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Jamie Margolin

SUMMARY

Jamie Margolin is a climate justice activist whose work is deeply shaped by her intersecting identities as a Latina, Jewish, and lesbian woman. Drawing inspiration from indigenous resistance, Jewish values of critical thinking, and her upbringing in Seattle, she fights against environmental destruction, corporate greed, and climate injustice through activism and legal efforts. She also uses storytelling and art, including her upcoming animated project Pellaea, to amplify marginalized voices and inspire collective action for the planet.

Kayla Boland: Hi, Jamie. Thank you so much for spending some time with us today. We are here to kind of just talk about the history you've made in climate justice activism, and just you in general. So yeah. Can you tell us your full name, age, and where you're from?

Jamie Margolin: My name is Jamie Margolin. I'm 20, and I'm from, well, I was born in Valencia, California, but I grew up in Seattle, Washington, and my mom is from Colombia, and my dad is Ashkenazi Jewish.

Kayla Boland: Amazing. Thank you. So let's just dive right in. You started your work in this field when you were 14 years old, by helping people rally to go on a mass climate march. The 2016 election was a tipping point for you to dive into this work. But what has kept you in the climate change arena since then?

Jamie Margolin: What's kept me in the climate justice arena since then is the fights on the front lines, the people who are putting their bodies on the line to defend their land and, therefore, in exchange, the earth from extraction, from further destruction. The people that I am continually inspired by and determined to do right by and work with and uplift our indigenous communities, like the people who stood up to the Dakota Access Pipeline in Standing Rock. Like the many different nations that are standing up to the extraction in the Amazon rainforest, to people all over the world, in every part of the world, who are defending their communities from extraction. There are so many new pipelines, new projects that, while we're in a massive climate disaster, while we're in the midst of seeing people die and nations suffering, like in Puerto Rico, like in Pakistan. Like, even in Florida and other parts of the United States, like everywhere, corporations are still wanting to build more and more pipelines. Like they're still, they just want to make money. So not just pipelines, plants, mines, etc, and the people and communities organizing and stopping them and doing their best to stop them, I think, are where the attention needs to be. Who are the people who both inspire me? But I think inspiration is like, you know, they shouldn't have to do that. But both reaffirm my commitment to the movement and the fight and to making sure that we defeat the evils of corporate greed and protect our communities and our people, and our planet.

Kayla Boland: Exactly. That's well said. And kind of leaning into that, you mentioned all of the people on the front lines, especially indigenous people. So, something I've heard you mention a lot in other interviews is the term or and talks is the term intersectionality. And so I was wondering if you could talk a bit more about what that means for you as an individual and what it means for anyone thinking about global issues such as climate change?

Jamie Margolin: Yeah. So intersectionality is a term invented. Um, gosh, I'm going to look up her name real quick. Yeah. No worries. Oh, yes. Kimberlé Crenshaw. Intersectionality was a term coined by Kimberlé Crenshaw. And it is about how people exist at different intersections of different systems of oppression, of different, um, of different circumstances. Like, like we can't just categorize, okay? When we think about women, all women experience the same thing. No, there are black women, there are

indigenous women, there are queer women. There are trans women. There are like, you know what I mean? There's there's so many different experiences. So that would be the intersectionality. So with me, there's an intersectionality of many experiences. I am a Latina woman. I'm also a Jewish woman. I'm also a Lesbian. and these are all intersecting identities. And it's not like I only experience, you know, homophobia, but not sexism. You know, like, these things intersect. So that's, I guess, how it comes up in my own life. Um, and in the movement, the way it comes up is the intersectionality of racial justice with climate justice, of gender justice with climate justice. 80% of the people displaced by the climate crisis and climate disasters, according to the United Nations, are women. So, you know, that's intersectionality with like the economic disadvantages that women are often placed at where they're placed in, and all around the world in positions of dependency and poverty and all sorts of things like that. The intersection of the land back and indigenous rights movements with the climate justice movement is very much intertwined. It's the intersectionality of the economic, you know, justice and union organizing and labor rights and fighting against exploitative capitalism and billionaires and, and sort of these movements against of wealth and equality and against, um, you know, the fight against poverty is very much intertwined with, you know, the same systems of corporate greed are why we're in the climate crisis in the first place. Also, um, causing a lot of the damage to a lot of marginalized communities. So all of these things are very like, it's not like, okay, we're just going to deal with economics, but we're not going to deal with the climate. They're all one. It's all connected. So that's what the term intersectionality means to me, both in terms of my own life. Like all of my identities, I don't like to take off my Jewish hat or take off my gay hat, or take off my woman hat, or whatever, and get to just be one of those things. I am in the world as a queer, Jewish, Latina woman, just like the climate crisis is a combination of all of the systems of oppression that hold people back. It's not that you can't take them apart without them having to do something with the other.

Kayla Boland: Exactly. There is kind of a danger in compartmentalizing the different issues, because, as you said, they're all connected and kind of, um, jumping off of that, you were talking about the systems of oppression and, you know, power struggle. So you have said before that the climate crisis, like so many problems in our world, was set up and maintained by systems of injustice. Fewer resources are given to people on the front lines, such as indigenous people. Not to mention that their stories don't get to be heard as often. The cultural heritage sector and history are much the same. Powerful people have largely written the books and have chosen who gets to have their story remembered by history. All of this to say, have you noticed any meaningful shifts in that mindset during your time in the field, and what stands to change still?

Jamie Margolin: I have. I've seen there be an effort to include more folks from different communities, backgrounds, and understandings in terms of lifting them, making their names known, and making their stories known. But I still notice there's a long way to go. A lot of it is performative, sometimes by some companies and people. It's like because there's an outcry or because they sent social tides changing, they're like, oh, we've got to get one of these. In terms of like an identity that they haven't checked the box of, you know what I mean? But there's also some, like I do also notice, like a genuine change in terms of people. It's not even just the people in power giving people representation, but rather people making their own representation. I think a great example of this is Eriberto Gualinga. He's an indigenous filmmaker from the Sarayaku community, and he made a documentary about his community. And, um, I'm not sure exactly how they're related. I think she's his sister, Helena Gualinga, who is a friend of mine, um, and whose aunt got me, um, well, I got these earrings from her which say Sarayaku on them, which is the name of the community in the Amazon rainforest that they're Quechua speaking people that they're protecting, um, that that sovereign land to protect the living rainforest. And Eriberto made this amazing film so that Helena's name is known, because I think Helena Gualinga is a name that people should know. Eriberto Gualinga. Patricia Gualinga, Nina Gualinga, and the whole Gualinga family are all doing incredible work for their communities. Um, and for protecting the Amazon rainforest and indigenous rights, and the survival of their people. Um, and these are Eriberto made an entire feature-length documentary about Helena that was screened here in New York City. And so now people in New York, or people who were screened here at NYU, which is how I got to see it. And, um, I'd already known her before, so I wanted to go to support, but it was also like students who had never heard of this work were now seeing it. So and this was made by a filmmaker right from that community. So it's not just about the outside. The because oftentimes the systems of power and the people in power are so far removed from the damage. I don't think it's all evil maliciousness. Some of it is just a literal lack of, like, there are two different worlds. That's why I recommend watching Arcane. Arcane is my favorite show of all time, so this is going to be an Arcane reference. It's like some of us live in Piltover, and some of us live in the Undercity. And the people in Piltover who have never been to the Undercity just live in this fantasy world where, I don't know, they just don't realize the harm being done. At least that's my interpretation of some of it, getting out of my annoying, cartoon references. You know what? They're not annoying. I love animation. No, I stand by it. I stand by it.

Kayla Boland: Art is art in life. You know.

Jamie Margolin: Art is art in life. Art is art in life.

Kayla Boland: It inspires life.

Jamie Margolin: Inspire each other. Mhm. Um, but like that's an example of people making their representation. But then it's the

job of, of like these bigger, you know, the power holders and like media and networks to uplift these voices so that they become names that we listen to, hear about, care about. And it's not just about creating a celebrity because the culture of celebrity is very messed up. And it's not like, oh, well, then we should just have more celebrities of this and that. Like, yes, we should have people with more power, but it's beyond the individual because then that becomes tokenizing. It's about like justice and recognition for the community work and the people and communities like in general. Like, not just, okay, well, one person is famous and successful, and we know their name, so we'll respect them. What about everyone else who looks like them? We don't respect. So it has to go beyond just a couple more names that we hear. Yes, we need more stories told. I recommend everyone watch Helena of Sarayaku. Just look it up online. It should be available. It's a great documentary. Another good one is Awake, a Dream from Standing Rock. That amplifies, I think, stories of folks on the front lines that should be better known.

Kayla Boland: Thank you for the recommendations. I'll be sure to put a little link when we put this online and everything. And I think what you're saying is true about, you know, humans, we should think about deepening and broadening our sense of empathy to just people in general. And maybe not just people we know of or people of power, because it's like, you know, yes, even if they're in power and they do genuinely care, that's great. But, you know, that's just one person. Yeah, exactly.

Jamie Margolin: What about everyone else who is like them? Who doesn't?

Kayla Boland: Exactly. So our unofficial slogan at the Washington State Jewish Historical Society is You Make History Every Day. And it's true. History happens moment by moment, day by day. And you have certainly made history already on many levels. You have co-founded the nonprofit Zero Hour, and you have published the book Truth to Power Your Voice and How to Use It. You have testified in front of the US Congress and so much more. You have made state history by being part of a group that sued the State of Washington for depriving people, especially youth, of basic livable conditions such as clean air and water on earth. So I was wondering if you could share a bit more about the lawsuit and what happened with it. Yeah.

Jamie Margolin: So that unfortunately was it's not moving further anymore. Got stuck in all of the back and forth. But the fight continues. And our children's Trust, which is the organization of lawyers who help people sue for like climate or bring these climate cases, is still going strong with a lot of other cases around the country. So, I mean, the basis between that case and I joined that lawsuit back in 2018. And the basis of that case is that the State of Washington continues to actively worsen the climate crisis. See, I hate when people say inaction on the climate crisis. Inaction would be way better than what we're doing now. Wars are waged for oil. That's not inaction. That's very much action. Pipelines and the fossil fuel industry, infrastructure, and mines, and all of this stuff are still being built right now. That's not inaction. Subsidies are still going to the fossil fuel industry. That's not inaction. So we're not just there's no inaction happening. There is active action towards destruction and worsening the climate crisis. That's where we're at. I hate the term inaction because that would be way better than where we're at now. I would love that, honestly, because that would mean that they would stop drilling us. So there's we're actively worsening the climate crisis. Um, and by the Washington state playing a part in that, and us being all, the youth that were part of that lawsuit suing the state of Washington. That was a class action lawsuit saying that the Washington State Constitution says that the resources of the land should be protected for posterity. Like you can't use up everything so that your kids don't have anything, but the way that things are going, the way that the fossil fuel. And it's not just the fossil fuel industry, it's these chemical industries. It's a mining company. Like, it's a lot like it's the whole system. And especially these particular industries, the way that rate of destruction, things are going to be horrible by the time we're adults. And then what about our kids? The what, will there even be anything for them? Like, can we even think further than a generation ahead? And so that was the logic behind the lawsuit. And then the actual legal status was the part in the Washington State Constitution that said posterity has the right to that. We have to protect the resources of the state for the next generations. Also, the general rights to life, liberty, and the pursuit of happiness. The argument is that there's no life, liberty, or happiness without clean air, clean water, and a livable planet.

Kayla Boland: Absolutely. That's true. And so, you know, even though it didn't work out, it's still incredible that you guys, you know, got as far as you did, and you made that statement. And, you know.

Jamie Margolin: We hope that more people take legal action as well. And hopefully one of them succeeds.

Kayla Boland: Exactly. And you know, hopefully in the future we'll see more of that really impact. And I see what you're saying about, you know, there's a lot of lip service, I feel, especially in this state of like, oh yeah, we love the environment. Yeah, we're Washington. Because you're a blue state, just because we're the Evergreen State, we love the environment. I'm like, just bec 't mean that means there's still a bunch of fossil fuel infrastructure actively being built, that the indigenous peoples and frontline communities are fighting to this day. At the liquid natural gas terminal, there were all these different projects, all these different things, all these different pipelines going through the Pacific Northwest. Um, Um, going, um, just throughout the whole region, the Puget Sound ocean acidification. The orcas are dying like, you know, like all we love to watch is, you know, everyone just likes to greenwash things and be like, oh, we're green, we're environmentally friendly. Oh, you do the rock, right? Talking points. You

give a nice, feel-good speech. Yay! We're gonna make it. And then. But what's the actual physical reality? I have been in this movement since I was 14. I'm 20. I'm about to be 21. I turned 21 on December 10th, and right now it is almost October. So pretty soon. And so I've been in this for my whole adolescence. My whole my all of my mature adult thought life, etc., like ever since I was a child, essentially, I've been in this fight, and I am so sick of BS. I am so sick of the fake lip service. I am so sick of the way that things have become so commodified and how, you know, even ExxonMobil is doing ads now about how eco-friendly they are. It makes me want to scream. Like it's now. It's all cool to be hip and environmental. So instead of changing things, we're still hurtling towards destruction. People are still dying. People are still being killed for defending the environment. Environmental defenders are killed at alarming rates. And yet, you know, we have all these companies using supposed environmental friendliness to advertise, like, it's just become so perverted that it makes me sick.

Kayla Boland: Yeah. For sure. There's still a lot of perpetuation of, um, climate things that are dangerous for the climate. But they hide behind the, you know, insidiousness of we care about the planet, and then like, it's really.

Jamie Margolin: Yeah, it's insidious. That's, I think, the right word for it, because it's like a poison that you don't realize. Oh, oh, oh. These come like. I'm not saying that no company can ever do. Right. Some companies are doing things, but there is no way that you can look me in the eye and tell me that ExxonMobil is doing great things for the planet when there are so many communities that are being, you know, like all that are being hurt by the extraction of these corporations, you can't look me in the eye and tell me that that BP oil is, is great for the planet because they tweeted something that was like, Happy Earth Day, or like, we at BP oil have whatever corporate jargon. By the way, the term carbon footprint was invented by BP oil to get, um, individuals to obsess over their carbon footprint over their own. You know, if we're so focused on individual action, sort of. Oh, you used a plastic straw, you use this. You didn't recycle this, that the whole finger pointing so that, we don't look, we're, we're so busy pointing at each other and blowing out little matches that the entire fire, the entire massive fire that they're creating the actual problem, the vast majority of emissions that is caused by people at the top, by the top 100 corporations goes over our radar, and they can do this while we're like, wow, you didn't recycle that. You're such a terrible person. Wow, I love the environment. Look at my metal straw. I'm like, okay, cool. Yeah, that's like technically nice, but let's stand with environmental defenders who are protecting the Amazon from being completely cleared for corporate use. Let's stop this extraction. Like, let's save us from destruction because it's a systemic issue. It's not just a oh, you didn't turn the light off, and now, like, okay, yeah, technically that's a waste of electricity. Yeah, sure. But what? Where does that electricity even come from? We should be able to to to exist on a renewable energy grid. And not just a renewable energy grid that is also capitalist and extractive. Because then what about extractive mining for the lithium needed for batteries, right? Like we have to do the transition in a just way that centers communities and that centers the people who have been impacted the worst by the climate crisis.

Kayla Boland: Exactly. Well said again, and kind of shifting gears, because I know we are, you know, low on time. How have your Jewish values influenced your path in climate action, and how has Seattle and Washington State influenced you, if at all?

Jamie Margolin: Both of them have played immense roles. I'd say it's more of Jewish culture than Jewish religion. That has influenced me. So I grew up reform in Seattle with a very reformed, nerdy but secular Jewish dad who was very much, you know, the Jewish joke of like, questioning everything is just so Jewish that if you're like your rabbi, you go to rabbi, you're like, Rabbi, I don't think I believe it. I think this is in crazy Ex-Girlfriend. It's like an awesome Jewish show where she's just like, Rabbi, I don't think I believe in God. And it's like, oh, that's so Jewish of you to question things. Oh, you know what I mean? Like, I was always taught I grew up going to Hebrew school after, so I went to secular, Montessori schools growing up when I was little. And then I went to Catholic school for high school. I was a gay Jew at a Catholic school. Believe me, I would raise my hand in class if there was ever something that struck me the wrong way. But I grew up going to a reform synagogue and going to Hebrew school, where I would learn essentially Hebrew school is, hello kids. These are all the genocides that have ever happened to us. We almost died here, here, here, and here. And all of our holidays are about how yay, we didn't die this time. Or like, you know, I say with levity, but, like, it's tragic and awful, and anti-Semitism isn't something to joke about. But, you know, you've got a good humor, I guess. Exactly. Yeah. That was a very Larry David of me. But see, that's the type. I'm very much like a Seinfeld-type of Jew. Like I'm a terrible Jew. I'm not observing like, everything. I'll do a holiday, I'll do a thing, I'll do a Hanukkah. But I'm not, I don't eat pork because I'm like, well, that's that might as well be the one kosher thing I do. But then I'll, like, eat shrimp and stuff. It's just like, I just like, throw the Torah a bone, you know? I'm like, fine, I won't eat pork.

Kayla Boland: Spectrum, right?

Jamie Margolin: There's a spectrum. Yeah, but I but a culture of questioning things, of growing up, learning history like I, my grandpa, my Jewish, my family, and my dad's side is Jewish. So I ended up having a Mikvah, officially Jewish because, you know, of the matrilineal passing on of Jewishness. So I had a bat mitzvah, and my grandparents were a huge influence on me because they were my grandpa, he was fought in World War II, worked on planes for World War II. And we would always watch documentaries about the war, about history, about science. And then my dad also would do that. So I just grew up with this very,

you know, it's a Jewish nerdy stereotype, but honestly, it's true. And I'm kind of proud of it. Like, I grew up like a very nerdy person of the book, who questions everything. Know your history type of person. So when the 2016 election rolled around, I immediately saw Trump and thought fascist. And when he won the general not, I was like, oh God, we have to, you know, sorry. When he won the primary, that's when I began my organizing. But my Jewish background and heritage and my time in Hebrew school, just time with my dad and my grandpa and them talking about my grandpa talking about his experiences, my grandpa, Larry Margolin, he passed away, during Covid before the vaccines came out.

Kayla Boland: I'm sorry to hear.

Jamie Margolin: That. Yeah. But, he had a big influence on me to really be someone intellectual. Not in a way that was smart in regurgitating information. That's not intelligence. Any idiot can learn to regurgitate information. And, you know, Trump has a book. I'm sure he didn't write it. But you know what I mean. Like anyone can, like, say things and like regurgitate an SAT question, but true. Like the sort of true questioning, true critical thinking, I feel like it was so active, it wasn't just like, oh, I picked it. It was like I was told, think critically, question everything, this and that, but not in a conspiratorial way, in a logical way. Um, and that has shaped and founded my activism. That's how I initially got involved, because I saw I was alarmed by what I saw in the 2016 election as repeating harmful patterns of history. I never bought into the idea that, oh, if they're not coming for me, then I'm safe. Oh well, well, Trump said. Mexicans, but not Colombians, so I'm good. No, like, you know what I mean? Even if it's no one's free until we're all free. And if someone else is being hurt, then we're all being hurt. And like that sort of knowledge, sort of after, especially after people turned a blind eye to what was happening to Jewish people. And there were just so many instances in history where it's I forget the whole quote, but it was like I thought I was safe because I wasn't a communist. This isn't that. I thought I was safe. I forgot the exact thing.

Kayla Boland: I know what you mean.

Jamie Margolin: What I'm talking about. So I always grew up with that knowledge. And then in terms of like, Seattle impacting my activism, I mean, I was born in California, so I can sing Katy Perry's California Gurls with, like, a sense of superiority. I can like, yes, California, you know, I can be like, I love California, but I, I, I moved from California to Seattle when I was two, and I just went to visit family there. So I grew up in Seattle, and Seattle is really what shaped me and raised me. First of all, the nature of the Pacific Northwest. I, I never felt I'm very much culturally, ethnically, and like, communally Jewish, but I'm not religiously Jewish. My religion, I say, is it's my little spirituality with nature. Like I sort of have my relationship with it the it's nothing dogmatic or a system of beliefs. It's just more of this inherent connection that I understand and feel with the ocean, with, like, like the Pacific Ocean is my bestie. I don't know how else to put it. Like, you know, like I would talk to the ocean. I'm that kind of tree hugger. I have unironically hugged trees in my life, you know, like that's sort of. Maybe I'm a hippie. I mean, I'll own it. Hey, you know, there are worse things to be in life. That's awesome, I love it, I love it, but sort of like that nature was so accessible to me, living, growing up in Seattle. And I'm so grateful for that. Especially the part of Seattle that I grew up in was pretty close to the ocean, so the ocean was very accessible to me. Also, I grew up learning about indigenous cultures very early. My preschool teacher was an indigenous woman who was also my neighbor, and she would talk to us. She would read us stories that were like indigenous fables. And she would, so ever since, like, my little preschool brain always knew that there were people here before and colonization happened. And so I never really grew up with the American myth of like, yay, we were perfect. I mean, I did buy into some things. I had my little centrist era, not really. I just didn't know much, you know, when I was like 13, I mean, I was a child, but, you know, when they teach you in school about America, is so great. But I also, from an early age, learned about how we would take these trips to Tillicum Village in preschool, which is an island off of Seattle that is like an indigenous cultural preserve where they do traditional dances of the local people and like food. And um, there's also like hiking trails. So you can also see the nature and stuff like that. So I remember going to Tillicum Village and watching these dances and learning about what things were like in Seattle before, and seeing the totem poles everywhere, like because the West Coast was colonized last in terms of like, I mean, there was always there was colonization happening for a long time, but I guess there's more of a the prominence of the you can feel it when you go to Seattle, but there were people here before, you know what I mean? Like, it wasn't always like this. And so ever since I was really little, I had this sense of like, something's wrong. And it wasn't like, who were the like, how, you know what I mean? And especially with my teacher, my preschool teacher. And then, when I got involved in community organizing, a lot of the people who were on the front lines in local Seattle environmental justice, community organizing were indigenous folks. And so I met the I think he's the great-grandson of Chief Seattle. And I worked with different communities and listened to, you know, we would all be at climate events together. And so folks from like the Puyallup Tribe and other places would be, and Duwamish would be talking about their experiences and their battles. And so it just became something so internalized, like I just grew up around. There was a totem pole ceremony that I went to with my family when I was younger. And so I learned and have always sort of known that indigenous justice is climate justice, that there is he fake narrative that is taught about America, the greatest whatever freedom is bullshit, and that we need to question things and that we need to stand with indigenous peoples in their fight to protect their land and their sovereignty. Like, these have always been things that I have agreed with and

sort of grown up around because of my upbringing in Seattle and then getting involved with the local movement in Seattle, and also like my teacher and, in synagogue and, the community around the synagogue that I went to And also my nerdy Jewish dad and my nerdy Jewish grandpa, who also gave me a lot of wisdom but also passed on their terrible eyesight. So I wear glasses and contacts. Thanks a lot, Dad and Grandpa. But you know what? It's fine.

Kayla Boland: So you got some good things out of it, too. I did, I have to pay.

Jamie Margolin: To see.

Kayla Boland: I feel you. So, just kind of, to wrap things up, I know we only have a few minutes left. So I've read about your animation in progress called Pellaea. Yes. I was wondering if you could. Can you share anything about that with us?

Jamie Margolin: Yes, I can. So Pellaea Animation is an independent animation collective that I am starting. So Pellaea means fight in Spanish. So it's a fight animation. We are creating an animated short that is currently in pre-production called Pellaea. So right behind me as I'm doing this interview, I have posters from The Legend of Korra and Encanto, and Arcane. I love animation. What has kept me going throughout the years like the solid consistency. Ever since I was a little kid. I grew up watching Mulan and The Aristocats, and then after the 2016 election broke my heart. Moana was like, there for me. And then. And then I loved Frozen, and then Frozen II is what made me decide to finally apply to film school, because I was like, this isn't gay, and I want there to be gay people. I'm going to make gay people in animation. So now I go to NYU film school, and I just animate. And I love Avatar: The Last Airbender and The Legend of Korra. So I'm essentially making, like, a climate justice, arcane slash Avatar The Last Airbender kind of vibe. Obviously, it's unique. Not not not like it's in terms of comparables. You're inspired, but they're, they're not like, it's not like, oh, I watched that. And then I've been, I've been developing this for almost two years now. So, like before Arcane came out, and like before, I became obsessed with The Legend of Korra, which was only a couple of years ago. But I guess that's a good sort of way to put it. I'm trying. I'm using animation to fictionalize and show the fossil fuel industry, like the cartoon villains that they really are, and show the battle on the front lines, and that this isn't some fun, happy-go-lucky. Like yay, like the Earth. Let's you know the way it's been, so commodified, commercialized, every, every way that the movement I feel has been. I feel like we need to focus on these stories and remember what we're fighting for. And so and also just people love art and cartoons and film, and I love art and cartoons and film and animation. It's, you know, my, my entire being can't just be opposed to fossil fuel extraction. Like, there has to be something that brings me joy, and that is creating art, creating film, that is like my lifeline. So, I am working with an amazing team of creatives from all around the world, all across Latin America, all across the United States, who are. But right now we're putting together concept art, background storyboards, etc., for a short that's going to serve as a proof of concept for an animated feature that I want to make. But that would take a lot longer. So. Right. The short film will be coming out within the next few years, and then hopefully that will lead to an epic animated feature showing, I guess, everything that I've learned, and working with folks from frontline communities on it as well. A big collaborative process to bridge between the film world and the climate justice world, and bring climate justice messaging, um, not just to, um, people who kind of are already in that bubble, but just to movie lovers, you know, like a new, a new reaching, a new demographic of people who I feel like need to also be be woken up, just like the general the general public knows generally like, oh yeah, climate change. But I feel like there could be a lot more knowledge, and specifically the intricacies of how insidious and evil these companies are, how people on the front lines really are fighting, and also just telling a fun and good story that drives attention to a certain message of environmental action.

Kayla Boland: Well, that sounds amazing. And I know it's.

Jamie Margolin: Also going to be hella gay.

Kayla Boland: Great. Yeah, I can't wait to see it. Yeah. Um, a combination of arcane and, you know, Korra and Last Airbender, like, that all sounds great. And, I mean, it'll be refreshing, I think, to have something that kind of represents the issue of the climate crisis in an animation because, you know, yeah, it happens now and again, but not in like a concentrated way, I feel.

Jamie Margolin: No, the whole thing is about one fictionalized fossil fuel transnational International corporation and one town, and that is what it's about. And so it's like a localized thing. It's not like the climate crisis, but it's specifically about extraction, which is the story of the climate crisis. Um, and it takes place in a fictionalized Latin American country called Vivencia, which vida means life in Spanish. So Vivencia is like all the things that I'll give you. We're still in the early development stages, but we're starting to reach out to voice actors. And it's exciting. I'm an artist first and foremost. I've always loved writing and creating, and, like, everything I do, I feel like I'm just that's an artist is who I am. And so I'm excited in my life to explore as many media as I can. But film and animation are my favorite, so it's gonna it's a labor of love. I'm putting my whole heart and soul into it. But, because of that, it's going to take a while before it's out because animation takes its time, but it'll be worth it.

Kayla Boland: Yeah, good things are worth the wait. So I know you have something else scheduled, so I don't want to keep you. But

thank you so much for sharing your story with me. And I'm really glad we got to talk a bit about PVA, because, you know, I also wanted to learn a bit more about you apart from your climate work. So thank you for sharing that, and I'm very excited to see it when it comes out.

Jamie Margolin: Thank you. Yeah. I'll give you our social handles. We have some concept art out for animation, an animation on Instagram. So if you want to, see some of our art that we've published. Yeah, I just put it in the chat.

Kayla Boland: Oh, great. Thank you so much. Well, I don't know why it's saying that because we have a premium account. I don't know, we can hop back on if you want to continue talking. It's okay. I have to.

Jamie Margolin: Go.

Kayla Boland: But I don't have to go. But it's just.

Jamie Margolin: To everything when it's done.

Kayla Boland: Yes, absolutely, I will. Thank you. Well, thank you.

Jamie Margolin: Will be out around.

Kayla Boland: We're going to get some more stories, so probably in a few months.

Jamie Margolin: Okay. Sounds good. Thank you.

Kayla Boland: Yeah. Thank you. Have a good one.

Jamie Margolin: You too. Bye.