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Nutrient Profligacy:  
How is Food Waste Represented in Documentary Films?

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Fig. 1: Dr Jack. ca. 2017. *No title.*

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**BA (Hons) Marine and Natural History Photography**

**Declaration**

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## Introduction

For two hundred thousand years, humans learn to subsist on Earth's natural surroundings and only within the last ten thousand, adopt food waste as their survival and evolutionary trait. Humanity grows up yet also apart from nature taking advantage of its quiet submissiveness.

Here and now, food waste arises as one of the greatest environmental saboteurs of our planet. Nearly one third of all food produced on the global scale is irrevocably transformed into waste, not ever reaching its full utilizable potential (FAO, 2018). UK's annual food wastage totals ten million tons, seven million of which exclusively falling to households (Priestley, 2016). The prevention of more than half of it is possible yet still overlooked (House of Commons, 2017). Despite the impermanent illusion of overabundance in our shopping carts, there is a substantial limit to our planet's larder. This dissertation traces this wasteful behaviour back to its most ancient roots with the intention to decipher our current situation.

With the emergence and advancement of an expository documentary genre, even poor country starvelings no longer impute their hardships to fortuity (Mead, 1970). Affluent world countries stand in the position to make a change, however 'real change starts with real knowledge' (Dworsky and Bodström, 2017). In distinguishing documentaries from popular feature films and putting food within their context, this dissertation digs into rich cinematic history and seeks to unknot the most efficient ways of inspiring the viewer and facilitating action.

'Wasted' and 'Ten Stories about Food Waste', the most recent documentary films on food profligacy, become a focal point of the last two chapters in this paper. The way each one tells the story of food waste stands for their creators' ability to embed authenticity amid times requiring indispensable action.

## Chapter 1. Food & Waste: Past to Present

*'Everything that every person has ever done,  
throughout history, has literally been fuelled by food'*

*Tom Standage*

### Historical Food Paths

To waste may only be legitimate when something is limitless, though perhaps not always even then. On our precious planet, there is a great amount of set estimates, which are subtly interdependent. Food is one of them, though because of its contemporary multifaceted management, modern humanity generally fails to understand let alone acknowledge the unproportionate annual ratio of excessive food production to its scarce consumption. Maybe even history cannot adduce a blameless justification of all prevailing nutritional expenditures. Leastways it can progressively demonstrate how and why food has grown into a victim of neglect and misuse over the centuries.

### Ancient Past

Food waste is not a set constant since time immemorial, however, it appears to be around as early as ten thousand years ago (Steel, 2009). Moreover, there is the assertion that it is resultant from a crucial human evolutionary trait – food surplus – or from a prehistorical ancestors' frame of reference, over-hunting. This wasteful behaviour has evidentially influenced fauna in a negative way. When indigenous people first explore regions of what is known today as the Pan-American Highway, they become forthwith skilful hunters of local megafauna, often using the kill-and-proceed method without storing anything for lean times ahead (Stuart, 2009). In less than one thousand years, three fourths of America's big-game species become only history. Simultaneously, a similar practice germinates in the cradle of European civilisation until the stark decline of their gazelle herds.

Nevertheless, Stuart also suggests that food profligacy can likewise be perceived in a good light, as the groundwork of modern civilization. The sudden lack of meat in the aftermath of wastefulness necessitates another reliable food source which is how the first Neolithic farming settlements come to life – an imperceptible replacement of human's former nomadic lifestyle. Grain cultivations mean more food and mental security to reproduce and sustain bigger social systems, which explains the subsequent population bursts (Stuart, 2009).

Alternatively, archives of Native American Shoshone tribes report on their various furthermore frugal diet, by which utilisation of all animal body parts are the norm. For instance, buffalo tallow acts as a wound healing remedy whereas sinews are innovatively turned into bow strings (Mails, 1972). Hence, the amount of resulting waste back then seems little to none in the shadow of current culinary extravagance.

### Pre-industrialism

From past to present, humanity's relationship to nature sinks into oblivion. The germ of this unfortunate notion springs from pre-industrialism, when people see a possibility for permanent settlement in the form of grain fields. However, food is still sustainable and in close enough proximity to its consumer. Every pre-industrial city's map encodes a unique food system, where names of street and public spaces guide the citizen to one of the local markets (Steel, 2009). Most cities have farmlands in their surroundings, serving as markets' exclusive suppliers and relying on spiritual traditions for food distribution. Large metropolises like Rome employ sea importation thus avoiding food spoilage, the cost of which being their growing dependence on intercontinental shipments.

### The Industrialization

From being the 'social core of a city', food gradually slips the urban man's mind. 'Food miles' become a countless number, depriving people of witnessing food as nothing else but a purchasable commodity (Steel, 2009). With the emergence of the UK railway, food no longer resides in or even around cities. After the 1840s, animal growth and slaughter happens in secrecy, dividing society into the roles of executors, transporters and consumers. With the amount of cheap and accessible manufactured products, food waste increase comes as no surprise. Shortly after, the invention of tin

cans comes to the rescue, the initial idea of which originates from earlier Napoleon's attempts of food preservation for his army. Through sealing, thermal and cooling treatment of cooked food, canning extends food's shelf life and consequently reduces the effects of recent profligate behaviour.

Food waste prevention may even endure on the American battlefield. Over the course of an exhausting three thousand-kilometre journey from Iowa to California, the Mormon Battalion relies on several food preservation practices. A questionable one by historians is the hardtack – a hard dry bread made of salt, water and flour – paper wrapped for long-term storage on the march (Madsen, 2009). Thanks to its dryness and absence of lard or oil, it could last for years and remain as delicious, simply using hot liquid or own saliva at the time of consumption. In cases of meat overabundance, soldiers jerk dry the residue for later. Even bone broth serves as a means of meat preservation during pioneer times (USU, 2018).

#### Food Loss and Food Waste

To actualize the main goal of this dissertation and rightfully sit in the chair of a film analyser, requires an adequate understanding of the difference between two key terms: *food loss* and *food waste*. The simplification of this task is possible through the following personification. Both loss and waste participate as characters and take up primary roles within a major film production called 'The Food Supply Chain' (FSC), whose storyline revolves around food's mosaic journey 'from farm to fork' (FAO, 2015). Low and high-income countries act as the two shooting locations. The crux of the plot is the time, place and order of appearance of *food loss* and *food waste* within the FSC. *Food loss* comes on the scene first, through the early stages of production, post-harvesting and processing of food and is on-set in developing countries across the globe. Per contra, *food waste* stands out towards the end stages of retail and human consumption, which manifests in well-developed countries. Contrasting as they are, both *loss* and *waste* necessitate elaborate intervention, otherwise FSC's appraisal 'on the big screen' but most importantly, its sufficient existence could be at stake.



## The Food Supply Chain (FSC)

Erroneous food management is indisputable at any stage of the food supply chain. It divides into five segments, tracing both animal and vegetable goods, and singles out the contribution of each towards collective food losses. *Agricultural production* comes first and takes place in farms, where food goes to waste due to mechanical damages, spillage or animal sickness. *Post-harvesting* follows, during which losses occur as food degradation at the time of its handling, transportation and storage. *Processing* further hides several perils of food loss. For instance, crops may dissipate during slicing or boiling, whereas meat discards befall whilst smoking, canning or trimming. *Distribution* bears the responsibility for food disposal in all kinds of markets (including wholesale, wet and supermarkets). *Consumption* comes last in order yet not in importance. This segment represents almost half of the losses in industrialized countries (FAO, 2011). High-income countries hold the lead as primary food waste causers in the image of consumers' behaviour. However, overall poor communication between different sectors of the chain is at the core of gargantuan food losses.

## Environmental Impacts

Being a cycle of its own, human-food interaction on Earth is genuinely delicate. Similarly to any enclosed system, each action generates further contingent actions, and through the creation of many cause-effect relationships, influences the overall state of the whole environment overtime. To illustrate this theory, our constantly growing population rate signifies 7.6 billion mouths to feed and counting, which drives humanity to bring more arable land to existence, thereupon, demolishing forests (Worldometers, 2018). Agricultural land is claimed to be the greatest landscape alterator in history, progressively remodelling our planet from a 'sylvan glade' into 'a food factory' (Stuart, 2009).

Grand deforestation resembles just the top of the iceberg of underpinning causes to the increase of greenhouse gases. According to a 2006 EU Report, roughly thirty per cent of EU's greenhouse gas emissions are attributable to the food sector altogether (Garnett, 2008), while in the UK alone, one fifth of resulting GHGs derive merely from food production (Stuart, 2009). In the face of these suffocating harmful influencers, soils, precipitation and climates alter forcedly yet uncontrollably.

In turn, their disruption foreshadows agricultural lands' production to plummet by a quarter only within the next three decades (Stuart, 2009), bequeathing the upcoming generation what is for the time being an unknown amount of landfill sites globally measuring at 2.12 billion tons of dumped waste per year (The World Counts, 2018). In landfills, food lacks oxygen to decompose properly which results in methane emissions – twenty three times more powerful than carbon dioxide (Kye and Chai, 2017).

### Social Impacts

The industrialisation of food has attributed for the vast economic chasm between developed countries and the Third World (Stuart, 2009). Financial weight tips the scales towards the First World countries, which strike as the major contributor of global *food waste* at retail and consumer level. The richer a country becomes, the more investment it pours into its shops and restaurants maintenance (TED, 2012). To please customers and keep their number crescent, it assures food is consistently in excess. Figure 2 exemplifies the approximate ratio of a country's food supply to the consumption of this supply, where the black line (at 130 percent) represents the reasonable level of consumed supplies and inevitable *food waste* combined. Evidently, the majority of high-income countries sit above the line, providing its population with double the amount of food required to nourish its population. The inclusion of all edible crop harvest (for instance, livestock feed) additionally perplex the results in showing that those countries possess four times more than necessary.

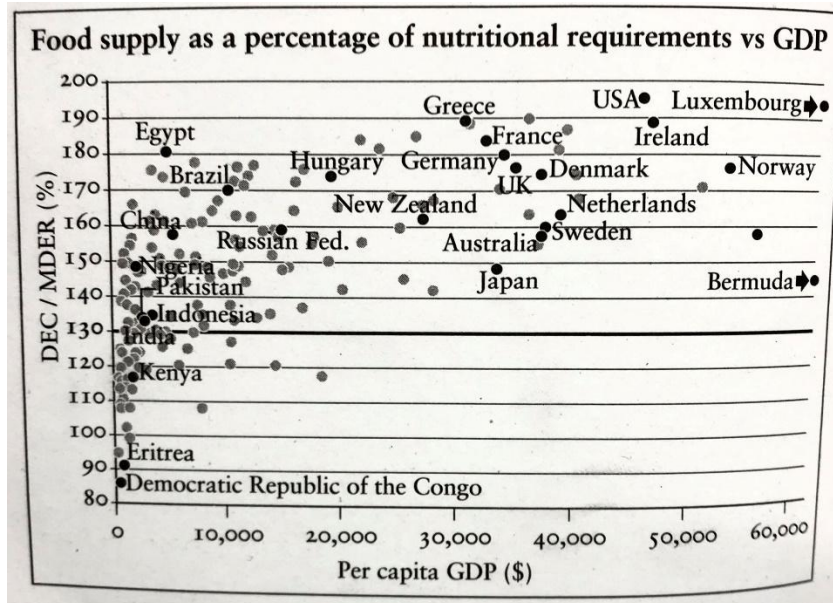


Fig. 2: Stuart. 2009. *Food Supply as a percentage of nutritional requirements vs GDP*

Meanwhile, nearly a billion of world's inhabitants live in constant hunger – roughly one in nine people on the planet (WFP, 2018). It remains a tendency in low-income countries, where food losses occur predominantly during production and processing in the FSC. Such food losses can decrease food stock in supermarkets, which rises the price of the remaining goods and toughens food nutrition for low-income clients, making them 'food dependant' on traders and largely on the global market (Rezaei and Liu, 2017). As Waerebeke claims, farmers along with their families forming eighty percent of the malnourished population strikes as one of the greatest paradoxes of today (Waerebeke, 2009).

## Chapter 2. Food and documentary films

A realistic and engaging visual presentation of a major problem such as food waste is critical. A good number of books and academic sources contribute to the scientific delivery and understanding of the subject through graphical and descriptive estimations (Baron, 2014). However, a genuine perceptible display of all losses could become a leading-edge method for the awakening of the public and consequently action undertaking. Humanity must learn to perceive food for the primary micro- and macronutrient human body supplier that it is, instead of a multifunctional tool for commercial prosperity. It may be that how people see food is how they perceive it.

Over the course of cinematic development, food has found its place in several stylistic niches. Foodways representation is both within the scope of big-screen feature and documentary films. Feature films as much as documentaries acknowledge the importance of food, however, the context of that importance is what draws the distinction. They differ highly, especially concerning audience reach, style, content as well as in budget and successful circulation (Oak Tree Press, 2018). Therefore, a clear objective comparison between the two is paramount.

### Similarities

Films and documentaries share a few reciprocal viewpoints on nutriment portrayal. Both agree on food's fundamentality in terms of survival, perception of self and reinforcement of social bonds. One and the other pay special attention to food consumption and to the concurrent joys and dangers. On the culturohistorical front of the 1980s, they both echo consumer's opinion that the ever-expanding variety of market food products could demolish millennial formations of cultural cuisine (Baron, 2014). Despite these few resemblances, the moral compasses of the two genres contradict substantially.

## Differences

There are numerous published best-sellers on nutritional problematics and daily news reports about food borne disease. They serve as constant reminders of how essential it is to grow food locally. Recent history is a witness of several epidemic outbreaks caused by meat and dairy products. Such cases cover the 'mad cow disease' in the mid-nineties, leading to a worldwide export bans of British beef (BBC, 2006) or the 2008 melamine-contaminated milk scandal in China causing over three hundred thousand children's hospitalization (Cresci, 2013). High-budget feature films still disregard those and dim out the unbearable truths about our centralized food system.

Such films restrain the viewer's perception of food by keeping it simply within socio-cultural contexts and presenting it as an 'intellectual experience' definitive of the characters' tastes (Baron, 2014). This is notable through older fiction such as 'Willy Wonka & The Chocolate Factory' (1971), further in recent Hollywood narrative films like 'Waitress' (2007), 'Julie & Julia' (2009) and 'Chef' (2014) (Paul, 2015). These films propagate idealization of food's close relationship to its consumer and its underestimation as a biological essentiality (see Figure 3).



Fig. 3: Ephron. 2009. *Julie & Julia*.

Even outside the realms of silver screen comedy-drama productions, romances like Mexican 'Like Water for Chocolate' (1992) and Taiwanese 'Eat Drink Man Woman' (1994) present eating as divine and utopian. While some films like 'The Big Night' (1996) stand for food's importance in terms of different cultural sensations, they still mask all other parts of the food supply chain, making consumers forgetful of food's genesis (Lindenfeld, 2010).

In sharp contrast to most fiction films in the discussion, which alter food within specific social conceptions depending on the storyline, documentaries possess ideological coherence. Whereas fiction film viewers savor a character's world and food as a part of it, a documentary gifts its audience universality (Baron, 2014). Farmers, transporters, filmmakers and people watching – humanity as a whole faces food, predominantly within the framework of environment and food security. This is mostly applicable to the freshest documentary produce on the market: 'Food, Inc.' (2008), 'Wasted' (2017) and 'Cowspiracy' (2014), to name a few (see Figure 4).



Fig. 4: Kenner. 2008. *Food, Inc.*

This recent nutritional documentary wave exists on a timeline of long-established food films, which shape it in several ways. Old-school influencers like 'The Plow that Broke the Plains' (1936) investigate how unrestrained agricultural farming leads to a period of droughts and severe storms in America and Canada (see Figure 5). Further down the line, 'Meat' (1976) troubles viewers' minds purely with visuals, going through the whole process of the meatpacking trade – from overflowing feedlots, through animal disembowelment, to beautifully served steaks. Such films expose the germinal effects of misused resources, prefigure present administrative actions and serve as role models for prospective documentary filmmakers.



Fig. 5: Lorentz. 1936. *The Plow that Broke the Plains*.

Food may be a shortcut to happiness, yet primarily – a detour to a long, healthy and joyous life, which is what contemporary documentary films are largely reminiscent of (Baron, 2014). All such productions claim that the quality and means of food consumption together resemble the key determinants of longevity. The brightest example of all is the American documentary film 'Fed Up' (2014), which appears as a pinpoint intersection of the fast food plethora and averagely poor health in the United States. Intentionally provocative, it puts raw facts to the table: children obesity, factual substantiation of sugar overload and a long list of oblique and careless food enterprises (see Figure 6). Getting further from food-centred documentaries, 'What the Health' (2017) strikes as equally intrepid in its attempts to reside behind the curtains of health organisations.

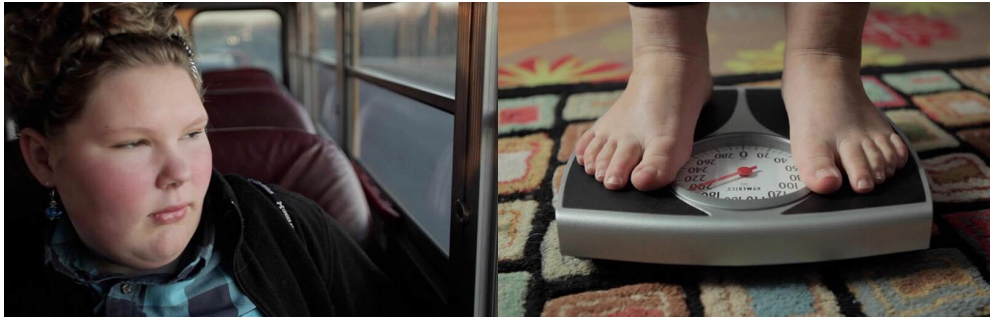


Fig. 6: Soechtig. 2014. *Fed Up*.

### Tilting the Scales

Baron states that the combination of widely distributed food films and food documentaries provide the viewer with the most detailed picture than either one could possibly supply by itself (Baron, 2014). However, documentaries bring facts out of their hides, presenting them to humanity, even the ones too 'hard to swallow'. Where food hegemonic mainstream media transforms people into repeat consumers who buy more to stay content (Britton, 2009), documentaries urge towards change by presenting the full spectre of food - culturally, socially and economically – and through all stages of the food supply chain.

### Chapter 3. The Films: Food Waste through the Cinematic Lens

There are several documentary films, produced within the last decade, which investigate the subject. These include 'Wasted: The Story of Food Waste' (2017), 'Ten Stories about Food Waste' (2017), 'Just Eat It: A Food Waste Story' (2014), 'Global Waste: The Scandal of Food Waste' (2011) and 'Taste the Waste' (2010). For the purpose of this discussion two of them are analysed: 'Wasted: The Story of Food Waste' (2017) and 'Ten Stories about Food Waste' (2017). These two films approach the subject in very different ways. The following chapter presents a synopsis of each film. Reviewing them separately is important in order to understand more about the problems associated with communicating food waste and appraise the messages delivered to the public.



## 'Wasted: The Story of Food Waste'

The latest food waste film on the market sets a nutritional sail around the globe for a direct inspection of chefs, farmers, nutritionists, journalists, campaigners and fine-diners, dealing with the problem. With a rating of seven out of ten on IMDb, Anna Chai's and Nari Kye's film makes their first grand debut in the filmmaking industry, featuring a decent number of notable names in the field (IMDb, ca. 2017).

Anthony Bourdain takes a leading role managing and narrating the production. Synchronously, he reveals a set of conflicting yet honest commentary as a main outline. With a drop of scepticism, his confession to an unappealing forensic seriousness of this issue contradicts his high appreciation of non-waste cooking principles (DeFore, 2017).

Tristram Stuart, a passionate British food activist, is a key interviewee in the production, as is in all other films on the list. Being a leading 'food waste' figure in several fields of its management, he is also an author and campaigner, launching 'Toast Ale' – a craft beer campaign, transforming the 24 million slices of bread end crusts daily wasted in the UK into beer mash (CBC/Radio-Canada, 2018).

The film's structure integrates the main means of food utilization through a five-segment pyramid (see Figure 7) with several locations, from plant or animal (eco) farms to schools, restaurants and even peoples' homes. Whilst the pyramid separates the film into five chapters – 1) feeding people, 2) feeding livestock, 3) food as energy, 4) food compost, 5) landfills – it concurrently uses various sites to prove those points. For instance, visiting NY cook Dan Barber to explore his innovative conversion of farm plant leftovers into tasty dishes like bouillabaisse (French for fish stew), thus illustrating the 'farm-to-table movement'. World-renowned chef Massimo Bottura in turn recovers food from markets across Milano, expanding his chain 'Refettorio Ambrosiano', which even leads to recent food waste law modifications in both France and Italy.

'Wasted' incorporates a rich mix of visual approaches to serve every viewer's taste. Behind the creation of the pyramid's exceptional motion design stands a team of five talented individuals with head director Mike Houston. The recent nomination for an 'Emmy' rewarding their creation only invigorates the film's visual effectiveness (Trustees of Dartmouth College, 2018). Additional special effects comprise watercolour illustration transitions of people bonding in soup kitchens along with grain

world map stop-motion. A combination of various filming techniques includes aerial footage by Brett Satterlund, timelapse as well as slow and reverse motion effects.

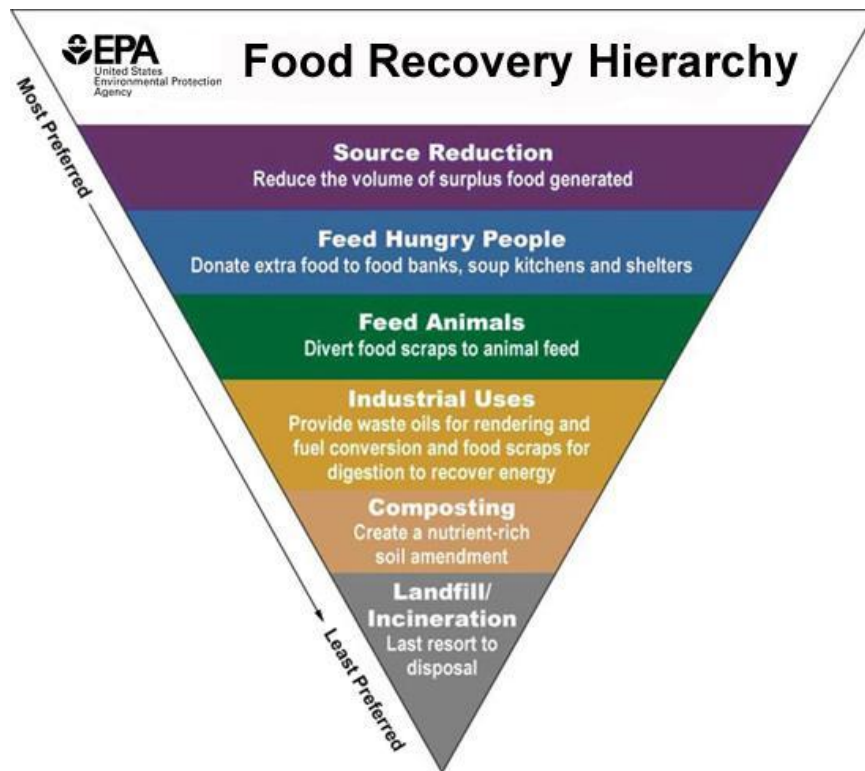


Fig. 7: EPA. 2018. *Food Recovery Hierarchy*.

### 'Ten Stories about Food Waste'

Distinguishing by its clear outline and shorter duration, this documentary takes a rather unique approach as a magnifier of food waste. Swedish director David Dworsky supported by the global appliance company Electrolux, brings a fresh new perspective of the issue in the form of ten short yet sapid chapters. The film backs up their food-focused community support, which contributes to the creation of Electrolux Food Foundation (2016) and 'Feed the Planet' initiative (Electrolux, n.d.).

The documentary's centre of gravity appears to be the resolution of a communal exigent problem through a personal guide of numerous pocket-sized solutions. NY chef Dan Barber and activist Tristram Stuart affirm anew their positions in the food appreciation spectre with several appearances throughout the production. Food-tech

specialist Johan Jörgensen and urban-farming expert Anastasia Cole Plakias also weight the seriousness of the subject and share personal alternatives – from pig pets as waste consumers to rooftop gardening in a megapolis. The main production’s narration is owing to Canadian voice over artist Liana Bdéwi.

The twenty-five-minute production consists of ten chapters, each lasting between one and three minutes, wrapped by similarly brief introductory and conclusive sequences. Each chapter’s prelude displays an abstract close-up sequence of what seems like various liquids as a part of molecular gastronomy (see Figure 8). The film’s cinematography incorporates drone footage, close-ups, camera movements like panning and rack focus, as well as still shots, predominantly used for landscape and with interviewees. Motion graphics play a major role for the factual part of the sequence, being complementary to more or less complex explanations. Swedish composers such as Kian Sang and Carl Åborg contribute to the strong musical accompaniments, with a fusion of eloquent electronic beats and, at times, subtle tunes.



Fig. 8: Dworsky and Bodström. 2017. *Ten Stories about Food Waste*.

## Chapter 4. Documentary Films Comparison

The last chapter juxtaposes 'Wasted: The Story of Food Waste' (2017) and 'Ten Stories about Food Waste' (2017). Both films warrant evaluation in view of their most recent creation and resting on several analytical criteria. By placing them side by side in their 'comparative forms', it is possible to evaluate their artistic qualities and public influence.

### Contextual Comparison

*'Wasted'* and *'Ten Stories about Food Waste'* are two very distinctive films with two very similar messages. Both productions take the task of revealing the real scale of the food profligate dilemma in this day and age, featuring identical facts and captains of the field. Accordingly, they operate as historical and cultural coevals. For instance, in both films, the most astounding key stat appears within the first two minutes – to date, 'one third of all food produced is never eaten' (Kye and Chai, 2017). Tristram Stuart appears on the screen twice to stress deforestation, greenhouse gasses and species extinction – all colossal co-related issues humankind faces at present. Disputing every inch of his title, master chef Dan Barber salts nothing away. His 'nose to tail' practice (utilization of all parts of a carcass or vegetable) exemplifies a fresh culinary solution in both films, whereas the lack of menus in *'Ten Stories about Food Waste'* meets little client resistance.

However, even though some locations like Barber's restaurant 'Blue Hill' in NY fit in either picture, *'Wasted'* offers a more extensive list of visits around the world, also meaning a greater number of alternatives and example recipes. Stuart's 'Toast Ale' beer establishment from the previous chapter occurs as a single good case of point among many. From there, the documentary sets to explore a series of sustainable communities: from 'Samuel J. Green School' in Louisiana, with a garden and compost education program for first to eighth graders; through the Japanese Tsukayama eco-feeding farm, where food waste generates pigswill; all the way to South Korea, where an automated bin system, weighting daily amount of household food waste, results in significant 'thirty percent reduction in years to come' (Kye and Chai). This assorted site list makes for the film's credibility.

As a full-length production, *'Wasted'* evidently pushes more pins on its nutritional travel map. *'Ten Stories about Food Waste'* still wins from its shorter duration, being

greater than purely the sum of its parts. Twenty-five minutes into several three-minute blocks, each with its own micro purpose, resemble an ultimate attention keeper. This could be a fundamental factor for its proper viewing since recent studies report on a shorter digital attention span. In fact, though online content consumption time amongst users is increasing, their concentration on a single article, image or film is reversely lowering (Aldredge, 2017). To keep abreast of this viewing speed and wavering content-consuming culture, filmmakers adopt mini documentaries to stand out in the viewer's mind through their erratic scrolling spree. Whilst the ninety-minute long 'Wasted' aptly fits within the feature-length documentary category, 'Ten Stories about Food Waste' seems to be an emulsion of the two kinds, guaranteeing an immersive start-to-finish display in twenty-five minutes.

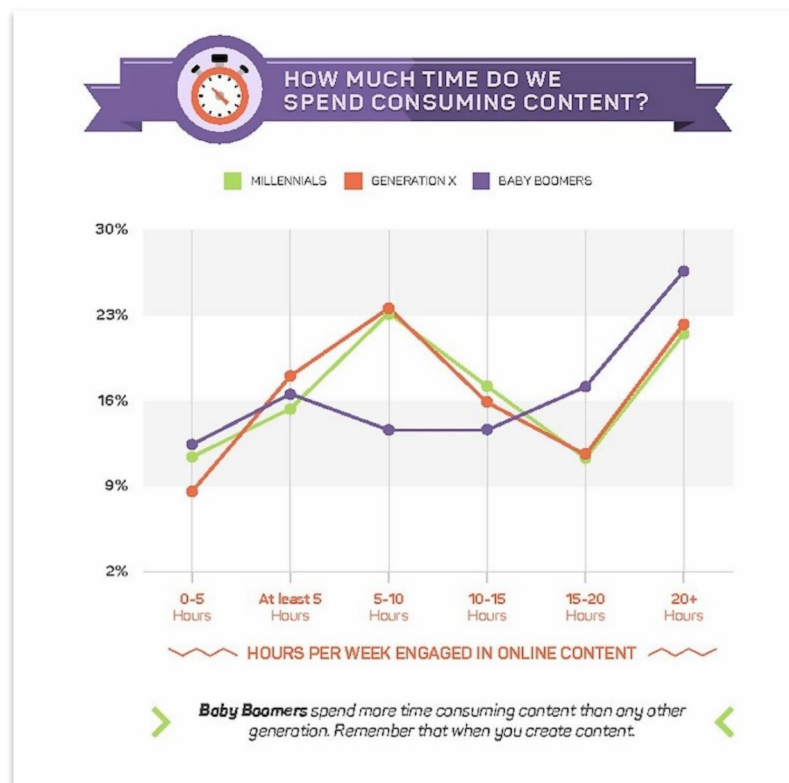


Fig. 9: SYDA. 2015. *The Generational Content Gap*.

To embrace new ways of social media exposure like micro-documentaries, film creators ought to stay conversant with their audience. Contrary to popular belief, baby-boomers – people aged between fifty-four and seventy-two – tend to be leading online content consumers with more than twenty hours weekly (see Figure 9). Although millennials retain the greatest interest in the environmental genre (Walgrove, 2015), chances are baby-boomers come across such content purely because of greater online time expenditure. In this regard, comparison remains ambivalent. Besides using CBC player as a free online platform, *'Wasted'* commands a separate production website, offering detailed information about the film and how to take further action. *'Ten Stories of Food Waste'* lacks such platform, yet sets great store by YouTube for publicity.

#### Mise-en-scène Comparison

Each documentary retains a daedal audio-visual filling of its own. A major indication for this are the set of visuals enclosing either film. *'Wasted'* leans on a straightforward editorial approach, opening the film with a simple minute and a half introductory monologue of Anthony Bourdain. He sits in a plain studio setting in casual clothing, articulating his principles and honest opinion on the film. Similarly, the production comes back to him in the last four minutes to conclude that through visual and cultural exploration of the world, and witnessing the constant fight for food provision, people are able to grow in empathy and truly care for the planet. Strong visuals of food accompanied by the latest stats on profligacy mark an additional wrap up of the production. The film commences with a process of nutritional decay – kitchen manipulations, throwing out refrigerated food or the work of garbage disposal trucks. Contrastingly, the finale brings food waste back to life through a skilful application of reverse motion effects, using the exact same powerful imagery only time-reversed (see Figure 10).

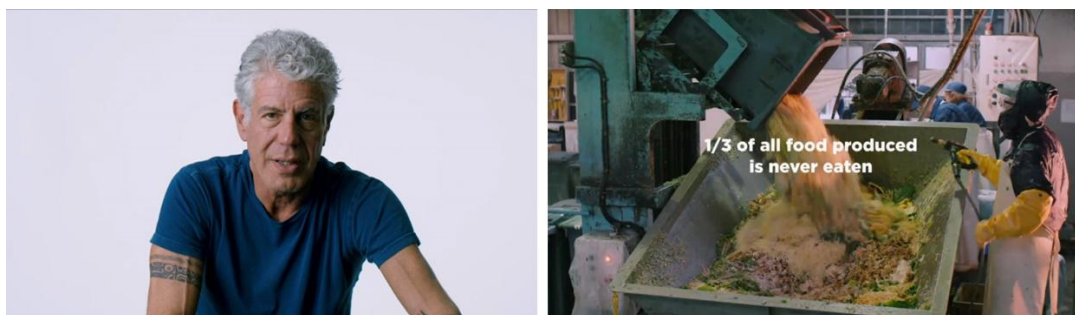


Fig. 10: Kye and Chai. 2017. *Wasted: The Story of Food Waste*.

Direct message and reverse action embody the essential audio-visual arsenal of 'Wasted'. It captivates its audience by pouring retrospective meaning and a drop of Bourdain's humane authenticity. In that sense, realism prevails in its visual style. 'Ten Stories about Food Waste' however, appears far more unrestrained by comparison. Although the film's plot is clearly linear, it adopts abstraction as its main visual tool. Extreme close-ups of food shifting in liquid, frozen and powdery states assist the first thirty seconds of the production. Food in slow and fast-paced motion sways to the music track 'ESW Intro' by Carl Åborg. Flying octopus, smashing eggs, dissolving substances and vegetable explosions – all these dynamics electrify the viewer and symbolically stress on food's advanced manipulation (see Figure 11). The film slowly grounds in reality through a visual summary of people appreciating food to gentle piano tunes.

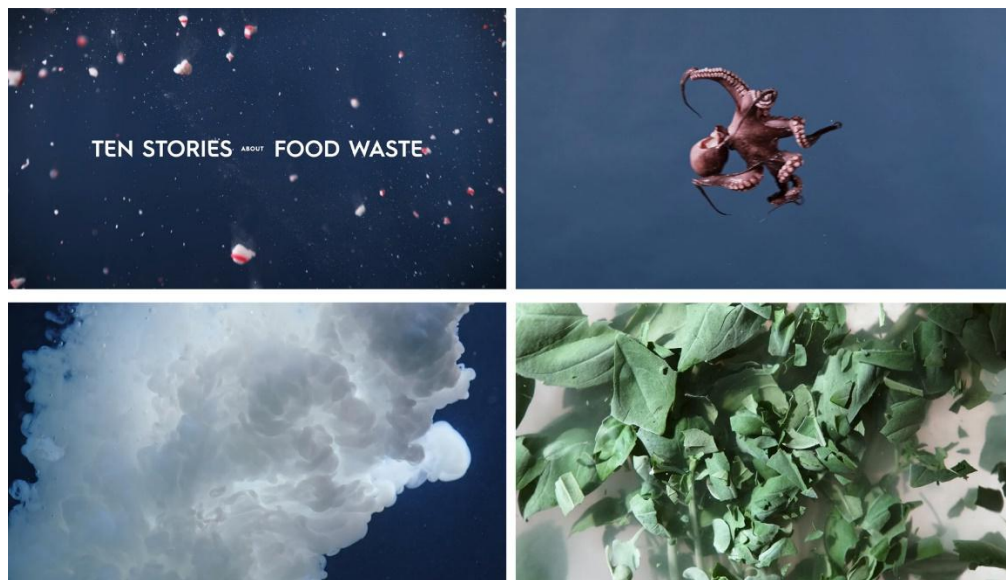


Fig. 11: Dworsky and Bodström. 2017. *Ten Stories about Food Waste*.

Not only for its length, but by overall perceptible stylistics, 'Ten Stories about Food Waste' remains laconic through its bite size solutions next to the radical approach of 'Wasted'. Herein lies its mastery – showing more with less.

## Conclusion

*'Give a man a fish and he will eat for a day. Give him a fishing rod and he will eat for a lifetime'*

*traditional proverb*

The evolution of humanity and food walk hand in hand down the historical lane up to a point where the urban man gains the upper hand. Kilometres of arable lands encumber developing countries with unmanageable amounts of nutritional distribution to affluent regions. The unbalanced scales between food profligacy in the first world and inexorable hunger in the third world typify the reality of today. What seems an all-profiting expansion of the decision-making in global food management, in actuality transpires as a deeply rotten system. Creating surplus at the intolerable cost of constant resource depletion, whilst simultaneously discarding one third of it, goes beyond all reason.

Instead of sending leftovers to undernourished parts of the world, overseeing food security factors, it should be an affluent countries' devoir to provide financial support for the creation of separate food systems in developing countries, enabling them to grow and consume food seasonally, locally and sustainably (Waerebeke, 2009). Filmmakers come one step closer to this aim's achievement by raising awareness to the issue in industrialised countries, pushing huge food industries, retailers, and each household to embrace change.

This dissertation examined an accomplished cine-film collection on food and especially food waste. *'Wasted'* and *'Ten Stories about Food Waste'* were scrutinized through narrative and contextual analytics interlaced with a careful examination of distinct audio-visual elements. In doing so, both writer and reader acquire a thorough understanding of the issue and its publication. Despite all artistic differences, both films end on a high note. That serves as a good index of what a final successful message looks like in the mind of most documentary creators out there.



Our relationship with food has changed: from social experience to an anonymous act; from cooking to just adding water; from a smell test to a 'use-by dates' reliance; from value to waste (Steel, 2009). Beyond a detailed history book description and an aesthetic on-screen delivery, this situation is more real than ever before. However, food waste is not a done deal and this dissertation serves a vivid portion of that statement.

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