CAMPANIA IN-FELIX (UNHAPPY COUNTRY)

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This documentary film explores the damages produced by the illegal dumping of toxic waste in the environment and the rise in health concerns specific to the Campania region in Southern Italy. The management of waste material in the region is in the hands of the Camorra – a mafia organization with vast economic and political power. Through the narration of personal stories, the documentary reveals the broken emotional and cultural balance between the people from the region and their land.
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PROSPECTUS

Note: This section was written during the course of one year, from May 2008 until April 2009. This is the original proposal that was submitted and approved by the thesis committee.

Introduction

For nearly two decades, Campania, the southern region of Italy where Naples is located, has witnessed the ongoing practice of illegal toxic material dumping. This practice has taken place mostly in the provinces of Naples and Caserta and in particular in an area nicknamed “The Triangle of Death” by researcher Alfredo Mazza.¹ This region includes the towns of Acerra, Nola and Marigliano, and is located about 20 miles north of Naples, Italy. On Feb. 11, 1994, under the ordinance of Prime Minister Carlo Azeglio Ciampi, the Campania region was declared an “environmental emergency.” In the same year, the region became commissioned under the supervision of the Italian Department of Civil Defense for a scheduled duration of 10 months. To this day, the Campania region remains under this supervision and special study groups are used to assess the health status of the population and the territory.

The documentary Campania In-Felix (Unhappy Country) will explore the association between waste, health and environment in the area of the Triangle of Death between the towns of Acerra, Nola and Marigliano. This area is recognized by local doctors as the most polluted area of the region. The documentary will explore this connection by following the lives of local people, some of whom may already have cancer, and others who have been exposed to high levels of toxic materials for 20

¹ In 2004, researcher Alfredo Mazza from the town of Nola, Italy, published a medical research reporting for the first time the association between environmental waste and cancer mortalities.
years. In particular, the film will follow the stories of three main subjects – Assia Cerciello, Mariangela Notaro and Nino Serpico – all of them living in the area of the Triangle of Death and dealing with illnesses and symptoms that are representative of those who live in contaminated areas. Their illnesses are associated with the result of waste material dumped on their land for the last two decades. The material that is illegally deposited in this region comes mostly from industries in Northern Italy. The waste material, including aluminum salts, ammonium salts, lead, acid sludge, contaminated oil, rubber from tires, and asbestos, is unlawfully incinerated. As a result, high levels of dioxin are released in the atmosphere. These exposures have been associated with birth defects and cancer among the people who are living in the contaminated area. Since the early 2000, the local health agency of Naples has reported an increase of 400 percent in types of cancer in the area. The types of cancer reported, ranging from stomach, breast, and colon to lung cancer, are connected to highly contaminated environments. The incineration of toxic and non-toxic waste has also been associated with death and extermination of cattle and sheep flocks as a result of contamination of food, water and soil. In the region, a total of 5,200 illegal trash sites have been found. A number equal to 29,527 square feet of territory remains polluted because of illegal waste dumping.

The documentary will illustrate how Assia, Mariangela and Nino are coping with the contaminated environment and how the incineration of millions of “ecoballe”\(^2\) in the newly constructed incinerator of Acerra is directly affecting their health. It will also show the study and work of one local doctor, Dr. Antonio Marfella and researcher Alfredo

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\(^2\) Ecoballe are massive quantities of bales of toxic and non-toxic waste waiting to be burned in incinerators, one of them already built in Acerra.
Mazza in their fight for prevention and civic engagement with the public. Dr. Marfella is testing local volunteer populations every three months in order to demonstrate and document the types and levels of contaminated exposures. Mazza, an associate researcher of the Consiglio Nazionale delle Ricerche (CNR – Council of National Research), is doing a follow-up study on his “Triangle of Death” article published in 2004, which will explore the connection between environment, health and eco-mafia

As of today, the management of waste material in Campania is fully in the hands of the Camorra – a mafia organization with vast economic and political power. The Camorra has successfully gained monopoly of the waste management business by offering the service at 80 percent cheaper rates than other competitors. Unfortunately, challenges in conducting epidemiological studies around waste disposal sites have made it difficult to prove a direct connection between waste and health. These difficulties include exposure assessment because many different chemicals released in the environment may be absorbed by contact, inhalation and ingestion of food and water. However, in recent years the Department of Civil Defense in collaboration with other regional environmental institutions and other local institutions have published research studies of soil and water monitoring that can show a link between environmental pollution and human health. The film will illustrate how the medical and scientific research conducted by Mazza and Marfella is obstructed by the lack of collaboration and interest of medical and political institutions at a regional and national level. Ultimately, Campania In-Felix (Unhappy Country) will look for answers as to why

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3 A new organized crime phenomenon of the 21st century that results in serious environmental, health, social and economic problems.
4 The Camorra has turned waste management into a very lucrative business by offering cut-rates to northern companies.
the Camorra has become so influential and powerful in the waste management business.

During the preproduction and production phases of the film, I foresee the consultation with several academic and non-academic contributors. By doing so, this project will tackle different aspects of the issue – from a medical-science to a social and human standpoint. As chair of my thesis committee, professor and filmmaker Melinda Levin from the University of North Texas will draw upon her background as a filmmaker in social, environmental and cultural issues at home and abroad to shed light on the concerns and frustration of the locals whose health has already been compromised. The documentary will create a sense of social urgency by examining the following areas:

- How the national and local government are not taking further or more immediate action.
- How and why the phenomenon of eco-mafia has become so powerful.
- How this social struggle of the Campania region is not just a local struggle but a wider, vast struggle of a nation that has become both slave and accomplice of a bigger and complicated organized system, called Camorra.

Due to the limited number of epidemiological studies illustrating the contamination of land and water in the Campania region, the ongoing discussion with other members of the thesis committee, such as Dr. Irene Klaver, professor, film producer and expert in water and land issues at the University of North Texas, and Dr. David Sterling, professor of environmental health, will be indispensable in providing insight and
guidance on the environmental aspect of the documentary, specifically exploring the
issue of dioxin and other toxic elements as being
present and released in the water, land and atmosphere. The following questions will be
raised:

· What can be done to further improve the conduct of water and land
  assessment studies?
· How is the land and water contamination directly affecting people’s health?
· What can be done to promote a more environmentally conscious society?
· What type of relationship exists between the people living in Campania and
  their land and water? How has this relationship changed in the last 20 years?

The dialogue between Klaver, Levin, Mazza, Sterling and I is vital to this project’s
success in raising important environmental, scientific and ethical questions. My
background as a journalist and my current undertaking in documentary as an MFA
candidate will provide an accurate and visual account of the issue. The scientific
collaboration between Mazza, Klaver and Sterling, facilitated by my personal direction
and mediation as the documentary’s director, will result in quantitative data, which may
lead to further and stronger evidence that the pollution of the territory is a direct cause
of illnesses. Considering the lack of substantial scientific analysis and the difficulties to
obtain scientific data, Levin’s input on the social consequences of the issue will extend
beyond the limits of science by illustrating how the environmental emergency is equally
urgent for society’s wellbeing as the loss of human lives and the impact of human
suffering.
Style and Approach

The film will draw upon the personal stories of the people living in the Triangle of Death area to deliver a message of environmental and health urgency. The film will suggest possible links between the national government and the Camorra and how their powers are linked. This link will be shown through experts’ interviews and locals who will openly speak about the possibility of connection between the government and organized crime activity. Through the personal accounts of the locals and doctors, the film will provide insight and raise consciousness on to how the modern Camorra, recently renamed eco-mafia, operates and makes indisputable profit through severe damage on the environment and people’s health.

Campania In-Felix (Unhappy Country) will use a wide array of media to bring the story forward. Through the use of video, portrait stills of the main subjects, and text, the film will mix a photojournalistic and observational documentary style to tell the story. The voice over of the three main subjects – Assia, Mariangela and Nino – will be used as the main narrative thread and to lead the story forward. The film will employ the use of archival footage from the local firefighters to document past events, such as the incineration of toxic and non-toxic waste material in open countryside. This will help tell the story not only chronologically but also put it in the social context of the main subjects and their stories of cancer and other related illnesses. Still photos will illustrate the landscapes and the geography of the region through a series of environmental portraits. They will also be used as transitions to introduce each individual story of the three main subjects. In the documentary, audio will be used to complement the images but also to continue tell the story where the visuals cannot. An example is recording conversations
with public officials in front of incinerators and landfills where public access is not allowed or recording conversations between doctors and patients in a hospital setting where camera access may be denied, provided that the doctor allows the recording.

The music used in the documentary will add an element of drama to each story and a poetic tone. The drama and poetic elements will come through repetitious strings of cello and violin at times accompanied by a piano. The mix of photojournalistic and observational style will give a more realistic expression and element to the film and will therefore establish and maintain a strong connection and sense of empathy between the audience and the main subjects’ story. By telling this story through a documentary format, it will be possible to deliver a message that is scientific and medical in nature through the people who have suffered directly the effects of toxic contamination. By mixing and linking scientific data with the subjects’ stories rather than just presenting scientific data by itself, it will be possible to reach a wider spectrum of people and reveal the urgency of the issue in a powerful way.

Intended Audience

The film targets health and environmental experts, nationally and globally, who are involved in the investigation and study of direct links between contaminated land and water and health issues. This will also be a film targeted to journalists who dedicate themselves to investigative reporting and cover issues that are often not reported in mainstream media. This documentary will not only reach a small group of professional, such as doctors, researchers and journalists. It will also target the attention of those who have strong connection with the Italian culture. In particular, it will reach the attention of Italian-Americans who not always are aware of the current issues at stake
for their country of origin. Considering that this documentary will have an online presence, social media groups interested in local and global environmental, cultural and social issues are potential viewers for this film. These online communities will not only be considered viewers but will also play the role of active participants on the web. They will be able to post content online that connects with the subject matter presented in the film. Based on the interdisciplinary nature of the film, I envision members of academic communities, such as students and professors in universities, to form the audience for the film. These academic communities will continue the dialogue and intellectual engagement about issues that not only concern Italy but can also be applied on a more global scale. Considering the vast potential for outreach, this documentary will become a crucial source of emotional impact and consequently will prompt its targeted audience to be more observant of the current political and social issues of Italy and possibly be ready to take action.
PREPRODUCTION RESEARCH

Subject Matter Research

In recent years, I have developed a growing desire to choose and document a social issue that relates to Italy, my home country. The idea of this documentary stems from a personal desire and vested interest in exploring and sharing an issue that hasn’t been fully revealed to the world. I picked the issue of toxic waste and its effects on the environment and the people of Campania after reading the book *Gomorrah* by Roberto Saviano. In this book, Saviano reveals the illegal businesses of the Camorra and its effects not only to the Italian nation but also to the entire world. In particular, the last chapter of the book, titled “The Land of Fires,” presents an account of the environmental damage to the region and the health repercussion on the people living in the contaminated areas. Saviano’s book became a huge media phenomenon not necessarily because he revealed unknown truths about the Camorra but because his narration reached millions of readers worldwide.\(^5\)

Reading his book inspired me to look in-depth into one of most lucrative Camorra’s business - the waste management business. My intention was not to uncover anything new since such an attempt could have exposed me to potentially dangerous situations. With this documentary, I hoped to present this critical scenario through personal stories of people who were directly exposed to toxic waste and have now or in the past suffered from it. Knowing that no significant testing had been done on the population to prove that certain illnesses were a direct cause of toxic contamination, my goal was to deliberately choose specific stories that in some way could suggest that such a link exists.

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\(^5\) According to *The Independent*, Saviano’s book has sold 1.8 million copies in 32 languages.
People, Location Research

The main subjects of this documentary are the people who may have directly suffered from the effects of toxic waste and its direct exposure. The secondary subjects are physicians, researchers and activists who can provide a medical and scientific explanation regarding the connection between toxic waste and health issues. At the time of pre-production, I had already made contacts with a few people whom I thought could potentially be the main subjects of the documentary. Below is a list of these subjects:

1. Assia Cerciello, Mariangela Notaro, Nino Serpico: Each one of them lives in one of the towns of the so-called Triangle of Death, which is the geographical focus of the documentary. They will potentially lead to other compelling stories with much in common in terms of health issues and the connection between health and environmental contamination.

2. Medical doctors and researchers: Alfredo Mazza is a researcher from the town of Nola and was the first one to indicate the potential connection between environment and health risks after the publication of a research study in the medical journal The Lancet Oncology. Gennaro Esposito is a psychiatrist from the town of Saviano, near Naples. Esposito is an activist-doctor who has been involved in spreading awareness about health risks that people in the area face by living in close proximity of contaminated areas. As a freelance journalist, he remains one of our main sources for finding new subjects. Antonio Marfella is a local oncologist and one of the few who started testing people on their level of
toxicity as a method to prove the level of health risk involved for living in close
proximity of highly contaminated areas.

Most of the shooting will occur outdoors, in open countryside and in the small
towns of Acerra, Nola and Marigliano where the environmental contamination has been
taking place for the last 20 years. Most interviews will take place outside as well. This
will allow the audience to see the closeness between the people and their land and how
they are able to connect with their environment. The first week in the area will be spent
scouting for countryside locations – areas between the towns of Nola, Acerra and
Marigliano where most of the waste is dumped every week. I will visit these areas
guided by locals, most often by Gennaro Esposito. Exploring these sites with the guide
of a local person will allow me to easily find important locations and become more
aware of the limitations for personal safety. Outdoor locations will be both photographed
as environmental portraits and filmed in video. The still photographs will be used to
introduce the location and the people both as subjects of the documentary. The
photograph of the subjects placed in their environmental setting will show that the two
are often inseparable and connected.

Funding

The production phase of the documentary has been fully funded by two grants
coming from the Center for the Study of Interdisciplinary at UNT and the Carole Fielding
Grant from the University of Film and Video Association. These two grants have made
the project possible since the beginning. In particular, they have helped me cover the
traveling and living costs on location for a total period of 50 days of production. The
International Documentary Association is also serving as the fiscal sponsor for this film. However, no funding has come through IDA.

Secured Funding

• CSID IDIF Award (Center for the Interdisciplinary Studies - Interdisciplinary Initiative Fund Award): CSID conducts research into the theory and practice of inter- and transdisciplinary approaches to knowledge. This research is conducted through case studies. $10,000 awarded.

• The Carole Fielding Grant: The grant supports work by undergraduate and graduate students in film and video. This grant is administered by UFVA. $1,500 awarded.

Distribution Possibilities

Film festivals represent a very beneficial outlet to initially market the documentary. The goal is to target specific festivals both in the United States and in Europe that are interested in showcasing documentaries with a focus on certain themes, such as environment, health, environmental health and environmental justice. The list of European festivals include countries like Italy, France, Germany and the United Kingdom. In the United States, another possible distribution outlet may be Italian-American organizations that can promote the film and organize screening events. Some of these organizations include the Italian Cultural Institute in New York and San Francisco, the Italy-America Chamber of Commerce and the Casa Italiana Zerilli-Marimo in New York City. In Italy, in particular, I plan to organize special screenings through the help of some of the contacts established in the area of Acerra, Nola and Marigliano.
Depending on the success of film festivals, I plan to follow through a second stage of distribution strategy. This would involve channeling the documentary work through academic outlets. The initial idea is to organize a series of screening events in some universities that have an interest in environmental issues. It will also entail contacting a number of film distributors that are focused on educational and environmental media. The list includes distributors like Bullfrog Films, Icarus Films, ITVS and Films Media Group. In Europe, this same strategy will involve contacting distributors like Good Screenings, Docspace and Diffusion Pictures. The next level will involve exploring possibilities for broadcast. In the United States, the outlet may include PBS. In Europe, the broadcast outlets may be BBC, Sky Italia and Arte from France.

Goals of the Production

During the preparation phase of this documentary, my goal was to combine both a photojournalistic and observational style to tell the story. I wanted the voices of the main subjects to deliver the critical moments of the issue and combine those with archival footage from the local armed forces in order to illustrate past events that occurred in the area. By combining archival footage, experts’ interviews and the personal accounts of the main subjects, my goal was to present a clear account of the situation to an audience that might not have been well acquainted with the issue.

At the same time, acknowledging that this story presents several sub-issues, I wanted to be able to present those sub-issues through the portrayal of the main subjects and the environment they live in. For example, I wanted to be able to illustrate the connection that exists between the people and the land - a connection so strong that it keeps these people from relocating to an uncontaminated area. I also wanted to
explore the idea of justice or lack thereof. In particular, I wanted to examine and ask why after all these years, these people have not received any compensation or just treatment. Asking these questions meant that in some moments in the documentary a poetic tone would emerge. At the beginning, I did not foresee how big of a role the poetic mode would have played in the documentary. However, I wanted to explore all the possible poetic imagery of the documentary, not only through the portrayal of the people but also through the portrayal of the environment.

Feasibility

As I was getting ready to start the production phase, I knew this project was highly feasible because of the local contacts in the region I had previously established and their outspoken support and collaboration – a crucial component of the completion and success of the film. This project also became feasible through the availability of high definition camera equipment provided by the Department of Radio, TV and Film at the University of North Texas. Funding for this project from the Center of the Study of Interdisciplinarity, the Carole Fielding Grant and the fiscal sponsorship from the International Documentary Association made this film highly feasible in terms of costs and financial expenses. With regards to personal and equipment safety, I took preventative measures. All video equipment was insured against theft and damage.

In terms of personal safety, I tried to avoid potentially dangerous situations by exploring the territory with locals rather than on my own. Visiting dumping site areas was almost always done accompanied by doctors or locals who knew the locations very well and recognized the limits of exploration for the sake of personal safety. With regards to protecting the subjects’ safety and protecting them from possible threats, I
made them aware of the dangers they could face by speaking openly about the Camorra and to let them decide what level of risk they wanted to take in speaking to the camera. In some filming situations that required special permits, I started filing the paperwork in advance to avoid potential bureaucratic delays. Two examples of those situations included shooting inside the Mt. Vesuvius National Park with the guidance of a geologist, and a ride-along with the Italian Forestry from the town of Marigliano. Beyond the financial resources, knowing the language and being able to communicate with the subjects was an indispensable asset to make this documentary possible. Additionally, having an extra crew member operating the camera or audio equipment allowed me to establish relationship with the main subjects, connect with them at a more personal level and gain their trust throughout the production phase.
RECONCEPTUALIZATION BEFORE PRODUCTION

During the early stages of pre-production, I considered this project too ambitious and maybe not completely feasible. For that particular reason, I decided to take an early pre-production visit to the Italian locations to see for myself what the real possibilities were in terms of access to experts, hospitals and possibly patients. During this short trip, I had no difficulties getting in touch with medical doctors, researchers and local activists. These people seemed very open to telling their stories, share their experiences and take me to the areas where the contamination had taken place. However, it was harder to gain access to hospitals and patients. It seemed even more difficult to find a clear link between certain types of illnesses and toxic waste since no solid scientific testing or study on the population had taken place to prove or suggest that link. Despite this known difficulty, I was left with the impression that it was possible to look for stories of a compelling nature. Considering the lack of extensive scientific data (several tests had been done on the soil and animals but only a handful of people were tested), I decided to spend the remaining time of pre-production maintaining contacts with the people I had met on location for the first time and see if these primary contacts could lead me to other people who were willing to share their personal stories.

Gradually, I was put in touch with three women who live in the area - Mariangela Notaro, Assia Cerciello and Bruna Gambardella. Among them, Bruna was the only one who had undergone testing. Her test revealed high levels of polychlorinated biphenyls - the same toxic substances that were found in the soil near where she lives. Bruna had several health issues. In particular, she was diagnosed with endometriosis and Hashimoto’s thyroiditis. Mariangela also suffered from endometriosis and, like Bruna,
felt a general lack of energy in her body. She was getting ready to have the similar
testing as Bruna to see if her physical condition may relate to an environmental issue.
Assia’s story caught my interest since the beginning. She had been able to recover from
uterine cancer but as of today she suffers from diabetes and Hashimoto’s thyroiditis.
What’s interesting about Assia’s story is that in the street where she lives there are 30
families who have witnessed the death or the illness of a family member from similar
illnesses. Adjacent to this street is a cemented canal that was used in the past years as
an illegal dumpsite of toxic substances. During pre-production I had phone
conversations with these women and all of them sounded interested and open to share
their stories in front of the camera. Before starting production, my concern was how
much of their personal time these people were willing to give. Unfortunately, not being
able to live in the same area where they live and having to keep this relationship by
email or phone for several months was another reason for concern. I think that if I had
the opportunity of living there before production started, they may have opened up more
in front of the camera.

Another reason for concern was safety. I was concerned about personal safety
and equipment’s safety. Knowing that the area where I was filming was subject to theft,
I was concerned about being robbed. I was not necessarily concerned that the subject
matter of the documentary could have exposed me to threats or danger of that nature. I
was confident about this because I knew I was not uncovering anything new or doing
any type of investigative documentary work. I knew that the criminal organization was
not interested in putting obstacles to my work because my work itself was not putting
any obstacle to their illegal wrongdoings. However, I was concerned about filming in
potentially dangerous situations, such as filming the incineration of waste in open
countryside, an illegal activity that in the summer months occurs on daily basis. So, I
went to Campania acknowledging these potential scenarios, taking precautions as
much as possible and taking risks if the situation demanded it.

In terms of storytelling, I knew that, as I was getting ready to start production, the
pivotal moments of community crisis and mass protests had occurred a couple of years
ago. People had realized that their protests had served very little. Therefore, they
became resigned and apathetic toward their local and national government. I knew that
in terms of storytelling this situation might have been a disadvantage. Documenting
people’s stories where no critical moment occurs because it had already happened
might not be a desirable situation. I kept this in mind as I was getting ready to start
production thinking that despite the lack of these crucial moments I had to look deeply
into these subjects’ personal stories and be on the lookout for a potentially critical
moment that might or might not occur. The other possible solution was to look, while on
location, for other stories that could have been more compelling than the ones I already
knew.
THE INTEGRATION OF THEORY AND PRODUCTION
Theories and Rationales for Use

Campania In-Felix (Unhappy Country) explores the damages produced by the illegal dumping of toxic waste on to the environment and people’s health. Through the narration of personal stories, this documentary reveals the broken emotional and cultural balance between the people from the Campania region and their land.

Campania In-Felix (Unhappy Country) narrates the story through an observational and poetic mode. By telling the story through an observational mode, the audience will be able to connect with the subjects’ daily life and understand the struggles that they face. This will help present their stories in the most compelling way. Since some of the subjects’ health issues don’t present obvious physical symptoms, documenting their daily life will allow the audience to enter into direct contact with their stories and their physical and emotional struggles. The goal that I would like to achieve by shooting in an observational way is to make the subjects more comfortable in front of the camera and make them feel as if the camera does not exist. In his analysis on the types of different documentaries, Bill Nichols explains:

We look in on life as it is lived. Social actors engage with one another, ignoring the filmmakers. Often the characters are caught up in pressing demands or a crisis of their own. This requires their attention and draws it away from the presence of filmmakers. The scenes tend, like fiction, to reveal aspects of character and individuality. We make inferences and come to conclusions on the basis of behavior we observe or overhear. (111)
By letting the subjects reveal their stories and personalities, the goal is to reveal cultural and social aspects of the people who live in the Campania region to an American audience. These aspects relate to the incapability of relocating to a new city, away from environmental contamination and also to the attachment people feel to the land where they grew up.

The poetic mode in this documentary will be employed to complement the observational mode and reveal a lyrical strength that would otherwise be difficult to reach through an observational mode. As the name of the documentary suggests, Campania In-Felix, meaning unhappy country, I plan to show the contrasts between what used to be a “happy country” as named by the Romans centuries ago to what appears today as an environmentally destroyed territory. These poetic and suggestive images will be revealed through images of rubbish abandoned in the land of Campania Felix juxtaposed to other images of what has been left of the untouched nature and its beauty. Nichols also suggests that a poetic mode goes beyond the conventional structure of continuity editing and reveals the characters in a less conventional way. He explains:

Social actors seldom take on the full-blooded form of characters with psychological complexity and a fixed view of the world. People more typically function on a par with other objects as raw material that filmmakers select and arrange into associations and patterns of their choosing. (102)

This moment in the documentary will be achieved through the use of environmental portraits both displayed as still portraits and video portraits. These portraits will show landscapes of countryside and will also reveal the main subjects of the documentary.
outside in the land where they grew up and feel connected to. These images will poetically evoke the attachment that people feel with their land and will suggest a sense of inescapability from the place where they were raised generation after generation.

To be able to present and analyze this documentary as a text, I have researched and analyzed a documentary directed by Esmeralda Calabria and Andrea D’Ambrosio, titled Biutiful Cauntri, which presents an accurate account of the environmental disaster in Campania. The questions that I keep in mind in the analysis of Biutiful Cauntri and my own documentary is whether or not both films can accurately represent an environmental disaster. In this study, I remind myself of the meaning of reality and what makes reality. In the article, “The Production and Consumption of Environmental Meanings in the Mass Media: A Research Agenda for the 1990s,” Jacquelin Burgess explains, “Reality is thus constructed through shared, culturally-specific, symbolic systems of verbal and visual communications, including those of the media” (143). This brings to the conclusion that reality, in a socially-constructed sense, is far from being objective and absolute but will usually be formulated through some specific cultural symbols. This understanding of reality is a confirmation that the employment of observational and poetic mode to tell the story is a valid method to reveal reality within the social, political and cultural context of the Campania region. It is therefore of vital importance to be able to expose these sub layers of the story in order to present an accurate representation of the issue.

The Transformation of Collective Memory in Campania

By telling the story through the social, political and cultural context of the Campania region, I am exposing the sub layers of this issue and explaining their
complexity. One of these sub layers is the collective memory of the people from Campania that for the last 20 years had to endure severe transformation and adaptation. It is important to note how for many centuries since the Roman times these people were strongly connected to their land and its fertility. Life revolved around nature and agriculture and for centuries it contributed to the formation of a strong farming culture. During the production of the documentary, I interviewed Adriana Nave, a local geologist from Mt. Vesuvius National Park. She explained why people are so connected to the land. “When the Romans built their villas around here, the farmers used to provide their produce to the villas. The economic wealth in this region was remarkable. This used to be the place where people would grow and eat their food in the same place” (personal interview). Nave argues that this long tradition of farming and consuming produce in the same place explains why today despite the environmental disaster people have not been able to leave their territory. This connection is particularly obvious in Mario Cannavaccioulo’s story. Mario comes from a family of sheepherders. For many centuries, Mario and his ancestors worked in the land. But with Mario, the tradition of sheepherding stopped because his land has been contaminated. Despite this drastic change in Mario’s life, he seems unable to leave his place. “To us, land meant everything. The land gave us food. Not only to our sheep but to us as well.” This simple recognition makes Mario unable to leave his place as if leaving the land signifies a betrayal toward the primary source of food, prosperity and cultural connection.

The transformation of the collective memory becomes visible when visiting the countryside around the towns of Acerra, Nola and Marigliano. In areas where the contamination has been severe, the vegetation is not green and flourishing as it used to
be; it is now dry and brown. Marco Armiero, an environmental historian from Naples, describes the stark contrasts in this changing environment: “Now the landscape surrounding the highway reveals a story of violence, injustice, and resistance, while a threatening nature, concealed in the soil and the bodies of residents, seems to be everywhere. Mountains of burning garbage, barricades, abandoned quarries full of every kind of waste, and post-futurist ziggurats created by millions of bales of rubbish are the new points of orientation on the map of the Neapolitan disaster” (68). In a way, this changing identity is not necessarily a symptom of a loss of historical memory if one considers the presence of nature in Campania a constant reminder of what the region actually signifies. It is, one could say, a symptom of transformation in which the residents are trying to find new ways to relate to this transformed reality. In a recent press conference the mayor of Acerra, Tommaso Esposito, addressed the idea of this transforming regional identity. “We can’t deny what we already know about this story. The last 20 years of the history of this region identify themselves with an industrial construction of our territory when it was decided to abandon the origin and identity of our land and transform it into an industrial site.” This statement indicates the position in which the residents of the region find themselves today - a moment of re-analysis and re-identification with the territory. This also indicates a phase of struggle for the residents who, once again, have to reevaluate a set of justice values and reflect on the existing gap between an industrialized North and a poor and marginalized South of Italy. This transformation and re-adaptation to a new set of values and a new territory to live with becomes visible in the interaction between the main subjects - mainly Mario and Alessandro Cannavacciuolo and Bruna Gambardella - and the land they live in.
The Triangle of Death as a Case-Study in the Environmental Justice Discourse

The main subjects in this film appear as excluded from any political decision-making process. Many aspects of this story fall into a common case of environmental justice. The illegal dumping used to occur in poor, rural areas and the farmers and poor communities were the ones paying the consequences for this disaster and usually silenced through monetary compensation. Within the discourse of distributive justice, the alienation of citizens from the decision-making process finds its best explanation. Since it is not possible to refer to race in the Campania case, class is what makes the local communities in Campania particularly vulnerable. In the article, “Justice, Democracy, and Hazardous Siting,” Christian Hunold and Iris Marion Young argue that to achieve a level of distributive equity, compensation is given to those people who are exposed to the risks of potentially dangerous sites (Hunold, Young, 5-6). In Campania, farmers were given toxic waste in the form of fertilizer and were paid by Camorra clans to dump waste in the soil. Although farmers might have been aware that what they were given was not fertilizer, they accepted the condition and did what they were asked to do out of fear. While Hunold and Young argue that compensation may be viewed as a way to recognize the inequality of the situation, in the Campania case compensation can be seen as method to silence the local community and therefore favor the criminal activity of the Camorra. In this sense, the short-term compensation offered to the local farmers has damaged future generations of any possibility for ecological sustainability.

The story of the Cannavacciuolo family, in particular, clearly proves the damage that the future generations will suffer. They have been excluded from major decision-making processes. As a consequence, Alessandro, the youngest son, is the first one in
the family who will not be able to follow the family tradition of sheepherding. The Cannavaccioulo family, as well all the residents in the town of Acerra, were not taken into account when the national government decided to build an incinerator in the vicinity of houses and farms. The failure to include them in this important decision-making process indicates how the result of this decision is causing harm to the residents living close to the incinerator. In a philosophical context, the waste not only represents an exclusion from society; it also represents the corruption of an overall social and cultural structure. Serenella Iovino, an environmental philosopher and writer, refers to waste as “the residue that no society will be able to get rid of” (340). This statement presents important implications about the entire society in Campania. It implies that the waste issue is not only attributable to the malfunctioning of local and national governments and the presence of the Camorra in the region. This statement suggests it is an issue that has already permeated several layers of society. In other words, it is not only a political problem. It is also a social and cultural problem. In countryside areas, located between the provinces of Naples and Caserta, it is possible to witness fires on a daily basis. The material incinerated is usually special waste, such as kitchen items, car components and excess material from factories. This activity is not necessarily initiated by Camorra groups. In fact, these actions are often carried out by the locals who prefer to incinerate items illegally on the road rather than paying high fees for legal disposal. This behavior not only suggests the inherent corrupted nature of society but also indicate the lack of an ecological culture. Iovino explains how an ecological culture might be the key to transform the essence of society. “Ecological culture ought to include any outcast (whether human or natural), and to be a culture of sharing, of
mutual belonging, and of legality. Since waste is our underground destiny, ecological
culture has to prepare this destiny by way of a culture of future and of responsibility.
Ecological culture has to be a culture of citizenship and of empowerment, protecting and
preserving the territory, instead of making it a waste land” (Iovino, 342).

The Voice of Activists in the Film

Although this is not a film about activism or activists, the main subjects can be
viewed as activists. Armiero outlines three types of activist groups - “the local activists,
the intellectuals and the anti-global students.” He explains how the differences among
these three groups are sometimes fundamental in the way they perceive solutions and
ideas about science. Local activists, for example, look at science with distrust and hope
at the same time. They are also divided by the way they look at law and disobedience.
Some of them, in fact, fight to make sure the law is always applied while others blame
the law and those agents who enforce laws and view them as a way to reinforce power
(Armiero, 65-66). In the context of the documentary, each main subject may be viewed
as an activist. However, each one expresses different values. Gennaro Esposito, a
medical doctor and local activist, exemplifies the type of activist who is likely to use his
means to enforce the law. He often drives around waste sites in open countryside and
calls city officials to make sure they do their job collecting the trash from those sites and
cleaning the territory. Other locals, on the other hand, perform their activism in a very
different way. The Cannavacciuolo family, for example, often blames the local and
regional authorities for the damage inflicted on the land. Because they have witnessed
personal loss (both material and non-material), they appear more disengaged with the
political institutions. In fact, they see them as one of the main sources of the problem. In
one interview, Alessandro, one of the children in the family, says: “Wasn’t our local government supposed to control the territory? Who gave the authorization to the Pellinis to manage waste? The local government. I give an authorization without knowing what these people are doing? This has been an omission of the local government and the Campania region” (personal interview).

The Power of Storytelling in Campania In-Felix (Unhappy Country)

As of today, the Campania case represents a critical example of environmental justice considering that the environment and the people directly carry the burdens of this disaster. The people suffering in the first place are residents living in rural areas deprived of a public voice and often unrepresented in the political decision-making process. The exclusion and repression of local activist groups from political decisions may be seen as a denial of rights for the sake of high economic and political interests. According to national statistics, Campania is one of the poorest regions of Italy, with 21 percent of families living under the poverty line. The number of environmental crimes is also considerable. According to Legambiente, the national environmental organization, 15.6 percent of crimes are environmental. It has been estimated that 71 “eco-crimes” occur every day in the country, half of them in the Southern regions of Italy, including Campania (Greyl, Vegni, Natalicchio, Cure and Ferretti, 25-26).

With this documentary, my goal is to present visually through an observational and poetic mode some of the sub layers of this environmental issue. Understanding some of these sub layers also means not to forget the historical and cultural memory of a farming community that for many centuries strongly connected with the land they lived in. As Iovino explains, narrating events has two objectives: “seeing and foreseeing
reality.” Narrating means to reframe reality and communicate that interpretation to an audience. It is a way to invite readers and viewers to see what the storyteller has seen and experienced. Through this perspective, Iovino sees narration as a way to create moral responsibility (342-343). In this respect, I argue that the narration, whether it is written or visual, is a compelling way to not only deliver the story of the environmental disaster occurred in Campania but also to remind the future generations, readers and viewers about a dynamic set of cultural, social and historical values shaping the entity of a region and help them realize that the waste issue is not only a problem for others to resolve but it is everyone’s problem and responsibility. My goal is to apply Iovino’s theory about narration on the documentary. I hope to present a story that is not necessarily local and regarding only the people living in Campania. I hope to present personal stories that have a universal message about environment, justice, collective memory and moral responsibility.

Review of Additional Text Reviewed for Research

Documentary Films

The following is a list of documentaries that present subject matter similarities as in Campania In-Felix (Unhappy Country).

**Biutiful Cauntri.** A documentary by Esmeralda Calabria, Andrea D’Ambrosio and Peppe Ruggiero. The documentary explores the issue of toxic waste, ecomafia and the immediate effects on animals and agriculture in the region of Campania.

**Filthy to the Core (Sporchi Da Morire).** A documentary by Marco Carlucci. The Documentary presents a journey to various incinerators across Europe, including Italy, and covers questions regarding environmental pollution and health risks.
Madre Terra (Mother Earth). 2009. A documentary by Ermanno Olmi. This film focuses on the nature of food production and serves as a reminder that everything comes and return to “Mother Earth.”


Literature

The following is a compilation of books, journal articles, newspaper articles that I have used during my research and that touch on different aspects of the environmental issue in the Campania region.

Books

It explores the issue of waste management crisis in Campania and how the Camorra has grown an empire in the last 20 years.

An investigative report revealing the issue of toxic waste in Campania.

It discusses the connections between illegal landfills, toxic waste material abandoned in countryside and the lack of intervention from the government.

An accurate tale of the Camorra, Campania’s organized crime system, and its powerful network of thugs, exploiters and killers who run Naples and the surrounding countryside.

Journals


Newspapers Articles

La Repubblica


Ecomafia: “Campania prima per illegalita` ambientale” June 4, 2008.


The New York Times

Italy’s Trash Crisis Taints Reputation of a Prized Cheese. March 26, 2008.

Il Mattino

Caserta, rogo di ecoballe: rischio di diossina Brucia la discarica di San Tammaro.
   Sept. 21, 2009.
Caserta, via le ecoballe da San Tammaro Da rimuovere 18mila imballaggi.

Others

Scientific data released by ARPAC (Regional Environmental Protection Agency Campania). 2009.
PRODUCTION

Overview

The production of Campania In-Felix (Unhappy Country) was divided up in two phases. The first phase took place over six weeks during the months of June and July of 2010. During this first phase, most of the shooting occurred. The second phase took place during the course of 10 days in December 2010. During the second phase, I decided to spend time mostly with the main subjects to develop their stories more in-depth and filming environmental and landscape scenes that looked clearly different than in the summer.

Schedule

The first phase of production was filled almost on a daily basis with shooting opportunities. I didn’t start shooting as soon as I arrived. I spent the first week meeting people, experts, the subjects I had already made connection with before and other potential subjects. It was a week that allowed me to get acquainted with people, especially those who I had only met before by phone or email. During that week, I told them what I wanted to do, how I wanted to portray their stories and from that point I made arrangements to spend time with them. This first week was also when I met for the first time the Cannavacciuolo family. I did not have a chance to meet them before and I was introduced to Alessandro through Gennaro Esposito. As soon as I met Alessandro and his father and listened to their personal story, I recognized the value of their story and how important it would be to portray them in the film.

I spent the subsequent weeks shooting interviews with the main subjects and experts and on a weekly basis, I followed Esposito as he drove around illegal dumping
sites. His extensive knowledge of the territory and what it used to be before it became contaminated proved to be a valuable resource for the documentary. In fact, within the film Esposito became the type of subject who guides the audience through this journey into the Triangle of Death. Shooting interviews with some of the main subjects was relatively easy. What became difficult was trying to film them on their daily activities either for schedule conflict or because they didn’t feel quite comfortable yet in front of the camera. Getting their trust took almost the entire time I was there during the first production phase. The only people who agreed to be on camera were Alessandro and his dad, Mario. The rest of the family did not want to be involved with the film. They had expressed their concern and at times disapproval having their story covered by either media or filmmakers. In one particular moment, it became very difficult to shoot a scene inside the cemetery as Mario was visiting his brother’s graveyard. The daughter of the deceased family member expressed concern about exposing her dad’s story. After several moments of discussion and compromising, we both agreed that it was OK to film inside the cemetery as long as her dad’s photo on the graveyard would not appear on film. At the end of the first phase of production, I had about 40 hours of footage. I realized that I had most of what I needed. However, after reviewing the footage, I knew that I needed to spend more time with some of the main subjects, Alessandro especially.

The second phase of production became a necessary part of the film’s production. It allowed me to complete some of the main subjects’ stories. It also allowed me to document an environment that aesthetically looked different from summer to winter. At the same time, I was able to capture an environment that had clearly
deteriorated during the course of four-five months. This was the time when the incinerator in Acerra had stopped functioning and the trash kept piling up in Naples and in the surrounding towns. As the waste continued to pile up every day, it was possible to experience a more visible reaction from the general public. People were generally upset and concern about the sanitary condition in Naples and in other towns. I was able to document a protest that occurred in Naples while I was there. Although the protest was small in number, it reflected a moment of concern and frustration of the population.

Crew

Ivana Corsale. Producer, Director, Editor.

I was born and raised in Southern Italy. I moved to the United States to pursue an undergraduate degree in journalism and international studies from Southern Methodist University in Dallas, Texas. After graduating from SMU, I worked as a journalist at the Dallas Morning News where I was able to explore my storytelling skills through video. At the News, I researched, shot and edited stories for the newspaper's website. After one year at the newspaper, I decided to continue to tell stories through documentaries. I was accepted to the MFA program at the University of North Texas in 2008. As soon as I started concentrating on documentary filmmaking, I knew I wanted to choose an issue that related to my home country and present it in a documentary format to an American audience.

Matt Nager. Director of Photography, Photographer.

Matt Nager discovered his passion for photography, as well as his curiosity for different cultures and places, in high school. His travels have taken him throughout Mexico, Cuba, Nicaragua, Bolivia, Italy, Israel, Jordan and Egypt. Matt specializes in
Editorial, Documentary, and Travel photography in the South West United States and Latin America. In addition to photography, he works in video and film. He has been recognized by the 61st College Photographer of the Year competition with an Honorable Mention for Documentary, the 2006 Hearst Journalism Awards as a National Finalist and by the Society of Professional Journalists. As a freelance photographer, Matt’s clients include: National Public Radio, the Wall Street Journal, The New York Times, and Bloomberg News.

Equipment

For the production of this documentary, I used high definition equipment from the Department of Radio, Television and Film. I used a Panasonic HVX 200 and in almost every shooting situation I used a field mixer. For indoor interviews, I used a RIFA softbox light kit. Since this was a shoot outside of the United States, to avoid potential problems with equipment I took extra microphones, light bulbs, P2 cards and camera batteries. In most shooting scenarios, the audio was captured through a boom mic and a wireless mic attached to the person interviewed. At the end of each day, I took time to transfer and log the footage shot into an external drive. Then, I would backup the transferred footage into two separate drives. By doing so, I was able to become familiar with the footage shot and take notes on what was missing. My main concern with the equipment was being exposed to theft considering that certain areas of Naples and the surrounding towns are heavily controlled by organized crime. To avoid any potential problem, I decided to ensure all equipment against theft. In the end, I never encountered any problem but taking preventative measures made the entire trip free of stressful situations.
Budget

A full budget is included in Appendix A. I was able to spend a total of seven and a half weeks in Italy through the financial support of two grants - the Center for the Study of Interdisciplinarity award and the Carole Fielding Grant. Without these two grants, I would not have been able to spend enough time in the area and the stories might not have been as developed as they are now. Considering that I did not have to go through any equipment expense, most of the costs came from flight tickets, accommodation and food while in Italy.
POST PRODUCTION

Schedule

Post-production for Campania In-Felix (Unhappy Country) began in August of 2010. After the second phase of production, post-production resumed in January of 2011. The following is the post-production schedule.

Aug. 16-Sept. 6: Review and log footage

Nov. 1: First rough cut

Nov. 30: Second rough cut

Jan. 10-15: Review new footage

Jan. 24: Fine cut

Feb. 14-28: Make last revisions to fine cut

March 1-12: Sound mix and music composition

March 14-21: Color correction

March 28: Final cut

Equipment

The documentary was edited on a Mac Book Pro with Final Cut Pro. One 2TB drive was used to store the edited footage and two extra drives were used to back up both the original footage and the edited footage. Graphic work and text were created by using Motion and Adobe After Effects. Audio editing was done through Final Cut Pro and Soundtrack Pro. Color correction was applied through Color.
As I completed the production of the film, I was aware of the complexities about the issue and I was not sure how to present them in a clear manner. I had to keep in mind that I was telling a story that most people in an American audience might not be aware of. I also developed emotional attachment with the subjects and the issue per se. Even though it was not exactly the city or region where I grew up, I could connect culturally and socially with the struggles these people were going through. I was aware that editing my own film might have been challenging because it could have been difficult to let go of some emotions or attachments to the stories or the people being portrayed.

I began editing the footage after I sketched out each sequence. I started editing the opening and proceeded in the order of sequences. As I was cutting the footage, I noticed that I was mixing two styles that were clashing against each other. The first half of the rough cut looked like an attempt to represent the story through a journalistic style. I knew it wasn’t a good attempt because my goal was not to heavily rely on facts and scientific data as a way to tell the story. On the other hand, I wanted to approach the issue by looking for poetic imagery and personal stories that could evoke the crisis these people were facing. Under a journalistic point of view, the first half of the rough cut was lacking important facts and information to make the stories believable and powerful. The second half had a clear poetic tone throughout and it became obvious that the entire film should follow this style. I knew I still needed the facts to support the stories but I was convinced that I had to give enough space to the images to be delivered and the people to tell their stories in order to have the entire story speak.
loudly for itself. The facts had to come in between stories to give more strength and scientific credibility to the entire film.

As I finished cutting the first rough cut of the film, I also realized that I needed to spend more time with some of the main subjects. I needed more observational footage from them and in order to do so, I had to go back to Italy. Having the opportunity to go back allowed me to re-evaluate the footage I already had and think of what else I needed to solidify the stories. Being able to gather more footage was a necessary step to give more significance to the stories portrayed. The moment I took to re-think of my film allowed me detach myself from some sequences I had edited but did not really add or help the film overall. An example was the sequence in which Esposito argues with a young guy about the construction of a horse track on top of a landfill. It took me several weeks to realize that the scene did not help the story at all or make Esposito look like a sympathetic character. I also had to drop the story of Assia Cerciello after I realized that she did not want to spend more time being filmed. I only had one main interview from her and after reviewing her story I came to the conclusion that her story might not have appeared very credible for the lack of scientific clues.

During the last phases of editing, I became aware that the environmental theme, in particular the long-lasting connection that the people from Campania had with their own environment and the fertility of the land, was a very important theme to portray in the film. However, in my initial cut of the film, I presented this theme as the opening. At first I thought it had its right place and impact but then realized that this theme never came back throughout the film. It was only after I came back from my second production trip that I decided to keep the environmental theme but placed in a different moment
within the film. I chose to open the film with a protest because I thought it would put the audience right in the middle of the critical moment of the issue. As the viewers understand how critical the issue is, then they can better understand the connection between the people and Mt. Vesuvius and what that entails in terms of cultural, social and economical value given to that land and how this connection has now drastically changed.

When it became clear that the connection between people and land had to be one of the main themes of the film, I decided to not only use environmental landscapes in the film but also to use sequences in which local farmers harvest or work in their land. Showing the landscapes without the people was not going to be enough to show how connected people are with their territory. At the same time, showing farmers working in their land and possibly even hearing their personal stories could have contributed to the overall poetic tone of the film. Since I didn’t want the film to be heavily focused on scientific data and facts, I decided to use the voice of experts as a way to complement the stories of the main subjects and add relevant, scientific information where and when it was needed.

Editing this film has been a challenging but productive experience. I think I learned what the obstacles can be when telling a story that contains different layers and themes and how to possibly overcome these obstacles and become a better storyteller.
EVALUATION OF COMPLETED WORK

Preproduction

When I look at the development of this film from the early stages of preproduction until its finished cut, I see a work that grew through time and research. It is interesting to see how this film came from one simple idea sparked by reading the book *Gomorrah* by Roberto Saviano. I see this film as a result of ideas that were delivered by one single author to reach millions of readers worldwide. When I first approached this issue in the early stages of preproduction, I thought this project might have been too ambitious and not as feasible to bring forward. I took a preliminary trip to the area in the summer of 2009 for two reasons. First, to test my own limits and capabilities as a filmmaker and analyze the real possibilities for the film. Second, to see if the people I was trying to contact and establish a connection were responsive to the issue and the idea of being on film. In other words, I needed to see if this issue was so compelling that it deserved to be delivered to a large audience. This preliminary trip encouraged me to go forward despite the potential risks. Also, the footage shot during this trip allowed me to present the project at its earliest stage in order to obtain funding for production.

Production

The production stage was the most challenging aspect of this film. The challenges were eased by the financial support of grants, which tremendously helped by making this project possible. The main challenge was trying to cover all the aspects of the issue in a limited amount of time. Considering the expenses to be faced away from the United States, I had to make sure that I could shoot all I needed in six weeks. What helped in this case was making a tight schedule each week and trying to strictly observe
that timeline. The first four weeks on location did not pose any trouble at all. In fact, I was able to cover all interviews and some observational footage in the first weeks. Unfortunately, not always plans go as wished and the last couple of weeks became challenging. The main subjects, especially Alessandro and his father, and Assia, were not usually available to meet and spend time with me. As time was reaching its end, I was worried that I would not get the footage I needed. Another obstacle was dealing with Italian bureaucracy. I wanted to have the opportunity to ride along with the Italian Forestry to shoot their daily operations in the local territory. In order to do so, I had to request authorization to be able to follow them for a day and the request was approved only a couple of days before I had to leave. Another bureaucratic challenge came when I wanted to shoot Mario going to the cemetery to visit his brother’s graveyard. Shooting inside the cemetery was not allowed unless I had a permit from the city hall of Acerra. Getting this permit was another challenge as often the employees at the city hall were absent from their workplace. Luckily, I was able to get a permit the last week on location and this important scene was shot.

Overall, I would say that production time was spent productively throughout. If the location wasn’t so far away, I would have liked to spend several months in the area in order to follow the subjects for longer periods of time and to possibly be able to produce a longer documentary.

Postproduction

The postproduction phase for this film took longer than I expected. I began cutting footage in August of 2010 until December. After I got back from my second production trip, I resumed editing. I usually have a habit to move quickly from a string
out to an early rough cut. As an editor, I like to see the story taking shape very quickly. Seeing an assembly of sequences does not generally help me to see the story. So, as I start cutting footage, I create and connect sequences together and see the story gradually taking shape. I had put together half of the film in early November and completed this early cut at the end of November. After I returned from my second trip in Italy, I spent one full week making revisions and changing sequences and order of stories. So, at the end of January I had a revised cut. As stated before, the main challenge in postproduction was building a story that made sense to an audience that was not necessarily aware with the issue being presented. Considering that the story had several themes and issues that deserved attention and explanation, it took me several months to analyze the footage shot, their value and function within the bigger story and how I could use it to deliver a compelling story that would make the audience reflect on important themes about the environment they live in.

I see this film being viewed in different contexts, one among which is the academic context. I have been contacted by the College of William & Mary to screen the film at their Global Film Festival and also to speak in some classes to discuss its relevance in mafia culture and Italian cinema. I believe showing this film in an academic context will be a good opportunity not only to market and publicize the film but also to present the Campania case as an important case study within the environmental justice discourse. I also see this film being publicized through Italian-American institutions, such as the Italian Cultural Institute located in San Francisco and New York City. Currently, the film is scheduled to be screened at the 2011 UFVA Conference in Boston and at the Ninth Biennial Conference of the Association for the Study of Literature and
Environment in Bloomington. I will also be sending the film to various film festivals both in the United States and Europe.

As I look back to entire process - from the original idea to the final completion - I see it as a very valuable experience as a filmmaker and storyteller. I am very happy to be able to deliver a story I deem important and necessary to share with the outside world. I am aware that this film will not improve the lives of the Cannavacciuolo family or the lives of those people who share a similar personal story than the one of the Cannavacciuolos. However, as I believe that ideas and words hold a certain power, I also believe that storytelling in the form of film holds the same power that words and ideas have. The stories I present in this film are very local but hold a universal message about the way humans interact with their environment and why this connection is so important today as the social and cultural paradigms are shifting. I hope that this film will help viewers recognize the importance of these universal meanings and that the stories presented are not to be considered isolated cases but stories that can be found anywhere else.
APPENDIX A

BUDGET
## Budget for Ivana Corsale

*Production of Campania In-Felix (Unhappy Country)*

- **Length:** 30 min.
- **Format:** HD Video/Still Photography
- **Production - Italy:** 6 weeks (June-July 2010)
- **Post-production editing:** 18 weeks

### Summary Budget

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<td>$5,000</td>
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<tr>
<td>Hard drives</td>
<td>$480</td>
<td>$480</td>
<td>$0</td>
</tr>
<tr>
<td>(two 2-3TB drives to store footage from P2 Cards)</td>
<td></td>
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<tr>
<td>Camera equipment insurance</td>
<td>$800</td>
<td>$800</td>
<td>$0</td>
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<tr>
<td><strong>Total Phase I</strong></td>
<td>$40,930</td>
<td>$32,780</td>
<td><strong>$8,150</strong></td>
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<tr>
<td><strong>Post-Production</strong></td>
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<tr>
<td><strong>PHASE II</strong></td>
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<tr>
<td>Music (original composition)</td>
<td>$2,000</td>
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<td>$2,000</td>
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<tr>
<td>Editorial</td>
<td>$4,200</td>
<td>$4,200</td>
<td>$0</td>
</tr>
<tr>
<td>includes editing software and editing station</td>
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<tr>
<td>Film development</td>
<td>$600</td>
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<tr>
<td><strong>Total Phase II</strong></td>
<td>$6,800</td>
<td>$4,200</td>
<td><strong>$2,600</strong></td>
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<td><strong>PHASE III</strong></td>
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<tr>
<td>Publicity</td>
<td>$3,640</td>
<td>$0</td>
<td>$3,640</td>
</tr>
<tr>
<td>(includes press kits, postcards and web designs, festival entry fees, promotional cards, business cards)</td>
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<td></td>
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</tr>
<tr>
<td>General &amp; Administrative</td>
<td>$2,500</td>
<td>$500</td>
<td>$2,000</td>
</tr>
<tr>
<td>(copies, expendables, postage and freight, film festival travel expenses)</td>
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<tr>
<td><strong>Total Phase III</strong></td>
<td>$6,140</td>
<td>$500</td>
<td><strong>$5,640</strong></td>
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<tr>
<td>Contingency at 10%</td>
<td></td>
<td></td>
<td>$1,639</td>
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<tr>
<td><strong>Total Cost</strong></td>
<td><strong>$53,870</strong></td>
<td><strong>$37,480</strong></td>
<td><strong>$18,029</strong></td>
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</table>
APPENDIX B

DISTRIBUTION PLAN FOR UNITED STATES AND EUROPE
U.S. DISTRIBUTION PLAN

This is a list of potential distributors for Campania In-Felix (Unhappy Country) in the United States:

Film Distributors:

- Bullfrog Films (environment, social justice, sustainability)
- Ambrose Video (Social issues)
- California Newsreel (health and social justice)
- Cine Fete (Health and medicine, social science, ecology)
- Filmmakers Library (Environment, Europe, health, science)
- Films Media Group (Environmental science, health)
- Icarus Films (Environmental studies, Europe, Italian studies, health)
- New Day Films (Environment)
- The Video Project (Environment, science and social issues)
- Women Make Movies
- AIMS Multimedia (Worldwide distributor of multimedia)
- Choices, Inc. (Environmental studies, health, nature)
- National Film Network (environment, Europe, health)
- ITVS

Italian-American Organizations:

- Italian Cultural Institute in New York and San Francisco
- John D. Calandra Italian-American Institute
- Casa Italiana Zerilli-Marimo` - New York City
- National Italian-American Foundation (NIAF)
Italy-America Chamber of Commerce
General Italian Consulate in Houston

Film Festivals in the U.S.:

San Francisco International Women’s Film Festival
VideoFest (Formerly Dallas Video Festival)
AFI - Dallas International Film Festival
New York United Film Festival
Cinema City International Film Festival
Sundance Film Festival
NextFrame Film Festival
EcoFocus Film Festival
Blue Planet Film Fest
San Francisco Independent Film Festival
Washington DC Independent Film Festival
Austin Film Festival
Big Sky Film Festival
Taos Mountain Festival
New York Independent Film Festival
Tales From Planet Earth Film Festival
SXSW Film Festival
Video Fest
Tales From Planet Earth Film Festival
EUROPEAN DISTRIBUTION PLAN

This is a list of potential distributors and film festivals for Campania In-Felix (Unhappy Country) in Europe:

Film Festivals

<table>
<thead>
<tr>
<th>NAME</th>
<th>CITY</th>
<th>TYPE</th>
<th>WEBSITE</th>
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<tbody>
<tr>
<td>AUSTRIA</td>
<td>Diagonale</td>
<td>International</td>
<td><a href="http://www.diagonale.at">www.diagonale.at</a></td>
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<tr>
<td></td>
<td>Graz</td>
<td>International</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Viennale</td>
<td>International</td>
<td><a href="http://www.viennale.at">www.viennale.at</a></td>
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<td>BELGIUM</td>
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<td><a href="http://www.courtmetrage.be">www.courtmetrage.be</a></td>
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<td>Short Film</td>
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<td>Festival</td>
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<td></td>
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<tr>
<td></td>
<td>Brussels</td>
<td>International</td>
<td><a href="http://www.fffb.be">www.fffb.be</a></td>
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<td>European Film</td>
<td></td>
<td></td>
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<td>Festival</td>
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<td></td>
<td>Liege</td>
<td>International/ focus on health and science</td>
<td><a href="http://www.imagesante.org">www.imagesante.org</a></td>
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<td></td>
<td>International</td>
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<td>Leuven</td>
<td>International</td>
<td><a href="http://www.kortfilmfestival.be">www.kortfilmfestival.be</a></td>
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<td>DENMARK</td>
<td>Copenhague</td>
<td>International</td>
<td><a href="http://www.cphdox.dk">www.cphdox.dk</a></td>
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<tr>
<td></td>
<td>n International</td>
<td></td>
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</tr>
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<td>Documentary</td>
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<tr>
<td>FRANCE</td>
<td>Creteil</td>
<td>Films by female directors</td>
<td><a href="http://www.filmsdefemmes.com">www.filmsdefemmes.com</a></td>
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<td>International</td>
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<td>Women’s Film</td>
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<thead>
<tr>
<th>Country</th>
<th>Festival Name</th>
<th>City</th>
<th>Type</th>
<th>Website</th>
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</thead>
<tbody>
<tr>
<td>France</td>
<td>Strasbourg International Film Festival</td>
<td>Strasbourg</td>
<td>International/new, emerging filmmakers</td>
<td><a href="http://www.strasbourgfilmfest.com">www.strasbourgfilmfest.com</a></td>
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<td>Cinema du Reel</td>
<td>Paris</td>
<td>International</td>
<td><a href="http://www.cinemadureel.org">www.cinemadureel.org</a></td>
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<td>Germany</td>
<td>Short Film Festival Cologne</td>
<td>Cologne</td>
<td>European</td>
<td><a href="http://www.unlimited-festival.de">www.unlimited-festival.de</a></td>
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<td></td>
<td>FilmFest Hamburg</td>
<td>Hamburg</td>
<td>International</td>
<td><a href="http://www.filmfesthamburg.de">www.filmfesthamburg.de</a></td>
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<td>Berlin International Film Festival</td>
<td>Berlin</td>
<td>International</td>
<td><a href="http://www.berlinale.de">www.berlinale.de</a></td>
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<td>Film Sharing Video Film Festival</td>
<td>Stuttgart, Heilbronn, Mainz</td>
<td>International</td>
<td><a href="http://www.film-sharing.net">www.film-sharing.net</a></td>
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<tr>
<td></td>
<td>Perspektive</td>
<td>Nurnberg</td>
<td>International/human rights</td>
<td><a href="http://www.humanrightsfilmfestival.org">www.humanrightsfilmfestival.org</a></td>
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<td>International Short Film Festival Berlin</td>
<td>Berlin</td>
<td>International</td>
<td><a href="http://www.interfilm.de">www.interfilm.de</a></td>
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<tr>
<td>Italy</td>
<td>A Film for Peace</td>
<td>Gorizia</td>
<td>Human rights</td>
<td><a href="http://www.unfilmperlapace.it">www.unfilmperlapace.it</a></td>
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<td>Cinemada Mare Film Festival</td>
<td>Several cities in Southern Italy</td>
<td>International/young filmmakers</td>
<td><a href="http://www.cinemadamare.com">www.cinemadamare.com</a></td>
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<td>Festival dei Popoli</td>
<td>Florence</td>
<td>International</td>
<td><a href="http://www.festivaldeipopoli.org">www.festivaldeipopoli.org</a></td>
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<td>Giffoni Film Festival</td>
<td>Giffoni Valle Piana</td>
<td>International</td>
<td><a href="http://www.giffoni.it/en">www.giffoni.it/en</a></td>
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<td>Io Isabella International Film Week</td>
<td>Maratea (Potenza)</td>
<td>International/works by women/documentaries</td>
<td><a href="http://www.ioisabella.org">www.ioisabella.org</a></td>
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<td>Festival Name</td>
<td>City</td>
<td>Type</td>
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<td>No Words International Short Film Festival</td>
<td>Bolzano</td>
<td>International</td>
<td><a href="http://www.nowords.it">www.nowords.it</a></td>
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<td>Roma Independent Film Festival</td>
<td>Rome</td>
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<td><a href="http://www.riff.it">www.riff.it</a></td>
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<td>CINEMA. Festa Internazionale di Roma</td>
<td>Rome</td>
<td>International</td>
<td><a href="http://www.romacinemafest.org">www.romacinemafest.org</a></td>
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<td>Taormina Film Festival</td>
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<td>Torino Film Festival</td>
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<td><a href="http://www.torinofilmfest.org">www.torinofilmfest.org</a></td>
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<td>Video Festival Imperia</td>
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<td><a href="http://www.videofestivalimperia.org">www.videofestivalimperia.org</a></td>
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<td>Italian Film Festival CinemAmbiente</td>
<td>Turin</td>
<td>International/Environmental issues</td>
<td><a href="http://www.cinemambiente.it">www.cinemambiente.it</a></td>
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<td>Sciacca FilmFest</td>
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<td><a href="http://www.sciaccafilmfest.blogspot.com">www.sciaccafilmfest.blogspot.com</a></td>
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<td>NETHERLANDS</td>
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<td>Special interest</td>
<td><a href="http://www.amsterdamfilmexperience.com">www.amsterdamfilmexperience.com</a></td>
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<td>Film Festival SCENECS</td>
<td>Amersfoort</td>
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<td><a href="http://www.scenecs.com">www.scenecs.com</a></td>
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<td>International Film Festival Rotterdam</td>
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<td><a href="http://www.filmfestivalrotterdam.com">www.filmfestivalrotterdam.com</a></td>
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<td>Country</td>
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<td>City</td>
<td>Type</td>
<td>Website</td>
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<td>Internation Film Festival Amsterdam</td>
<td>Amsterdam International</td>
<td><a href="http://www.idfa.nl">www.idfa.nl</a></td>
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<td>Film by the Sea</td>
<td>Vlissingen International</td>
<td><a href="http://www.filmbythesea.nl">www.filmbythesea.nl</a></td>
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<td>SPAIN</td>
<td>San Sebastian International Film Festival</td>
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<td><a href="http://www.sansebastianfestival.com">www.sansebastianfestival.com</a></td>
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<td>Gijon International Film Festival</td>
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<td></td>
<td>Renderyard Film Festival</td>
<td>Spain/London International</td>
<td><a href="http://www.renderyard.com">www.renderyard.com</a></td>
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<td>Granada Film Festival Cines del Sur</td>
<td>Granada International</td>
<td><a href="http://www.cinesdelsur.com">www.cinesdelsur.com</a></td>
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<td>SWITZERLAND</td>
<td>Visions du Reel Documentary Festival</td>
<td>Lyon</td>
<td><a href="http://www.visionsdureel.ch">www.visionsdureel.ch</a></td>
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<td>Locarno International Film Festival</td>
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<td><a href="http://www.pardo.ch">www.pardo.ch</a></td>
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<td>UK</td>
<td>Birds Eye View Emerging women directors</td>
<td>London</td>
<td><a href="http://www.birds-eye-view.co.uk">www.birds-eye-view.co.uk</a></td>
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<td>Bloomsbury Park Film Festival</td>
<td>London International</td>
<td><a href="http://www.bloomsburyparkfilmfestival.mosaicglobe.com">www.bloomsburyparkfilmfestival.mosaicglobe.com</a></td>
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<td>East End Film Festival</td>
<td>London International</td>
<td><a href="http://www.eastendfilmfestival.com">www.eastendfilmfestival.com</a></td>
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<td>I Will Tell International Film Festival</td>
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<td>International/ environmental justice</td>
<td><a href="http://www.jerichofilms.com/willtell">www.jerichofilms.com/willtell</a></td>
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<td>Leeds International Film Festival</td>
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<td>London Film Festival</td>
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<td><a href="http://www.lff.org.uk">www.lff.org.uk</a></td>
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<td>Raindance Film Festival</td>
<td>London</td>
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<td><a href="http://www.raindance.co.uk">www.raindance.co.uk</a></td>
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<td>Renderyard Film Festival</td>
<td>London</td>
<td>International</td>
<td><a href="http://www.renderyard.com">www.renderyard.com</a></td>
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</tbody>
</table>

EU Film Distributors

- **UK**
  - Artificial Eye
    - [www.artificial-eye.com](http://www.artificial-eye.com)
  - Blue Dolphin Films
    - [www.bluedolphinfilms.com](http://www.bluedolphinfilms.com)
  - Contemporary Films
    - [www.contemporaryfilms.com](http://www.contemporaryfilms.com)
  - Content Film
    - [www.contentfilm.com](http://www.contentfilm.com)
  - Dazzle ShortFilmLabel
    - [www.dazzlefilms.co.uk](http://www.dazzlefilms.co.uk)
  - Diffusion Pictures
European Commission Programs

- Media
  Support programs for the European audiovisual industry. It supports development and distribution of thousands of films.
  http://ec.europa.eu/culture/media/index_en.htm

  Centre National du Cinema et de l’image animee
  A public organization that supports the promotion and distribution of film and video for all audiences.
  www.cnr.fr

- Others
  Broadcast
  BBC
  Sky Italia
  Arte (www.arte.tv/fr)

  Web
  Current TV
  www.current.com/video

  Public events
  Documentary screenings in the towns of Acerra, Nola and Marigliano
REFERENCES


Hunold, Christian and Young, Marion. “Justice, Democracy, and Hazardous Siting.” 


