when we have this kind of the differentiation, the algorithm can take a new picture and can tell us whether we have a dog or we have a cat, right? So, the more pictures we provide, the higher chance that system will recognize what is at the last picture. When we have the unsupervised learning, then the algorithm is trying to find some patterns in the data, right? We don't know exactly what kind of the patterns it can be, because you may see that in the first set of the pictures with this black, I would say, with this black grounds, there are squares. We see that once we have a dog with cat, mix, and so on, well, system can differentiate according to the colors, according to the background, according to various things. So, it is trying to identify some kind of the patterns and provide us some kind of the receipt. So, when we take into account all of this, what I said, we may say that artificial intelligence is something like the possibility or the opportunity or the skill, the ability that the system, the software, is learning on data and adapt to the environment. So, this is generally something what we do in business. Nevertheless, in the generative AI, so when we go to arts and, well, creativity, we should think about the generative AI. So, we know that generative AI, ChatGPT, Meet Journey, and many other softwares, it is able to create something, right? We know that, well, AI is writing the books. We know that it is able to make a picture. We know that it is able to make some kind of the short movie and so on. Nevertheless, we should be aware that if we want that generative AI is writing a book, we should provide the data to the system, that the system is able to write a book. So, the system is not writing any book and it's not providing any picture out of nothing. We have to collect the data, so we have to fit the system once again. as with dogs and with the cats so we should give the for instance the books of other authors and we should present the pictures of the artist we should provide the movies so the system is able to learn something right and once again the more books the more pictures the more movies we provide and we will feed the algorithm the higher chance that when we write a prompt and we describe what the system should do then the system will be able to provide something so when we will talk about the challenges and some kind of the threats you should keep in mind that this number of sources there is essential that the system is working correctly so we may say that system is not is not able to go beyond these boundaries right so if we will feed the system just with the science fiction books it will not be quite able to write for instance a good drama or a good comedy because well the comedy is was not something now what was I would say the original data deliver to this kind of the system I made with my colleague Paweł Fortuna one research on the reception of this art generally speaking the the pictures created by artificial intelligence and generally speaking we found that people when they discover that something was created by artificial intelligence generally they perceive it as worth less money than the same picture when it is created by human right so we show the people the same picture and in one group we said this is made by human in order we said this is made by artificial intelligence so just this information nothing else was changed we discovered that the overall impression was lower when they discover it was made by human by artificial intelligence and of course the artistry right the perceived artistry was also lower and in consequence people perceived and they were able to pay less for the same value for the same piece of art when it was created by artificial intelligence we

made this on the pictures never on the paintings we didn't have a chance to make it on music you know that artificial intelligence is creating music we don't know what is the reception I have seen some last research that it was reporting the same results so when the music is created by artificial intelligence is perceived as the worst one as value less nevertheless we don't know nothing about the movies right so when the movie is created by artificial intelligence we don't know now what is the reception of the people who are watching this movie and we don't know if people are more happy to go to the cinema for instance to do it in this case we just have the algorithm right so we had we said that this there was some I would say algorithm that created the picture based on the picture created earlier right nevertheless we have already a lot of various a lot of various sorry uh here a lot of various artists on the market right so we have I would say uh the usual artist so the human you see Frida Kahlo right so uh like the human 100% human right there is no technology here it's just a human who has some emotion who has some experiences and the person is creating something nevertheless as you see we have also I would say a new type or a new agents on the art market yeah this guy in the middle is Neil Harbison and Neil Harbison is perceived as the cyborg so this antenna that you see on his head is supporting him in changing some stimuli now that he's taking from the environment and he's changing the stimuli now to paint or to create music right so we said now that Neil is the first cyborg and we wanted also to check how people perceive the work made by this kind of the agent like like Neil and on the last picture you see a robot like this is a humanoid robot Aida and Aida has a body as you see on the picture and Aida is creating the the paintings right so she's able to paint and create some piece of art and when we ask for well quite the same thing so we wanted to see how people perceive the I would say this kind of the piece of art created by various agents you see that when people discover that something was created by human it is value as I would say as the best one right so they were able to pay the highest amount of money for the piece of art created by human compare of course to the humanoid robot and to the cyborg so also people are somehow discriminating the people or the agent like Neil Harbison because they believe that somehow the technology is faking this kind of the I would say of the creation so even if the people knew that well we have we have the different agent but we have the same picture now just when they discover that it was not made by 100% human now they are valued as they value this piece of art as I would say as something worse so for sure we have here some kind of the I would say a cue that tell us that when some piece of art is created by human 100% human it is perceived and this is estimated more by the art consumers or people who are art recipient that then when the product when the object piece of art is created by some artificial system and of course with this kind of the creation we have a set of challenges and threats I we do not have probably a time that I show you the picture but now or the movie but I really recommend that you can check this kind of the song that was recorded by Randy Travis now it is called where that came from and it is very interesting I would say example of how artificial intelligence is used because Randy Travis had a stroke and unfortunately he is not able to sing and he's not able to play but he's still able to write the songs and Randy Travis is quite popular but unfortunately he's not able to create anything when it comes to this vote to the voice and to playing something so he agreed that artificial intelligence the algorithm will learn his voice and will in fact sing a song that was written by Travis after he suffered from stroke so you can check of course in your free time this this kind of the music because now even Travis in one of the interviews said that he was really very happy because he has a lot of emotion that he wanted to share with the fans but because of the illness he was not able to do it and he was very very happy with the outcome of this kind of the experiment and also the fans of Travis supported and they were very happy that after some piece of time

they were able to hear to listen to the new song of Travis so this is I would say something quite nice because here we have an artist. Artist agreed to cooperate with artificial intelligence and of course he makes he made the money on the song right so this song was recorded it was on the CD it was able to buy this on Spotify so it helped him to generate the money and it of course I would say we didn't have any problem with the copyrights. Another good example is of course using this kind of the system in some kind of the restoration right so the system is able automatically now to I would say change colors to change the qualities if of course if we agree because this is not the autonomous system and here on the picture you can see one of the I would say the example of how this kind of the system based on artificial intelligence are automatically helping to change the quality of the piece of art and of course it may speed up the process of I would say restoration of some kind of the work from the past and this is probably very close to the also to the movies industry and we have a lot of the examples I don't know if you are aware but you can of course check some of the movies that were I would say restored somehow with artificial intelligence and for instance the Casablanca also is it is one of the example that nowadays was I would say supported with this artificial system especially when it comes to the some kind of the noise noise reduction so a lot of problems that well the people the cameraman people who were preparing the movie unfortunately because of the technological constraint they were not able to to avoid when making the movie maybe far away from the I would say the movie industry but quite close to the art and quite close to the heritage studies we have well the systems they're helping us to also restore some ancient maybe not piece of art but some kind of the materials and here a very good example is also like the Dead Sea Scrolls they like people, the researchers, they really had a big problem to decode what was written on the tables and with the AI systems they were able to understand what was the purpose of preparing this kind of the manuscript. So they believe that it can be also quite helpful to understand what happens in ancient Egypt, in Greece and also in other parts of the world when we still have a problem to understand some kind of the work. Also a very positive element of using artificial intelligence in this kind, I would say, artistic field is using this kind of the system as the copyright recognition or the protection tool. So we have the system that is able to learn, I would say, a very specific style of some artist and when we use this kind of the applications or when we use this kind of the software, we are able to differentiate if something is really like original or not original or how many percent we have that some picture, for instance, or some music was created by the artist. Now also when it comes to the fake system, right? So it is able to recognize if Freddie Mercury is singing some song or Michael Jackson is singing some song that was stored somewhere or it was, for instance, created by artificial systems. So it is differentiating between artificial and original systems, I would say, very, very well. But here some problem starts, right? Because I told you that to create something, to create a movie, to create a book, we have to use the work of other artists, right? And here the problem begins. Because, in fact, we don't know. If we use ChatGPT or if we use Meet Journey and we create something, we don't know, in fact, who is the owner of the copyright, right? So if the book written by artificial intelligence and we ask artificial intelligence to write a book or prepare a movie, we do not have 100% sure who is the owner, right? So we who created the prompt, the developer, I mean, the ChatGPT is the owner or maybe the people who deliver the data to create something, they are the owners of the copyrights. And we have a lot of the problems, a lot of issues in the legal debates, how we can perceive this kind of the work and what we can do with this, right? So I believe that this will be one of the main challenge when it comes to the, I would say, artistic world and the development in the upcoming years. We have, of course, a very huge debate when it comes to the, I would say,

the copyrights of the artists who deliver their work to feed the system. And we had recently such writers as Margaret Atwood, as Ishiguro, as Kotsi, who said that they are against the system who is using their books to create a new book because they are not renumerated for this kind of the work, right? So someone is taking the books of these people and he or she is just asking the system to create something new. So this is really a huge problem. And we, once again, we don't know what to do with this kind of the situation. We don't know, for instance, what kind of the data are used or is used when something is prepared. And for this reason, it is, well, a huge call for, I would say, higher transparency when it comes to what kind of the data we use, what we do with people who deliver the data to feed the system, and generally speaking, what kind of the output we offer to the audience based on this kind of work. We have also more problems with the artists who are already dead. And you know that there is already a chance to revive that artist. Here you see some examples with Audrey Hepburn and with Whitney Houston. You know that Whitney Houston is a hologram who is making a concert around the United States, around Europe. And we have more and more artists who are revived in this way. You can go to the concert, you can buy a ticket and, well, each time you see a little bit different Whitney Houston, for instance, right? Because it's not static. It differs in time. And we don't know, in fact, who should receive the money for this kind of the concert, right? Is it a family of Whitney Houston? Is it the producers who are supporting Whitney Houston? Well, the people who wrote the song for Whitney Houston or who, right? It's really a big, big problem. The same is with artists, right? With Audrey Hepburn, this is quite an old advertising from the past, where we had, I would say, the revived Audrey Hepburn. Once again, we don't know, right? We just take some kind of the image and we can do whatever we wish with this image. And we don't know how to treat a situation when an artist is revived. And also, if, for instance, people who are alive, how we can use this kind of the image when we are, for example, speaking about making some movie or making some kind of the music clips. So to sum up, because I see that step by step I'm approaching to the, I would say, to the end line of my presentation, but I believe that we will have quite an interesting discussion. Of course, one of the highest problem that I identify is this authorship and how we can protect the artist from using their image, for using their, I would say, the style, artistic style, from using their work as a data. So we do not lose, I would say, the human identity of art. Another problem is, of course, how we can train the system, what kind of the data we can use and how we can feed the algorithm and what we can do so we can, well, prove this originality and how the artist can compete with the system who are making everything quite faster. And, of course, this what is also quite a big question, but probably not for, just partially for us, but for the lawyers. So how we can support the artist who, well, deliver this kind of the data so a new piece of art can appear. And once again, if something is created by artificial system, artificial intelligence, is it still a piece of art? Or maybe this is a product of culture or just a product, just the object? Because we don't know. In my qualitative studies, when I ask the people if this is a piece of art, like people said, no, this is not a piece of art, because to create a piece of art, you should have a spirit or you should have some kind of the soul. But machine does not have a soul. Just when human, 100% human agent creates something, it is a piece of art because it offers the soul, the experience, the emotions. So once again, the question is how we can differentiate, how we can communicate that something was created by artificial systems and what we can do as the community to protect our intellectual property and our creativity. I believe that we will have a chance to discuss a little bit more on the topic. Nevertheless, if something will appear in your mind after our meeting, you can find me on LinkedIn and I will answer with pleasure if I will know the answer, of course. So thank

you very much and I am open for any question and I hope that I will be able to answer them. Thank you, Małgorzata. Thank you all. Thank you, everybody.

**Małgorzata Kotlińska:**
Thank you, Artur, for an interesting presentation. And we are starting the discussion.

**Jacek Nagłowski:**
The question I have is in your studies also, have you tried, because if we treat it as a binary distinction between this is AI made or this is human made, then this dilemma is kind of simpler because the thing is, and I'm saying it as a creator who does a lot of stuff for several years already with AI systems, that if something is to be truly done, it's never a one-step process and actually in the process, it's never the AI that does something, but it's rather co-creation, right? And it's a multi-step process that leads to the final result of interaction between me or any other creator and the system. as it is. And did you try to already discuss it and check if that changes the perception? If there is more nuance in that, you know, in that approach to what is created by whom and or by what and how this situation looks like if we, you know, if we start to talk about the real world examples, right?

**Artur Modliński:**
Yeah, thank you, Jacek. We didn't make the experiment, I would say, directly as you described. We tried to talk to the people and first of all, the artificial intelligence, once again, it appears as something bizarre, as something strange. So just when people hear that there is the artificial intelligence, they suddenly discover that something not nice. Yeah, absolutely. It's some fake or it doesn't work. They don't know. They really don't know what AI is, right? It's very funny because when I go to the managers, not to the artistic people, but to the managers in the companies and when I ask what AI is, it appears frequently that they start talking about the Terminator, right? So here I would say that the movies and the science fiction industry is, I would say, a huge background for this kind of people. We don't know. We perceive, we are not able to differentiate when we have the acceptable, I would say, amount of AI in the process. So this is really a big question and I think it is really worth checking. If we show the same, I would say, procedure that something is created and we say that author was talking to chat GPT or was inspired with some kind of the work, but he used his own hand or her own hand, right? And the AI was just a supportive tool. We can absolutely check how it affects the value and the perception. So, well, let's try. Thank you for this question.

**Unknown:**
Did you do anything with interactive AI? Now there are models that can build like games, complete games. Did you maybe check those out as well in your research and evaluation? Because I mean, the stuff is very, very rapidly evolving. And as I said, there's, I think, thousands of players now playing the game. You fly an airplane, which is completely done with AI with no single line of code or no artist actually doing any art. Have you checked that in your research?

**Artur Modliński:**
I made with one of my BA student, the bachelor student, this kind of the experiment on the game industry, on the people who play the games frequently. And I would say artificial intelligence in the gaming industry, it was not a problem because they perceive it as some kind of the entertainment. So, they see that artificial agent is a nice agent to play

to or to play with. Nevertheless, like when we start talking about artistry or about art, about beauty, people somehow directly and immediately react in a very aversive way. So I don't know, because we make one experiment in the metaverse, in the virtual reality, we still do not have the results, but we want to check how people perceive this kind of the environment when we tell them that this was created by AI. So I hope that soon I will be able to deliver you more data and more results. Nevertheless, to tell you the truth, I didn't find the same problem in gaming when we perceive gaming as the entertainment industry, but in arts, in movies, in paintings, in music, yes.

**Jacek Nagłowski:**
If I could add one anecdote actually, but it's a social anecdote with regards to that. It is the latest version of Nvidia graphic cards has the system that it produces frames that are not able to be calculated by the graphic card. And it is produced by artificial intelligence because it's faster. So actually you can have like, I don't know, 20 frames per second, what is card capable of in a particular scenario and in particular settings in game. And another 80% is produced by AI on the basis of these 20 frames, right? So it's filled in and it is pretty funny because there was a huge backlash from the gaming community. And for the same reason that these are fake frames, which is completely technical process. So even the technical process, because it was AI generated, it was perceived as fake instead of the real calculation that is based on the algorithm. So I suppose these presuppositions and prejudice with regards to AI is very deep. Even if in that conditions, you have that kind of a backlash and that kind of a social reaction.

**Artur Modliński:**
It's interesting because it suggests that we like to play with the artificial intelligence, but not when artificial intelligence is creating, I would say the environment. So we said, absolutely, we find a new scope of where this artificial agent can appear. Very, very interesting. When you told Jacek about this, some anecdote and some story on my head appeared, I promise it's my last sentence, is that people are the laymen, of course, and laywoman, they are not able to differentiate between this, I would say, object of art that are created by human or AI. So when some researcher, they ask them to differentiate which picture was created by AI, they were not able to guess. So it was almost 50-50. So they just don't like it when they discover it is made by AI. Can I still comment? And I was away for a while, so I don't know if this was somehow covered, but I think when it comes to art in general, I think the authorship is definitely, to me, the biggest thing that actually increases the value. So I mean, the sunflowers by Van Gogh are not, or they are basically so valuable because they were done by Van Gogh. And I mean, the Picasso painting are valuable because they were done by Picasso. And I partially think that, or my take on this situation is that it might be that AI kind of has a road on its own. And actually the human make things start to gain value again. So I mean, and I've been kind of thinking like, I don't know if you have these young people who are photographing on film again. It's like kind of an analogical thing. I mean, they don't look that amazing, the pictures they look like, like photos used to look like. But I think that's maybe part of the thing that it's actually something not done by computers. So I think that, or my take on the thing is that this aesthetics could actually go more into this like traditional medium. So maybe like, you know, paintings, people would start to buy like new oil paintings again or something like, and actually the fact that it is human made could actually rise again, like, and it's not being manipulated in any way. So I kind of think that it could be just kind of this crossroad where kind of this technological artwork goes this way. And then there's like, I don't know, like, and I mean, like I know people who have studied to do aquarelles, so

watercolor painting. So it could be kind of this going back to basics or going back to this, because it's definitely something that you can't sort of produce. But I think I also really much loved that song, that where did that came from, you know, because I think it's also a very fresh look on like on this artistry and actually staying in the business. So I think that was quite an amazing example of AI being used in a very humane way. I may just agree with you absolutely that I think that now the art and really like the object, the service, whatever we talk about art or not, those ones that are created will be created by human, they become the premium project, but the premium products, right? So I really think that we are approaching a moment where the piece of art made by human will be more appreciated because of being made by human, by hands, by some kind of experience of people.

**Małgorzata Kotlińska:**
Jacek, the last sentence.

**Jacek Nagłowski:**
Okay, okay, so just a bit of objection, to what Artur said. From my perspective is that I'm afraid that if we look at the art in the same terms as any other market or any other industry, let's say, then I don't think we are on a good position for two reasons. Even if we say that there will be a revalorization of human art, it's gonna be the same path as was in digital photography and as it was with translators and AI, which means all the middle is cut out of the business, the top stays on and performs very well because this is where name and authorship really matters. And all the bottom, which is recreation of work also performs very well, which is actually exploitative work. So in these terms, even if some work made by hand is going to be revalued, the main way people operate on the market is going to be very impacted in a bad way. But this is only part of the story because another part of the story is that maybe the problem is that we treat generally art the same way as any other part of the market or a business. And as long as we start productize and commodify art and culture, then we hit this particular problem and because art as a product or culture as a product is going to be replaced because it's gonna be cheaper, it's gonna be better made and so on by AI. On the other hand, if we start, and this is the matter of authorship, if we start to approach art and culture as a matter of communication and not consumption and productization, then there is a huge space to save people in it and because to communicate, you have to have someone to communicate with. So that someone stuff, the authorship and the person behind starts to be important again. So very much depends on the narrative on the art and culture generally that we have. If we have the narration on the art and culture that it is just a part of the economy and yet another market and yet another industry, then I think that in relation to AI, we are fucked. But if we start to approach it as a culture, as a place of interaction, meaning making and culture making actually, then I think that we can be saved.

**Małgorzata Kotlińska:**
Jacek, the floor is yours.

**Jacek Nagłowski:**
I will share my screen. Okay, before I will, I have to make some introduction. First thing is that I deal with AI for five years already and I deal with it in theoretical terms and in practical terms. I'm making stuff with different systems, large language models, image generating models, video, music, any kind. So I'm pretty deep in it. And I'm saying that because what you are going to hear will sound as if I was a huge opponent of AI. So I'm

saying that I'm doing stuff with AI, so I'm not, but the lens that I'm going to propose here is very anti-AI in a way, because it's important for me to show the lens that I believe is not, because we have theoretically only 10 minutes. So it's important for me to show the lens that I believe is not often seen. And I also believe that it might have the biggest impact socially and also in culture, but socially mainly when we start to look at AI from this perspective. And maybe that's the only way we can at least try to do something to change the course of events, if we know that. This is the first thing. Second thing is, if you haven't heard about neo reactionary movement in United States and the way they are operating, which I'm going to tell about a bit, but I suppose you won't believe me. And I suppose that after this presentation, you will think that I'm talking a lot of bullshit and like complete science fiction. But I also believe that next time when you will have mentioned all these people that I'm going to mention or this movement, then maybe you will also start to dig into it and see that it is a real issue. Actually, if we had time later on, I can show some clips from these people I'm going to talk about to present their stances, which are not widely popular, even if they're in a public space. So this is the second thing that I wanted to say. And third one is the last one as an introduction is it will seem completely, and it is completely political in a way, but I think that at the end, you will see why I'm starting from this angle and where it is heading. I'm starting from current US administration because this is something that really changes the game in relation to AI and the lens we should eventually look at it. And you may be familiar with the narrative that current administration, the Donald Trump administration is actually mainly MAGA movement, which is populist movement, bringing all the industry to United States, making America strong and so on and so on. I call it here red MAGA. And I will make it clear why that distinction. And this is indeed a popular movement. But the thing is that the current administration is combined of three different factions, not only actual red MAGA, but also Christian fundamentalists, which are actually behind those people is something that is called the Heritage Foundation. And the Heritage Foundation is actually, and they are the authors of the Project 2025 that you maybe have heard about, which is the kind of a playbook of how Trump should govern when he gets into the office. The source of their power is that during last five years, they managed to train 25,000 people in their schools around the United States to be, and they officially trained it for that, to be loyalists and to be officers in the public administration. So they have an army of officers, I mean, of office workers behind them, which can fulfill all those that will be replaced or removed from the actual government. And this is something that is still pretty known and well-known, but even more obscure part is the neuro-reactionary part of it, also called dark MAGA, that's why it's different from red MAGA, or AKA dark enlightenment. And this is political and ideological movement that I would like to focus. on because this one seems to be the most dangerous for me and at the same time probably has the most power in the current administration but we will see in fact there is a conflict and there is a between Christian fundamentalists and dark maga or the dark enlightenment movement and you can see glimpses of this conflict for example between uh clashes between Marco Rubio and Elon Musk because this is precisely they are representing in the center of power they are representing these two factions but the crucial thing is okay so who is this who is this uh no reactionaries and the first person that you probably should know about is Curtis Jarvin and Curtis Jarvin is the guy who is assumed to be an intellectual he produced a lot of blogs and several books as well and he has a number of concepts I will describe a bit uh which are literally anti-liberal anti-democratic and the main idea of his is that this is the transition period from the nation states to corporate states and this is the goal that they want to that he expressed uh that should be that we need a new operating system for the state because old one which is democracy and liberal democracy is already not non-

functioning and inefficient and we need a new kind of operating system for a state Curtis Jarvin takes draws heavily from another guy from a british philosopher Nickland and Nickland on the other hand starts to he he comes from the Dallas and Gattari's ideas but actually he inverts it and so the the relation between Nickland and Dallas and Gattari is more or less as the relation between Marx and Hegel so it's like inverting uh you know his idea and applying it as actually as the kind of ideology also and if to keep this line of comparison uh Curtis Jarvin is some someone like Lenin to Marx it's actually a person who is going to you know provide implementation of land's ideas in in practical terms and the most openly claiming his association or affiliation to Jarvin person is the vice president of united states jd vans who refers to his ideas openly who actually in several interviews already officially said that he is very inspired by Curtis Jarvin works and uh and so on and so on another person who is very heavily inspired by Jarvin and also openly claims that is uh Elon Musk another person is Peter Thiel. Peter Thiel is a guy who is uh formally and we will get to that formally chief of Paypal now he's a chief of one of the biggest military companies that are getting a lot of grants from united states which are actually data companies and digital companies and he has several other issues another one is Mark Anderson you can know him from the Anderson Horowitz hedge fund one of the biggest hedge funds in in united states another person affiliated to that is David Osaks which is the so-called not so-called officially named by trump uh cryptocurrency and ai tsar in white house which is uh which means that he's an official advisor of uh in in in the white house in cases of ai in and cryptocurrencies and there are two other uh people uh Michael Kratzschens who is uh there is a new position in U.S. which is chief technological officer and he is the chief technological officer of united states and he has officially that position and Michael Anton who is a state department director of policy planning who is a bit more related to project 2025 but also deeply related to and we go back here again to Peter Thiel and all these people Elon Musk, Peter Thiel, Mark Anderson, David Sacks um they are parts of something that was long time ago called Paypal mafia uh this is uh and this is official name it's not uh just to describe them uh this way they even probably sometimes called them they uh this way this is a group of people that were um involved in creating initially Paypal who made a lot of money through it many of them comes from South Africa and they came to us they worked together and they out of the money they earned on Paypal they started many other businesses all the businesses of Elon Musk all the businesses of Peter Thiel including open ai that was supported by Thiel including Palantir that that military company and so on and so on they are funded by this group of people who are all linked to Curtis Jarvin and openly declare their affiliation to that ideology but what this ideology says so first thing is that they officially state that the future system is not a nation state but corporate states or actually network states which are small states actually kind of cities even which are governed by corporations and are governed by particular CEOs who play the role of kings and they are calling themselves also new monarchists uh and this is completely feudal system and they also claim it is feudal so it's not that this is you know an objective that you throw at them oh this is no they say that this is the feudal system and you might have heard about Vanis Varoufakis who is a leftist thinker former minister of Greece minister of finance of Greece who wrote a book techno feudalism and he's promoting this term to describe what is happening right now so actually they've been using this term but as a positive description before Varoufakis came with his idea to call it techno feudalism so this is where they are heading with it and in this context if you look about these stupid claims about Gaza that they are going to make a court there by trump if you look at the deal they want to make with Ukraine which actually is going to be about the exploitation of rare earths and other minerals if you look at this in through this lens in the on their

approach to Greenland or to the declaration of Donald Trump that they want to make to build from scratch completely new so-called free cities in us then it all makes sense because you need that concept of nation states to make sense of these moves and that this is also why they have very good relationship with the united emirates of Arab because this is also a kind of structure that is similar to that and this is also what Javier Milei is trying to implement in Argentine so uh this is much bigger than just a fringe of stupid people in in in us so this is one thing another thing is that they are openly monarchists and they call it sometimes they call it as a figure of king but mostly they prefer to compare it to a CEO function of a state and this is openly authoritarian like openly it's not again whatever I'm saying that might look like overstatement this is what they describe about themselves it's not that an allegation and you can see it also from one of the executive orders of Trump was precisely about that, that only him and the general prosecutor are able to determine what is the law in United States. So this grab of power on the executive branch is precisely implementation of these ideas. It is openly anti-democratic, it is anti-egalitarian, it is completely elaterin. The claim behind it is that people who made billions and make themselves so successful deserve, because they have proven their higher ground, they deserve to play the role of leaders and set out rules for all the others. In fact, and I'm again using that descriptively, not evaluatively, this is openly fascist system. Openly fascist, not in comparison to Nazism and Hitlerism, but to Italian fascism with only one change, that it is not nation state that is fascistic as it was in case of Italian fascism, but this is the corporate state and corporation that has that completely fascistic authoritarian structure where people are, where the elites are allowed to exploit people on the down. And we can see it in the description of social, dismantling of social security, the idea of fully privatized state, which we are going. It is enabled by crypto base, and this is the idea to make it completely cryptocurrency based. And Jarwin openly had this idea of rage, which is short from retire all government employees. And of course, this is precisely what Doge is, like literally, it is implementation of this idea. Also Jarwin described. I will land it all on the subject that I believe is related to everything that we talk about here. He made this idea of shadow president who is performed actually by Elon Musk and the project 2025 is really highly overlapping with Jarwin's idea of butterfly revolution. And I will not develop it for the reasons of time. The reason, the main reason is inefficiency and the requirement for new operating system of states to make it more efficient. And because what is now is not rational and what they claim is the rational system of governance. And here we go to the subject that we talk about, which is AI, because I said at the beginning that this is about the convergence of these two that really draws completely different light on what happens with AI right now. And probably you have heard about the project Stargate announced by Donald Trump, something like three weeks ago where there were three people in the Oval Office and the project Stargate was announced, which was Sam Altman from OpenAI, which was Ellison from Oracle and the guy from SoftBank from Japan, which is actually the biggest investment in U.S. history in anything. In comparison, it is $500 billion investment in AI infrastructure to make, of course, U.S. the dominant position in AI race, but you have to notice that it is not in the infrastructure as is, but it is the infrastructure that's going to be used by really only several companies, OpenAI mainly as the leader of that project. And in comparison, the space station cost $2.8 billion and we have 500 in here, so it's just to compare. But you have a comparison with X, which is Elon Musk's idea. And his idea is to make X as an everything app, which, and the idea of everything app is actually WeChat from China, which is the application that serves every purpose and actually has the same level of control over citizens as WeChat in China has. And of course, you have any other players on the market, which were all present in the inauguration of Donald Trump a

month and a half ago. And you have clear engagement in cryptocurrency sphere, which Trump emitting Trump coin and you have Melania coin, but the most important stuff, which for many economists is not understandable from the regular positions is that they decided that the National Strategic Reserve will be also kept in Bitcoin, which is actually already a move towards that replacing of dollar with cryptocurrencies. What stems from that? And here we go to the core of it. They are openly, because of these ideas, they are openly stating full invigilation of every citizen as a goal they want to achieve. And I have a clip that I can show from Elison who says it openly on the press conference that invigilation of any citizen 24 seven as well as any policemen and so on will make this country safe. We have extreme applications of artificial intelligence into military sector. And we have replacing of administrative role by AI systems, which actually already started to happen with Doge activities. In United States. So this is how these systems are going to be used primary. And we have, of course, all the other players that in different sectors play their role and to not say too much about where all these applications of artificial intelligence are used in any of these branches. I just, I'm just listing it here. But actually what I'm heading with all this is that whatever we say about cultural impact of AI into creativity, into other visual systems, into the way how we deal socially with this impact. And you know, Małgosia, that I'm talking about it a lot for a long time. But what happens right now due to the direction current administration has taken, I believe is the most dangerous direction you can imagine can be taken with AI. And yeah, as I said at the beginning, I truly believe that having that lens, interacting with these systems and using open AI, using Google, using X, please keep in mind what is right now probably behind it. Of course, the power battle is not ended. We will see where it ends, but there is definitely a group of people that deploys all these systems precisely and openly for these purposes that are presented here for ideological reasons. So. This is what I wanted to lend with this presentation because yeah, right now for me, it's overwhelms all the other discussions about AI because it's about literally individual sovereignty, individual freedom and freedom of states. And this is the game that is played. So yeah, thank you.

**Goran Pavlić:**
Thank you a lot Jacek. Unfortunately, we don't have time now for the immediate questions. Maybe we'll have later. So I would give floor to Agata and welcome her to the presentation. Thanks again.

**Agata Rudnicka-Reichel:**
Hello, good afternoon. Let me share my screen. I hope it will work. And I'm going to leave just a few minutes to introduce you the topic of human rights in business audiovisual. Let's call it. Let me just, please just tell me if you see and if the presentation is moving. So, okay. I can start. Thank you for inviting me for this meeting. My name is Agata Rudnicka. I work at the faculty of management, but I also associate expert of Polish Institute for Human Rights and Business. This is the organization which deals with human rights in business in a very broad context. And one of them is of course, audiovisual industry. Why it is so important to discuss human rights in such specific business, because there are a lot of reasons, but I'm going to indicate three of them. The first is awareness building. Audiovisual industry is very responsible for what we do see and how do we perceive the reality we are living in. Arthur was mentioning about AI and the authorship, right? And I think that the problem is much more broader because we need to know what the patterns of behavior, what social patterns are okay for the society and what aren't. And audiovisual project has a very broad space for the discussion, but also to educate about it. Then we have the changing social attitudes. I love the planet placement, for example, in

audiovisual because it teaches how to behave and they do not use the education, like the formal education, and they can spread in movies and series a lot of different environmental and green attitudes toward the environment. And this is something that is very welcome, but we also have to think about the dark side of audiovisual institutions as well. So there are a lot of different, let's say motives that we can analyze, that we can take into consideration when start the adventure with human rights in business. The one is that every person has the dignity. So we, as a business are responsible for respect to their human rights. And even if the states, they do not provide enough protection, our obligation is to assure that everybody who works, who is the addressee of the content that we are producing must be treated equally, which is not so easy, which is not so obvious, especially if we have a lot of different impacts, including the cancer culture that we are living in. The second is the business responsibility. So by our decisions, we do have the impact and sometimes the impact is negative. We, of course, are very happy when we can generate positive impact, but the reality is like that each business has social and environmental negative impact, which resulted in a lot of different problems, starting from climate change issues and finishing for forced labor or child labor in our value chains. So this is why we shed the light on human rights through the different lenses. And one of them are stakeholders. There are a lot of different stakeholders in audiovisual industry. I am just indicating exemplary four, which are very essential for human rights. The one are employees. The second is the audience that I has already indicated in the previous slides. There are also suppliers and communities as the whole. Employers, employees has the rights, the employer right, and there are a lot of cases when the employee's rights are abuses, like the right to living wage, the right to relax, the right to have the good working conditions, the rights to safe and healthy working conditions, and so on. And of course, in audiovisual industry, there are different stages, and unfortunately on each of them, a lot of different abuses may appear. Audience, as I say, you have a huge impact on audience in a positive and negative way. You can create unethical patterns of behavior if the production are full of unpleasant behaviors that are very welcomed by people. And there are also a lot of different groups of audience, like the small children, which are, or may be affected by the production and by the content that you are presenting. And suppliers, quite different element of audiovisual industry. When you think about the new production, you need to make a lot of different decisions, and all of them are related to suppliers, the relations with suppliers, the way that you are building them, just to assure that the production will be successful. And of course, it will be economically efficient. And suppliers, as a very important stakeholder, may affect the success of the final product. And also, it's very important when discussing social and environmental impact. And last but not least, the communities. If you have the production, you need some space, you need to move physically, and generate a lot of different impacts for local communities. Especially if you are working with indigenous people, or if you are working on sensitive communities, which are very far from the big cities and the rush that we are living in. And when you appear on a small community, you can affect the community rights. So those are the stakeholders. And as you can see, we have two different aspects of human rights. There are internal and external. The internal may cover anti-discrimination. So the processes that are happening to prevent discrimination and mobbing in internal relations among employees, and employees and producers and directors, people who are in charge, who have the power to manage other people. There is also the challenge with working conditions, how to compromise different interests, and to assure that everybody is taken for their rights. Gender equality. We see that there is still a gender imbalance in audiovisual industry. So how to make gender is not an issue, because gender equality is about making gender not an issue. And this is the

challenge for human rights as well. And of course, taking those aspects all together, we can think about an inclusive environment, how to assure that people feel the sense of belonging because we are all very different. So what to do to assure that we are all on the same page in our professional relations. And the ethical challenges in content creation, as I mentioned, and a lot was told about AI and deepfake. So it is also the issue of human rights for the risk of biases, different kinds of biases and stereotypes that can evolve when AI is used in art. unconscious way or irresponsible way. We have also reality TV ethics, as I said at the beginning, you have a powerful impact. You have the huge way to impact people in a positive and negative ways. And the creating that social patterns is something that you have to take into consideration. And of course the freedom of expression and the council culture, it's something that needs to be discussed very deeply because balancing between the freedom of expression and social responsibility is something that is very challenging and it's not so easy to answer where is the limit and how we should behave. So better practices, there are a lot of different data. I just show some exemplary that we still have the problems as I told before, and I'm just going to skip for the solutions because I know that we are out of time. So just to say that there are a lot of different challenges as in each industry, there are no industry free from human rights abusements and human rights violations. The issue is how do we deal with them and for audiovisual industry as more and more activities, ethical codes, industry guidelines and advertising standards. This is the starting point, especially for content creation. So we can follow some rules like ethical codes to know how to behave and to know where are the limits that I have mentioned before. There are also industry guidelines which covers not only the internal aspects of audiovisual production, but also covers the checkpoints or checklist what kind of behavior is welcomed and how to protect human rights in different stages of audiovisual project. And of course, advertising standards, people are getting more and more sensitive, especially for greenwashing, social washing and different types of fake information of information that may be misunderstood. So people who are working in audiovisual must take into consideration that we are in a moment that facts checking will be crucial and fundamental for our activities. So advertising standards may be in the line with what do we expect as an audience from you and you can take it into consideration. Like for example, green criteria for advertising to avoid greenwashing. And maybe I will skip it, because there are no time, but I just would like to tell you just to summarize that there are different stages and each stages has different risks that may be related to human rights. So when you prepare the new production, when you are the project manager, a producer, a coordinator, film coordinator, please take into consideration some elements like prepare risk assessment to check what is the location, how do you select supplier, how are you going to verify them. And of course, don't forget about the team composition, which is also very important to assure that we are open all diversity and inclusivity. Then you have the next stage implementation and to assure that there are no human rights abusements, please take care about working conditions, about assuring and discriminatory procedures and to be ready for the channel of communication to report about unpleasant and improper behaviors if appear. Then post-production and still, this is the moment of your decision. You can check it from human rights side about content, about the stereotyping prevention. And of course, to check if there's enough representation check, if we show the life how it is, or if we are creating something which is not real and may cause a lot of different unpleasant situations and unpleasant and bad social patterns. And of course, distribution and accessibility for the distribution is also very important. How are you advertise, if it is the responsible marketing and how are you assess the age writings because this is the very specific group of stakeholders like children and young people who are very sensitive of the content that

you are generating as a audiovisual industry. Okay, so just to the end, it depends on you. How would you behave? How would you shape the future? What kind of steps are you going to take? What kind of risks are you going to identify? Everything is in your hands and I wish you to be a change you want to see in the world because everybody can start from ourselves. Thank you for this possibility for sharing. Sorry if I was in a rush, but I was aware about the time limitation. Thank you.

**Goran Pavlić:**
Thank you, Agata so much for being concise and precise. It was a great presentation. We have a direct question from Marta.

**Marta Materska-Samek:**
Yes, because the audiovisual sector and creative sector are quite specific. There is a lot of freelancers, 88, 98, 99 even of freelancer in the creative sector are accounted. So we have a lot of nano enterprise, so solitaire artists dealing with the structure and how it impacts the human rights. Yes, because we do not have a big companies. We do not have any codes, ethics consulted in the companies and a way to introduce it on the level of the organization as we are the only one. And we are really entering different kind of contract and we are suppliers for different people. And how this fact impacts the human rights implementation, because I believe it's going out to the box and the rules we are establishing, because with the ESG, we have a reporting for the big companies, yes? And when we have an ecosystem of the nano entrepreneurs, the freelancers, we are escaping the statistics.

**Agata Rudnicka-Reichel:**
Yes, but we have the impact. And if you are from a Polish audience, I may share some materials with you because we do know that even freelancers, they have the impact when they buy something. I mean about the supplier. So we can use the criteria, environmental and social criteria. There are a lot of information, more and more information about ethical and unethical suppliers. So if you see the list, you can check. Even the list for more and less human rights oriented producers of electric vehicles. So there are the data. The availability of data is improving. So if you choose the partner, the person that you are going to work with, it's simpler to find the right person or the right company. And this is about the suppliers.

**Marta Materska-Samek:**
I'm a producer, I hire a director, I hire a script writer, I hire the cast and the crew. So there are separate artists.

**Agata Rudnicka-Reichel:**
Yeah, okay. So for the crew, I know that the trade unions for artists are getting stronger because they've noticed that there were a lot of different imbalances. So they discovered that it's not fair to work over 12 hours and to have very short break, to work in a very poor conditions, sometimes even unsafe conditions. And the limits are broken, I would say. And we know that people are ready to report about the cases. And this is the first stage. So if we give the space for reporting, then we will get more and more information.

**Marta Materska-Samek:**
You are working at yourself, you are taking the contracts and fulfilling it. You are responsible toward the people. who are contracting you, so you are not an employee, so you do not have a covering from the trade unions, yes?

**Agata Rudnicka-Reichel:**
Yes, but you can just establish as, you know, freelancers, you can do this. Even people in, if I remember, Pyszne.pl or different types of, you know, geek economy works, they decided to establish trade unions because they feel that something is wrong with the behaviors that are affected by the employees, the market, I would say, as the whole. So there are some solutions, so it's the first step just to be aware of the problems, and I'm sure that people who are in audiovisual or creative industry, they are aware that something is wrong, and then they have to take the next step. The next step is something that we can establish as guidelines or as the code of conduct, that we agree as an industry that we will follow some rules. So this is the question for you, if you are ready and if you are so mature to, you know, to write this code, this common code of conduct for everybody to follow. So even if you are single as on the market, I think that, not employee, but the person who will agree for some kind of contract. So, yeah, so are you ready to stop some kind of behaviors? Are you ready to neglect the agreement or to say that this agreement is written in an improper way? Otherwise, I think that we are staying in the position that we are complaining, but nothing will change. Sorry for this pessimistic, but it depends on us.

**Marta Materska-Samek:**
But sometimes people feel pushed, yes, because they will not get paid if they do not fulfill their work. The work is escalating and they do not have any space to have freedom, yeah, because they will not get paid as they are freelancers and issue invoices, yes or yeah.

**Małgorzata Kotlińska:**
So, yeah, but so our creative industries needs, you know, more discussion in each of the topics as we see that we need to spend more time and be more precisely engaged in so many points of view as you shared today. So we need to finish. Sorry. I hope that we will we will meet once again with our speakers and our guests. If you will have any questions, I think that in your presentation or if not, we might maybe if you agree to share your emails. If anyone wants to send a question directly for you, maybe it would be a good solution, Goran.

**Goran Pavlić:**
Yes. Yeah. So, yeah, unfortunately, we ran out of time and there are so many topics to be discussed way further than we actually had even for the whole session. So as Malgosia said, if you are OK with this, we could share emails so the people could post question if you I mean, Arthur already sent his LinkedIn profile. But yeah, for the two of you, if you agree, we can do this.

**Małgorzata Kotlińska:**
OK. Thank you, Agata. Thank you, Arthur, for your interesting inspiring presentation. And thank you, all of you, that you were with us today. Thanks, Goran, again, for your co-moderating and have a great evening for everyone. Thank you. See you soon again.

# Event 3 / Season 5

## Shaping a Responsible Film Industry

**Date: 01.04.2025 | 15:30 – 17:00**

The event explores the evolving landscape of film production through the lens of responsibility—towards individuals, the environment, and working conditions. Speakers will present emerging roles such as the Intimacy Coordinator and Eco-Coordinator, reflect on the practical implementation of sustainable production in Poland, and examine labor rights and industry standards across Europe. The session invites reflection on how the film industry can become not only more creative, but also more ethical, inclusive, and environmentally conscious.

The first lecture will be held by Zuzanna Rymkiewicz, who is the film production coordinator and manager who believes in a conscious approach to production; graduated from the Film and TV Production Organization Department at the Lodz Film School. She will present The role of the Intimacy Coordinator in the film production process.

The second presentation is by Viktoria Kaptur, who was born in Minsk and currently living in Warsaw, is a graduate of Lodz Film School with a degree in film production. Her thesis focused on sustainable development and film production. green filming in Poland. As an assistant production manager at a creative agency, she has had the opportunity to observe how the principles of sustainability from her research are applied on real-life film sets in Poland. Viktoria will focus on the question: The Green Revolution on Film Sets – The Role of New Professions in Sustainable Production.

The third presentation is held by Filip Kuczmarski, who graduated from the Łódź Film School, where he conducted research on human rights issues within the film industry. With experience as a production manager on live-action films, as well as working at Łódź Film Commission, he gained firsthand insight into the industry's working conditions. Although no longer working in the field, he will present findings from his bachelor's research, focusing on labor rights in film production—overtime, lack of proper breaks, excessive workloads, and the breakdown of work-life balance. We will explore the topic Working Conditions on Film Sets in Europe – The Role of Labor Unions and Differences in Industry Standards.

**Speakers:**

- Zuzanna Rymkiewicz, film production manager, Poland
- Viktoria Kaptur, film production manager, Poland
- Filip Kuczmarski, manager, Poland

**Curator and Moderator:**

- Małgorzata Kotlińska, Lodz film School, Poland
- Goran Pavlić, Academy of Dramatic Art, Zagreb

## Summary of event 3

The online lecture series Shaping a Responsible Film Industry explored how sustainability, ethics, and labor conditions can be integrated into contemporary film production. The session was designed to inspire both students and educators to become active agents of change in the industry by fostering creative, inclusive, environmentally responsible, and ethical practices.

The first presentation, by Zuzanna Rymkiewicz, focused on the emerging profession of the intimacy coordinator. She traced its origins to 2016, when it was first applied on film sets, influenced by practices from theater, choreography, stunt work, psychology, and later shaped by the #MeToo movement. Rymkiewicz explained that intimacy coordinators are responsible for creating safe working conditions for actors in intimate or violent scenes, offering support from script development and casting to rehearsals and on-set filming. Although the role is becoming standard in Hollywood and increasingly required by global co-producers such as Netflix, in Poland it remains optional and depends largely on producers or actors' agents. She emphasized that the role does not restrict directors' creative vision but ensures that it can be realized in a safe, respectful environment, while also saving production time and reducing risks.

The second presentation, by Viktoryia Kaptur, introduced the role of the eco coordinator or eco manager, a profession that has existed for about a decade but is still rare in Europe. She highlighted how film productions impact the environment and how specialized professionals are needed to plan, implement, and monitor sustainable practices throughout all stages of production, from development to post-production. Eco coordinators draft sustainability strategies, oversee transportation, catering, waste management, and set logistics, and calculate the production's carbon footprint using dedicated tools. Kaptur stressed that sustainable practices do not necessarily increase costs and can even lead to financial savings if well managed. She noted persistent challenges, such as lack of awareness, prejudices about costs, low motivation in the industry, and insufficient governmental support. However, she underlined that younger generations of filmmakers are more committed to ecological responsibility and are pushing for change.

The final presentation, by Filip Kuczmarski, addressed working conditions on European film sets, focusing on labor unions, contractual standards, and work-life balance. Based on his research, he compared regulations in the UK, France, and Sweden, which differ in approaches to working hours, overtime, and rest periods. He explained how these frameworks aim to protect filmmakers' physical and mental health, pointing to risks such as higher rates of cardiovascular disease caused by excessive working hours. The UK model includes flexible types of shooting days with defined breaks, while France enforces stricter limits on weekly working hours and emphasizes mandatory rest. Sweden stands out for including provisions on parenting and pregnancy, reflecting a broader commitment to work-life balance. Kuczmarski argued that despite such positive examples, many film workers across Europe still face long hours and precarious conditions, often feeling pressured not to raise concerns for fear of losing future work. He concluded that improving working conditions is essential to retain young professionals in the industry and to ensure sustainable, creative filmmaking.

Closing the event, the moderators stressed the importance of these discussions in shaping a more responsible, ethical, and sustainable film industry, expressing optimism that the younger generation's engagement with such issues will bring meaningful change.

## Transcript of event 3

**00:00:03 Malgorzata Kotlinska:**
Yeah, I forgot that it will be recorded. Yes, today, in the Green Screen International Series, titled Shaping Responsible Film Industry, the main topic of our meeting is very connected with sustainability, which is the main one of the main topics of our GEM project. My name is Malgorzata Kotlinska. I'm joining you from a film school in Poland and I'm very pleased to co-host this event with Goran Pavlic from the Academy in Zagreb, Croatia.

**00:00:53 Goran Pavlić:**
I would also like to welcome all our guests, colleagues, and presenters especially. We can start, and then we will in the Q&A further discuss the issues.

**00:01:06 Malgorzata Kotlinska:**
This session, I hope, will aim to empower students and also the teachers to foster change in film and media industries through sustainability. Some kind of reflection, I think, and also ethical practices. And today we will try to explore how the film industry can involve and be more creative, inclusive, ethical, and environmentally responsible. And our speakers will discuss emerging professional roles, working conditions and sustainable production practices. And at the beginning, let me now introduce our guests first. Zuzanna Rymkiewicz is a film production coordinator and believes, as she said, in a conscious and responsible approach to filmmaking, she's a graduate of film and TV production organization department and Lodz Film School. She will present the role of the intimacy coordinator in the film production process. Zuzanna, welcome!

**00:02:44 Zuzanna Rymkiewicz:**
Thank you.

**00:02:45 Malgorzata Kotlinska:**
Our next speaker is Viktoryia Kaptur, born in Minsk and currently based in Warsaw, who is also a graduate of Lodz Film School with a degree in film production. Victoria's focus is on sustainable development and film production. She currently works as an assistant production manager at a creative agency, where she tries to apply the green principles she studied before. So, it might be a great reflection and inspiration about the topic connected with the green revolution on the film sets and the role of new professions in sustainable production. Viktoryia will take a look at the role of the eco consultant on the film set. Viktoryia, we are very welcome to have you here.

**00:03:56 Viktoryia Kaptur:**
Hello, everyone!

**00:03:58 Malgorzata Kotlinska:**
Yes, and Filip Kuczmarski also. Filip is a graduate of the Lodz Film School, where he conducted research on human rights in the film industry. He has professional experience as a production manager on live action films and working in the Film Commission, gaining firsthand knowledge of working conditions. Although he is no longer active in the field, he will present his findings from his bachelor's research. Filip was our guest before, at one of our last Green Screen Series, but he focused more on the college market, and

today he will try to describe working conditions on film sets in Europe, the role of labor unions and differences in the industry standards. Filip, it is nice to have you here once again, because this is a very important topic, but right now with a more international view.

**00:05:23 Filip Kuczmarski:**
Yes, that's right. Thank you so much for having me here. It's a pleasure.

**00:05:27 Malgorzata Kotlinska:**

We will start with Zuzanna and the role of intimacy coordinator in the film production process. Zuzanna, the floor is yours. We will start with the presentation.

**00:05:48 Zuzanna Rymkiewicz:**

Sharing the presentation.

**00:05:52 Malgorzata Kotlinska:**

During the presentation, I think that you might also try to think of the questions and maybe write them down in the chat. After each presentation we will have some space to discuss and ask questions. The floor is yours!

**00:06:18 Zuzanna Rymkiewicz:**

Okay, thank you! Thank you for the introduction and having me here today. So, I'm here to talk about the role of an intimacy coordinator in different productions. As it might come as a surprise, the first time this profession was ever used on set was in 2016, so not so long ago. I think it should be a standard, and it seems like a stunt coordinator or other professions that we just have to make our work safe, and the environment of our work safe also. But this is not the beginning. First, I want to talk about the backgrounds, and how this profession emerged, and from what disciplines, because they also are different, and it can influence the way the Coordinator works. Then I will come to the organizations that are currently working as such agencies or providing courses. And then I will talk about my own experience, because this is also a part of my bachelor thesis. Since then, I had some professional experience, and I worked in a feature movie where I had the chance to work with intimacy coordinators on different levels and also with different kinds of the approach they presented.
So first, the background with the theory of this profession can be set around 2006, but this is connected to theater mostly. This was the work that was exploring the idea of working with actors on stage during intimacy scenes. But as this is very much connected with the choreography of the body and also with the psychological aspects, it is a very different environment than a movie set production. So, I think the boundaries and also the way we approach are completely different. The boundaries on set and stage are different, as we can cross sometimes in the movie production and the other discipline that gave base to the establishing of this profession was stunt coordinators and choreographers. On the presentation you can see the Fightmaster cover. It is a branch magazine of the stunts and this discipline. But actually it was before the year of 2017. It was the main platform to talk and to write about the theoretical basis of the work. And here we have articles that were published in this magazine and also Alicia Rhodes, who was the first intimacy coordinator to ever work on a movie set. It was this case in 2016 and the TV series the News produced by HBO. So, the other book cover is here. It's also the book that's somehow gave base for formulating the rules. Brienne is one of the most famous intimacy coordinators. Also, this book was the inspiration for her, and the authors

are her mentors. So this is another publication that also somehow gave the fundamentals for establishing this profession.
Then everything changed. The groundbreaking point in the history of this job was the MeToo movement, of course. In 2017, when there was a tweet that went viral, posted by actress Elisa Mignano, it was the first time the industry realized that this kind of profession is needed, and that it is also a very responsible approach. And we also saw the scale of the abuse that was going on, and mostly this was in Hollywood, of course, but not only - the actresses and actors from other countries gave their testimonies to the cases of harassment as well. They were part of. I don't want to get too deep into this MeToo movement, but what is important is this very strong impulse that kind of changed the industry, and made the producers and the industry establish some rules of producing intimacy scenes.
This was also around the time when first organizations appeared. So, one of them was of intimacy directors and coordinators. It was founded one year before by the first intimacy coordinator to ever work on a film set, and previously it was called Intimacy Directors International. And this is also kind of important, because the intimacy director is very often referred to the stage and live performances, whereas the intimacy coordinator is the term that is being referred to the coordinators working in the film and television industry. Previously this organization was mostly focused on their live performances, and so was Alicia Rhodes. But after a few years they changed their name and included both live and film performances. and the other organization that appears was Intimacy for stage and screen. And this is the organization that first focused mostly on theater. It also emerged in 2016, and then it was connected with the first one, the intimacy directors and coordinators. But today Intimacy for stage and screen are separated. We can see teams and people who work on screen and television productions, and people who are connected more with theater. This is also much more focused on the theater, and both of those organisations work kind of as agencies for intimacy coordinators, but they also provide courses. And this is, of course, focused around the USA, while Intimacy for stage and screen is mostly in the UK. The first organization that was mainly and only focused on working on sets was founded in 2017 by Etta O'Brien, and this was intimacy on set. Her guidelines also became one of the most important, and gave base to the guidelines of the Screen Actors Guild. So, this is part of the best practices. Best practice when working with intimacy. But this is like some kind of the code that can be used by the intimacy coordinators, but it's also very good to know it from the production side and from the production perspective. All three of those organizations on their websites provide some free guidelines and materials about the responsible and good approach for producing these kinds of scenes.
We also have the Screen Actors Guild's list of expertise and training that intimacy coordinators should have. Among them there is constant harassment training and other practices, even meditation, conflict resolution training. But in practice, of course, these are connected to the United States and their movie industry. In practice, in Europe, I think the background of such coordinators can be very different, and it is very good to include all those courses that are suggested, and also choreography, psychology, and sexuality background as well as stunt work. It can be somebody with some elements of theatrical movement. Practice or coaching courses can also be the base to work as an intimacy coordinator. And I think this is very different from the production's perspective. What we choose also gives different solutions, different workflow, and different results in the end. And this is very important to understand the things that we are working with, because I think the domestic direct coordinators can have very wide abilities that can be very widely implemented in the production and used as psychological support and also

choreography support. So, when working on scenes, we have to decide what is more important for the producer, for us, for the production, for the director. I heard that a lot of directors are not so happy to work with intimacy coordinators. I don't know why this idea is so criticized. However, I think this is also from some lack of a different idea of how the intimacy coordinator work should look like, because he's not there to somehow change the director's vision. He's there just to make this vision safe and respectful for the actor. So, for example, the scenes that involve violence and scenes that involve some kind of physical force and movement, I think, should be produced with the help of a choreographer, who is also an intimacy coordinator with a finished course, and this gives the best result, whereas some things that are very complicated on the emotional level should also be carried out by psychologists. And this is a disparity. It's just because we can have different cases in our work.

This was about the background of intimacy coordinators, and now how exactly they work in the film production process. This is on the level of development - the table reads, actor consultations and castings, especially those castings that involve some nudity. This is, I think, important. This is not only important for them to create a safe space for actors, but this is also important from the producer's side and the producer's safety. This is the best practice to have - to be sure that everything is done the best way it can be done, but also on the production level before going on set. We can have some rehearsals. We can have some psychology sessions with the actor, all this work that we did before. It's very much saving ourselves, not only time, but also stress on set, which can lead to a better or worse workflow. I mean, not being prepared. So, what such an intimacy coordinator gives us is being prepared - knowing the scene very well, emotionally breaking it down with the actor, and also on the level of the movement. We can rehearse on set and off set. A lot of actors and coordinators very often ask to rehearse on set, because the movement and emotions can somehow be built better on the location, the same environment.

And finally, on set, an intimacy director can be, but also doesn't have to be, but can somehow be the support of the first ID. He can be in touch with the actors - he can check and give the information if the actor is ready for another take or does he need a break and some time to rest. I think this is the most important part, but very often, because this profession emerged from producers, the big companies like Netflix or or HBO series started to just put in their contract of co-production the necessary need to involve the intimacy coordinator. From my experience, I know that some producers try to avoid having an intimacy director and coordinator on set, and they're just involving them in the development process. So, they have some consultations on the script, and this is as far as it goes. I think, and being prepared well on set, can save some time. It is an important part of production - the work between the actor, the director, and production, when naming and selecting the scenes that should be consulted or should be realized and produced with an intimacy coordinator. I think this is important to communicate, but also to talk with actors. However, sometimes it's good not to trust them. I mean, I have a situation where the actress, even though we used the intimacy coordinator before in the scene, because she had some intimacy scene that involved kissing between husband and wife, so the emotions around the scene were quite positive, and she didn't want to use the intimacy coordinator because she knew the scene partner

very well. She didn't want to have anybody to distract her, and we listened. We didn't have the intimacy coordinator, and then on set the time pressure began, and we were running late. So, the director was pushing on very fast and was very nervous, working and doing this very very quickly. So she, the actress, just said she can't do it without an intimacy coordinator. So, this was another cost for the production, because we had to find another day to film this one shot. I think it is very important to have this in mind, and I think the presence of the intimacy coordinator can make the work better and make a better result. The actors and the crew also work in a better and safer environment. Now we can go to the questions.

**00:25:11 Malgorzata Kotlinska:**
Yes, okay! Thank you, Zuzanna. It was a really interesting presentation.

**00:25:19 Goran Pavlić:**
Yes, and very informative. So please, members of the audience - ask good questions. I believe there are many of those, because the topic is still, at least in some national contexts, really underdeveloped. It's not the standard, so I wanted to pose a question first - is there a kind of obligatory decision to include the intimacy coordinator on the film set in Poland?

**00:25:50 Zuzanna Rymkiewicz:**
It depends on the producer and the actor's agent, because the two ways the intimacy coordinator can be like, has to be assured on the set is where, for example, actor can have this in their agreement. It can be stated in an agreement, so the agency can negotiate this with the producers. For example, the agreement can state that the actor plays in a movie under the condition that all the nudity or semi-nudity scenes or intimate scenes involve an intimacy coordinator. I think the other possibility is when a co-producer, like Netflix or some foreign platform insists, but actually, I don't know. But I don't think that institutes or some public sources oblige in this way to finance the movie. They don't have this regulation, but Netflix does.

**00:27:00 Goran Pavlić:**
Okay.

**00:27:05 Malgorzata Kotlinska:**
We don't.

**00:27:05 Goran Pavlić:**
Yes.
**00:27:06 Malgorzata Kotlinska:**
The extra points for the ecological practices holding the intimacy. Yes, so maybe in the future it might be somehow connected. But right now, Zuzanna, if you agree, it's very important what you said - that it's also the point of view of the actor or the agent of the actor that they want to work with, and if they need or ask for such a person to be involved during this process of collaborating with the director. Yes, I think this is very important.

**00:27:53 Zuzanna Rymkiewicz:**
Yes, I agree. This is one way to assure that. So, this is important, and I think it depends also on the actors, because there are some actors that also don't like working with intimacy coordinators. But I think this is a very personal choice. However, even if the

actor doesn't really want this, I think that the producer or the production manager, knowing how hard the scene can be, can also involve such a person and have their presence on the set. It's not to push anybody to do something they don't want, like in this case -an actor, but to have the opportunity to have help when it's needed. So I think this is also good practice, especially in some very violent and violent intimacy scenes.

**00:29:06 Malgorzata Kotlinska:**
Any questions? Maybe someone would like to ask or have a reflection about these aspects of film.
I have one question. According to the research you did, do you have a reflection on what kind of people might have the best competencies or interest to be a good coordinator? Are those psychologists? I don't know.

**00:29:51 Zuzanna Rymkiewicz:**
Yes, I think it can be choreographers, psychologists, sexologists, stuntmen or stunt coordinators. In Poland, I worked with one coordinator, and she was a choreographer, but she also finished some courses that are listed here on anti-harassments, with this kind of more psychological preparation. But I know there are also coordinators in Poland who are, for example, from the production they had experience on the production side, and after that they finished some courses in psychology and sexology and coaching. And then, knowing the film set and having those competencies from the area of psychology, sexology, and coaching can also have competences that are needed to do this job. However, I think it depends on the scene. So when it's a more physical body involved, I think, this choreography background is very important, however, sometimes it's maybe good even to involve a psychologist and choreographer, but I think it depends on the character of the scene, but also the stunt coordinators were the first who started to work as intimacy coordinators. So having those competences and some practice, some courses is the best thing - the combination of both.

**00:31:53 Malgorzata Kotlinska:**
Okay, thank you!

**00:31:55 Zuzanna Rymkiewicz:**
Thank you!

**00:31:57 Malgorzata Kotlinska:**
So, if you would like to ask us some questions in the chat, please do it during the next presentation. We are very thankful, Zuzanna, for your presentation. It was pretty interesting. Now we are moving to Viktoryia Kaptur, with the topic of green revolution and the film set - the role of new professions in sustainable production. Viktoryia, the floor is yours! Please share your presentation.

**00:32:41 Viktoryia Kaptur:**
Okay. Hello, everyone, once again! Thank you for having me. You should all see my presentation now. Today I would like to introduce you to an important position in the film crew: the role of an eco-manager or so-called eco coordinator. This is a rather new position in a film crew. It has existed for about 10 years, and it has already been introduced in the US, but it is still not very common here in Europe.
I would like to start my presentation by talking about why it is important to establish a separate role, such as eco coordinator. So first of all, not everyone in a film crew is aware

of the impact that filmmaking has on the environment. And this is mainly because environmental education is still not widespread. So, this is where an eco-coordinator can help. Such a person will educate the crew, promote green practices on set. They will develop a green strategy that everyone on the film set should follow. Another reason why it is important to have a special person dedicated to managing the implementation of sustainable practices is the fact that film production is a rather complex process, and there are many ways that we can apply green solutions during the production. Right now productions are taking small steps, such as eliminating plastic on set or choosing vegetarian meals, which is already a step forward, but to make a real impact sustainability needs to be a part of every stage of production. So, we need this specific person to monitor how sustainable solutions are implemented at every stage of production, and given the complexity of the whole process of film production, giving those responsibilities to an already existing crew member, such as producer, assistant producer, unit production manager would be impossible because they already have too many responsibilities, and they also sometimes lack knowledge on sustainability. So, these are the main reasons why we actually need a special position in a film crew such as eco manager.

Ideally, an eco-manager should join the film crew as soon as possible, usually even on the stage of development, to consult the script and then he will have some specific responsibilities at every stage of production. So during pre-production, such a person, first of all, creates a pro eco plan - the strategy that they will share with every department head, and make sure that they communicated to their crew members and forward during the whole production. A key aspect in sustainability, in implementing sustainability strategy is the influence on a film's budget, because we have this misconception that green practices influence badly on the film's budget. We usually think that these are very costly, but it is actually the responsibility of an eco-manager to prove to the producer that it shouldn't be that way. Sometimes going green doesn't mean higher cost. It can actually lead to saving money, and the eco manager is the person who should be able to prove it to the producer and create a special budget. That shows how introducing various green practices can actually influence the budget. Then also, of course, during the pre-production eco manager plans the transportation and organizes office spaces to make them as sustainable as possible. Here you have some basic rules that a sustainable office should follow, and, in fact, all those things they are, they may seem not difficult to implement, but all of them require careful planning and coordination in advance.

Then, during the production eco coordinator is responsible for managing the disposal of the food leftovers and organizing food donations for charities. They also monitor CO2 emissions. I would like to talk about calculating CO2 emissions at the end of my presentation, because this is a very important aspect. Of course, eco coordinator monitors, and ensures that all departments follow the sustainability goals and they also manage waste disposal again. These actions are not difficult to implement, but they also should be carefully planned in advance.

Then, when we go to post-production, the eco manager manages the disposal or reuse of said materials, costumes, because sometimes we've got this problem, because the logistics are not planned carefully ahead. Sometimes it is easier to throw things away just because it costs less. But of course, if we plan the logistics beforehand, we can be more sustainable. So the eco manager ensures that the materials are sent to film storages or repurposed. Then, as I already mentioned, they calculate the total CO2 emissions. For this purpose, we have special carbon footprint calculators. The Eco manager also assesses the sustainability plan when they have those calculations. The last thing to do is to assess whether the implementation of sustainability goals was successful and compare the

sustainability plans impact to the allocated budget. So why is it important to make reports and collect the data? The first thing is the budget. As I mentioned before, we've got this misconception that green practices are very costly, and the eco coordinator plays a key role here to show that going green doesn't have to be more expensive. Tracking data, using the right tools, choosing the reliable carbon calculator is important to be able to actually have the real numbers and to show how various green strategies influence the budget, because sometimes they actually lead to cost reductions. And another important aspect is tracking CO2 emissions. And here, well, first of all, we need to actually realize whether the sustainability plan was successful, but also it is important because it helps motivate the crew and motivates the producers to implement green practices in the future, because when we simply talk about some specific grant practices. It may be difficult to explain to individual crew members why they need to follow this sustainability plan, but when they see concrete numbers, they are more likely to understand the impact that their actions had. So, it is important to create such reports and later share them with the crew - to show why following the green rules actually mattered. Here I have some examples of the C02 calculators that exist on the market.

And now that I've already talked about the responsibilities, I want to mention that these are not all the responsibilities that an eco-coordinator has. There's much more we can do at every stage. But I was talking about the main responsibility such a person has during production. And now that I've covered this, I would like to talk a bit about the origins of income management, because, as I mentioned, this profession emerged around 10 years ago and the challenges eco coordinators were facing back then still stay relevant today. So, one of the pioneers of sustainable production was Emily O'Brien. Here you can see her on the left. She has worked on major film productions such as The Amazing Spider-Man 2. That was recognized by Sony Pictures as the most sustainable blockbuster. She has also worked on Noah in 2014, another big Hollywood production, and she was one of the first eco stewards. That's how the profession was called back then. In 2013 she founded the organization Earth Angels. This organization operates in the US and Canada, and it promotes sustainability in film production. The organization gathers professionals in this field who help various Hollywood productions become greener, but they also educate new eco coordinators. So anyone interested in becoming an eco-manager can turn to them to get the knowledge needed for this profession.

Also, talking about the origins, an important role was played here by the Producer's Guild of America. The PGA published a report about green production and the importance of going green in 2014. And, as I said, back then in 2014, they have named some problems that ecom managers face, and I think that they still stay relevant today, especially in Europe, especially if we talk about smaller productions. And among such problems, there is the lack of awareness and training, which is obvious. Then the misconception that green practices increase cost. I have already talked about it a lot. And this is actually one of the most common problems that we face when we want to introduce green practices. Then there is also low motivation within the industry. And here, as I said, if we create reports, I guess we could fight with this problem and we could solve it. And another very important aspect is the lack of government and industry support. And here I would say that there are some changes going on, but still very slowly, because, for example, in Poland we do have support if we talk about the productions funded by the Government - sometimes we do have those additional points for introducing eco practices, but it still happens regularly. But, if we do introduce the green practices on some governmental level, it would obviously make it much easier to go green during film production here.

There are some extracts of Emily O'Brien's work that she published in 2014, talking about the problems eco managers face, and you can read them. I would say that they still stay relevant today.
And I would say that, to wrap it up, it is important to say that in the context of small productions, the introduction of an eco-coordinator as a separate role may seem not feasible yet. But, it doesn't mean that we cannot go greener. For now, I would say that those opportunities could be passed to someone from the production department, but I really believe that very soon the introduction of an eco-coordinator position will become a norm. And another thing I wanted to mention when talking about the PGA, and their importance was that when they first defined this role they were talking about it as a separate department, and they were calling the eco manager a department head. So well, we can theoretically talk about forming a separate department and the film crew. But yeah, for now, maybe it seems a little bit far ahead, but at least I think that we can spread the knowledge about this profession, and maybe in the nearest future we will see more and more eco coordinators on film sets, because, from what I know now, well, obviously here in Poland, this profession already exists. But usually, this person doesn't work during the whole process of production. Sometimes they're asked to consult a script or something, but I really believe that there should be such a person from the very beginning till the very end of that production.
Thank you for your attention!

**00:50:49 Goran Pavlić:**
Thank you for your great presentation. I think it's pretty interesting, and I want to ask you this - do you recognize the growing interest in this field within your generation? Because when I speak to my younger students, they are more eager about these issues, and when I speak to my colleagues like professors in their forties or fifties, they're much more like, “It just doesn’t bother us. Actually, it's not too efficient. It's just too much work for too small results, or something which is not based on any kind of evidence.” It's just a kind of prejudice which you mentioned that it can be extremely cost effective if managed properly.

**00:51:32 Viktoryia Kaptur:**
True. I actually wrote a thesis about implementing green strategies during film production, and I faced a lot with those beliefs that it's not going to change anything. And usually yes, unfortunately, when talking to the older generation, I've heard a lot of prejudice. But I do believe that things are changing now, and the younger generation, we're simply more aware of the consequences our actions have on the environment, and I guess that we more than ever realize that it is important to start acting right now. And we also talk about this more so. The education in this field is becoming more widespread. So yes, I would say that the hope is in the younger generations.

**00:52:43 Goran Pavlić:**
I agree. Any other questions, comments? Please go on forward. The topic is relevant for actually any national context, I’m sure.

**00:53:04 Michał Woźny:**
Hello! I think that I've got some questions for the previous presenter. We are both from Poland, which will be easier for me to talk with you, maybe in the future. It's like I created a script for now, one year ago we did one movie. But it was completely different from that. We are creating a musical which is taking care about the things that you are

talking about, so I think it will be cool for me to discuss it and show you some things and maybe do something.

**00:54:24 Zuzanna Rymkiewicz:**
Yes, I would be very glad to see it and to give you some consultation and answer your questions.

**00:54:36 Michał Woźny:**
If that's possible, it would be wonderful. Okay, I will find you. I don't know your mail or anything, but I will write to you.

**00:54:48 Zuzanna Rymkiewicz:**
Yes, we can exchange after the meeting.

**00:54:52 Michał Woźny:**
Okay.

**00:54:53 Zuzanna Rymkiewicz:**
Thank you!

**00:54:54 Michał Woźny:**
Okay, thank you very much!

**00:54:58 Malgorzata Kotlinska:**
Okay, very interesting connections. Inspiring. So, thank you! Anyone had a question and some request?
I will move to Viktoryia, because maybe I will ask a little bit more. Now I understand that this question might be difficult, because I also feel that this is a difficulty. You said that the eco consultant should be, not only from the beginning, but also at the post-production. What is the huge disadvantage or goal to be a co-consultant during this stage? Because, as I heard and read and observed, we usually have him during the development and during shooting, but very rare in post production. In discussing the idea of having such a consultant, what is your reflection?

**00:56:19 Viktoryia Kaptur:**
Well, yes, in my presentation, when I talked about the responsibilities of an eco manager during the pre-production, I mostly talked about creating the reports, and I didn't really mention what's going on during the post production. But I believe we actually even had a meeting here dedicated to the carbon footprint of post-production of films. And well, I think, for now this problem is still not solved. It is something like using electricity during a shoot. And it is something that we do not really know how to deal with. It's easy to eliminate plastic, or I don't know just sustainable catering, but we cannot really influence the amount of electricity we use during post-production. So I guess that this is one of the most problematic aspects.

**00:57:39 Malgorzata Kotlinska:**
So, this isn't very eco-friendly, especially when we see the stage of post-production and some tools to measure a little bit more, the effects. If we have a plan, we have execution, and we would like to compare, maybe according to the storage, the you know that the the

whole of the process of the post-production. But this is a huge advantage. Do you agree that we also need to take care of it? Because let's focus only on the filmmaking.
Thank you, Viktoryia! It was a very fruitful presentation. So, thank you very much. Does anyone have any other questions? Because if not, we will move to the last presentation. Thank you once again, Zuzanna and Viktoryia. And now let's give the stage to Filip, who will describe the working conditions on film sets in Europe, the labor unions and different industry standards. The floor is yours! We can see the presentation.

**00:59:12 Filip Kuczmarski:**
Just to make sure that it's full screen. Can you see the presentation?

**00:59:19 Zuzanna Rymkiewicz:**
Yes.

**00:59:21 Filip Kuczmarski:**
I will talk a little bit about my research that I've done during my bachelor degree that is about the working conditions on film sets. It was mentioned in the previous session that I had the pleasure to be a participant. I was focusing on the Polish industry, working conditions. During this presentation I will give the context of some European countries that have really well developed working conditions and protection of this industry. To begin, I will start with a quick introduction on why this matter is so important and how it influenced the people, the filmmakers who work in the movie and TV industry on a daily basis. Then I chose three countries, Great Britain, France, and Sweden, as three very interesting and quite different to each other. Examples of how labor unions can work with production institutions. By production institutions I mean the institutions who gather the producers and contracts that are made between those two organizations in order to establish some law. For example, in this country, I will focus mostly on the working and rest hours, the overtime, the rest after the shooting day, the rest after the whole week of work.
This labor union collaboration and the topic is very important because it affects the people who work in this industry, and by affecting, I mean health issues, mental health issues, physical health issues, because there is a large amount of research that, without doubt, leads to the conclusion that it affects our health. It is terrible to see numbers that estimate 35% higher risk of stroke or heart disease, on the basis of typical working hours per week - 35 to 40 hours per week. When we compare it to film sets, when it's typically 12 hours a day, which is calculated by 5 or even 6 days, comes to 60 - 70 hours per week. So, it's pretty much double the number of hours per week. So, probably this risk gets even higher.
The first country that I will show you, introduce you to these conditions, is Great Britain who came up with the very original idea to count the hours during the shooting day, because they presented the free version of shooting day that can be chosen, and can feed the shooting day, the best feed for the certain production. So, it's a standard working day, semi-continuous working day and a continuous working day. And you can choose between those 2 and put it in your production. So it's different in working hours and a break - the standard working day, which is the most common, is 10 working hours, excluding 1 hour break (11 hours in total); the semi-continuous working day is the idea to shorten the break, so at the end of the day you have shortened the total time in the working day; and the most interesting, in my opinion, concept of the shooting day is the continuous working day, which consists of 9 working hours and no typical break, which means that there is no time during this shooting day where the whole production stops,

and everyone has the break on the same time, as it usually happens during the shooting. We all know during these 9 hours they have to provide 20 min of the break for each worker, but it's not at the same time, it's asynchronous, if I pronounced it correctly. So, every department decides, or actually the head of the department decides when a certain department should have a break, so it's not overlapping with each other. So, the set as a whole can continue work, and back to agreement, which is the link at the bottom. There are some departments that are quite exposed to the lack of breaks, such as the production department, which is is set design department, who mostly work overtime and have problems having a break, to be honest. So they set some rules to make sure that everyone has at least this 20 min break. So, at the end of the day, the total time of working hours in a continuous working day is only 9 hours compared to 11 hours in the start of the working day, and compared to 12 hours in some other countries. For example, in Poland, where 12 hours is standard, include 1 hour break. What's more, there's this Pact_Bectu agreement. Bectu and Pact are organizations - the Union Labor and Producers Association. They give the definitions of an early start of a working day, which is 4 to 6 AM. They explain what a night shift is, which starts the day before at 4 AM. So, I just highlighted these to show that there are a lot of definitions, so that nobody has doubt about what is the night shift, what is the early starting day, and what is the salary that they can expect from the overtime. Everything is in this one document which is amazing for people, so they know what to expect from each work, for each production and everything is pretty much written in this, and I think it's amazing. There is not only this Pact to Bectu agreement, but there are more agreements. For example, for the advertisement and commercial productions which are in the same area, just a little bit different, because it's much shorter, there are like one, two or three shooting days, it's also clarified in this agreement, in this document - about the clarity, including paid overtime. Also, in this you can choose between those two types of shooting days, and both documents are really simple. They give simple definitions. The language is not very specific, so I think it's great to have it so everyone can know what they are counting on, and are not surprised when it comes to different productions.

The second country I would like to introduce you to is France, which is the biggest film industry in Europe. You can see this graphic that shows that it's fourth in the world, and the first in Europe, meaning the biggest when you count the box office, but also the number of movie theater screens. So this is the biggest industry when it comes to film. They also have developed the production, cinematography, and documents that explain pretty much everything when it comes to the filmmakers in France. It's almost 200 pages of everything you need to know when you want to work in France in the film industry. And it's even more specific than the previous one, I think. What is interesting in France? You're counting the overtime after the seventh hour of work, and then you progressively count the hourly wage which comes to the maximum number of working hours per week to 48, which is the lowest number that I found, because during this presentation I show you Great Britain, France, and Sweden regulation, but during my bachelor thesis I was also searching and collecting data from Switzerland, Germany, New Zealand. So, I have a little bit of a wider view on that. And this French counting hours per week is quite unique. So what I focused on is this maximum working hours per week and rest after a week of work, which means that after five days of shooting, how many hours you need to have a rest, and that it should be on Sunday. So, it's 48 hours, which is also the highest number of hours from the country I checked. And it's nice. Working on Sundays is only in justified circumstances and explained as connected to some local events, happenings, something that can't be done on other days. If it comes to other circumstances, it is hard to plan the shooting day on Sunday, which is also good for protecting people to make sure that they

can have time to spend this time on Sunday with friends, with family. So they have found this balance between work and life, which is the main point of of my research, and I wanted to find if anywhere in the world filmmakers can find this piece and find this balance, Those regulations from France are, I think, pretty close to this balance, and they are really fighting for that. And also, Sweden, which I will go into in a few minutes. They're really fighting for that.
Sweden is also fighting really hard for that work-life balance, because they have a really close model to the French one, which is this maximum of 48 hours during the one week of shooting days, a little bit less, 36 hours of the rest after a week of work, which is more standard, because typically it's counted like the 24 hours of the whole day, plus the 11 hours of this minimum rest between working days, which, combined gives 35 or 36 hours. So it's very good. It's really good to have this on the paper. Sweden is extraordinary in this topic of work-life balance, because this whole country is much more focused on that than this Midwest or Western country in Europe, and for this agreement you also have the link below. This is the only agreement that has the section for parenting and pregnancy. The regulations in this document include parenting. Not spending time with children is a problem. Lacking time for kids is a problem, and they try to regulate that. And this is the only place, the only country, that has even talked about it and has this in the contract. So, no one's ever put it in the contract between the Labor Union and the Producers Association. And the paid overtime in this document is for all kinds of contract, because, for example, in Poland there is a problem with overtime being paid only to the people whose salaries are counted by day's rate. For example, the set design department or the production department has this type of contract where the monthly salary is set, but it doesn't matter how many hours the production manager will work. If it will be 12 or 24 hours, it doesn't matter if he will have the same salary. So this problem is also solved here, because the paid overtime is explained for all kinds of contracts. Amazing. And again, why is it important? During my thesis I found a lot of statistics when people complained about the conditions of working in the film industry. And they talked about the overtime, about the conditions, about the lack of time for friends, for family, for pets. When I jumped into it quite deeply, it was quite hard to listen to so many frustrated people who love what they do, but they are struggling to find the balance and to not be fully committed to the job, because they also want to have some other hobby. They also want to have friends, family, and contact with them. So, it's sometimes really hard to balance. For example, the other thesis from our school, from the Lodz Film Commission, and a friend of ours, did the…

**01:16:35 Malgorzata Kotlinska:**
The research, it might be.

**01:16:37 Filip Kuczmarski:**
Yes, the research she made had the conclusion that over
55% of people who worked on film felt the conditions were very bad or bad. And this number was also quite high. So it's a point that we need. We need to very closely look at and think about. So, young people will stay in this industry and will have the balance, because for the younger generation. It's even more important that we, as the younger generation, want to have this balance. It is visible from research that we want to have this balance and keep it, be in touch with our friends, with family, and not be so attached to work. Even though we like or even love what we do, we need this balance. And these research also show that all these movements, all these agreement documents, are made

to protect people, to protect filmmakers and to limit the percentage of these bad circumstances that quite often appear.
Thank you for your attention!

**01:18:25 Goran Pavlić:**
Thank you, Filip, for your great elaboration of a very urgent topic that I think bothers all the artistic industries, but film particularly. I'd say that because the working conditions are very hard, that the production organization is as such because it cannot be substantially changed. So the general, more effort is to be invested anyway, in the film industry. And I think it's really important that not necessarily young people, but young people like you are dedicated to this kind of research and investigation in order to start affecting the policies, the state policies, the agency policies that can then somehow improve the conditions on set and in the wider film industry. This is something that from some of the reading that I've been doing is noticeable in most countries, in Europe, nowadays.

**01:19:25 Filip Kuczmarski:**
Yes, mostly because the production is extremely expensive. I don't know if any other artistic industry, or close to artistic or even creative industry, is so expensive per day of work, because, in a big production, it's hundreds of thousands of dollars per day spent on the shooting day. So, one hour here, or one hour here, or lack of rest is not, or at least was not, the point of discussion, because it was too expensive to even talk about this. So, I think when I was working in a full length, full time feature film or animated movie, in my experience, I found that it's still a big issue - a lot of people don't want to talk about this because they don't want to appear as a problematic collaborator or coworker and then not get another invitation for the production. Because, if I say "Okay, after 10 hours of work I will go home", they will not call me again. This is a sentence that I heard so many times, and it's kind of true. So, it's a lot of work we have to do. So, for start - let's talk about it.

**01:20:58 Goran Pavlić:**
Right.

**01:21:00 Malgorzata Kotlinska:**
Yes, I totally agree that it's such common behavior among people who hire the people on film sets. So, I think that this is a great discussion also among the filmmakers. Environment? Yes, this is important. Yes, I have the right to go back to bed and go home after 10 hard working hours. Yes, but it's some kind of disagree, I guess, to behave like this. Yes, so it's really cool.

**01:21:50 Filip Kuczmarski:**
Yes, and also when it comes to money, as in those previous presentations, these attacks are on the basis of money, because 'cutting the last two hours would be really costly and expensive'. It's not like that for sure. For example, if people are tired, if people are disoriented, they will not work as efficiently. If they are efficient, that means they slept well, they had a good rest, so they can focus on the work. And also there is a lot of research that shows that lack of good sleep and lack of rest leads to lower creative performance. So maybe this research at some point will convince people to focus on this issue a bit more. And I am really looking forward to that.

**01:22:50 Malgorzata Kotlinska:**

Does anyone want to have the last sentence or ask the last question?
I think that we have lots of reflections after those three great presentations. Finally, on behalf of Goran and myself., I would like to extend a heartfelt thank you to our wonderful speakers, Zuzanna, Viktoryia and Filip. Thank you for the thoughtful, honest and forward looking presentations. We hope this session has inspired you to think critically during your own film and media work. Thank you also to everyone who joined us today. Stay tuned for more events from GEM Goran, thank you again for your co-moderating. Take care!

**01:24:12 Goran Pavlić:**
Thank you. I would just repeat my words. It was really nice to see such substantial and inspirative contributions from young people. It always brings me so much optimism, because talking with my colleagues of my age really kind of brings me not so much optimism. But when I see yours, I feel pretty good. Thank you, especially for that!

**01:24:37 Malgorzata Kotlinska:**
Thank you very much. Have a good evening and see you!

**01:24:43 Nicole Loeser:**
See you! Bye! Thank you!
**01:24:47 Monika Hapek:**
Guys, bye-bye!

**01:24:48 Zuzanna Rymkiewicz:**
Okay.

**01:24:49 Malgorzata Kotlinska:**
Bye, bye!